AN EXPLORATORY STUDY OF DRAPES FROM THE PAINTINGS OF RAJA RAVI VARMA AND THE CREATION OF CONTEMPORARY CLOTHING

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AN EXPLORATORY STUDY OF DRAPES FROM THE PAINTINGS OF RAJA RAVI VARMA AND THE CREATION OF CONTEMPORARY CLOTHING

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Department of Clothing and Textiles

Faculty of Family and Community Sciences

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APRIL, 2023

CERTIFICATE

This is to certify that the research work presented in this dissertation entitled "The Exploratory Study of Drapes from the Paintings of Raja Ravi Varma and the Creation of Contemporary Clothing" in pursuit of a Masters Degree in Clothing and Textiles is her original bonafide work.

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ABSTRACT

The history of Indian painting is rich, diverse, and influenced by various cultures and religions. This art form dates back to the prehistoric era and has evolved over the centuries, with modern Indian painting styles emerging in the 20th century, which was influenced by Western art forms. Raja Ravi Varma, a renowned Indian painter, gave a new modern identity to Indian painting while still keeping its roots ancient and traditional, particularly in his depictions of Indian mythology, Indian epics, women, and Indian aristocracy. Indian clothing is also celebrated for its vibrant colours and exquisite designs, and the current study aims to interpret Raja Ravi Varma's paintings through the creation of modern clothing to raise awareness of his art and vision, and to make people an integral part of his legacy. The study explores the relationship between the paintings of Raja Ravi Varma depicting women in Traditional drapes and the design of contemporary garments. Through purposive sampling, five paintings were selected and analyzed in terms of design attributes that were then incorporated into the sketches of garments. A preference schedule was carried out to select the final ten sketches, which were then constructed into garments and evaluated to check the resemblance between the painting and the constructed garments through a preference. The results showed that two-piece garments were preferred, and pleats were the most prominent design attribute across the collection. Style, silhouette, and market acceptability were also evaluated. Overall this study provides insights into the incorporation of traditional art into contemporary fashion design without losing its essence.

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CHAPTER I: INTRODUCTION

Art is an expression. An expression of creativity and thoughts.

Indian paintings are a form of art that has been created in India for thousands of years and are known for their rich history, diversity of styles, and vibrant colors. These paintings have been influenced by the country's diverse cultures and religions, as well as by its historical and mythological themes. They encompass a wide variety of styles, techniques, and subjects. Indian paintings continue to be an important form of artistic expression in the country and are treasured by art lovers around the world.

Some of the earliest Indian paintings can be traced back to the rock art found in the Bhimbetka caves in Madhya Pradesh, which date back to the prehistoric era. Over the centuries, Indian paintings have been created using a range of mediums, including tempera, fresco, oil, watercolor, and gouache.

Indian painting styles can be broadly categorized into three main types: Classical, Folk, and Modern. Classical Indian painting styles, such as the Mughal, Rajasthani, and Pahari schools, were developed in the courts of Indian rulers and are known for their intricate details, vibrant colors, and depictions of mythological and historical themes.

Folk paintings, on the other hand, are characterized by their simplicity, use of natural pigments, and depictions of rural life and customs. Some of the popular folk painting styles in India include Madhubani, Warli, Pattachitra etcetera.

Modern Indian painting styles emerged in the 20th century and were influenced by Western art forms such as Realism, Impressionism, Cubism, and Abstract art.

Indian painting has a long and storied history. Over the centuries, many talented painters have emerged in India, creating artworks that reflect the country's diverse cultural and artistic traditions.

Some of the notable Indian painters in the context of Indian painting are:

Amrita Sher-Gil: She is considered as one of the most important Indian painters of the 20th century. Her paintings reflect the influence of both Indian and Western art, and she is known for her bold use of color and striking compositions. Her work often depicts the lives of Indian women, and she is celebrated for her contributions to the Indian art scene.

M.F. Husain: He is another well-known Indian painter who is often referred to as the "Picasso of India." His paintings reflect his love for Indian culture and mythology, and he is famous for his use of bold colors and dramatic brushstrokes. His works often depict Indian deities, historical figures, and everyday people.

Jamini Roy: He was a celebrated Indian painter who is known for his folk art-inspired paintings. His works often feature bold, flat colors and simple lines, and he is known for his depictions of rural life in India. His paintings are celebrated for their simplicity and emotional resonance.

Nandalal Bose: He was a pioneer of modern Indian art and was part of the Bengal School of Art, which sought to revive traditional Indian art forms. His works often depict mythological themes and figures, and he is known for his use of naturalistic colors and intricate detailing. These are just a few of the many talented Indian painters who have contributed to the rich tradition of Indian painting.

Each of them has brought their unique style and perspective to the art form, helping to create a diverse and vibrant artistic landscape in India. But Raja Ravi Varma was a pioneer in redefining Indian art while preserving its ancient roots. Today, Varma's works are celebrated for their beauty, technical skill, and cultural significance, and he is widely regarded as one of the most important artists in the history of Indian art.

Raja Ravi Varma born on April 29, 1848, was an Indian painter who is widely regarded as one of the greatest artists of the late 19th and early 20th centuries. He is particularly well-known for his depictions of Indian mythology and epics, as well as for his portraits of Indian aristocracy. His family was related by marriage to the royal family of Travancore and he grew up around aristocratic supporters of arts and culture. His father was a Sanskrit scholar and because of his orthodox Hindu education, he grew up fluent in the Purāṇas, the Mahābhārata, the Ramayana, and other religious texts. Hindu mythology and oral tradition were the very foundation of Kerala culture and were highly valued in the Court in Travancore (7).

However, he also had exposure to European academic art, which influenced his style but with a wholly Indian sensibility and iconography. His realistic and detailed depictions of people from different backgrounds helped to establish him as an important chronicler of Indian society during the late colonial period.

Additionally, he was notable for making affordable lithographs of his paintings which were available to the public, which greatly enhanced his reach and influence as a painter and public figure. With the portrayal of mythology and royalty in his paintings, he also emphasized Indian women's beauty in his compositions. The female subjects in his painting were inspired by both the aristocratic ladies who posed for him in the studio, and the Victorian and French women of neoclassical paintings (7).

The depiction of them was influenced by several factors, including cultural and societal norms, and his artistic vision. In Indian culture, women have traditionally played an important role as caregivers, nurturers, and sources of inspiration. They are often depicted in art and literature as symbols of beauty, grace, and purity. Therefore his paintings reflect the cultural significance of women and their place in Indian society. With the portrayal of women, Traditional Indian costumes were also shown with great attention to detail.

Indian costumes are known for their diversity, vibrancy, and elegance. With a rich cultural heritage that spans several centuries, it reflects the country's deep-rooted traditions, customs, and beliefs. Costume constitutes a significant non-verbal medium of communication that serves to establish the cultural identity of a person, community, or country (20).

One of the most popular types of Indian clothing is the sari, which is considered the oldest among the traditional costumes. Earlier known as Sati, meaning a strip of cloth in Sanskrit, is a 6-meter-long piece of fabric that is draped around the body. It comes in different fabrics such as cotton, silk, muslin, blends etcetera and is often adorned with intricate fabric and surface ornamentation.

Sari has been a unifying feature, despite the variations in its wearing styles (4). It is worn throughout the country, and even among people from different cultural backgrounds, it is an important cultural symbol that is deeply ingrained in the traditions and customs of many communities. As such, it is regarded as a means of expressing one's cultural identity, and lifestyle, and connecting with one's ancestors.

Aside from traditional clothing, India has embraced modern fashion trends, with many designers creating fusion styles that combine Indian and Western clothing elements. Indian clothing is now celebrated around the world for its distinct styles, vibrant colours, and exquisite designs, making it a popular choice for both formal and casual occasions. With that in mind, the current study is an attempt to interpret Raja Ravi Varma's paintings through the creation of modern clothing in order to raise awareness of his art, and vision, and to make people an integral part of his legacy.

1.1 PURPOSE OF STUDY

The goal of this research project is to investigate the significance of Raja Ravi Varma's artwork by using it as inspiration to design a contemporary clothing collection. The study intends to gain insight into the techniques and styles used in traditional Indian clothing by analysing the paintings in terms of drapes. The design attributes like silhouette, pleats, color, and form of the drape are adapted to create contemporary wear that reflects traditional drapes while still being suitable for modern lifestyles. The study aims to illuminate the essence of Raja Ravi Varma's compositions as well as to create clothing and to make consumers more connected to the artist's work and his artistic vision.

1.2 OBJECTIVES

- 1.2.1 To study and analyze the draped attire depicted in Raja Ravi Varma's paintings.
- 1.2.2 To design garments using his paintings as inspiration.
- 1.2.3 To explore and create designed costumes using draping and flat pattern methods.
- 1.2.4 To evaluate constructed garments
- 1.2.5 To develop a reference design catalog

1.3 HYPOTHESIS

H1: The designed garments resemble the traditional drapes from the painting.

H0: The designed garments do not resemble the traditional drapes from the painting.

1.4 DELIMITATION OF THE STUDY

The study will be limited to the Paintings depicting the female characters painted by Raja Ravi Varma.

CHAPTER II: REVIEW OF LITERATURE

The present research study examines the traditional draped costumes worn by the females depicted in Raja Ravi Varma's paintings and creates modern clothing inspired by them. For the purpose of illuminating the state of research on the connected topic, the following research reviews related to the study were compiled from a variety of unpublished Master's dissertations, books, online articles, videos, and documentaries.

2.1Theoretical Review

- 2.1.1 Indian costumes
- 2.1.2 Indian Painters and their art
- 2.1.3 Raja Ravi Varma

2.2 Research review

- 2.2.1 Art interpretation
- 2.2.2 Traditional Drapes and their contemporization
- 2.2.3 Costume designing

2.1Theoretical Review

2.1.1 Indian costumes

Pathak, A. (2008) provided an overview of Indian costumes from the Vedic era to the 20th century. With a focus on the dominant vestimentary cultures of Northern, Eastern and Northeastern, Western and Central, and Southern India, each covered in its own separate section. Each section makes an attempt to discuss the history and customs of the traditional attire, as well as the various variations worn by the royal family, elite organizations, soldiers, dancers, and the general populace depending on the occasion and social hierarchy. It provides a comprehensive overview of the traditional clothing worn in India and offers insight into the history and meaning behind each garment (20).

Chisti, R. (2010) wrote a comprehended guide to the art of wearing saris in India. The book explores the different types of saris worn across India, their history, and the techniques used in their production. The author provides a detailed description of the many varieties of saris in India. Each type of sari is accompanied by a photograph and a description of its history, cultural significance, and the materials and techniques used in its creation. The book also covers the different draping styles of the sari, providing step-by-step instructions for each. It explores the role of the sari in Indian culture, from weddings and festivals to everyday wear, and how it has evolved over time. Additionally, the book features interviews with saris experts, designers, and weavers, offering insights into the making of these beautiful garments and the importance of preserving traditional techniques (4).

Khanna, G .(2016) In an ambitious volume, have stated the facts which cover an extensive range of history, including cultural factors, historical imperatives, and mystical concepts that intersect over time and drive the development of the nation's style over the millennia. Accompanied by insightful essays and archival images and beautiful reproductions of drapes and accessories, this book presents the history of

style in India. Contemporary Indian style and fashion are, therefore, a result of the assimilation and influence of various cultural factors, historical compulsions, and mystical concepts that have intersected over time. Short sections mention in brief chronological chronicling from Harappa to the era of Hindi cinema, shedding light on unique aspects of Indian style that have emerged from cultural factors intersecting with history, bringing even more variety and color. Another section also features the fashion designers who emerged during the 70s, 80s, and 90s in India, giving Indian heritage a presence on the world stage, pioneering the way in which such traditions were incorporated into a modern narrative and paving the way for global recognition of the Indian fashion industry (13).

Biswas, A. (1985) provided a brief overview of how people in the past and present were dressed in different parts of the country. He offered an in-depth study of the various styles of clothing worn by people in different regions of India, including their history, cultural significance, and the techniques and materials used in their creation. The social and economic implications of traditional costumes in India, considering how they reflected the socio-economic conditions and the cultural practices of various communities were examined. The book further delved into the evolution of traditional costumes in India, tracing their origins and how they developed over time to become a significant aspect of the country's cultural heritage. The author also explored how the introduction of modern dress, and the influence of Western fashion impacted the traditional costumes of India, leading to the adaptation and transformation of some styles. Overall, the book provided a detailed account of the rich and diverse cultural traditions that were embodied in the clothing styles of different regions of India, highlighting the importance of these costumes in shaping the country's history and identity(2).

2.1.2 Indian painters and their art

Sharma, M. Lama, P. (2021) examined how women were portrayed in paintings and Amrita Sher-Gill's contribution to the growth of prominent female roles in paintings. The depiction of feminine forms and aesthetic pleasure coexist in prehistoric art. This identical representation was consistently applied to many painting stages with diverse identities and forms. In this way, women have been objectified to celebrate male authority from ancient times to more modern ones. This kind of objectification has become increasingly obvious since the entrance of feminist artists because only female artists are able to express the feminine authentically. Female artists in modern India have incorporated important themes that critique social injustice, gender inequality, women's unemployment, and other challenges. They have successfully noticed the essential components of the anguish and delight of women since, as women, they can sense the lack of women in prominent positions on the painted surfaces (23).

Sharma, M. Gupta, I. Jha, P. (2016) attempts to examine four Sher-Gil paintings in order to comprehend this "bicultural" lineage. Two of these paintings were from a previous era, and the remaining ones were created after she arrived on the Indian subcontinent. The first category of comparison is based on the idea; of paintings that have two women depicted in both paintings and the second group based on the body's projection onto the surface were chosen. Her paintings from the later time showed two main approaches, as seen in the evaluation. In the first method, she researched early Indian art and then adapted its qualities and characteristics to reflect authentic indigenous culture. She chose topics that were contemporary to her rather than historical myths. In the second method, she paid particular attention to how rural women were portrayed and employed cultural semiotics to transform sensual or political depictions into meaningful forms (25).

Das, D. (2011) discussed the Indian artist Jamini Roy, renowned for his distinctive fusion of traditional Indian folk art and contemporary Western art styles, in the article along with his biography and career. The article explores Roy's interest in the concept of a modern Indian identity and his ambition to produce art that was accessible to everyone, regardless of their class or economic background, and analyses the political and social backdrop of his work. The article examines the reception of Roy's art both in India and abroad in addition to discussing the political and social context of his work. It looks at the reception his work has gotten from various audiences and how it has been perceived in various cultural and historical situations (9).

Guy, J. Britschgi, J. (2011)had vividly illustrated with 110 works by many of the most eminent painters in the history of Indian art. These remarkable paintings, dating from 1100 to 1900, had been selected according to identifiable artists. Traditionally, Indian paintings were classified by regional styles or dynastic periods, with an emphasis on the subject matter. The pioneering research reflected in this book stressed the combined tools of connoisseurship and inscriptional evidence to identify individual artists and their oeuvres through the analysis of style.

The introductory essay outlined the origins of early Indian painting of the first millennium, setting the scene for the development of the art of the book. The sections that followed examined manuscript painting as it evolved from palm-leaf to paper, the emergence of traditional painting as an independent art form, and its demise with the coming of photography. Biographies of the artists whose works appeared in this volume and a glossary of their major literary sources provided valuable context (11).

2.1.3 Raja Ravi Varma

Varma, R. (2018) revealed the most fascinating information about the renowned Indian painter Raja Ravi Varma. She saw him as both her ancestor and as a creative force who started a new era in India's artistic legacy. In her book, the author talked about the life of the artist and how he started at a young age and became the most famous Indian painter of all time. The author has conveyed Raja Ravi Varma's tale from a unique, yet recognizable and extremely personal perspective, including everything that influenced him to become the person he was. She delved into how he selected his subjects and employed colour in his artwork. Throughout the book, the author painted a vivid picture of the artist's life, his trials and tribulations, his rise to fame, and the impact he had on Indian art. The author's compelling narrative brought Raja Ravi Varma's story to life, providing readers with an intimate look at the artist's fascinating journey (31).

Sunder, K. (2022) discusses Raja Ravi Varma's life, legacy, and body of work as he was the first Indian artist to successfully incorporate Western techniques and styles with Indian iconography and topics. Varma, widely regarded as a pioneer of Indian art and known for his innovative use of oil paints and his depictions of Hindu gods and goddesses is discussed in the article. However, his work has also been the subject of controversy and criticism.

One source of controversy surrounding Varma's work is the way in which he portrayed Indian women. Some critics argue that his depictions of women were overly sexualized and objectifying, perpetuating harmful stereotypes about women in Indian society. Others have defended Varma's portrayals, arguing that they were a reflection of the cultural norms of his time and that he was a champion of women's rights. The article also discusses the ways in which Varma's work has been appropriated and co-opted by various political and cultural movements in India. Despite the controversy surrounding his work, Varma's influence on Indian art and culture was significant. His pioneering use of oil paints and his incorporation of Indian mythology and iconography into his paintings helped to establish a distinctly

Indian style of art that continues to inspire artists today. However, as the article suggests, Varma's legacy is complex and multifaceted, and his work continues to be the subject of debate and discussion in India and beyond (30).

Anonymous. (2022) Talked about the "Damayanti" collection, which debuted at Mumbai's Lakmé Fashion Week in October 2022, in the article. The TENCELTM fibre brand and FDCI presented the collection, which was created by Fashion designer Anju Modi. A beautiful fashion presentation that evoked a bygone era of romance on the runway was inspired by the ethereal paintings of renowned Indian artist Raja Ravi Varma, whose muse was Damayanti. The Western techniques and fashions that the artist pioneered were represented in the designers' attire for the collection displayed on the runway. The line featured TENCELTM Lyocell and Modal fibre, which improved the appearance of the garments while also making them for the wearer incredibly cozy and breathable at the same time, it elegantly reflected the aesthetics, painting technique of Raja Ravi Varma and evoked romantic memories on the runway (1).

Parimoo, R. (2005) analysed the works of Raja Ravi Varma, a renowned painter from India. The book explored the life and art of Varma, who is widely considered one of the pioneers of modern Indian art. The author delves into Varma's artistic inspiration, technique, and contribution to the development of art in India during the colonial era. The book includes a detailed analysis of Varma's famous works, including his depictions of Hindu mythology, portraits of Indian royalty, landscapes, and other themes. The author also discussed the cultural and social relevance of Varma's paintings, as well as their impact on popular imagery and modern art. A richly illustrated with examples of Varma's works, provides readers with a visual insight into the artist's creative skill and style.

Overall, the book presents a comprehensive understanding of the art of Raja Ravi Varma, exploring his legacy and influence on Indian art and culture. It is recommended for art enthusiasts and students interested in Indian art, culture, and history (18).

2.2 Research Review

2.2.1 Art interpretation

Cooksey, R. (2016) examines that Raja Ravi Varma's introduction of a new style and technique to mythological paintings and devotional prints played a significant role in transforming the Indian visual culture. His artistic sensibilities incorporated European realism and academicism, which gave a fresh perspective to traditional Indian paintings. His innovative use of bright and vivid colors, delicate and intricate detailing, and skillful depiction of the human form influenced a generation of artists and created a new aesthetic that was widely embraced. Furthermore, noted that Ravi Varma's style was not limited to the realm of art but had a significant impact on other areas of visual culture, such as film and advertising. The study suggested that his legacy and influence should be recognized and valued, particularly in light of the enduring popularity of his prints and their importance to Indian visual culture. In conclusion, Cooksey's study highlights the crucial role that Raja Ravi Varma played in shaping the aesthetics of Indian visual culture, particularly through his introduction of a new style to mythological paintings and popular devotional prints. The study emphasizes the importance of recognizing his legacy and influence in contemporary Indian visual culture and in analyzing the aesthetic and historical value of popular prints (7).

Saboo, R. (2000) conducted a study on the above topic which gives insights into the stained glass art and the architecture of Gothic cathedrals. The dresses were designed and constructed with notable incorporation of the features from gothic windows through the use of suitable fabrics appropriate fabrics were carefully selected to reflect the color palette and texture of stained glass windows. The fabric ornamentation techniques used included hand painting the fabric which was used to create intricate patterns reminiscent of Gothic cathedral art. The embellishments used also featured various motifs that echoed the Gothic architecture under three categories of garments. The study revealed that the idea of designing dresses taking

inspiration from the stained glass art of Gothic cathedrals was highly innovative and unique. The dresses created as part of this study were highly appreciated for their aesthetic appeal and attention to detail, reflecting the beauty of Gothic cathedral art. Overall, this study provided a valuable insight into the potential of incorporating architectural features into fashion design and opened up new avenues for experimentation in the field (22).

CıŶad, P. (2017) Inspiration plays a significant role in the process of designing clothing. In a fashionable approach, the qualities that the designer was inspired by were the findings of his research. The design principles and elements aid in the understanding of the design by transferring the designer's intentions for the design to the paper or fabric. In order to understand how artwork is represented in the design aspects, a selection of inspirational art was analyzed in this work. Based on an artwork, ten fashion design students produced a five-item collection. Dress designs were examined using a descriptive-analytic technique, and categories were made utilizing design cues for a valid form of evaluation (5).

Menon, V., & Bai, K. (2018) compared aspects of Mughal architecture to those of the current century's costumes in order to demonstrate that garments worn in every era are impacted by many art forms, creating new aesthetics. Data was gathered, compiled, and validated using an opinion questionnaire using the survey method. In the form of graphs and tables, the results were tabulated. According to the study, there was a strong association between the architectural characteristics of Mughal architecture and the attire worn. The relationship was discovered in terms of silhouette/shape, textures, colors, surface ornamentation, and decorative motifs. Six outfits were created based on these shared characteristics, and an acceptance study was done using six criteria to determine whether the designs were appropriate for modern clothing given historical influences (17).

Menon, V., & Bai, K. (2018) conducted research about the revolutionary styles of Gothic architecture and costumes that were worn during the era. The researcher tried to find a parallel influence of architecture on the costume to prove that all art forms evolve from similar thought processes in each period, where underlying inspiration can be the same influencing the creation of new products in the art field. Data was gathered through interviews, survey method followed by analysis and design development of costumes for contemporary wear based on the similarities found in these two disciplines and an acceptance study was conducted with faculty, architects, and fashion designers to assess the designed garments. The key aspects of architecture were compared to costumes and it was found that the type of architecture had an impact on the silhouette, color, form, construction, materials, embellishments, and accessories like shoes and headgear (16).

Kumari, A. (2019) have discussed the architectural structures which served as the source of inspiration for fashion designers while creating new clothing silhouettes. However, what's crucial to comprehend in this study is the nature of the relationship between these two disciplines that led to this. This fact led researchers to look for a relationship between "fashion" and "architecture," which can be used by designers as a fashion element. The relationship was examined using the criteria of motif and silhouette. Indian Mughal architectural monuments were chosen because the Mughals were regarded as the most influential rulers on the Indian subcontinent, having a unique heritage and aesthetic techniques that are still in vogue now. The findings demonstrate that at the same period, identical themes were used to decorate both textiles and the walls of architectural monuments. The outside shape of the monument served as inspiration for era-appropriate clothing styles as well. Additionally, while conducting the investigation, a functional element- one of the relationship's common reasons in terms of comfort in both disciplines, was also discovered (14).

Patel, K. (2019) documented the dimensions of the jali designs, such as their height, width, and thickness, and analyzed the organization of the motifs used in the designs. The study also involved exploring the structural and decorative design techniques used to create the jali designs. Using this information, Patel developed patterns and product layouts that incorporated selected Jali designs. To evaluate the market acceptability of the designs, Patel administered an opinionnaire to a sample of participants. The data collected from the opinionnaire was then analyzed using statistical methods such as frequency, percentage, mean score, and weighted mean score. The results of the analysis were presented in the form of graphs and tables, which allowed for a visual representation of the data (19).

2.2.1 Costume designing

Darshan, L. (1991) Conducted research on the traditional draped costumes of some countries and created contemporary wear. With that, the drape characteristics of the fabrics were studied to check the suitability of the fabric which was selected and draped. Fourty-eight draped garments were designed for contemporary wear under Four categories of costumes. A preference was carried out to select three garments each under the formal and informal wear for each costume category. The final designs were evaluated through a fashion show. The adapted designs from all four categories were studied to get information about the feasibility and acceptability of the designs as well as the suitability of the fabrics. draped costumes were found to be suitable for fabric display and advertisement through visual media. The designs intended for formal wear from all four categories were observed to be more preferred for formal occasions whereas informal wear was found to be suitable for daily home wear (8).

Singh, J (1966) conducted research on the contemporary draped sari replacing the traditional dress of educated Indian women and the relationship between this change and the development of education and communication in India. This study compared the use of traditional or "modern" draping styles of sarees, clothing worn for everyday and special activities, and the use of colors and fabrics across three

generations. Modern educated women, regardless of their origin, religion or caste, have adopted the contemporary style of draping sarees in place of their traditional attire. Salwar Kameez is one of these women who adopted as the second costume. They had a wider range of outfits in their wardrobes than their mothers and grandmothers. The result also shows that the modern educated Indian woman has a greater variety of textiles than her mothers do and grandmothers do in her style and decoration. The researcher has followed a quantitative research methodology in their studies. This research has helped to increase appreciation of India's cultural continuity, its religion, and the struggles waged for the education of women (27).

2.2.2 Traditional drapes and their Contemporization

Lynton, L. (1994) investigated how 20th-century Indian textile manufacture was influenced by European design. The historical background of British colonialism in India and its effects on the growth of the Indian textile industry are covered. The assimilation of European design features into conventional Indian saris was examined, along with the effects this assimilation has had on the saris' aesthetics. The study also examines how Indian textile producers and designers adapted European designs for the Indian market and what effect this assimilation had on the world textile market. In order to better understand how to design components are included and changed over time, the study is concluded by emphasizing the value of studying the cultural and historical contexts of textile production (15).

Chantararat, M. (2017) studied Thai Jong Kraben with part of the study on fabric draping methods from many cultures. In the past, people used drapes to adorn themselves. From Greek chiton to Indian sari as most draping styles would wrap a few pieces of cloth around a person's body with not many complications, a Thai Jong kraben requires different processes of tying and rolling of fabric to produce a pair of enormous trousers. It only needs one piece of fabric and an understanding of dressing it. The traditional drape lost its character as a result of Westernisation. Therefore, a unique collection of modern clothing was developed, along with many methods on how such creations could be further utilized in other elements of

designs, with the aim of maintaining Thai indigenous knowledge and the beautiful qualities of Jong Kraben. The material would be used as one fabric draping technique guidance in conjunction with research on the history and methods employed in other nations. The latest fashion line incorporates Jong Krabeninspired methods as well as a number of others used in draped costumes from throughout the globe (3).

Sarkar,P. Bairagi,N. Pandeya,A. (2022) Discussed about Tripura located in the northeastern region of India with a population of around 32 lakhs, with 31.1% belonging to the scheduled tribe category. The state was home to 19 tribes, including the Reang tribe, which was the most primitive and had the second-largest tribal population. Between 2011 and 2016, ethnographic research was carried out to examine the Reang tribal costume. The Reang women wore two hand-woven textiles, Rigwnai and Risha, which were wrapped around the lower and upper abdomen, respectively. They used primate looms to create black and white stripes and geometric motifs inspired by nature. Modernization led to changes in clothing preferences, and the traditional costume underwent changes in yarn, color, motifs, and draping style. A workshop was organized in 2021 to preserve tribal textiles, and data were collected from two villages, Bogafa and Chakhi Kho, through surveys and in-depth interviews. The study identified the need for design intervention to revive Rigwnai and develop new sustainable products, such as garments, lifestyle items, and souvenirs, based on traditional textiles (23).

CHAPTER III: METHODOLOGY

The procedure followed for the study has been divided into the following sections:

- 3.1 Research Design
- 3.2 Data collection
- 3.2.1 Collection of relevant literature and information for the study
- 3.3 Design Exploration
- 3.4 Designing garments and selection of best-sketched designs
 - 3.4.1 Sketching of designs inspired by the selected paintings
 - 3.4.2 Selection of best-sketched designs
- 3.5 Construction of garments
 - 3.5.1 Selection of fabric
 - 3.5.2 Selection of colours
 - 3.5.3 Drafting of basic blocks
 - 3.5.4 Draping and design adaptation
 - 3.5.5 Construction of selected design
- 3.6 Evaluation of constructed garments
- 3.7 Design catalog development

3.1 Research Design

Research design

Data collection and analysis

Design and cosntruction

Evaluation of constructed garments

Primary Data

Secondary data

Design Exploration Preference Exhibition

Visit to IGNCA, Vadoadara Books
Dissertation
Articles
Websites

Designing of garments with selection of best-sketched design Catalog development

Construction of garments

3.2 Data collection

3.2.1 Collection of relevant literature and information for the study

Primary data was collected through a visit to the Indira Gandhi National Centre of Arts, the Regional Center of Vadodara. Review related to the artist, his life history, and artworks were collected from various libraries such as Hansa Mehta Library, The Maharaja Sayajirao University of Baroda, Vadodara, Faculty of Fine Arts Library, Vadodara, Department of Art History, Faculty of Fine Arts, Vadodara. Maharaja Fateh Singh Museum, Vadodara, and Laxmi Vilas Palace were visited to get information about the artworks. Also, various research papers, articles, and websites were referred to collect the related literature.

3.3 Design exploration

Paintings of Raja Ravi Varma have identified in which women were the main subject and the drapes depicted in the painting were different with a distinct drape style that was clearly visible. Through purposive sampling, Twenty-eight images of the paintings were collected from Google Arts and Culture: Raja Ravi Varma.

The paintings which had similar draping styles were grouped. As a result, five distinct draping styles were identified. Following that, Five drape boards based on the draping style were created and one Inspiration painting from each identified drape group was chosen for designing garments via the purposive sampling method.

Each of the draping styles had some unique characteristics therefore, it helped in determining the design attributes which were derived from the similarities between selected paintings and designed garments. The design attributes like Pleats, Gathers, Cowls, Silhouettes, Necklines, and Fabric Ornamentation were drawn from each of the draping styles.

3.4 Designing garments and the selection of best-sketched designs

3.4.1 Sketching of designs inspired by the selected paintings

Taking inspiration from each of the paintings, The garments were designed under two categories: One-piece garments and Two-piece garments, each category having five designs. Therefore, fifty designs in total for all five inspirational paintings were designed.

The design attributes (Pleats, Gathers, Cowl, Silhouette, Neckline, Fabric Ornamentation) were adapted to the style and silhouette of the garments.

3.4.2 Selection of best-sketched designs

The best-sketched design was selected through a preference (Appendix A). The questionnaire was divided into two parts, the first part had a few basic questions related to the painter and his work while the other half was the selection of best-sketched designs, one from each category of One-piece garments and Two-piece garment with the ranking of the design attributes in relation to the painting and selected design.

The questionnaire was personally handed over to the respondents and the queries faced by the respondents were solved regarding the same.

3.5 Construction of garments

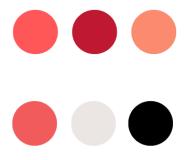
3.5.1 Selection of Fabric

An awareness was acquired about the fabrics through exploration. Mulmul, Muslin of three different weights, Cotton polyester blend (60:40), Viscose, excel, and Modal were tried out on dress form to create design attributes like pleats, cowls, gathers, etc. and it was found that modal and viscose were appropriate fabrics for the construction of garments based on the design, drape, and aesthetic appeal.

Due to the unavailability of the required quantity of suitable fabric, a sponsorship of viscose modal blend also, known as Liva crepe was generously granted by Birla Cellulose, Kosamba Gujarat. Birla Modal was a man-made natural fiber extracted from Beech tree cellulose and Birla Viscose was made from wood pulp, both being a natural source and hence made the fabric biodegradable.

3.5.2 Selection of colours

The colours similar to those seen in inspirational paintings were selected and an attempt was made to create a cohesive colour palette that included all the colour from each painting, that works well together with the entire collection of garments.







Fabric ornamentation colour

After selecting the colours the fabrics were dyed accordingly, using Reactive dye.

The dyeing technique, most common for reactive dyes, comprises two steps: Exhaustion and Fixation. Initially, a dye bath was created with a dye-to-liquor ratio of 1: 40 g/l.

During exhaustion, the dyes were exhausted from the dye bath and come into the fibre. An electrolyte was required to have adequate exhaustion of the dye. Therefore NaCl was added to the dye bath.

The fixation of the dye took place in the presence of acetic acid. After the addition of acetic acid, the migration of the dyes ceases and they start reacting either with the fibre or with the water molecules. After the fixation, the treated fabric was thoroughly rinsed to wash off the loose unfixed dyes (6).

3.5.3 Drafting of Basic Blocks

The basic blocks of the Front and Back bodice of the bust size 84.0cm (32"), Basic sleeves, Basic skirt (Front and Back) of waist size 26" and hip size 36" were drafted by taking the instructions from 'Patternmaking for Fashion Design 5th Edition' by Helen Joseph Armstrong (12).

All the basic block drafts and drafts adaptation were represented on a scale of 1:4 cm.

BASIC FRONT BODICE

MEASUREMENTS REQUIRED in cm:

FULL LENGTH:	43.0
ACROSS SHOULDER:	19.0
CENTRE FRONT LENGTH:	36.0
BUST ARC:	24.0
SHOULDER SLOPE:	43.3

BUST DEPTH:	23.17
SHOULDER LENGTH:	13.0
BUST SPAN:	9.2
ACROSS CHEST:	16.5
DART PLACEMENT:	7.6
NEW STRAP:	43.0
SIDE LENGTH:	20.6
WAIST ARC:	16.5

Steps of drafting:

A to B = Full length, plus 0.3 cm

Draw the line and label it.

A to C = Across shoulder, less 0.3 cm

Square 7.6 cm line down from C line.

 \mathbf{B} to \mathbf{D} = Center front length

Mark and square out 10.0 cm

B to E = Bust arc, plus 0.6 cm

Square out from B, and then square up 28.0 cm from E.

B to G = Shoulder slope, plus 0.3 cm

G touches C line.

G to $\mathbf{H} = \mathbf{Bust}$ depth.

Mark on the G-B line

G to I = Shoulder length.

Square down from I to intersect with D line

J to $\mathbf{K} = \text{Bust span}$, plus 0.5 cm

Square from J at the center front through H to K.

D to L = One-half of D to J.

Markdown from D.

L to M = Across chest, plus 0.5 cm

Square a guideline up and down from M.

B to $\mathbf{F} = \mathbf{Dart}$ placement

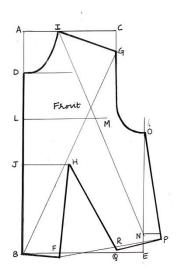


Figure 1: Basic front bodice

Square down 0.5 cm from E

I to N = New strap, plus 0.3 cm

Draw a line from I to intersect the E line.

 \mathbf{N} to \mathbf{O} = Side length

N to P = Mark 3.0 cm out from N.

O to P = Side length line is directed to P, and ends when equal to N to O.

Draw line from P to E.

P to Q = Waist arc , plus 0.5 cm ease, less B to F

Dart legs: Draw a line from K to F and measure. Draw dart leg from K through Q equal to K to F. Label R.

Dart point: Center a point 1.5 cm from the bust point.

Redraw dart legs from this point to F and R.

Draw slightly curved lines from B to F and R to P and draw an *armhole* curve with rule touching G, M, and square line.

BASIC BACK BODICE

MEASUREMENTS REQUIRED in cm:

FULL LENGTH:	42.5
ACROSS SHOULDER:	19.5
CENTRE BACK LENGTH:	41.5
BACK ARC:	20.5
BACK NECK:	6.5
SHOULDER SLOPE:	41.5
SHOULDER LENGTH:	13.0
DART PLACEMENT:	7.5
WAIST ARC:	15.5
SIDE LENGTH:	20.5
ACROSS BACK:	17.0

Steps of drafting:

- **A to B** = Full length
- **A to C**= Across shoulder, square 7.5cm down from C.
- **B** to D = Center back length, Mark and square out 10.0 cm.
- **B** to E = Back arc, plus 0.5 cm. Square up from E.
- **A to F** = Back neck, plus 0.3 cm.
- **B** to G = Shoulder slope, plus 0.3 cm.
- F to H = Shoulder length, plus 1.2 cm.

Line may pass G, Square down from F to D line.

- \mathbf{B} to \mathbf{I} = Dart placement
- **B** to J = Waist arc, plus dart intake of 4.00 cm and 0.5cm (ease)
- I to K = Dart intake. Mark center and label L.
- **J to M** = Square down 1.0cm.
- **M** to **N**= Side length

L to O = Square up from L. 2.5cm less than M to N.

Draw dart legs from O, 0.3cm past I and K. Draw slightly curved lines from K to M and from B to I.

 \mathbf{F} to \mathbf{P} = One-half of \mathbf{F} to \mathbf{H} . Mark.

P to Q = Draw a 7.5 cm line in the direction of point O.

P to $\mathbf{R} = 0.5$ cm Mark.

Draw a dart leg from Q 0.3cm past R and connect to F.

Mark 0.5cm from P. Draw another dart leg from Q equal to dart leg Q-R and connect to H.

D to S = One-fourth of D to B. Mark S.

S to T = Across back, plus 1/4 inch. Square up and down from T.

- *Armhole*: Draw an armhole with the French curve touching H, T, and N. The curve should touch the square line.
- *Neckline*: Draw a 1.0cm angle line from the corner. Draw the neckline from F, angle line, and ending close to D.

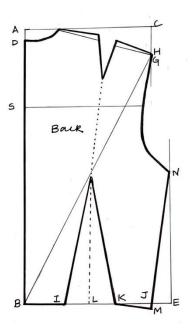


Figure 2: Basic back bodice

BASIC SKIRT (FRONT AND BACK)

MEASUREMENTS REQUIRED in cm:

SKIRT LENGTH:	55.0
CENTER FRONT HIP DEPTH:	19.0
BACK HIP ARC:	23.0
CENTER BACK HIP DEPTH:	18.7
FRONT HIP ARC:	22.0
FRONT WAIST ARC:	16.5
BACK WAIST ARC:	15.5
DART PLACEMENT:	
Front:	7.6
Back:	7.6
SIDE HIP DEPTH:	19.4

Steps of drafting:

A to B = Skirt length (as desired).

A to C = Center front hip depth

A to D = Back hip arc, plus 1.27 cm (ease)

Squared out from A, C, and B equal to A to D. Draw center back line F to D.

Label E and F.

E to G = Center back hip depth

Cross-mark location.

A to H = Front hip arc, plus 1.27 cm (ease)

Squared out from A, C, and B equal to A to H. Draw center front line J to H.

Label J and I.

Back:

D to K = Back waist arc, plus 2 cm

(ease, and add 5.0 cm for dart intake)

D to L = Dart placement

Mark the first dart 2.5cm from L. Mark dart space 3.0 cm and mark 2.5cm for the second dart.

Square up and down from K.

Front:

H to M = Front waist arc, plus 0.5 cm

(ease), and add 2.5 cm for dart intake

H to N = Dart placement

Mark the first dart 1.5 cm from N. Mark dart space 3.0 cm and mark 1.5 cm for the second dart.

Square up and down from M.

 \mathbf{C} to \mathbf{P} = Side hip depth

Draw a side seam curve using the skirt curve rule. Shift the rule until the depth measurement touches the front and back guidelines. Label P and Q.

Waistline: Draw the front and back waistline using the shallow end of the curve ruler from G to P (back) and from H to Q (front).

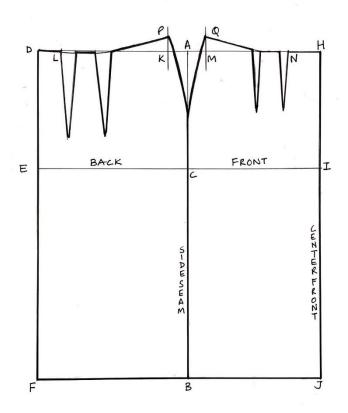


Figure 3: Basic Skirt

BASIC SLEEVE

MEASUREMENTS REQUIRED in cm:

SLEEVE LENGTH: 54.5
CAP HEIGHT: 14.0
BICEP: 31.0

Steps of drafting:

 \mathbf{A} to \mathbf{B} = Sleeve length

A to C = Cap height. Mark

 \mathbf{C} to \mathbf{D} = One-half of \mathbf{C} to \mathbf{B}

D to D' = 2.0 cm. Mark. Square lines from

A, C, D', B.

Armhole measurement = Place a ruler

at A and pivot until the measurement touches the biceps line. Mark.

C to **E** = One-half of biceps measurement. Mark.

Compare the placement of the two marks, and mark the biceps in between.

Label E. Draw a line from A to E; divide into fourths. Mark and label.

 \mathbf{C} to $\mathbf{F} = \mathbf{C}$ to \mathbf{E}

Draw a line from A to E. Divide into fourths, mark, and label.

B to O = 5.0 cm less than C to E.

B to P = B to O

Draw a line from O to E and from P to F.

Square lines from the following:

G - in 1.0 cm

H - out 0.5 cm

K - out 1.0 cm

L - out 2.0 cm

M - out 0.5 cm

N - in 1.2 cm

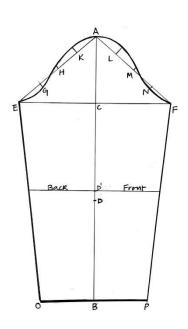


Figure 4: Basic Sleeve

CULOTTE PANT

MEASUREMENTS REQUIRED in cm:

CROTCH DEPTH: 24.0

BASIC FRONT HIP: 22.0

BASIC BACK HIP: 23.0

Steps of drafting:

Trace the front and back basic A-line skirt. Include all markings.

Front

A-B = crotch depth plus 2.0 cm (or more)

A-X = one-half of A-B less 1.2cm. Mark.

B-C = one half of basic front hip, less 2.0cm,

squared from B.

 \mathbf{D} - \mathbf{E} = B-C, squared from D. Connect C with E.

 $\mathbf{B-b} = 4.0$ cm diagonal line.

Draw the crotch with a curve, touching C and b and ending at or near X-point.

Modify the curve it you are unable to touch b.

Back

 $\mathbf{F-G} = \mathbf{D-B}$ (of front pattern).

G-H =one-half of back basic hip plus 2.0,

squared from G.

 \mathbf{F} - \mathbf{J} = G-H, squared from F. Connect J with H.

G-X = B-X (of front pattern). Mark.

G-g = 4.5cm diagonal line. Draw the crotch

curve beginning near H to g and ending at or near the X-point.

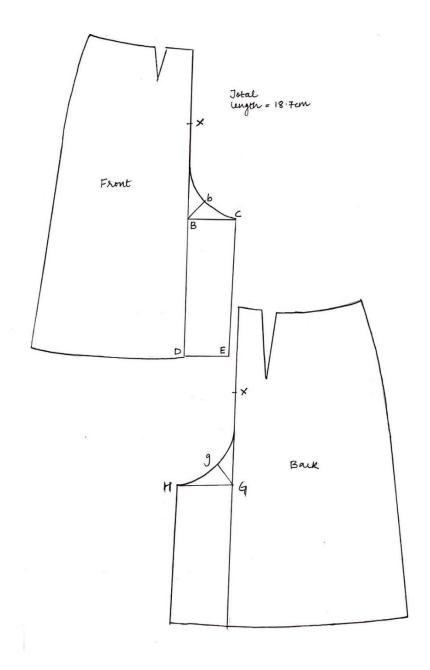


Figure 5 : Culotte pants

3.5.4 Draping and Draft Adaptation

The selected designs were draped for standard size 6 (84.0cm/32"- Small size) which had the drape features as well as the drafts were manipulated according to the required design from the basic blocks for bodice, bustier, pants and sleeves taking the instructions from 'Patternmaking for Fashion Design 5th Edition' by Helen Joseph Armstrong'(12).

The visual representation of design adaptation drafts and draping elements were on a scale of 1:4 cm.

Category A: LAKSHMI

Design 3 (One-piece garment)

The one-piece garment had the following: Bustier, Upper drape, Sleeve, Cuff, Lower drape, and A-line Skirt. (pg 35a, i)

Bustier- The bustier was draped on a dress form. The fabric was cut into four pieces, each measuring 40.6 by 25.4 cm. Firstly, One piece of cloth was positioned such that it contacted the dress form's princess line and center front line. It was shaped to have the desired neckline. The extra fabric was removed. The second piece was positioned from the princess line to the side seam of the dress form in a similar manner. The surplus fabric was cut after the shaping was finished.

The remaining two pieces were draped over the back of the bustier using the same technique. Each piece will be cut in two times to form a full bustier.

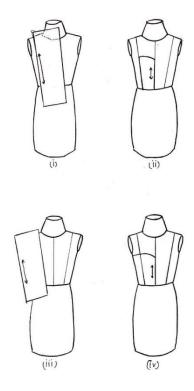


Figure 6: Bustier front

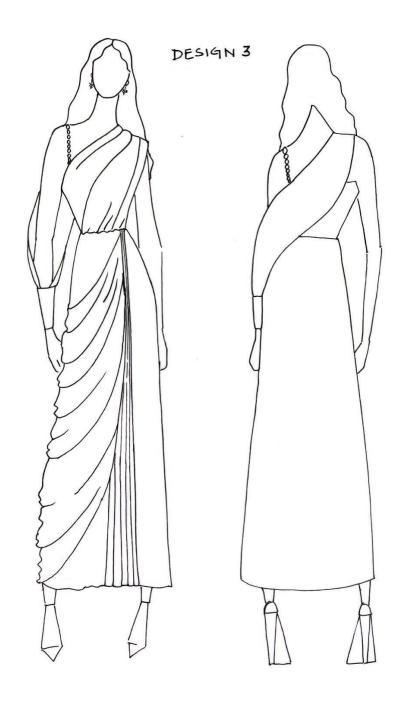


Figure A (i): One-piece garment

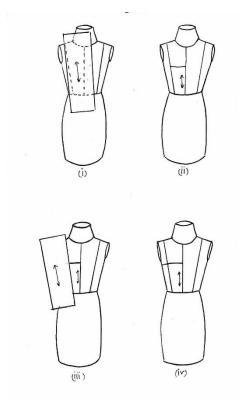


Figure 7: Bustier back

Upper drape: The fabric was placed diagonally (on grain) covering both the side seam and bust area. At the left shoulder, the desired number of pleats were created, and they proceeded all the way to the dress form's waistline. Extra fabric was cut and the drape was formed.

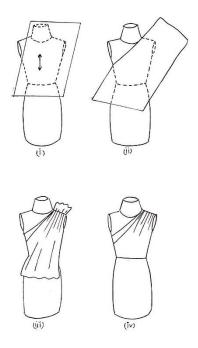


Figure 8: Upper drape

Sleeve: The fabric of length 150 cm was positioned vertically on the back of the shoulder of the dress form. The desired number of pleats were produced over the shoulder and carried through the armhole. The width of the sleeve was matched to the shoulder width of the upper drape. The excess fabric was taken out after securing the pleats at the armhole and shoulder.

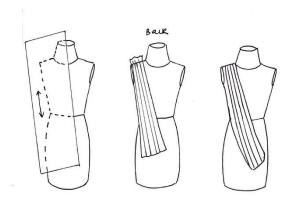


Figure 9: Sleeve

Cuff: The draft of the cuff for size 6, was created. The required fabric was folded in two, for the length of the cuff a line was squared 17.8 cm up and the around-hand measurement of 20.3 cm, plus 2 cm inch for extension was marked.

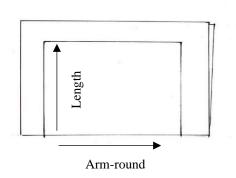


Figure 10: Cuff

Lower drape: 250 cm length of fabric was used to drape. Required pleats of width 5 cm each were created at the middle of the waistline which continued till the floor length. After forming the pleats, the edge of the pleats was taken at the back waist and secured.

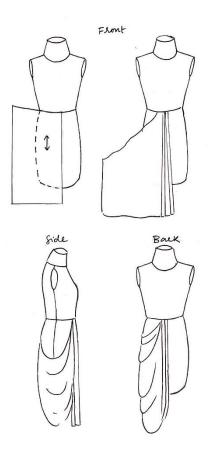


Figure 11: Lower drape

A-line Skirt: The Pattern for the A-line skirt was adapted from the basic skirt draft. The basic skirt block was traced and an extra flare of 6 cm was added to create the required A-line pattern. Also, the length of the skirt was extended to the floor length.

Steps of drafting:

The front and back pattern of the basic skirt was traced to the preferred length and hem allowance. Slash lines were drawn from the dart points (the nearest side of the seams) to the hemline and parallel with center lines. Label A, B, and C, D. The slits were cut to the dart points.

Front: The dart was closed and the pattern was traced. The flare was labeled A and B at the hem.

For the A-line silhouette side seam at the hem was labeled X.

 \mathbf{X} to \mathbf{Y} = one-half of A-B space.

A line from Y was drawn to the outermost part of the hip line, where lines intersect, label Z.

Z to Y = Z-X length. Square in from Y just past X.

Draw a blending line along them.

Back: The excess from the waist dart was transferred to the hemline so that space C-D was equal to the A-B space of the front skirt. The remaining dart excess was taken up equally on each side by the other dart.

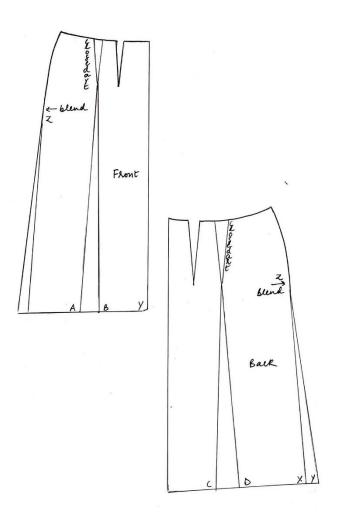


Figure 12: A-line skirt

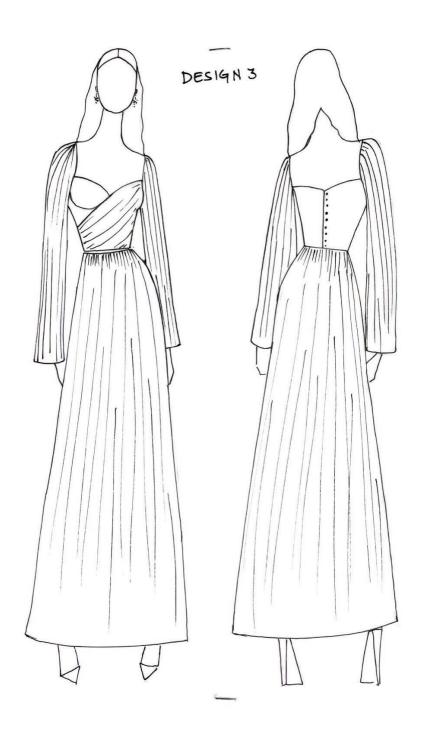


Figure A (ii): Two-piece garment

Design 3 (Two-piece garment)

The Two-piece garment has the following: Bustier, Upper drape, Sleeve, and Skirt. (pg. 39 a, ii)

Bustier- Ref: Pg. No. 35 of methodology 3.4.4 for instructions.

Upper drape: For the drape, the fabric was placed diagonally on the bust area of the dress form. Required pleats of width 2.5 cm were created which continued till the waistline. The shape was given to match the bustier underneath. The pleats were secured on both the side seams of the dress form and the remaining fabric was removed.

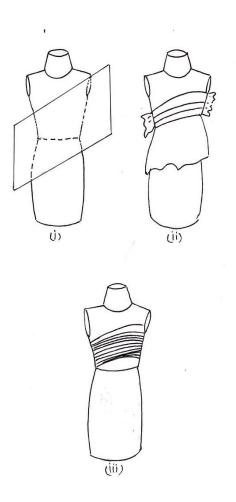


Figure 13: Upper drape

Sleeve: The desired number of pleats were produced over the shoulder and was continued through the required arm length. The excess fabric was taken out after securing the pleats at the shoulder.

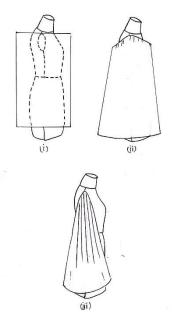


Figure 14: Sleeve

Skirt: The fabric of 350 cm in length was pleated all around the waist of the dress form. The pleats were controlled at the waistline. The pleating was started from the centre front line.

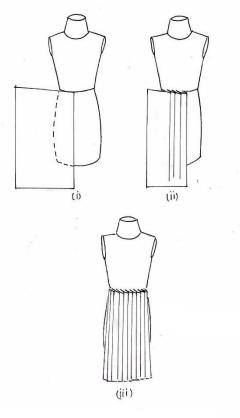


Figure 15: Skirt

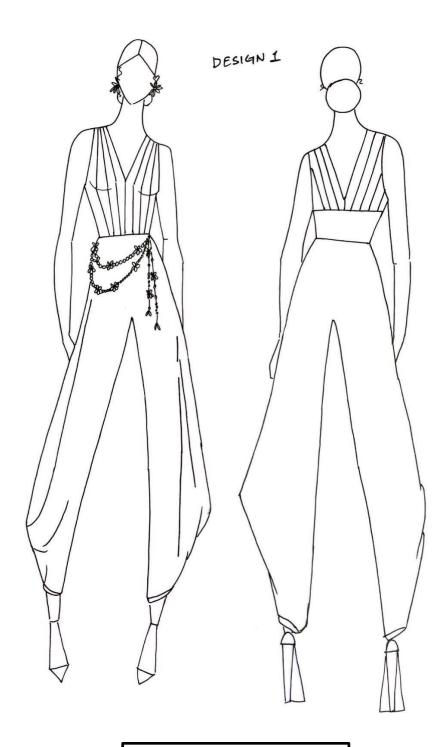


Figure B (i): One-piece garment

Category B: SHAKUNTALA

Design 1 (One-piece garment)

The One-piece garment has the following: A jumpsuit with pleat tucks and dhoti bottoms. (pg. 41a,i)

For the top part of the jumpsuit, the fabric was pleat tucked with the measurement of 1.27 cm for each pleat and then the basic front and back bodice was used to cut the pattern. The neckline was lowered from the centre front line by 6.3 cm and the shoulder width was 5.5 cm. the back neck was lowered by 28 cm.

The lower of the jumpsuit was adapted from the basic front and back culottes and an extra flare of 67.3 cm was added to the sides of the pants and 28 cm for the hemline.

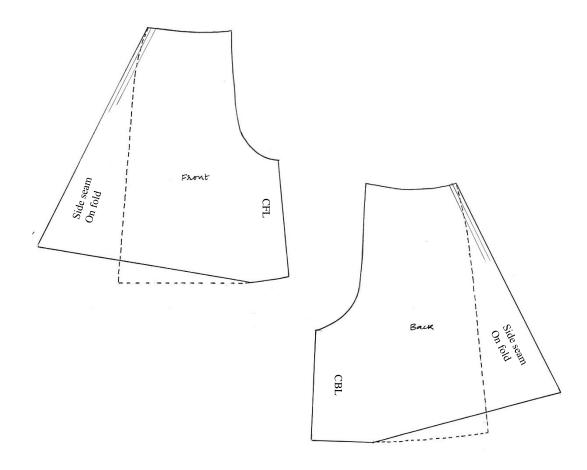


Figure 16: Jumpsuit bottoms

Design 1 (Two-piece garment) The Two-piece garment has the following: one shoulder top and pleated pants. (pg. 43a, ii)

One shoulder top: For the top, the fabric was placed diagonally, on grain. The pleats of width of 1.24 cm each were formed and secured at the shoulder. Excess fabric was removed to give the desired neckline. The top was shaped at the waistline and was given an asymmetric hemline.

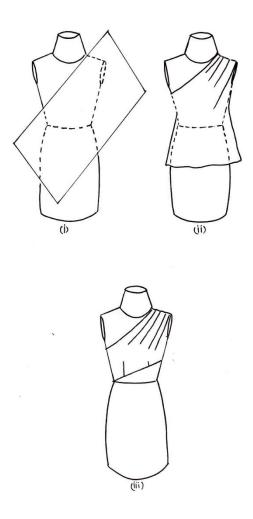


Figure 17: One shoulder top

Pleated Pants: The pleated pants were adapted from the basic culottes draft. The center front culotte foundation was traced. The guideline was squared across the pattern. The center front, crotch extension, and hem were marked with five pleats of 2.0 cm each from the center front line for the front pant draft, and four pleats of the same size for the back pant draft were marked.

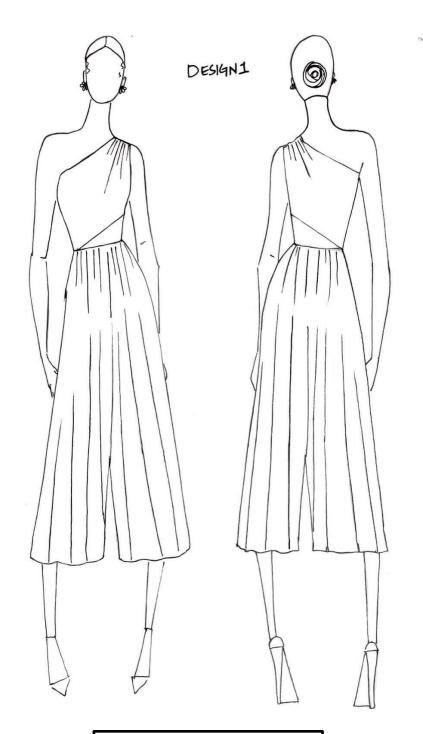


Figure B (ii): Two-piece garment



Figure C (i): One-piece garment

Parallel lines were drawn from points from the waistline and blended into the hemline.

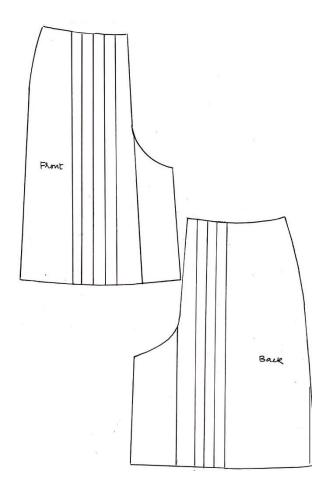


Figure 18: Pleated pants

Category C: MAHAPRABHA

Design 4 (One-piece garment)

The one-piece garment had the following elements: upper bodice, yoke, and skirt. (Pg. 43 b, i)

Upper bodice: The basic bodice front and back was traced on the pin-tucked fabric. The pin tucks had a width of 2 cm each. Between the pin tucks golden lace ornamentation of the same width was also stitched.

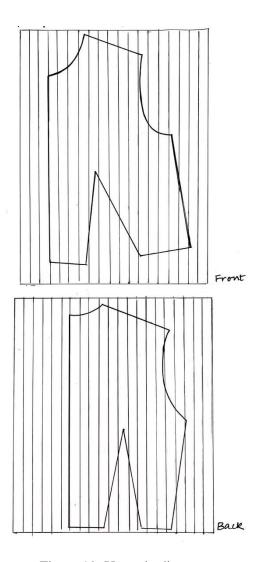


Figure 19: Upper bodice

Yoke: For the yoke, the basic skirt was traced and the darts were eliminated. The area from the waistline to the hipline was marked for the yoke and cut out. The length of the yoke was 18.8 cm.

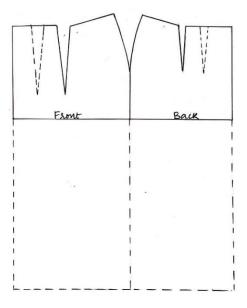


Figure 20: Yoke

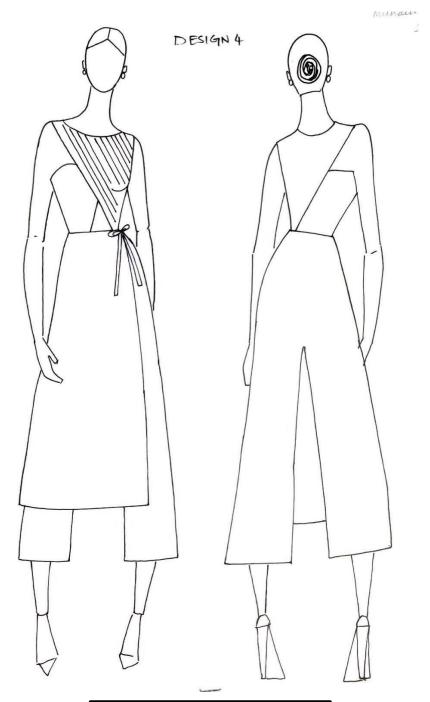


Figure C (ii): Two-piece garment

Skirt: The skirt was draped from the hipline of the dress form as per the design. The fabric was placed at the center front line and was pleated around the waist. The desired number of pleats having a width of 5 cm was taken and the length of the skirt was 66 cm.

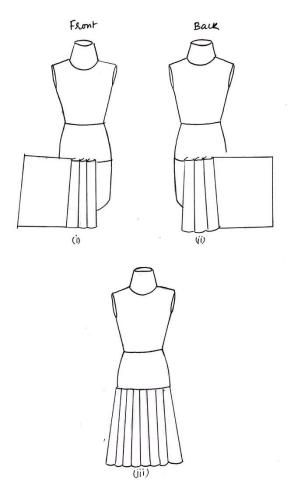


Figure 21: Skirt

Design 4 (Two-piece garment)

The Two-piece garment had the following elements: Upper bodice, Bustier, Aline skirt, and culotte pants. (Pg. 45 a, ii)

Upper bodice: Basic bodice front and back with their dart closed was traced on the pin-tucked fabric with golden lace ornamentation. An asymmetric shape was given to the bodice. For the front bodice, the width on the right shoulder was kept at 1.3 cm and the width of the right hemline was 3.5 cm, the rest of the fabric was removed. The back bodice was traced accordingly with the same measurements.

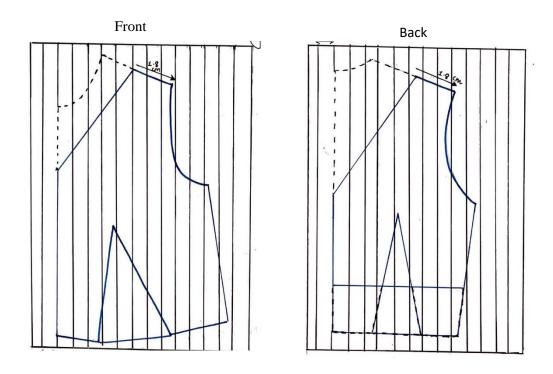


Figure 22: Upper bodice

Bustier: Ref: Pg. No. 35 of methodology 3.4.4 for instructions. The hemline was manipulated as an asymmetric cut was added in the middle of the hemline.

A-line skirt: Only the front of the draft was traced. Ref: Pg. No. 39 of methodology 3.4.4 for instructions.

Culottes pants: Ref: Pg. No. 34 of methodology 3.4.4 for instructions.

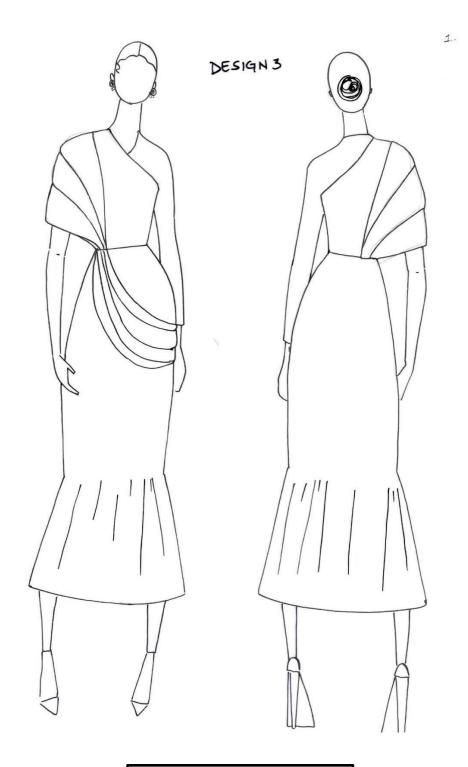


Figure D (i): One-piece garment

Category D: KADAMBARI

Design 3 (One-piece garment)

The one-piece garment had the following: Inner bodice, Upper bodice, upper and lower drape, skirt, lower pleat. (Pg. 47 a, i)

Inner bodice: Trace the basic bodice draft front and back pattern.

Upper bodice: Trace the basic bodice draft front and back pattern. Shape the neckline according to the design.

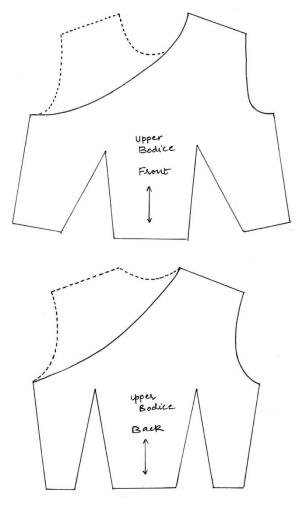


Figure 23: Upper bodice

Shoulder and lower drape: For the shoulder drape, the fabric was placed on the shoulder of the dress form which covered the area from the princess line to the side seam. The desired number of Pleats of 1 cm each was created till the waistline. Excess fabric was removed. For the lower drape, the fabric was

draped from the waistline where the upper drape ended. The desired number of pleats of 1 cm each were created till the side seam. Excess fabric was removed.

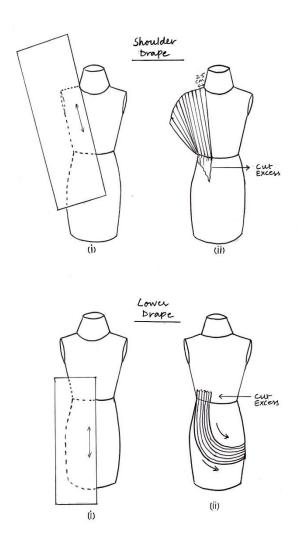


Figure 24: Shoulder and lower drape

Sleeve: Ref: Pg. No. 32 of methodology 3.4.4 for instructions.

Skirt: Basic skirt draft was traced and 2.8 cm of fabric was removed from the hemline for the desired length of the skirt.

Lower pleat: Vertical pleats of 2 cm each were created on 150 cm Fabric length of bias-cut fabric.

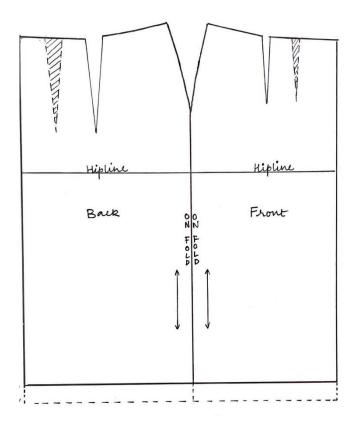


Figure 25: Skirt

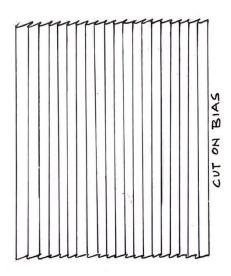


Figure 26: Lower pleat

Design 5 (Two-piece garment)

The Two-piece garment had the following: Outer bodice, Inner bodice, Upper drape, asymmetric kurta lower, and box pleated pants. (Pg. 51 a, ii)

Outer bodice: Basic bodice draft for the front and back was traced. For the front pattern, the neckline was shaped and dropped 10 cm down while the shoulder width was decreased by 7.2 cm from the neckline. For the back pattern, the neckline was decreased by 3.2 cm. hemline of both patterns was decreased by 9.2 cm.

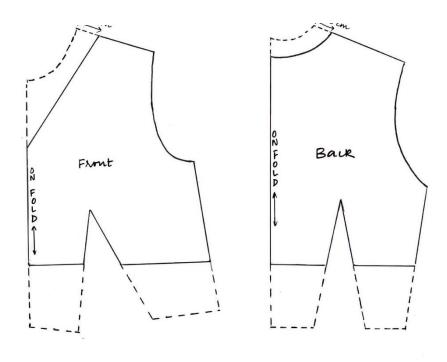


Figure 27: Outer bodice

Inner bodice: Basic bodice draft for the front and back was traced. For the front pattern, a princess line was created 5.2 cm away from the armhole marked on the center of the armhole. The line connects to the waist dart of the bodice. The hemline of both front and back patterns was decreased by 9.2 cm.

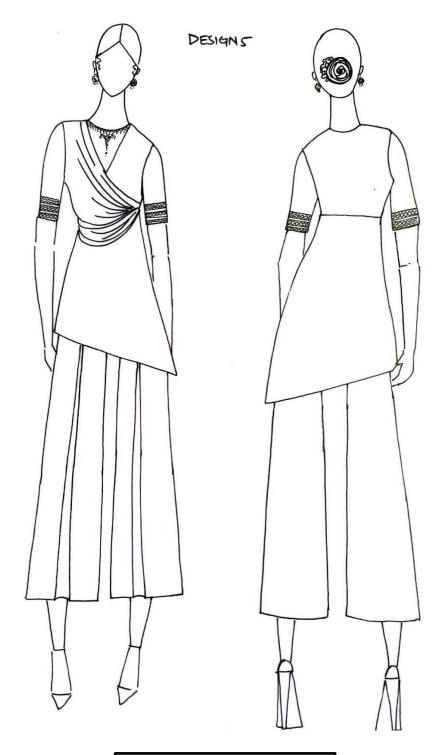


Figure D (ii): Two-piece garment

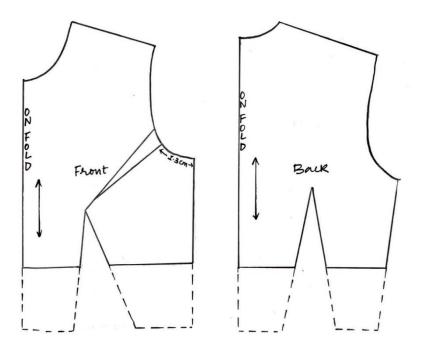


Figure 28: Inner bodice

Upper drape: The fabric was placed on grain on the dress form. Pleats of 0.6 cm each were created from the shoulder to the side seam and were secured. The remaining fabric was pleated and attached to the bottom edge of the upper drape. It was then secured at the side seam.

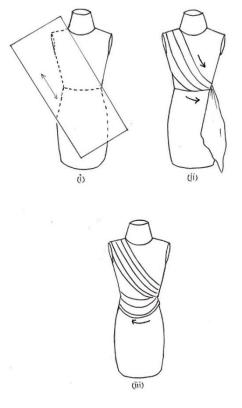


Figure 29: Upper drape

Sleeve: The basic sleeve was traced with a length of 25.4 cm.

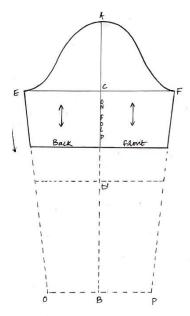


Figure 30: Sleeve

Asymmetric kurta lower: The basic skirt front and back patterns was traced. For the front pattern, on the left-hand side seam the length was marked 8.9 cm, and opposite 11.43 cm was marked. The rest was removed. For the bottom draft mark the length of 8.9 cm on the side right-hand seam and 11.43cm on the opposite.

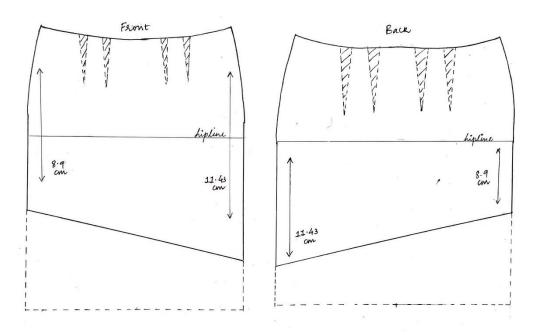


Figure 31: Asymmetric kurta lower

Box-pleated pants: The center front culotte foundation was traced with expansion of 18.0 cm at the crease line. A guideline was squared across the pattern. Center front, crotch extension, and hem were traced and a 18.0 cm pleat was marked at the crease line of the pant. It was Labeled A and B. Parallel lines from points A and B were drawn and blend to hemline.

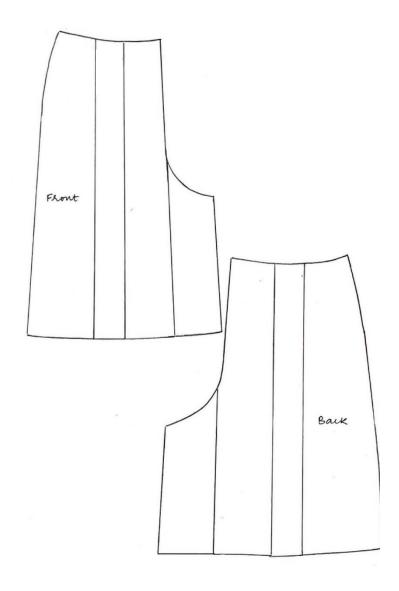


Figure 32: Box-pleated pants

Category E: MANDODARI

Design 5 (One-piece garment)

The one-piece garment had the following: One shoulder drape, Yoke, Sleeve, and skirt. (Pg. 55a, i)

One shoulder drape: The fabric was placed diagonally on the dress form and diagonal pleats of 2.52 cm were created starting from the shoulder to the waistline. Remove the excess fabric.

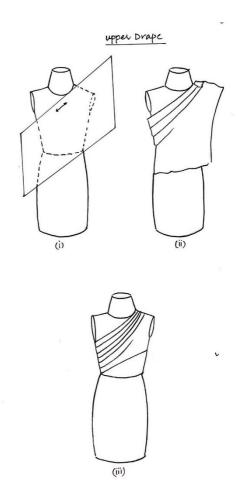


Figure 33: One shoulder drape

Yoke: The yoke was draped diagonally to create an asymmetric waistline. Pleats of 0.63 cm each were created in the downward direction up till the hip line.

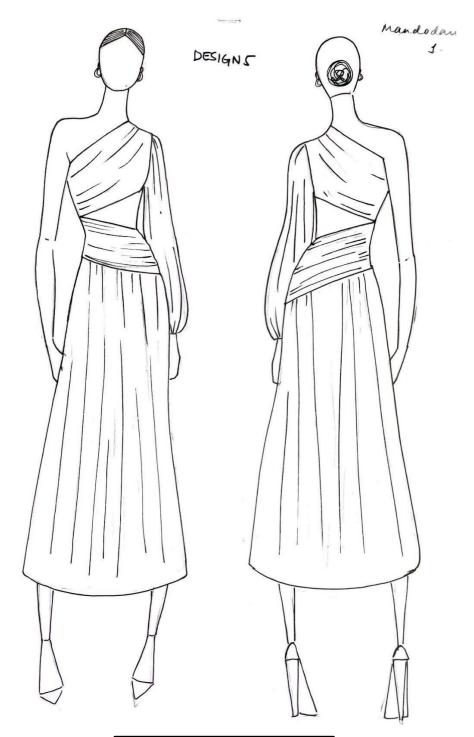


Figure E (i): One-piece garment

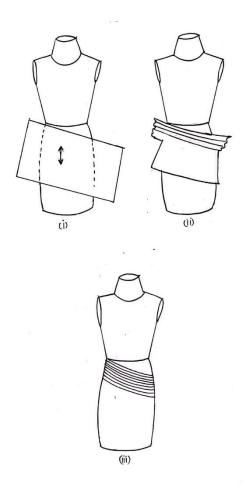


Figure 34: Yoke

Sleeve: Basic sleeve back was traced. A quarter line was included and labeled X. desired bell sleeve length was taken. A slash line between the X-line and the grain line was drawn. The slash lines were cut, not through the cap.

The sleeve was placed on the folded paper and spread for the desired hemline. The cap was given a spread of 1.0 am and bottom hemline by 5.0 cm. Trace the pattern outline. 1.26 cm was added to sleeve length for fold-over to hold elastic and blousing. Elastic should be 1.26 cm less than the around-hand measurement. The width of elastic may vary.

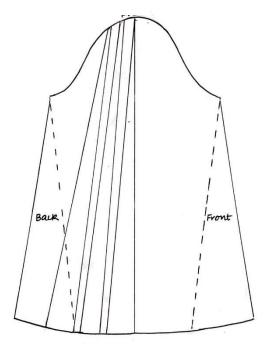


Figure 35: Sleeve

Design 1 (Two-piece garment)

The Two-piece garment had the following: Upper drape, sleeve, skirt, and side flaps and straps. (Pg. 57 a, ii)

Upper drape: The fabric was placed diagonally on the dress form and diagonal pleats of 2.52 cm were created starting from the shoulder to the waistline. Remove the excess fabric.

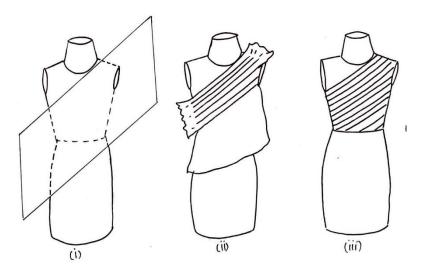


Figure 36: Upper drape

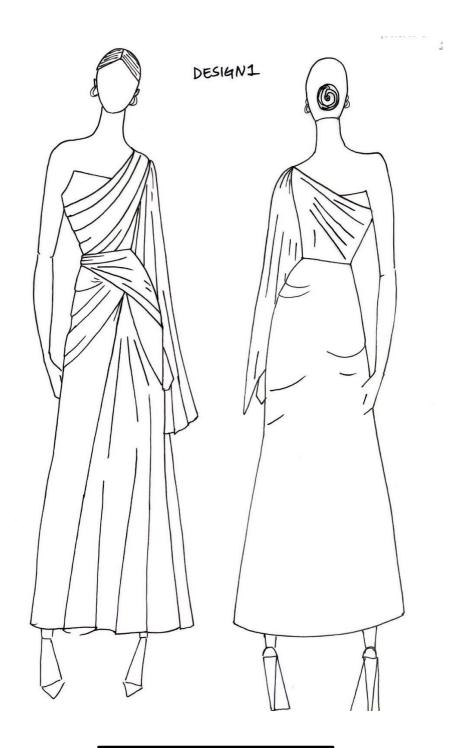


Figure E (ii): Two-piece garment

Sleeve: Ref: Pg. No. 32 of methodology 3.4.4 for instructions. Extra flare was added according to the design and the back of the sleeve was slit open.

Skirt: Double circular skirt was created from 150 cm fabric length. For one circular skirt, the fabric was folded in 4 and one-fourth of the waistline was marked on the top. Hemline was marked according to the length of the skirt. The same method was followed to cut another circular skirt. The two skirts were attached and pleats were created in the front to fit the waist.

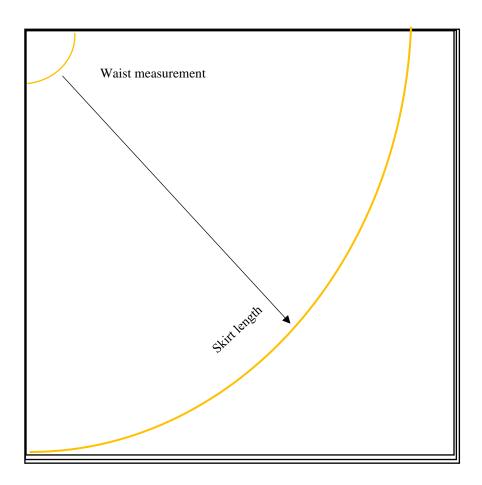


Figure 37: Skirt

Side flaps and straps: Basic skirt front draft was traced. The waistline was shaped and decreased to 21 cm from the centre front line. The straps were created with a length of 60 cm each and a width of 10.16 cm each.

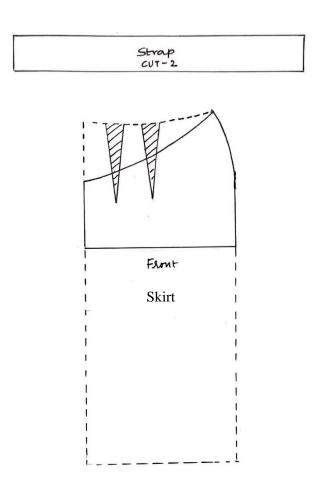


Figure 38: Side flaps and strap

3.5.5 Construction of selected designs

The draped components and the modified blocks of the selected designs were laid on the dyed fabric as per the grain line directions marked and cut. Wherever necessary, according to the design, the garments were finished with surface embellishment and sewn to provide the desired look.

3.6 Evaluation of constructed garments

The garments were evaluated through a preference schedule, following were the criteria for the evaluation:

- 1) Style of the garments
- 2) Silhouette of the garments
- 3) Best design attribute
- 4) Resemblance in terms of colour
- 5) Effective use of drape features
- 6) Resemblance between the painting and garment
- 7) Market acceptability
- 8) Estimated cost
- 9) Aesthetic appeal of garments
- 10) Best garment category
- 11) Best garment in one-piece and two-piece garment
- 12) Overall rating of the entire collection

3.7 DESIGN CATALOG DEVELOPMENT

A reference design catalog was developed to showcase the garment collection. The catalog had all five categories of inspirational paintings and the designed garments inspired by them. Each of the categories has been described in brief.

CHAPTER IV: RESULTS AND DISCUSSION

The findings of the study and discussions have been classified under the following headings:

4.1 Data collection

4.1.1 Collection of relevant literature and information for the study

The relevant literature had been presented in Chapter 2, Review of Literature.

4.2 Design Exploration

4.3 Result of the preference schedule for the selection of best-sketched designs

- 4.3.1 Result of the preliminary questions
- 4.3.2 Result of the Selection of Best-sketched Designs

4.4 Construction of garments

- 4.4.1 Selection of fabrics
- 4.4.2 Selection of colours
- 4.4.3 Drafting of basic blocks
- 4.4.4 Draping and design adaptation
- 4.4.5 Construction of selected designs

4.5 Evaluation of constructed garments

4.6 Design Catalog Development

4.1 Design exploration

Twenty-eight images of the paintings which depict females were taken from Google Arts and Culture: Raja Ravi Varma using a purposive sampling method.

Paintings with similar draping styles were grouped. Five different draping styles—*Nivi* drape, *Nauvari* drape, *Mundum Neriyathum*, *Kappulu* drape, and *Madurai* Drape—were consequently recognized.

Following five drape boards based on the aforementioned draping styles were made, and a purposive sampling method was used to select one inspiration painting from each identified drape group designing garments.















Plate 1: *NIVI* DRAPE BOARD FOR CATEGORY A

(Source: https://artsandculture.google.com/entity/raja-ravi-

varma/m03p0s9?hl=en)









Plate 2: *MADURAI* STYLE DRAPE BOARD FOR CATEGORY B

(Source:

 $https://arts and culture.google.com/entity/raja-\\ ravi-varma/m03p0s9?hl=en)$







Plate 3: *MUNDUM* NERIYATHUM DRAPE BOARD FOR CATEGORY C

 $\label{eq:source:https://artsandculture.google.com/entity/raja-ravivarma/m03p0s9?hl=en)} \\$













Plate 4: NAUVARI DRAPE BOARD FOR CATEGORY D

 $\label{eq:conference} \textbf{(Source: } https://artsandculture.google.com/entity/raja-ravivarma/m03p0s9?hl=en) }$

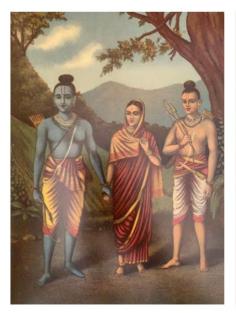






Plate 5: *KAPPULU* DRAPE BOARD FOR CATEGORY E

 $\label{eq:source:https://artsandculture.google.com/entity/raja-ravivarma/m03p0s9?hl=en)} \\$











Plate 6: SELECTED PAINTINGS OF FIVE CATEGORIES

 $\label{eq:conference} \textbf{(Source: } https://artsandculture.google.com/entity/raja-ravivarma/m03p0s9?hl=en) }$

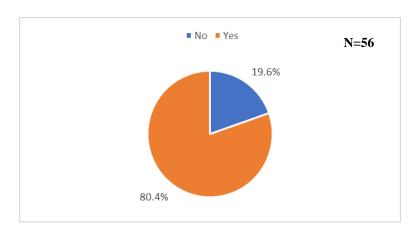
4.3 Results of the preference schedule for the selection of best sketched designs

4.3.1 Result of the preliminary questions

Six questions were formulated about the artist Raja Ravi Varma, his life history, and the artwork he has made throughout his life. There were 56 participants in total who responded to the preference schedule. The participants were teachers, students, researchers, and Ph.D. Scholars from the Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara.

The results of the preliminary questions are depicted as under:

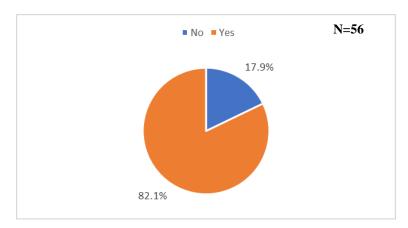
1) The respondents were asked whether they were familiar with Raja Ravi Varma and his artwork.



Graph 1: Data presenting the response of familiarity between the painter and his artwork

From Graph 1 it was observed that the majority of the respondents were familiar with the painter and the paintings he had made. Out of 56 respondents, 80.4 percent agreed that they were aware of the painter and 19.6 percent disagreed with the question.

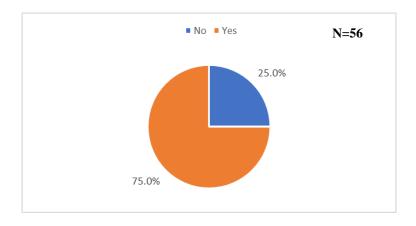
2) The Data pertaining to the awareness regarding Raja Ravi Varma being the greatest painter in the history of Indian art is presented below.



Graph 2: Data presenting awareness about the painter.

From Graph 2, it is observed that the majority of the respondents were aware of the painter and his life history. Out of 56 respondents, 82.1 percent agreed that they had the awareness and 17.9 percent disagreed.

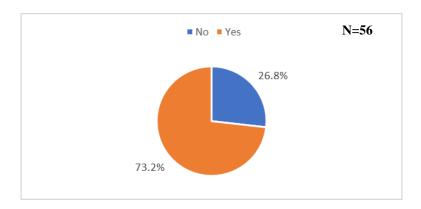
3) The respondent's awareness regarding Raja Ravi Varma is renowned for his portrayals of Indian mythology, Indian classical theatre, and women from various social and cultural backgrounds been presented in the graph below.



Graph 3: Data presenting awareness regarding the painter and his subjects

According to the 56 respondents who answered the question regarding the artist and their knowledge of the themes and subjects he painted, 75.0 percent were aware of the information, while 25.0 percent were not.

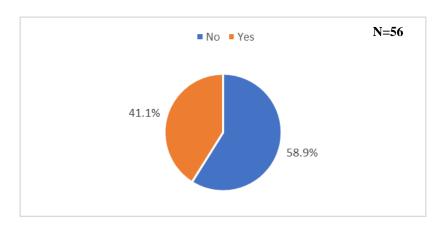
4) The respondent's awareness regarding Raja Ravi Varma giving a face to Indian gods is presented in the graph below.



Graph 4: Data presenting awareness regarding the painter's connection to Indian mythology

It was found that 73.2 percent were aware of the above-mentioned information and the question concerning the connection of the artist to Indian mythology whereas 25.0 percent were not.

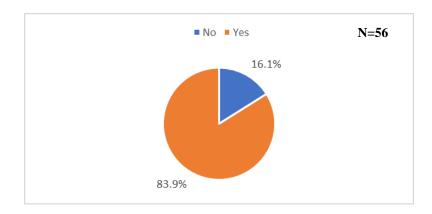
5) The graph shows the awareness of the respondents regarding Raja Ravi Varma's establishment of a lithographic press to offer oleographs to the general public at a lower cost.



Graph 5: Data presenting awareness regarding the lithographic press established by the painter

Herein Graph 5, 58.9 percent of respondents were not aware of the lithographic press owned by the artist while 41.1 percent had awareness.

6) The respondents were asked whether they have seen any of Raja Ravi Varma's artwork.



Graph 6: Data presenting awareness regarding the painter's artwork

The majority of respondents were aware of the painter and had seen his artwork as per the result seen in Graph 6. 83.9 percent of the 56 respondents agreed that they had seen Raja Ravi Varma's artwork and only few 16.1 percent expressed that they were aware.

On average 73.0 percent of the respondents had primary knowledge of the artist Raja Ravi Varma, his life history, and his artworks.

4.3.2 Result of the Selection of Best-sketched Designs

This preference was the second part of the schedule and after answering the preliminary questions the same respondents filled out this questionnaire. It was carried out to select one best-sketched design out of five from each of the Onepiece and Two-piece categories of the five inspirational paintings category.

The best-sketched designs and their respective attribute ranks of each category in order of preference were:

Category A: LAKSHMI



Plate 7: Inspirational painting category A: Lakshmi (**Source:** https://artsandculture.google.com/entity/raja-ravi-varma/m03p0s9?hl=en)

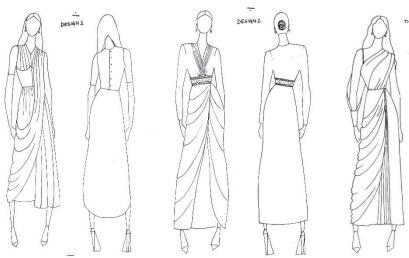


Figure 39: Design 1 Category A, One -piece garment One -piece garment One -piece garment One -piece garment One -piece garment

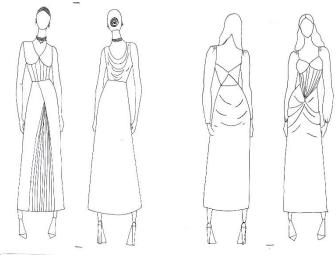


Figure 42 Design 4 Category A, One -piece garment

Figure 43 Design 5 Category A, One -piece garment

Design 3 was chosen as the best-sketched design for category A of one-piece garments because it appeared in the graph with the highest frequency out of the five designs

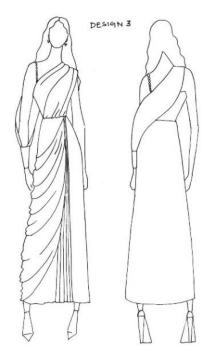
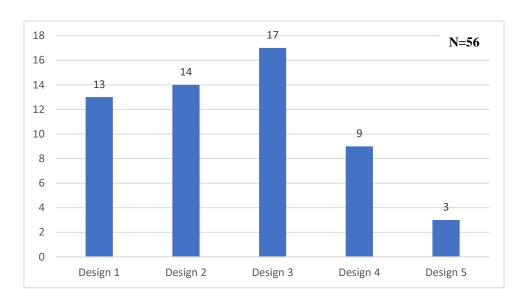


Figure 44: Selected Design 3 in One-piece garment of category A



Graph 7: Data representing the Best sketched design for One-piece garment of category A

The selected design's design attributes were ranked. Each attribute was ranked individually on a scale of 1 to 5 (1 being the most important, 2 being important, 3 being neutral, 4 being not important, and 5 being not at all important), and the number of respondents who gave their ranking was listed under each attribute in front of the score. While the table's horizontal colour gradation displays the order of the attributes. The highest attribute was shown with the darkest colour and the lowest attribute with the light colour. The result of the ranking of Design 3 is as follows: Pleat was ranked the first, second was the silhouette, third cowl, fourth and last was the neckline.

Table 1: Data representing the ranking of design attributes for the selected design in Category A of the One-piece garment $$N\!\!=\!\!56$

Ranking	Pleat	Silhouette	Neckline	Cowl	Total
1	30	23	18	20	92
2	17	21	13	10	63
3	6	9	14	4	36
4	1	3	10	13	31
5	2	0	1	9	17

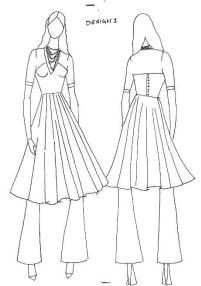


Figure 45: Design 1 Category A, Two - piece garment



Figure 46: Design 2 Category A, Two - piece garment

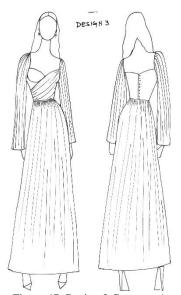


Figure 47: Design 3 Category A,
Two -piece garment

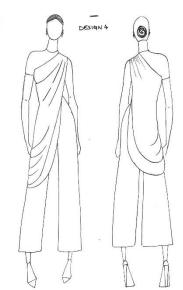


Figure 48: Design 4 Category A, Two - piece garment

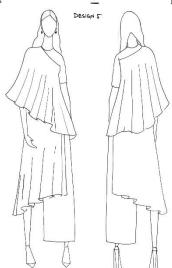


Figure 49: Design 5 Category A, Two -piece garment

The majority of responders selected **Design 3** with the highest frequency of 27 among the five garments, making it the best-sketched design for category A of two-piece garments.

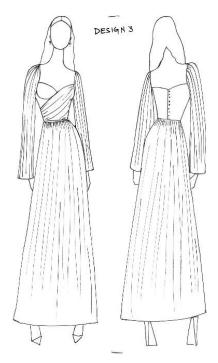
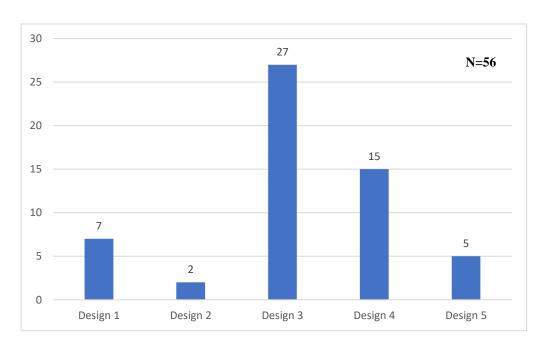


Figure 50: Selected Design 3 in Twopiece garment of Category A



Graph 8: Data representing the Best sketched design for Two-piece garment of category A

The following design attributes for design 3 of the two-piece outfits in category A were ranked from highest to lowest based on how closely the chosen design resembled the inspiration painting. The highest ranking attribute was pleat, followed by neckline, cowl, and silhouette.

Table 2: Data representing the ranking of design attributes for the selected design in Category A of the Two-piece garment $$N\!=\!56$$

Ranking	Pleat	Silhouette	Neckline	Cowl	Total
1	30	23	18	20	92
2	17	21	14	13	65
3	6	9	13	10	38
4	1	3	10	9	23
5	2	0	1	4	7

Category B: SHAKUNTALA

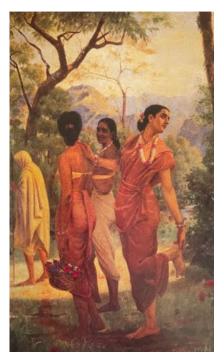


Plate 8: Inspirational painting Category B: Shakuntala

(**Source:** https://artsandculture.google.com/entity/raja-ravi-varma/m03p0s9?hl=en)

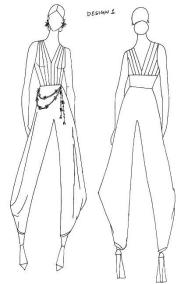


Figure 51: Design 1 Category B, One -piece garment



Figure 53: Design 3 Category B, One - piece garment

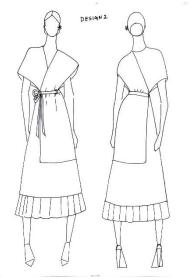


Figure 52: Design 2 Category B, One - piece garment

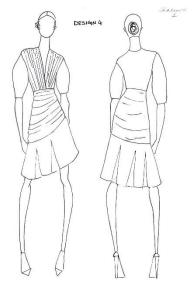


Figure 54: Design 5 Category B, One - piece garment

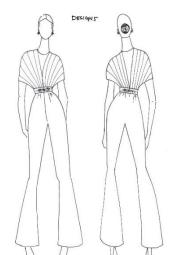


Figure 55: Design 5 Category B, One - piece garment

Due to the high frequency of appearance in the graph among the five designs, **Design 1** was selected as the best-sketched design for Category B of One-piece garment.

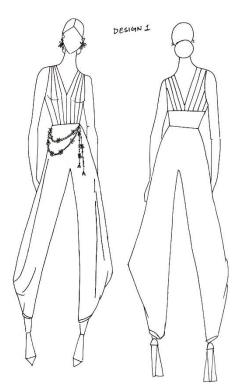
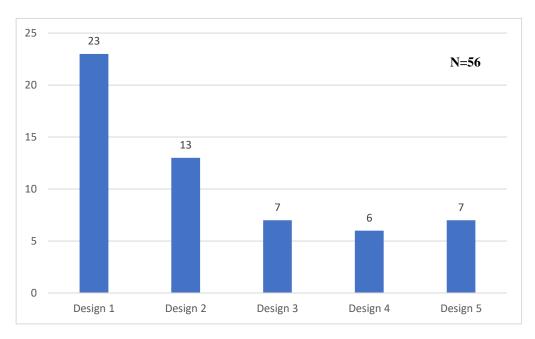


Figure 56: Selected Design 1 in One-piece garment of Category B



Graph 9: Data representing the Best sketched design for One-piece garment of category B

Based on how closely the selected design resembled the inspiration painting, the following design attributes for Design 1 of the One-piece garments in category B were graded from highest to lowest. The silhouette was ranked highest, followed by the cowl, neckline, and pleat.

Table 3: Data representing the ranking of design attributes for the selected design in Category B of the One-piece garment $$N\!\!=\!\!56$$

Ranking	Pleat	Silhouette	Neckline	Cowl	Total
1	11	26	14	24	75
2	12	19	21	21	73
3	8	4	13	4	29
4	17	3	7	7	34
5	8	4	1	0	13

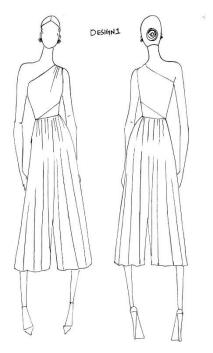


Figure 57: Design 1 Category B, Two - piece garment

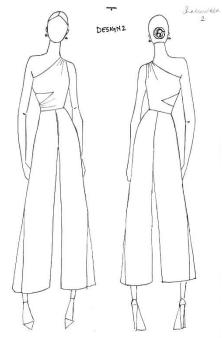


Figure 58: Design 2 Category B, Two -piece garment

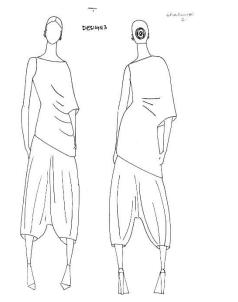


Figure 59: Design 3 Category B, Two - piece garment

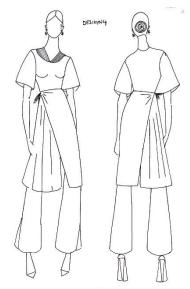


Figure 60: Design 4 Category B, Two -piece garment

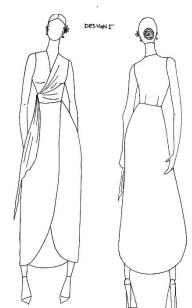


Figure 61: Design 5 Category B, Two - piece garment

Design 1 was selected as the best-sketched design for Category B of Two-piece garments from the five designed sketches. All of the designs had close frequencies, however, design 1 had a bit more than the other three.

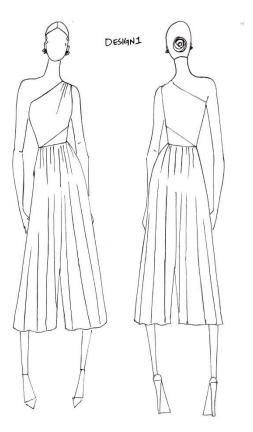
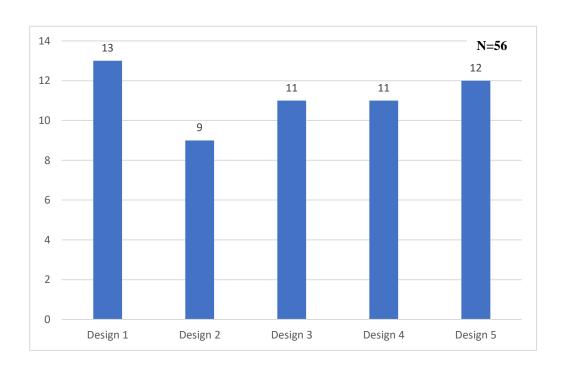


Figure 62: Selected Design 1 in Two-piece garments of category B



Graph 10: Data representing the Best sketched design for Two-piece garments of category \boldsymbol{B}

The ranking of design attributes for Two-piece garments of Category B was the same as that of One-piece garments of Category B. Most important and in the first place was the silhouette than the pleat, neckline, and lastly cowl.

Table 4: Data representing the ranking of design attributes for the selected design in Category B of the Two-piece garment $$N\!\!=\!\!56$$

Ranking	Pleat	Silhouette	Neckline	Cowl	Total
1	21	32	17	11	82
2	20	12	20	15	69
3	7	5	10	11	36
4	6	5	8	13	36
5	2	2	1	6	16

Category C: MAHAPRABHA



Plate 9: Inspirational painting Category C: Mahaprabha

(Source: https://artsandculture.google.com/entity/raja-ravi-varma/m03p0s9?hl=en)

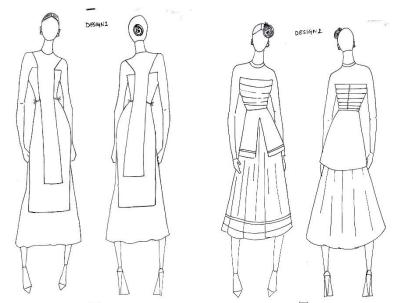


Figure 63: Design 1 Category C, One - piece garment

Figure 64: Design 2 Category C, One - piece garment

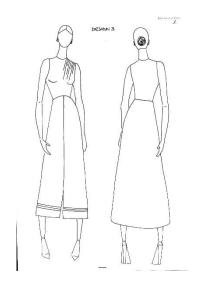


Figure 65: Design 3 Category C, One -piece garment

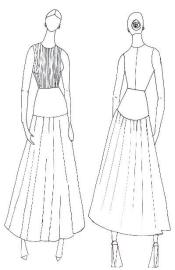


Figure 66: Design 4 Category C, One -piece garment



Figure 67: Design 5 Category C, One -piece garment

For one-piece garments of Category C, **Design 4** with a frequency of 23 was selected by the respondents out of the five designs displayed.

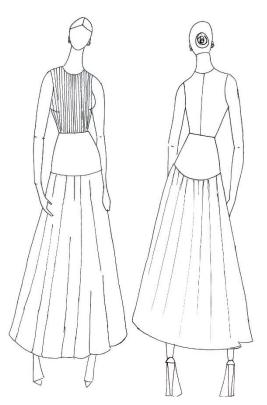
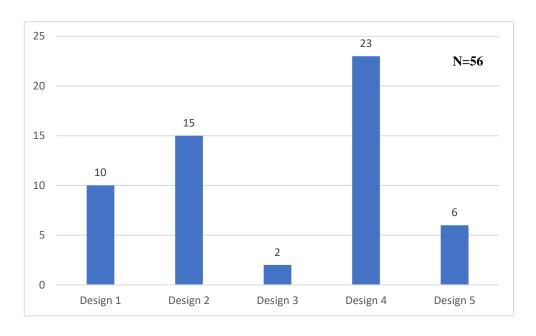


Figure 68: Selected Design 4 in One-piece garments of category C



Graph 11: Data representing the Best sketched design for One-piece garments of category C

Silhouette, Neckline, Fabric Ornamentation, Cowl, and Pleat were ranked from highest to lowest order among the design attributes for the chosen design 4 for one-piece garments of Category C.

Table 5: Data representing the ranking of design attributes for the selected design in Category C of the One-piece garment N=56

Ranking	Pleat	Silhouette	Neckline	Fabric Ornamentation	Cowl	Total
Kanking	1 Icat	Simouciic	TVCCKIIIC	Omamentation	COWI	Total
1	13	29	25	24	19	110
2	20	14	14	11	15	74
3	11	6	5	9	10	41
4	4	5	9	6	9	33
5	8	2	3	6	3	22

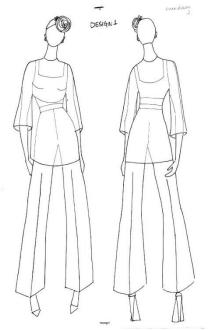


Figure 69: Design 1 Category C, Two - piece garment

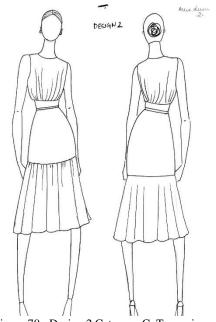


Figure 70: Design 2 Category C, Two -piece garment

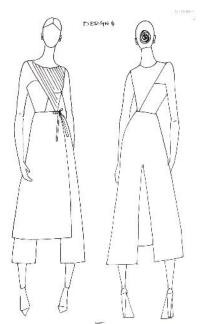


Figure 71: Design 3 Category C, Two - piece garment

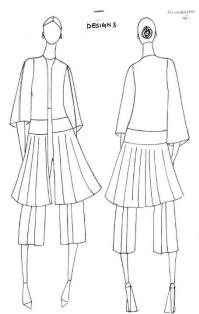


Figure 72: Design 4 Category C, Two - piece garment



Figure 73: Design 5 Category C, Two - piece garment

Design 4 was selected by the respondents for the one-piece garment in category C.

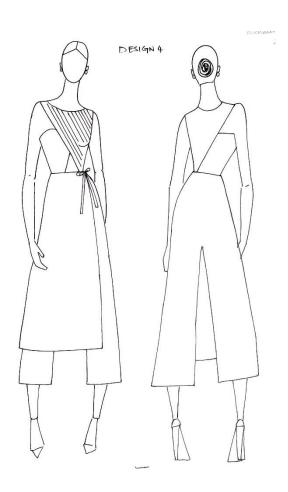
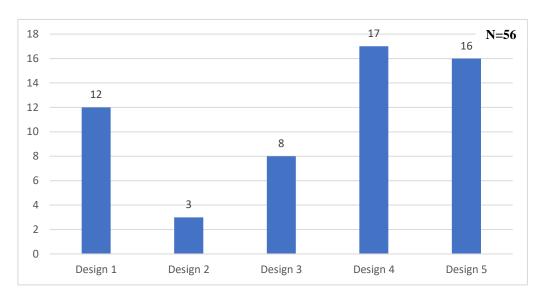


Figure 74: Selected Design 4 in Two-piece garments of category C



Graph 12: Data representing the Best sketched design for Two-piece garments of category C

The result of the ranking of Design 4 of one-piece garments of category C is as follows: Pleat was ranked first, the second was the silhouette, third cowl, fourth and last was the neckline.

Table 6: Data representing the ranking of design attributes for the selected design in Category C of the Two-piece garment $$N\!=\!56$$

				Fabric		
Ranking	Pleat	Silhouette	Neckline	Ornamentation	Cowl	Total
1	17	31	18	24	16	106
2	17	13	16	17	13	76
3	9	5	5	7	9	35
4	9	5	9	6	8	37
5	4	2	8	2	10	26

Category D: KADAMBARI



Plate 10: Inspirational painting Category D: Kadambari

(**Source:** https://artsandculture.google.com/entity/raja-ravi-varma/m03p0s9?hl=en)

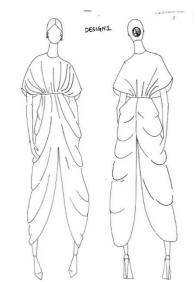


Figure 75: Design 1 Category D, One - piece garment

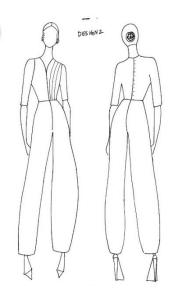


Figure 76: Design 2 Category D, One -piece garment

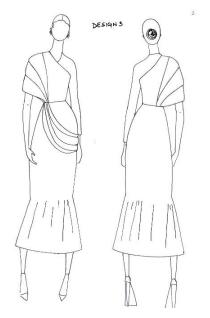


Figure 77: Design 3 Category D, One -piece garment

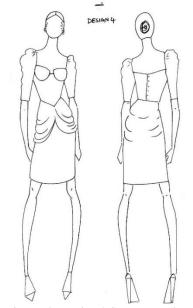


Figure 78: Design 4 Category D, One - piece garment

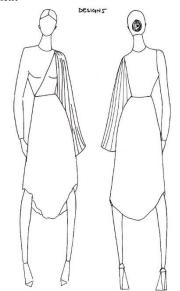


Figure 79: Design 5 Category D, One - piece garment

Design 1 and Design 3 were selected by the respondents with a common frequency of 21. Therefore, **Design 3** was selected by the researcher through purposive sampling as per the resemblance of design attributes in the selected design.

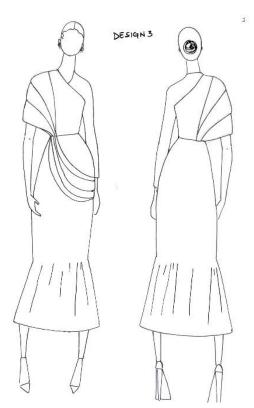
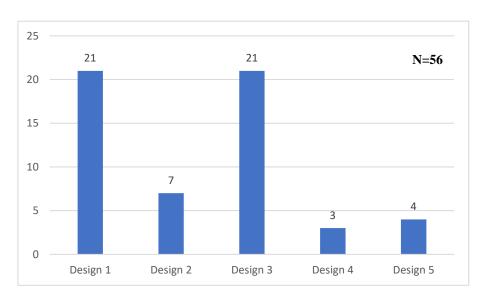


Figure 80: Selected Design 3 in One-piece garments of category D



Graph 13: Data representing the Best sketched design for One-piece garments of category D

The result of the ranking of **Design 3** of one-piece garments of category D is as follows: Pleat was ranked first, the second was the silhouette, the third was the cowl, the fourth was Fabric ornamentation the and last was the neckline.

Table 7: Data representing the ranking of design attributes for the selected design in Category D of the One-piece garment

TA.T		•
IN	=-	'n

Ranking	Pleat	Silhouette	Neckline	Fabric Ornamentation	Cowl	Total
1	27	26	9	14	23	99
1	21	20	,	14	23))
2	13	15	20	18	13	79
3	4	6	15	10	6	41
4	5	7	10	2	7	31
5	7	2	2	12	7	30

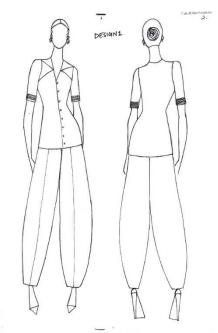


Figure 81: Design 1 Category D, Two - piece garment

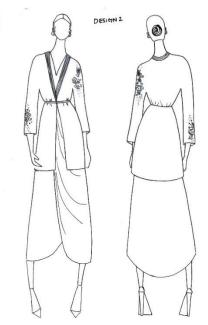


Figure 82: Design 2 Category D, Two -piece garment

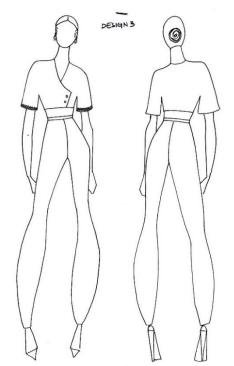


Figure 83: Design 3 Category D, Two -piece garment

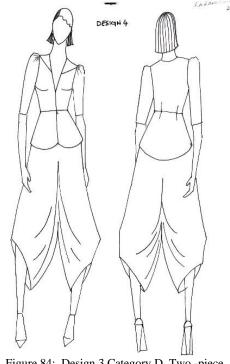


Figure 84: Design 3 Category D, Two -piece garment

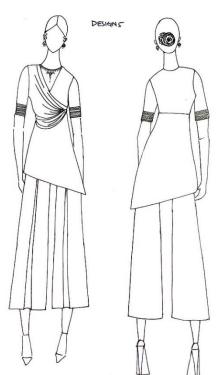


Figure 85: Design 5 Category D, two -piece garment

Design 5 was selected as the best-sketched design for Two-piece garment of category D with a frequency of 21.

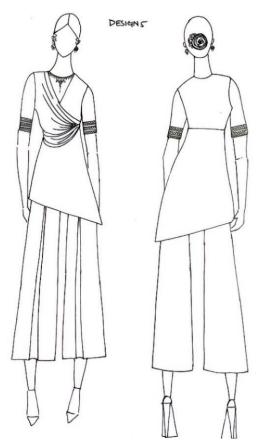
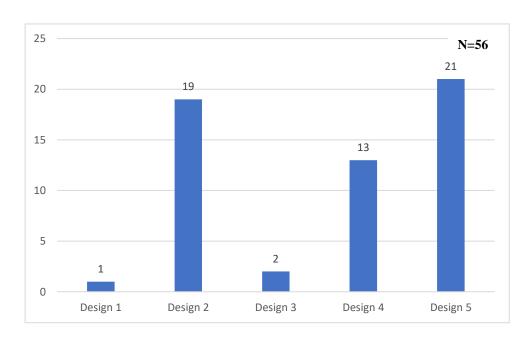


Figure 86: Selected Design 5 in Two-piece garments of category D



Graph 14: Data representing the Best sketched design for Two-piece garments of category D

Based on how closely the selected design resembled the inspiration painting, the following design attributes for Design 5 of the One-piece garments in category D were ranked from highest to lowest. The silhouette was ranked highest, followed by the cowl. while, the attributes of pleat, neckline, and fabric ornamentation had the same score.

Table 8: Data representing the ranking of design attributes for the selected design in Category D of Two-piece garment N=56

				Fabric		
Ranking	Pleat	Silhouette	Neckline	Ornamentation	Cowl	Total
1	17	20	17	17	19	90
2	18	21	20	22	15	96
3	8	6	10	9	8	41
4	6	9	6	3	8	32
5	7	0	2	5	6	20

Category E: MANDODARI



Plate 11:Inspirational painting Category E: Mandodari

(**Source:** https://artsandculture.google.com/entity/raja-ravi-varma/m03p0s9?hl=en)

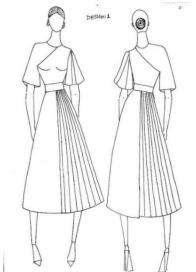


Figure 87: Design 1 Category E, One - piece garment



Figure 88: Design 2 Category E, One - piece garment

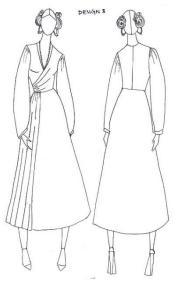


Figure 89: Design 3 Category E, One -piece garment

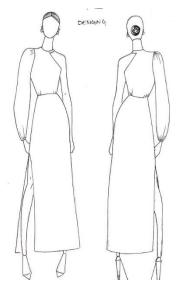


Figure 90: Design 4 Category E, One - piece garment

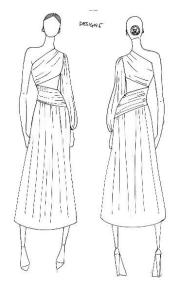


Figure 91: Design 5 Category E, One -piece garment

Design 5 was selected of one-piece garment for category E with a frequency of 30.

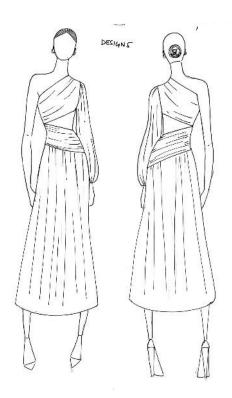
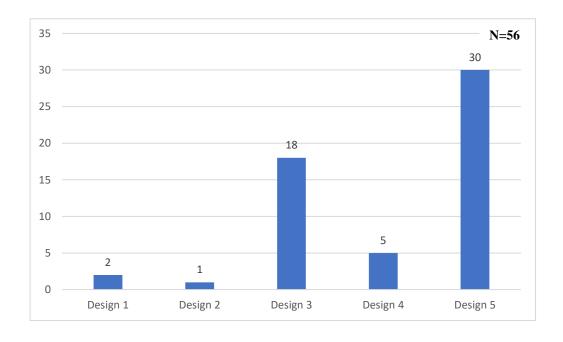


Figure 92: Selected Design 5 in One-piece garments of category E



Graph 15: Data representing the Best sketched design for One-piece garments of category E

The following design features for Design 5 of the One-piece clothing in category E received ratings from highest to lowest based on how much the design chosen resembled the inspiration picture. Silhouette received the highest rankings, then the pleat, then neckline, and cowl.

Table 9: Data representing the ranking of design attributes for the selected design in Category E of One-piece garment $$N\!=\!56$$

Ranking	Pleat	Silhouette	Neckline	Cowl	Total
1	23	34	16	13	86
2	19	10	21	12	62
3	8	6	9	9	32
4	4	6	9	15	34
5	2	0	1	7	10

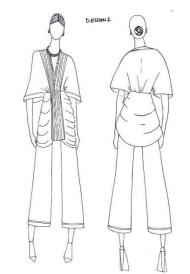


Figure 93: Design 1 Category E, Twopiece garment



Figure 94: Design 2 Category E, Two-piece garment



Figure 95: Design 3 Category E, Two-piece garment

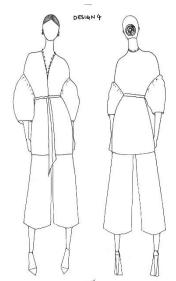


Figure 96: Design 4 Category E, Two-piece garment



Figure 97: Design 5 Category E, Two-piece garment

Design 1 was selected with the highest frequency of 26 amongst the five designs of Two-piece garments for category E.

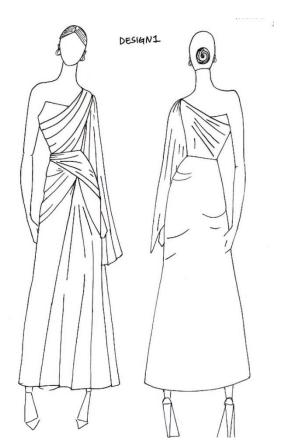
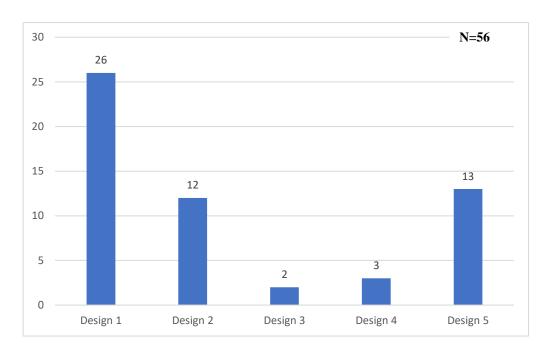


Figure 98: Selected Design 1 in Two-piece garments of category E



Graph 16: Data representing the Best sketched design for Two-piece garments of category E

The design attributes of Design 1 of the Two-piece garment for category E were ranked as follows: pleat was first, then silhouette, neckline, and last was the cowl.

Table 10: Data representing the ranking of design attributes for the selected design in Category E of Two-piece garment $$N\!\!=\!\!56$

Ranking	Pleat	Silhouette	Neckline	Cowl	Total
1	27	25	24	15	92
2	14	11	22	17	66
3	8	7	7	13	38
4	6	10	3	11	34
5	1	3	0	0	9

4.4 Construction of garments

4.4.1 Selection of fabric

Exploration of various fabrics were for design attributes was done on the dress form.



Plate 12: Explored Fabrics

It was found that Modal and Viscose were most suitable for the designs selected for the research. An alternative Liva crepe, a blend of modal and viscose was used due to the unavailability of the required fabrics.



Plate 13: Modal and viscose

4.4.2 Selection of colours

The colour palette for the study was selected that represented the colour from inspirational painting (as presented in Chapter III, pg. 24).

- 4.4.3 Drafting of basic block (as presented in Chapter III, pg. 26-34).
- 4.4.4 Draping and design adaptation (as presented in Chapter III, pg. 34-59).

4.4.5 Construction of selected design

The following are the garments constructed through the drafting and draping method with the incorporated design attributes after the selection of the best designs.



Plate 14: Category A Onepiece garment



Plate 15: Category A Twopiece garment



Plate 16: Category B Onepiece garment



Plate 17: Category B Twopiece garment



Plate 18: Category C Onepiece garment



Front

Back

Plate 19: Category C Twopiece garment



Plate 20: Category D Onepiece garment



Plate 21: Category D Twopiece garment



Plate 22: Category E Onepiece garment



Plate 23: Category E Twopiece garment

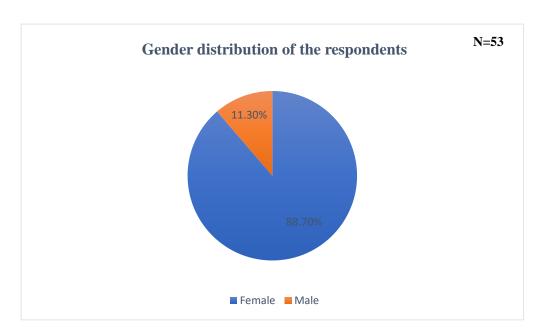
4.5 Evaluation of constructed garments

The data collected through the questionnaire during the preference of the evaluation of the constructed garments was analysed under the following subheadings:

- 4.5.1 Basic information of the respondents
- 4.5.2 Opinion regarding the Style of the Garments
- 4.5.3 Opinion regarding the silhouette of the garments
- 4.5.4 Opinion regarding the best design attribute
- 4.5.5 Opinion regarding the Resemblance in Terms of colour
- 4.5.6 Opinion Regarding the Effective Use of drape features
- 4.5.7Opinion regarding the Resemblance between the painting and garment
- 4.5.8 Opinion of the respondents on whether they would buy the constructed garments
- 4.5.9 Opinion regarding the estimated cost of the garments
- 4.5.10 Overall Aesthetic Appeal of Garments
- 4.5.11 Best Garment Category
- 4.5.12 Best Garment in the One-piece Category
- 4.5.13 Best Garment in the Two-piece Category
- 4.5.14 Overall rating of the entire collection

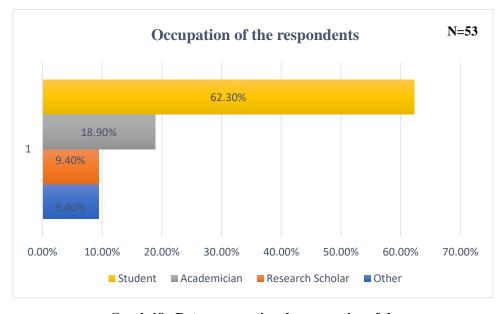
Preference was held in the seminar room of the Department of Clothing and Textiles, The Maharaja Sayajirao University of Baroda, Vadodara. Based on the feedback from 53 respondents like teachers and students from the same department, the highest preference was considered to evaluate the constructed garments and to check if the drapes and the overall appearance of the constructed garments resembled the paintings of Raja Ravi Varma or not, in terms of design attributes. Exploratory data analysis was carried out to get the answer to the hypothesis based on which this study was undertaken. The questionnaire was filled out using google forms.

4.4.1 Basic information of the respondents



Graph 17 : Data representing the gender of the respondent

It was observed from the graph above that majority of the respondents were female with a frequency of 88.07percent while males had a frequency of 11.3percent.



Graph 18 : Data representing the occupation of the respondents

The distribution of the data of respondents with respect to occupation has been shown in the graph above. 62percent of them were students followed by academicians with 18.9percent, research scholars, and others with 9.4percent. Others category had freelancer and fashion designers.

Table 11 : Data representing the Age group of the respondents

N=53

Age group of the respondents				
		percent		
Age group	n	frequency		
20 - 31	47	88.7		
31 - 42	3	5.7		
42 - 53	2	3.8		
53 - 64	1	1.9		

As seen in the table, 89 percent of respondents fell in the age group of 20-31. Followed by the 31 to 42 age group with 6 percent respondents, 3.8 percent for the age group of,42-53, and 1.9 percent in the age group of 53-64.

4.4.2 Opinion regarding the likeness of the Style of garments

The data gathered through the form shows that 98.1 percent of the respondents liked the style of the garments while 1.9 percent of the respondent did not like the style of the constructed garments.

4.4.3 Opinion regarding the silhouette of the garments

Table 12: Data representing the opinion of the respondents regarding the silhouettes of the garment N=53

Scale	n	percent frequency
Good	49	92.5
Average	4	7.5
Bad	-	-

92.5 percent of the respondents found the silhouettes of the constructed garments good while 7.5 percent found them average.

4.4.4 Opinion Regarding the Best Design Attribute

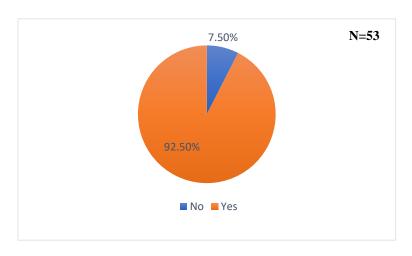
Table 13: Data representing the opinion of the respondents regarding the Best Design Attribute

N=53

Design attributes	n	percent frequency
Pleat	40	75.5
Cowl	6	11.3
Silhouette	3	5.7
Neckline	2	3.8
Gathers	1	1.9
Surface ornamentation	1	1.9

The above table shows the distribution of responses regarding the design attributes an individual respondent liked the most in the overall collection of the constructed garments. It was observed that pleat had the highest frequency of 75 percent followed by cowl at 11.3 percent, silhouette at 5.7 percent, neckline at 3.8 percent and gathers and surface ornamentation at 1.9 percent.

4.4.5 Opinion regarding the Resemblance in Terms of colour



Graph 19: Data representing the opinion of the respondents regarding the resemblance of garments in terms of colour

As per the data shown in the graph, 92.05 percent of the respondents agreed that the constructed garments resemble the paintings of Raja Ravi Varma in terms of colour while 7.5 percent of respondents disagreed.

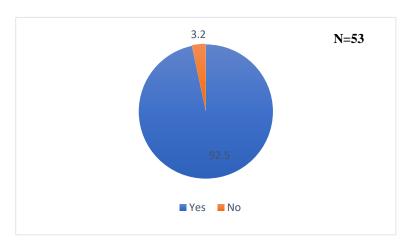
4.4.6 Opinion Regarding the Effective Use of Drape Features

100 percent of the respondents agreed that the drape features inspired by Raja Ravi Varma paintings were effectively used in the constructed garments.

4.4.7 Opinion regarding the Resemblance between the painting and garments

100 percent of the respondents agreed that the researchers' effort to resemble the constructed garments to the paintings of Raja Ravi Varma was successful.

4.4.8 Opinion of the respondents on whether they would buy the constructed garments



Graph 20 : Data representing the opinion of the respondents whether they would buy the constructed garments

The above graph shows that 92.5 percent of respondents agreed to buy the constructed garments if they were available in the market while 7.5 percent didn't agree.

4.4.9 Opinion regarding the estimated cost of the garments

Table 14: Data representing the opinion of the respondents regarding the estimate cost of the garments N=53

Price	n	percent Frequency
2500-3500	39	73.6
3500-4500	13	24.5
More than 4500	1	1.9

The table shows that 73.6 percent of the respondents selected 2500-3500 rupees as their preferred price range for the constructed garments. The price range of 3500-4500 rupees was preferred by 24.5 percent of the respondents while only 1.9 percent of respondents agreed to pay more than 4500 rupees.

4.4.10 Overall Aesthetic Appeal of Garments

Table 15: Data representing the overall aesthetic appeal of the garments

N=53

Scale	n	percent Frequency
Good	47	88.7
Average	6	11.3
Bad	-	-

The overall aesthetic appeal of the constructed garments was rated good with a percentage frequency of 88.7 percent while 11.3 percent frequency was rated to the average scale.

4.4.11 Best garment category

Table 16: Data representing the Best garment category N=53

Garment Category	n	percent Frequency
One-piece garments	25	47.2
Two-piece garments	28	52.8

The category of Two-piece garments with a percentage frequency of 52.8 percent was preferred more than the one-piece garment category with a frequency of 47.2 percent.

4.4.12 Best garment in the one-piece category

Table 17: Data representing the Best garment in One- piece garment category

N=53

One-piece garment designs	n	percent Frequency
Category A: Lakshmi, Design 3	18	34.0
Category B: Shakuntala, Design 1	12	22.6
Category C: Mahaprabha, Design 4	9	17.0
Category D: Kadambari, Design 3	1	1.9
Category E: Mandodari, Design 5	13	24.5

Out of the one-piece garment designs of the five different categories, Design 3 of Category A: Lakshmi was selected as the best garment design in the one-piece category by the respondents with a percentage frequency of 34percent, the second selected design was Design 5 of Category E: Mandodari followed by category B, Category C, and Category D.



Plate 24: Selected Design 3, Category A: Lakshmi

4.4.13 Best Garment in the Two-piece category

Table 18: Data representing the Best garment in Two- piece garment category

N=53

Two-piece garment designs	n	percent Frequency
Category A: Lakshmi, Design 3	6	11.3
Category B: Shakuntala, Design 1	16	30.2
Category C: Mahaprabha, Design 4	16	30.2
Category D: Kadambari, Design 5	2	3.8
Category E: Mandodari, Design 1	13	24.5

Out of the Two-piece garment designs of the five different categories, Design 1 of Category B: Shakuntala and Design 4 of

Category C: Mahaprabha was selected as the best garment design in the Two-piece category by the respondents with a percentage frequency of 30.2 percent. both the garments had pleats as their highlighting design attribute. The second selected design was Design 1 of Category E: Mandodari followed by Category A, Category D.



Plate 25 : Selected Design 1 Category B: Shakuntala



Plate 26 :Selected Design 4, Category C: Mahaprabha

4.4.14 Overall rating of the entire collection

Table 19: Data representing the overall rating of the entire collection

N=53

Ranking	n	percent Frequency
1 (Very Unsatisfied)	3	5.7
2 (Unsatisfied)	1	1.9
3 (Neutral)	5	9.4
4 (Satisfied)	24	45.3
5 (Very Satisfied)	19	37.7

The overall rating given to the entire collection was 4 i.e. satisfied by the respondents with a percentage frequency of 45.3 percent. respondents with a percentage frequency of 37.7 percent gave a ranking of 5 i.e. very satisfied with the garment collection.

The resemblance between the paintings of Raja Ravi Varma in terms of design attributes was successfully incorporated into the design and construction of the garments. The objective of the same got fulfilled and the hypothesis under which the study was conducted was accepted.

4.5 Design catalog development

A reference design catalog was developed to showcase the garment collection. The catalog had all five categories of inspirational paintings and the designed garments inspired by them. Each of the categories has been described in brief.



Researcher: Hitiksha Solanky Guide: Dr. Hemlata Raval

Department of Clothing and Textiles Faculty of Family and Community Sciences The Maharaja Sayajirao University of Baroda

Plate 27: Catalog page 1

AN EXPLORATORY STUDY OF DRAPES FROM THE PAINTING OF RAJA RAVI VARMA AND THE CREATION OF CONTEMPORARY WEAR

Raja Ravi Varma was a renowned Indian painter who is celebrated for his contributions to Indian art and cultural heritage. He is known for his exceptional ability to combine the traditional Indian art style with Western art techniques, creating a unique style that has become an integral part of Indian art. His paintings depict Indian mythology, epic stories, and characters from Indian folklore, all of which are characterized by vibrant colors, intricate details, and dramatic lighting. Raja Ravi Varma's art has inspired many fields, including fashion, where his unique aesthetic continues to influence contemporary designers. His art's vivid imagery and color palette have been used in numerous fashion collections and continue to serve as a source of inspiration for modern designers.

The goal of this research project was to investigate the significance of Raja Ravi Varma's artwork by using it as inspiration to design a collection of contemporary clothing. The elements were adapted to create contemporary wear which reflects traditional drapes which are still suitable for modern lifestyles. A design catalog is generated to showcase the constructed garments for the reference.

Plate 28: Catalog page 2

Inspirational **Paintings**

Raja Ravi Varma has beautifully depicted Indian women's beauty and grace in many of his painting. Fascinated by that idea, five of the paintings like Lakshmi, Shakuntala removing thorn from her foot, There comes papa, Kadambari and Mandodari were taken as an inspiration to design the garments for this collection.











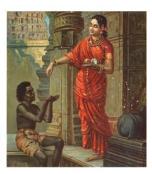


Plate 29: Catalog page 3



Category A: Lakshmi (One-piece garment)





Plate 30: Catalog page 4



Category A:
Lakshmi
(Two-piece garment)



The colours were kept similar for both the garments to make them resemble more like the painting. The pleats and flow of the of the drape is incorporated into the garments.

Plate 31: Catalog page 5



Category B: Shakuntala (One-piece garment)



'Shankuntala removing thorn from her foot' depicts shakuntala with her friends, she is seen wearing a madurai style drape, with an halter neck bodice. Her drape has structure yet there is a rhythm and flow in the drape.

Plate 32: Catalog page 6



Category B: Shakuntala (Two-piece garment)



The colours and pleat gives the garments a similarity to the traditional drape worn by Shakuntala, the designed garments are free flowing and comfortable to wear.

Plate 33: Catalog page 7



Category C: Shakuntala (One-piece garment)



The garments inspired by the painting There come papa' depicts the sheerness, the lustre and the shine of golden surface ornamentation in the designed garments.

Plate 34: Catalog page 8



Category C: Shakuntala (Two-piece garment)



The straight silhoutte and minimal pleats were incorporated into the garments. All the elements make the garments look simple and elegant just like Mahaprabha in the painting.

Plate 35: Catalog page 9



Category D: Kadambari (One-piece garment)





'Kadambari', the last artwork of Raja Ravi Varma still enealnting with all the little details. The fall of the drape, vibrant colours and the surface ornamentation are the highlighting features which are used in designing of the garments for this eategory.

Plate 36: Catalog page 10



Category D: Kadambari (Two-piece garment)



Pleats and cowls are contemporized to give different style yet keeping the garments traditional. A similar surface ornamentation is used to give the similar look like Kadambari.

Plate 37: Catalog page 11



Category E: Mandodari (One-piece garment)



The intricate drape, the vibrant red colour and the poiseness in mandodari's character was the inpiration for the garments designed.

Plate 38: Catalog page 12



Category E:
Mandodari
(Two-piece garment)



The silhouette of her drape and the flowiness of the fabric was tried to match here in this category.

The gaments here gives an illusion of saree but in a two-piece set.

Plate 39: Catalog page 13

THE STUDY OF RESEMBLING THE PAINTING OF RAJA RAVI VARMA INTO CONTEMPORARY WERA WAS SUCCESSFUL AND I HOPE THIS STUDY WILL ADD A POSITIVE CONSTRUCT TO THE CRAETIVE WORLD OF RAJA RAVI VARMA.

-HITKSHA

Plate 40 : Catalog page 14

CHAPTER V: SUMMARY AND CONCLUSIONS

5.1 Introduction

Indian paintings are a form of art that has been created in the country for countless years and are renowned for their extensive histories, variety of styles, and brilliant colours. The paintings were inspired from the various cultures and religions of the nation as well as from its historical and mythological subjects. Indian paintings continue to be a prized form of artistic expression in the nation and among art lovers worldwide. Indian painting techniques fall essentially into three categories: classical, folk, and modern. Known for its complex detailing, vivid colours, and representations of mythological and historical topics, classical Indian paintings were developed in the courts of Indian rulers. On the other hand, Folk paintings are characterised by their simplicity, use of natural colours, and portrayals of rural life and traditions. Modern Indian painting styles evolved in the 20th century and were influenced by Western art genres.

Over the years, many outstanding painters have developed in India, creating artworks that reflect the country's rich cultural and creative traditions. Some of the renowned Indian artists in the framework of Indian painting are: Amrita Sher Gill, Jamini Roy, Nandalal Bose, Raja Ravi Varma etcetera. Each of them has added their distinct style and perspective to the art form, contributing to build a diversified and lively artistic scene in India.

Raja Ravi Varma, however, was a pioneer in reimagining Indian art while upholding its historical roots. He was an Indian painter who is largely recognised as one of the greatest artists of the late 19th and early 20th century. He is notably well-known for his portrayals of Indian mythology and epics, as well as for his portraits of Indian royalty. However, he also got exposure to European academic painting, which inspired his approach but with a distinctively Indian sensibility and iconography. His realistic and comprehensive representations of people from varied origins helped to establish him as a significant chronicler of Indian society during the late colonial period. He was also renowned for producing accessible, low-cost lithographs of his works, which considerably expanded the audience he reached and increased his prominence as a painter and public personality.

He also emphasised the beauty of Indian women in his works as well. His aesthetic vision, as well as cultural and societal standards, had an impact on how they were portrayed. Therefore, the significance of women in Indian culture and their position in Indian society are reflected in his paintings. The representation of women included intricately detailed displays of traditional Indian costumes.

Known for their variety, colour, and grace, Indian clothes are beautiful. Its extensive cultural heritage, which spans several centuries, is a reflection of the nation's deeply ingrained habits, traditions, and beliefs. The sari, which is regarded as the oldest traditional attire, is one of the most well-known styles of Indian apparel. It is a significant cultural emblem that is firmly embedded in the traditions and customs of many communities and is worn all across the nation, even among people from diverse cultural origins.

India has adopted contemporary fashion trends in addition to traditional clothes, with numerous designers coming up with fusion looks that merge Indian and Western clothing aspects. In light of this, the current study makes an effort to interpret Raja Ravi Varma's artwork through the design of contemporary clothing in an effort to promote his art and vision as well as to make people a vital part of his legacy.

5.2 Objectives

- 5.2.1 To study and analyze the draped attire depicted in Raja Ravi Varma's paintings.
- 5.2.2 To design garments using his paintings as inspiration.
- 5.2.3 To explore and create designed costumes using draping and flat pattern methods.
- 5.2.4 To evaluate constructed garments
- 5.2.5 To develop a reference design catalog

5.3 Hypothesis

H1: The designed garments resemble the traditional drapes from the painting.

H0: The designed garments do not resemble the traditional drapes from the painting.

5.4 Methodology

The preliminary data about the artist and his paintings were collected through primary and secondary data collection methods. The paintings of the artist were explored. Twenty -eight paintings with only women depicted were collected. Five different types of drape styles were identified and drape boards were developed. One inspirational painting from each was selected through the purposive sampling method.

Each inspired painting was divided into two categories of one-piece and two-piece clothing, with five designs made for each. Thus, ten designs were sketched for each of the five inspired painting categories, totaling fifty designs. A preference schedule (Appendix A) was used to determine the best-sketched design for each category of one-piece and two-piece clothing under the painting categories.

The selected ten designs were constructed and to check the resemblance between the paintings and the garments, the garments were evaluated through a preference schedule(Appendix B). Also, the drape feature, aesthetic appeal, buying preference, estimated cost, style of garments, and market acceptability was evaluated. The design attribute of pleat was the most favoured design attribute among the 53 respondents and got a percentage frequency of 75.5 Percent. Design 3 of Category A(one-piece garment), Design 1 of Category B, and Design 4 of Category C (Two-piece garment) were selected as the best garments. The two-piece garment category was selected as the Best category. All the data were analyzed through percentages and graphs.

5.5 Conclusion

The best-sketched designs were selected for five painting categories. The design was selected by the respondents and the design attributes were ranked. The following designs were selected by the respondents: Category A: One-piece garment- Design 3, Category A: Two-piece garment- Design 3, Category B: One-piece garment- Design 1, Category B: Two-piece garment- Design 1, Category C: One-piece garment- Design 4, Category C: Two-piece garment- Design 4, Category D: One-piece garment- Design 3, Category D: Two-piece garment- Design 5, Category E: One-piece garment- Design 5, Category E: Two-piece garment- Design 1.

The constructed garments were evaluated through a preference schedule to check the resemblance between the inspirational painting and their respective garments. the style, drape features, estimated cost, buying preference, silhouette, and market acceptability was also evaluated. The two-piece garment category was selected as the most preferred category among the two. While Category A: One-piece garment- Design 3, Category B: Two-piece garment- Design 1, and Category C: Two-piece garment- Design 4 were selected as the best garments in one-piece and two-piece categories. The style, drape feature, aesthetic appeal, and silhouette of the garments were approved by the respondents. 92.5 percent of respondents agreed to buy the constructed garments if they were available in the market. The entire garment collection was considered to be satisfactory all around.

The hypotheses for the undertaken study were framed to understand and technically analyse the point of concern on which the entire study relied. The base of the descriptive proportion of the respondents corresponding to questions framed to analyse was significantly high. The work done by the researcher on resemblance had a 100 percent positive response which itself was evidence and the applied statistical test was meaningful. Similarly for a few other questions on work and resemblance proportion of positive responses was greater than 80 - 85% where again applying any test would not make any sense as there was a significant difference among the proportion of positive responses and negative responses. So the hypothesis under which the study was conducted was accepted.

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https://youtu.be/wlxSNpT_M14

APPENDIX A

PREFERENCE SCHEDULE FOR SELECTION OF BEST DESIGN

The undersigned is a questionnaire prepared by Ms. Hitksha Solanky, a senior M.Sc. student of the Department of Clothing and Textiles from the Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. The following questionnaire will be used as a tool for collecting data for the selection of the sketch designs for the collection to be designed for a research study titled, 'An Exploratory Study of Drapes from the Paintings of Raja Ravi Varma and the Creation of Contemporary Clothing'.

CONSENT FORM

The Department of Clothing and Textiles at The Family and Community Sciences, The Maharaja Sayajirao University of Baroda (Vadodara) supports the practice of protection of human participants in research. The following will provide you with information about the research study which will help you in deciding whether or not you wish to participate. If you agree to participate, please be aware that you are free to withdraw at any point throughout the duration of the study without any penalty.

In this study, the investigator will ask you about *Raja Ravi Varma*, *his paintings*, and the best-sketched designs of the garments taking inspiration from the paintings of Raja Ravi Varma. If you have any problem, please inform the investigator. All information you provide will remain confidential and will not be associated with your name.

If for any reason during this study, you do not feel comfortable, you may leave the study. Your participation is strictly voluntary. The outcome of the study will be shared with you. Please indicate with your signature in the space below that you understand what participation in the study involves and agree to participate.

If you have any further questions concerning this study, please feel free to contact us by phone or email:

Thanking you,

Guide Investigator

Dr.HemlataRaval Hitiksha Solanky

9909634728 9662724602

raval.hemlata-ct@msubaroda.ac.in hitikshas@gmail.com

Signature of Participant

Print Name

EVALUATION SHEET

The main aim of the current study is to analyse and interpret these paintings in terms of drapes along with designing a variety of garments using design attributes of pleats, silhouettes, necklines, ornamentation, etc; influenced by the painting and bringing back some of the aesthetic features and adapting them to suit modern lifestyle while still being able to reflect the traditional wardrobe of the past.

The schedule is divided into two parts, first, the respondent has to answer a few basic questions related to the painter and his work while in the other half the respondent has to select the best designs of the sketched garments.

Preliminary questionnaire

1.	. Are you familiar with Raja Ravi Varma a	nd his artwork?
	Yes [] No []	
2.	2. Did you know that Raja Ravi Varma is cogreatest painters in the history of Indian a	_
	Yes [] No []	
3.	3. Did you know that Raja Ravi Varma is re portrayals of Indian mythology, Indian clawomen from various social and cultural b	assical theatre, and
	Yes [] No []	
4.	. Is it known that Raja Ravi Varma gave fa	ce to Indian gods?
	Yes [] No []	
5.	. Are you aware that Raja Ravi Varma esta	blished a lithographic

lower cost?

press in order to offer oleographs to the general public at a

	Yes []	No []
6.	Have you	ever seen any of Raja Ravi Varma's artwork?
	Yes []	No []

The preference schedule has the Five paintings with their distinct drape styles. The garments are designed according to each draping style. Under each painting, there are two sub-categories for the designed garments i.e.

- a) One-piece garments
- b) Two-piece garments

These five paintings displayed have five designs under each sub-category of garments. The sketches are shown on the board, and Google Forms must be used for the selection process. Select the best-designed garments from each painting category and then select the best design attribute for the selected design.

Questionnaire for best design selection

CATEGORY 1: LAKSHMI (NIVI DRAPE)

Out of the sketches displayed select the best designs, one for each of the following subcategories.

One-piece garment	Two-piece garment
Design 1	Design 1
Design 2	Design 2
Design 3	Design 3
Design 4	Design 4
Design 5	Design 5

Select Design attributes for One- piece garment.	Rank the attributes (1-5)	Select Design attributes for One- piece garment.	Rank the attributes (1-5)
o Pleat		o Pleat	
o Silhouette		o Silhouette	
o Neckline		 Neckline 	

CATEGORY 2: SHAKUNTALA (MADURAI DRAPE)

Out of the sketches displayed select the best designs, one for each of the following subcategories.

One-piece garment	Two-piece garment
Design 1	Design 1
Design 2	Design 2
Design 3	Design 3
Design 4	Design 4
Design 5	Design 5

Select Design attributes for One- piece garment.	Rank the attributes (1-5)	Select Design attributes for One- piece garment.	Rank the attributes (1-5)
o Pleat		o Pleat	
o Silhouette		o Silhouette	
o Neckline		o Neckline	
o Ornamentation		 Ornamentation 	
o Cowl		o Cowl	
o Ornamentation		o Ornamentation	

CATEGORY 3: KADAMBARI (NAUVARI DRAPE)

Out of the sketches displayed select the best designs, one for each of the following subcategories.

One-piece garment	Two-piece garment
Design 1	Design 1
Design 2	Design 2
Design 3	Design 3
Design 4	Design 4
Design 5	Design 5

Select Design attributes for One-	Rank the attributes	Select Design attributes for One-	Rank the attributes
piece garment.	(1-5)	piece garment.	(1-5)
o Pleat		o Pleat	
o Silhouette		o Silhouette	
o Neckline		o Neckline	
o Ornamentation		o Ornamentation	
o Cowl		o Cowl	

CATEGORY 4: THERE COMES PAPA(KERALA DRAPE)

Out of the sketches displayed select the best designs, one for each of the following subcategories.

One-piece garment	Two-piece garment
Design 1	Design 1
Design 2	Design 2
Design 3	Design 3
Design 4	Design 4
Design 5	Design 5

Select Design attributes for One-	Rank the attributes	Select Design attributes for One-	Rank the attributes
piece garment.	(1-5)	piece garment.	(1-5)
o Pleat		o Pleat	
o Silhouette		o Silhouette	
o Neckline		o Neckline	
o Ornamentation		o Ornamentation	
o Layering		o Layering	

CATEGORY 5: MANDODARI (KAPPULU DRAPE)

Out of the sketches displayed select the best designs, one for each of the following subcategories.

One-piece garment	Two-piece garment
Design 1	Design 1
Design 2	Design 2
Design 3	Design 3
Design 4	Design 4
Design 5	Design 5

Select the design attribute from below and rank the attribute from 1-5 where; 1= Most important, 2= Important, 3= Neutral, 4= Not important, 5= Not at all important

Select Design attributes for One- piece garment.	Rank the attributes (1-5)	Select Design attributes for One- piece garment.	Rank the attributes (1-5)
o Pleat		o Pleat	
o Silhouette		o Silhouette	
o Neckline		 Neckline 	
o Ornamentation		o Ornamentation	
o Cowl		o Cowl	

Your valuable suggestions (if any):



AN EXPLORATORY STUDY OF DRAPES FROM THE PAINTINGS OF RAJA RAVI VARMA AND THE CREATION OF CONTEMPORARY CLOTHING

Raja Ravi Varma (1848-1906) was one of the first Indian painters to successfully adapt academic realism to the visual interpretation of Indian mythology and to adopt Western portrait painting techniques. inspired by this, the researcher aims to analyse and interpret these paintings in a contemporary way while also creating various outfits with design elements drawn from the artwork.

JANUARY 20, 2023 | 12:00 NOON-4:00PM

VENUE: DEPARTMET LOBBY,
DEPARTMENT OF CLOTHING AND TEXTILES
FACULTY OF FAMILY AND COMMUNITY SCIENCES
THE MAHARJA SAYAJIRAO UNIVERSITY OF
BARODA, VADODARA-390002

RESEARCHER: HITIKSHA SOLANKY GUIDE: DR. HEMLATA RAVAL

APPENDIX B

Evaluation of Designed Garments to check the resemblance

The current research project entails evaluating and analysing Raja Ravi Varma's paintings in terms of drapes, as well as creating a variety of apparel that draws inspiration from them. This entails reintroducing some of the drape features, aesthetic components and modifying them to fit modern lives while maintaining the ability to resemble traditional drapes. The designed clothing would be evaluated and a reference design catalog would be created. The goal of the research is to make the consumer a part of Raja Ravi Varma's heritage by illuminating the essence of his compositions via the use of design.

CONSENT FORM

Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda (Vadodara) promotes the protection of the participants. You can decide whether or not you want to participate by reading the information that follows about the research project. Please be aware that if you consent to participate, you are free to withdraw at any time during the course of the study without incurring any penalties. You will be questioned in this research on the contemporary clothing created with Raja Ravi Varma's paintings as inspiration. Please let the investigator know if you run across any issues. All of the data you enter will be kept private and will not include your name. You have the right to leave the study at any time if, for any reason, you are uncomfortable. Your involvement is wholly optional. Please proceed to fill out the form if you are willing to participate.

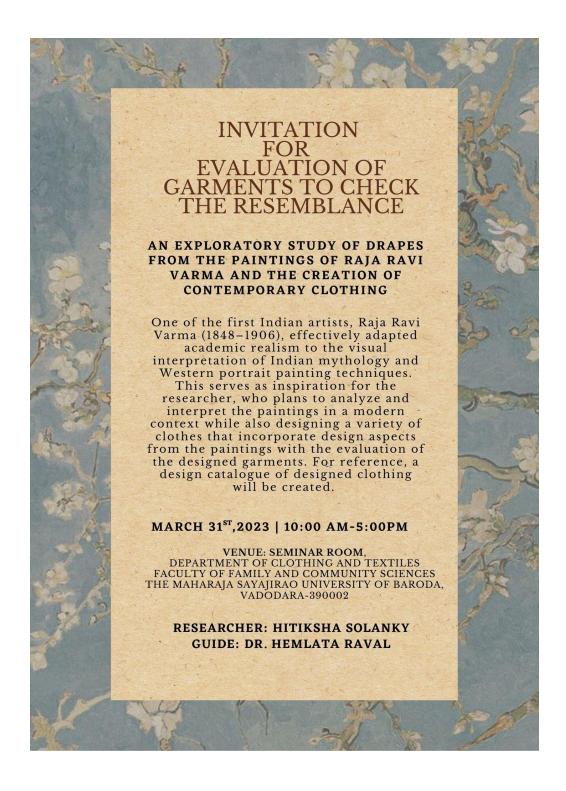
Evaluation Questionnaire

1.	Gender:
2.	Occupation:
3.	Age:
4.	Did you like the styles of the garments?
	Yes [] No []
5.	Do you think the drape feature inspired by Raja Ravi Varma paintings have been effectively used in the garments?
	Yes [] No []

6.	How were the silhouettes of the designed garments?					
	Good [] Averag	e [] Poor []				
7.	In your opinion, the overall aesthetic appeal of the designed garments is.					
	Good [] Averag	e [] Poor []				
8.	. Which design attribute did you like the most?					
	Pleats []	Cowls []	Gathers []			
	Silhouette[]	Neckline []	Surface Ornamentation [
 9. In which category do you feel the depiction or resemblance of the paintings has been most effectively or correctly projected? One-piece Garments [] Two-piece Garments [] 10. Do you think the garment's colours make them look or resemble more like the painting? 						
	Yes [] No []					
11. Do you think the effort of the researcher of resembling the art with the garments was successful?						
	Yes [] No []					
12. If these kinds of garments are available in the market, would you buy them?						
	Yes [] No []					
13. How much are you willing to pay for the garments? 2500-3500[] 3500-4500[] More than 4500[]						

14. Which garment was the best-designed garment in the one-piece category?
Category A: Lakshmi, Design 3 []
Category B: Shakuntala, Design 1 []
Category C: Mahaprabha, Design 4 []
Category D: Kadambari, Design 3 []
Category E: Mandodari, Design 5 []
15. Which garment was the best-designed garment in the Two-piece category?
Category A: Lakshmi, Design 3 []
Category B: Shakuntala, Design 1 []
Category C: Mahaprabha, Design 4 []
Category D: Kadambari, Design 5 []
Category E: Mandodari, Design 1 []
16. How would you rate the overall collection? On a scale of 1 to 5.
[] 1 (Very Unsatisfied)
[] 2 (Unsatisfied)
[] 3 (Neutral)
[] 4 (Satisfied)
[] 5 (Very Satisfied)

Kindly give your valuable suggestions regarding this study. (If any):



APPENDIX C

EXPLORED PAINTINGS



1.Ahalya Indravalokan



2. Birth of Shakuntala



3. By the well



4. Hamsa Damyanti



5. Hamsa Damyanti Samvad



7. HH Janaki Subamma

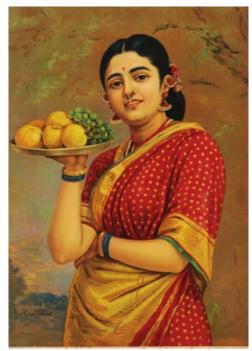


6. Damyanti



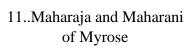
8.Kadambari





9.Lakshmi 10. Madri







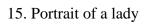
12. Maharani Lakshmi Bayi





13. Malati 14. Mandodari







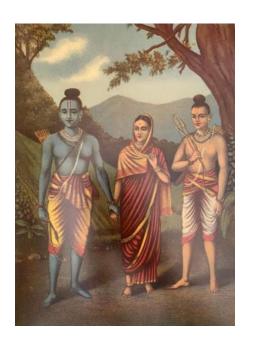
16. Priyadarshika



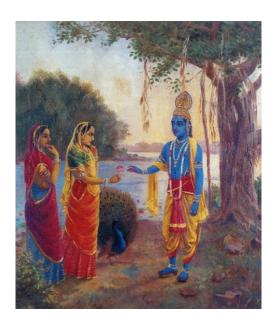
17. Radha in Moonlight



18. Radha



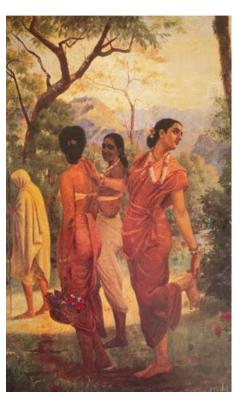
19. Ram, Sita, Lakshman



20. Radha Krishna



21. Saraswati



23. Shakuntala removing thorn from her foot



22. Saraswati

24. Shakuntala sakhi



25. Sita



26. There come papa



27. Bombay songstress



28. Vasantika



29. Vishvaroopa Darshanam