



# International Journal of Home Science

ISSN: 2395-7476  
IJHS 2024; 10(1): 189-199  
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[www.homesciencejournal.com](http://www.homesciencejournal.com)  
Received: 13-01-2024  
Accepted: 19-02-2024

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## Development of cotton & denim skirts using Madhubani motifs

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### Abstract

The present investigation was undertaken to develop the painting on skirts using with Madhubani motifs. For conducting the study preferences were taken from 50 college going girls in kcmt college, Bareilly. A questionnaire schedule was used for collecting data from fifty respondents regarding the preferences for the fabric, placement, color, type of skirts, motifs designs and surface embellishments, etc. the result of the investigation were interpreted using frequency, percentages and ranks. The result of the collected data revealed that most preferred fabric type was cotton and denim. Majority of the respondents preferred all over repeat for the layout of motifs on bottom side of the skirts. Belts, buttons and laces were the most preferred embellishment to be placed on surface of skirt. Three most preferred designs of skirts by the respondents were selected and developed.

The developed designs were evaluated by the respondents on the basis of their design, embellishments and overall appearance of the skirts. Skirt S2 was most preferred by the majority the respondents considered the calculated price of the skirt as adequate. An effort was also made to assess the profit margin of prepared skirts and the result showed that all the developed designs of skirts were saleable within a selling price range 678-10, 74.

**Keywords:** Painting on skirts, Madhubani motifs, study

### Introduction

Clothing (also known as clothes, apparel and attire) is a collective term for items worn on the body. Clothing can be made of textiles, animal skin, or other thin sheets of materials put together. The wearing of clothing is mostly restricted to human beings and is a feature of all human societies. The amount and type of clothing worn depend on body type, social, and geographic considerations. Some clothing can be gender-specific.

Physically, clothing serves many purposes: it can serve as protection from the elements and can enhance safety during hazardous activities such as hiking and cooking. It protects the wearer from rough surfaces, rash-causing plants, insect bites, splinters, thorns and prickles by providing a barrier between the skin and the environment. Clothes can insulate against cold or hot conditions, and they can provide a hygienic barrier, keeping infectious and toxic materials away from the body. Clothing also provides protection from ultraviolet radiation.

### Introduction of skirt

A skirt is the lower part of a dress or gown, covering the person from the waist downwards, or a separate outer garment serving the purpose.

The hemline of skirts can vary from micro to floor –length and can vary according to cultural conceptions of modesty and aesthetics as well as the wearer’s personal taste, which can be influenced by such factors as fashion and social context. Most skirts are self-standing garments, but some skirts -looking panels may be port of another garment such as legging, shorts, and swimsuits.

At its simplest, a skirt can be a draped garment made out of a single piece of fabric (such as pareos), but most skirts are fitted to the body at the waist or hips and fuller below, with the fullness introduced by means of darts, gores, pleats, or panels. Modern skirts are usually made of light to mid-weight fabrics, such as denim, jersey, worsted, or poplin.

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### Types of skirts basic shape and style of women skirts

The skirt is something that covers the lower part of the body, especially for girls, women or ladies. Skirts come in a variety of shapes and styles and they are essential items in women's wardrobes. Skirts are more elegant & easy to wear and besides, they can be worn on all occasions.

In today's fashion world we find a variety of types of the skirt

which can be categorized based on size, fabric, and design. The silhouette can be narrow, flared or bouffant. Even straight skirts can vary from extremely tight and narrow at the hem to slightly A-lined. Here is a brief description of the variety of skirt types being used on their vast type.

### Types of skirts



### Types of skirts based on their lengths

- **Normal skirt:** It is a normal skirt which is 2-3 below the knee- size.
- **Micro mini skirt:** These skirts have a length which extends 10" from the waist above the mid- thigh.
- **Miniskirt:** The skirt whose length ends at mid-thigh level is called the mini skirt.
- **Ballerina skirt:** The ballerina skirt which ends at mid-calf level is called ballerina skirt.
- **Maxi skirt:** Maxi skirts are those skirts whose length extends to the ankle or floor.
- **Broomstick skirts:** Broomstick skirts are either knee-length or ankle length and they have a wrinkled appearance. They are characterised by the three, or more, horizontal seams that wrap around the skirt in layers.

### Skirts based on design-based on invariable designs the skirts can be classified into the following types

- **Basic skirt:** The basic skirt will have the darts of equal lengths in the form of fullness at the waistline in the front and back. The pattern obtained can be used as the base for any other skirt with a hemline sweep that is equal on the front and back.
- **Pleated skirt:** A pleat is a fold in the fabric that releases fullness. These types of have lots of pleats of similar size around the waistline. It helps in giving an extra fullness to the skirt.
- **Skirt with least flare:** This type of skirt fits the waist tightly with only two darts and has only 1" to 2" ease allowance on the hipline. About 2" flare is added on the side of skirt for freedom of movement.

- **Circular skirt:** As the name suggests, this skirt looks like a circle when opening fully, therefore, a fabric having maximum width is required for these kinds of a skirt. The fabric is cut in a circle, like a donut. Then the elastic is sewn on top to create a waistband.
- **Gored skirt:** A gore is a triangular piece of fabric. A gored skirt is one with gores which are narrow at the waistline and wider at the hemline.
- **Gathered skirt:** Gathered skirts are as the name suggests skirts that have gathers at the waistline.
- **High & low waist skirt:** Low and high waisted refer to where the garment's waistline is meant to sit relative to one's tarso. For example, low waisted skirts are designed to sit on the hips whereas high waisted skirts are designed to sit higher than the belly button.
- **Layered skirt/ tiered skirt:** Also called as tiered skirt layered skirts are which have layers of fabrics attached to the each other at the hemline. The length and width of each layer may be same or may vary. Each gives a different look. The fabric used may or may not be the same. Frills can also be attached.
- **Pencil skirt:** pencil skirt lengthens from the waist to beneath the knees or down to mid-calf it hugs the body and is usually made from stretchable fabric.
- **Pagged skirt:** It is also known as the peg-top or inverted skirt as it has fullness introduced at the waistline and with no fullness at the hemline. The skirt may be gathered, pleated into the waistband.
- **Bubble skirt:** Create a bubble effect at the bottom of the hem which is tucked back under. The bubble skirt consists of an outer skirt which is gathered onto a lining.
- **Skirt with peplum:** Peplum skirts are an extra overskirt flounce sewn onto, & dropping
- **Godet skirt:** A godet is an extra piece of fabric in the shape of a circular sector which is set into garment, usually dress or skirt.
- **Accordion skirt:** An accordion skirt has a lot of pleats and looks like a narrow skirt but in fact, the pleats allow for free movement.

### Madhubani/ Mithila painting

Madhubani painting/ mithila painting were traditionally created by the women of various communities in mithila region of India and Nepal. It is originate from madhubani district of mithila region of Bihar, and, it is popularly called mithila painting or Madhubani painting. Madhubani is also a major export centre of these painting. This painting as a form of wall art was practiced widely throughout the region, the more recent. Development of painting on paper and canvas mainly originated among the village around Madhubani, and it is these latter development led to the name Madhubani art being used alongside the name mithila painting.

The painting was traditionally done on freshly plastered mud wall and floors of huts, but now they are also done on cloth, handmade paper and canvas. Madhubani painting are made from the paste of powered rice. Madhubani painting has remained confined to a compact geographical area and the skills have been passed on through centuries, the content and the style have largely remained the same.

Madhubani painting mostly depict the men and its association with nature and the scenes and deity from the ancient epics. Natural objects like the sun, the moon, and religious plants like tulsi are also widely painted, along with scenes from the royal court and social events like wedding. Generally no space is left empty; the gaps are filled by painting of flowers,

animals, birds, and even geometric design. Traditional, painting was one of the skills that were passed down from generation to generation in the families of the mithila region, mainly by women.

### Style

Madhubani art has five distinctive styles, namely, bharni, katchni, tantrik, godna & kohbar. In the 1960s bharni, kachni and tantrik style were mainly done by Brahman and kayashth women, who are 'upper caste' women in India and Nepal.

Madhubani painting originated at the time of the Ramayana, when king janak commissioned artists to do paintings at the time of marriage of his daughter Sita to Shri Ram.

Prominent colours are used like pink, green(parrot), red, firozi or copper blue, sulphate blue, yellow, dark blue. Double borders are compulsory. Black outline is compulsory.

### Methodology

The most fundamental requisite in the research is to develop a systematic planning for investigation. Determining such types of planning is called the research designs. The quality of research depends not only on the adequacy of the research design but also on the fruitfulness of the measurement procedures.

The present study is an attempt to extend the design & develop of skirts for girls further to adorn with Madhubani painting on it.

The present chapter describe the procedure of making skirts with Madhubani painting, under the following head:

1. Collection of motifs
  2. Designing of skirts
  3. Selection of fabric
  4. Adaptation of Madhubani motifs on skirts
  5. Construction of skirts
  6. Costing of skirts
  7. Evaluation of skirts.
1. **Collection of motifs:** A large variety of source of Madhubani painting were explored like kurta, sari etc available in the market. 10 motifs were collected for the Madhubani include birds (peacock & other) floral motifs (leaves & flowers) and different kinds of borders.
  2. **Designing of skirts:** skirts are an integrated part of woodwork of the younger. One can see a variety of skirts of different size worn by this age group with Indian as well as western outfits. Varying from small size skirts to flared skirts, it has become popular wear today. The investigator evolved 8 designs of skirts using yokes, flare, pleats, gathers, mini-peplum & circular patterns. The design were displayed before a sample of 50 girls, selected randomly from different colleges of Bareilly on the basis of the ranks given to each designs by the sample, the most like design were selected.
  3. **Selection of fabric:** In dress making & designing, fabric selection is vital & integral part. Different fabric required for different ages, purpose and occasion therefore selecting the appropriate fabric for apparel manufacturing. Fabric is used in garment manufacturing can be categorized in two groups: properties & characteristics. A property is a static physical dimension such as characteristics is reaction of fabric when a force is imposed up on it. Elongation, elasticity, shrinkage & seam strength are examples of characteristics. The investigator concerned the following aspects like style, comfort and durability of fabric for the girls while collecting the fabric. The combination of denim and other



fabric were collected for making the skirts. The two most preferred combinations were selected by the experts for skirts.

4. **Adaptation of Madhubani painting motifs on skirts:** painting always begging a symbol of adornment. It is practiced on different articles since many years in India there various kind of painting done in the different states of India. Apart from these Madhubani painting is also very famous in India the investigator collected 10 painting motifs. The motifs were selected by the experts for top three rank designs of skirts.
5. **Procedure of making painting on skirts**
  - a. Placement of the motifs
  - b. Trace the motifs on the fabrics
  - c. After that start painting on the motifs with help of brush and painting colours.
6. **Construction of skirts:** To investigator made a slandered paper pattern for adolescent girl. The basic draft of the skirt was prepared by direct drafting method. The design

of selected skirt block on standardised drafting paper with complete detail for the estimation of fabric require for both skirt, their paper pattern were referred. The amount of fabric required for the construction of skirt was calculated. The fabric was marked and cut by placing paper pattern made on brown sheets. Both the skirts were stitched by investigator by following the stitching instruction. Fasteners and accessories were attached to the skirt and finishing was done.

7. **Costing of skirts:** Apparel costing in the garment making process is one of the most complex procedures. There are lots of things that go in to pricing a single piece of clothing. Purchasing of fabric consumption, cost of colours, transport cost. Cost of trims, labour cost, painting cost and accessories used all are in include in it.

Therefore the costs of all the skirts were estimated after construction in table 1.

**Table 1:** Costing of constructed skirts.

Sr. No.	Variables	Skirt 1 (pleats with yoke) (Rs)	Skirt 2 (Mini peplum) (Rs)	Skirt 4 (panel) (Rs)
1.	Cost of fabric	205	535	525
2.	Cost of stitching	150	150	150
3.	Cost of colour and accessories	100	100	100
4.	Cost of labour	100	100	100
5.	Cost of finishing	10	10	10
6.	Total cost	565	895	885
7.	Profit percent	20	20	20
8.	Sales price	678	1,074	1,062

**8. Evaluation of skirts**

Table 2 reveals the ranks, percentages and frequency obtained by skirt design on the basis of evaluation carried out by 50 girls.

**Table 2:** Evaluation of skirts design

Evaluation of skirts design			
Design	Frequency	Percentages	Ranks
1.	41	60%	3 <sup>rd</sup>
2.	35	82%	1 <sup>st</sup>
3.	9	18%	5 <sup>th</sup>
4.	30	70%	2 <sup>nd</sup>
5.	8	16%	6 <sup>th</sup>
6.	14	28%	4 <sup>th</sup>
7.	6	12%	8 <sup>th</sup>
8.	7	14%	7 <sup>th</sup>

Design no.2 got first rank, design no.4 got second rank and design no.1 got third rank. These skirts designs were selected for construction.

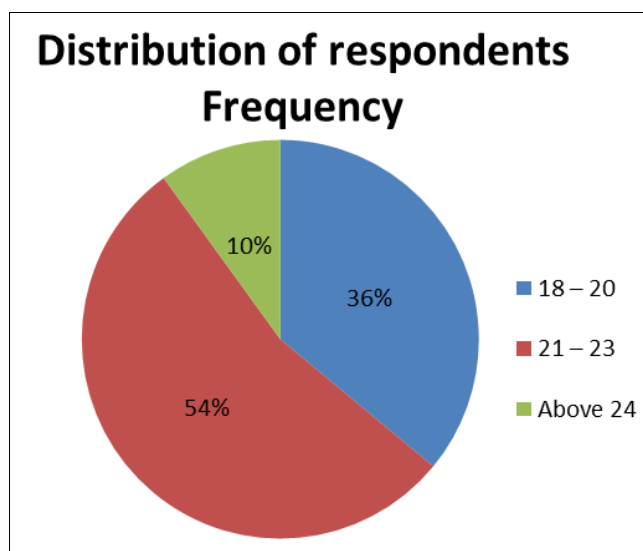
**Results and Discussion**

The result of the investigation and their description with reference to specific objective. Keeping in the view of the objectives of the study, the required information was collected from the respondents and suitable statistical measures were applied. The procedure was consisted of dealing with a number of closely related operations.

**Table 3:** Distribution of respondents by Age

Sr. No.	Age in years	Distribution of respondents	
		Frequency	Percentages
1.	18 – 20	18	36%
2.	21 – 23	27	54%
3.	Above 24	5	10%
Total		50	100%

Shows that the Distribution of respondents by age. It indicates that 18(36%) girls comes in the category of 18-20 age group. 27(54%) comes in the category of 21-23 and 5(10%) comes the category of above 24.



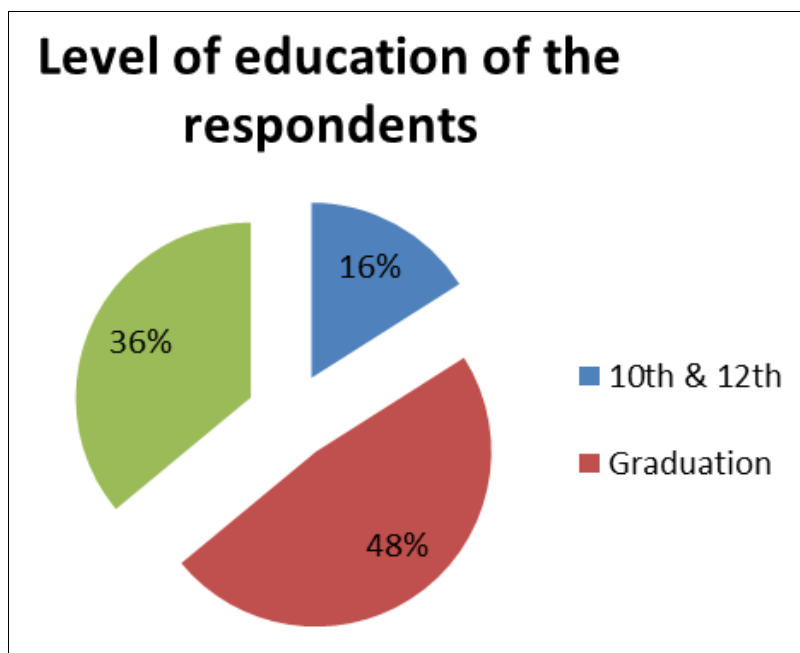
**Fig 1:** Age of respondents

**Table 4:** Level of education of the respondents.

Sr. No.	Level of education	Distribution of respondent	
		Frequency	Percentages
1.	10 <sup>th</sup> & 12 <sup>th</sup>	8	16%
2.	Graduation	24	48%
3.	Post graduation	18	36%

Shows that the frequency and percentage of the educational qualification level of the girls. It indicates that 8(16%) girls

were 10<sup>th</sup> and 12<sup>th</sup> class, 24(48%) were graduate and 18(36%) girls were post graduated.



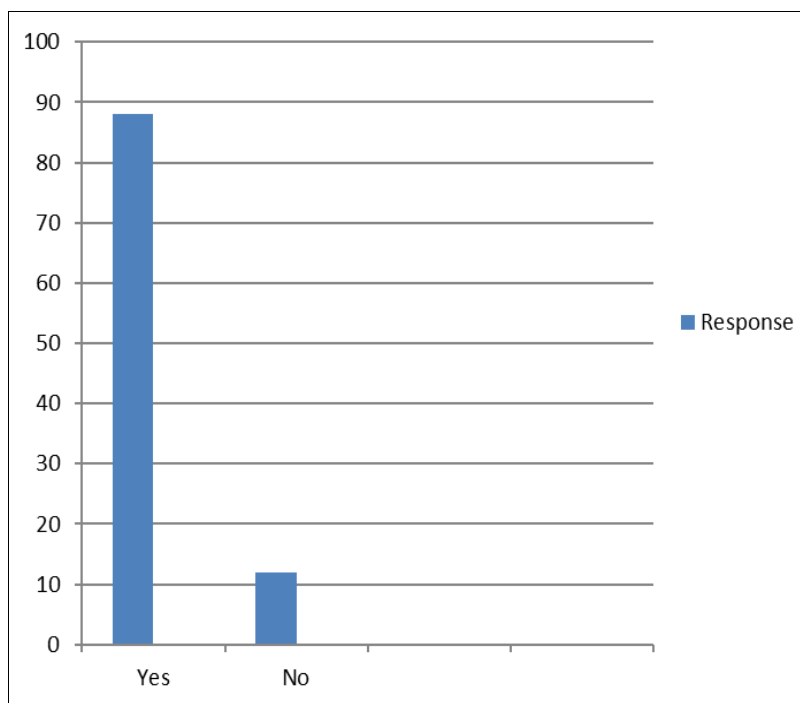
**Fig 2:** Distribution of the respondents according to their education qualification.

**Table 5:** Awareness about changing fashion trends

Sr. No	Response	Distribution of respondents	
		Frequency	Percentages
1.	Yes	44	88%
2.	No	6	12%

It is the evident from the table 5 that a large majority of respondents knew about changing fashion trends where as

12% of respondents don't know about changing fashion trends.



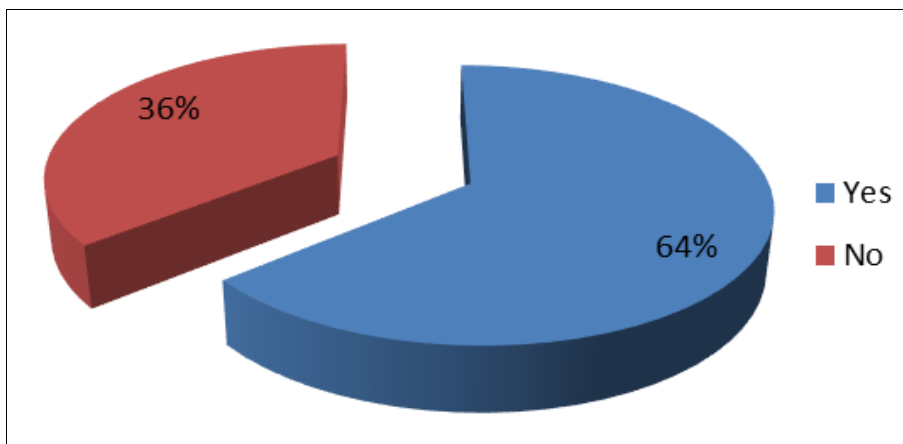
**Fig 3:** Awareness about changing fashion trends.

**Table 6:** Awareness about traditional handicraft.

Sr. No.	Response	Distribution of respondents	
		Frequency	Percentages
1.	Yes	32	64%
2.	No	18	36%

It is the evident from the table 6 that a large majority of respondents 64% knew about traditional handicraft where as

36% of respondents don't know about traditional handicraft.



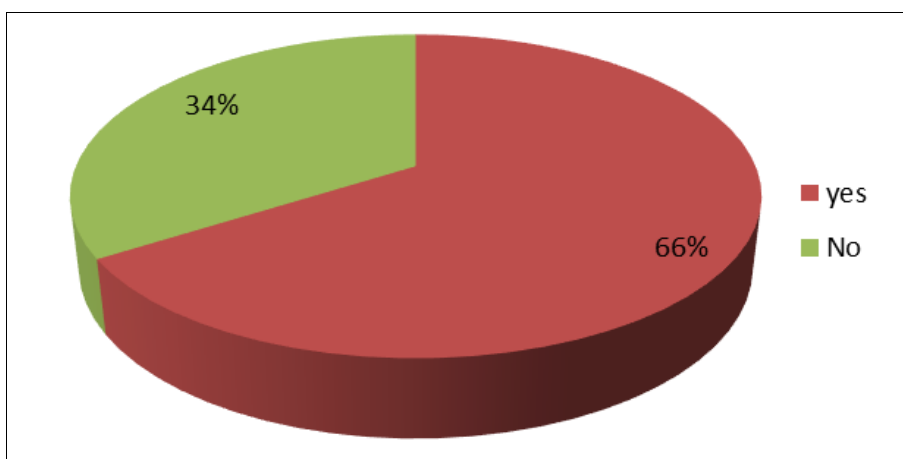
**Fig 4:** Awareness about traditional handicraft.

**Table 7:** Awareness about Madhubani painting

Sr. No.	Response	Distribution of respondents	
		Frequency	Percentages
1.	Yes	33	66%
2.	No	17	34%

From the above data, it can be analyzed that 66% of respondents knew about Madhubani painting and 34% of

respondents don't know about Madhubani painting.



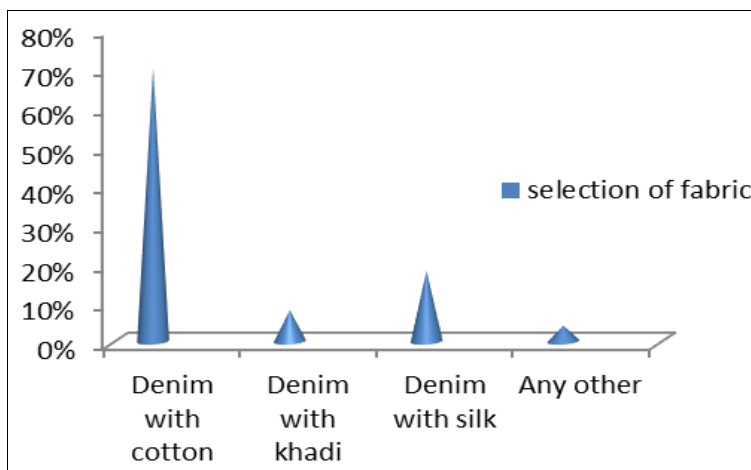
**Fig 5:** Awareness about Madhubani painting

**Table 8:** Preference of respondents for fabric use in skirts.

Sr. No.	Type of fabric	Distribution of respondents	
		Frequency	Percentages
1.	Denim with cotton	35	70%
2.	Denim with khadi	4	8%
3.	Denim with silk	9	18%
4.	Any other	2	4%

The table elucidates that for skirts, denim with cotton was the most preferred fabric frequency highest (35) and percentage 70 followed by denim with silk (9) percentage 18, denim with

khadi (4) percentage (8) and the any other fabric (georgette) was assigned percentage 4 with lowest frequency value 35.

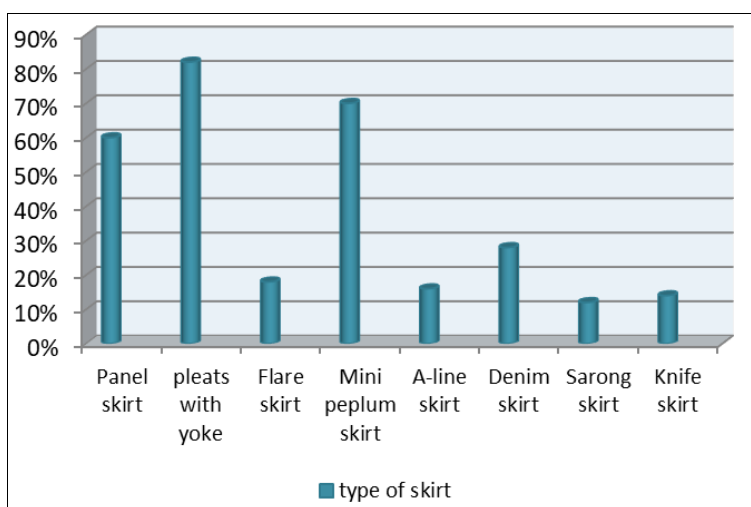


**Fig 6:** Preference of respondents for fabric use in skirts.

**Table 9:** Preferences of the respondents for create skirt designs.

Sr. No.	Types of skirts	Distribution of respondents	
		Frequency	Percentages
1.	Panel skirt	41	60%
2.	pleats with yoke	35	82%
3.	Flare skirt	9	18%
4.	Mini peplum skirt	30	70%
5.	A-line skirt	8	16%
6.	Denim skirt	14	28%
7.	Sarong skirt	6	12%
8.	Knife skirt	7	14%

From the above data, it can be analyzed most of respondents liked skirt 2, 4 and 1. And other skirts were some preferences by respondents.

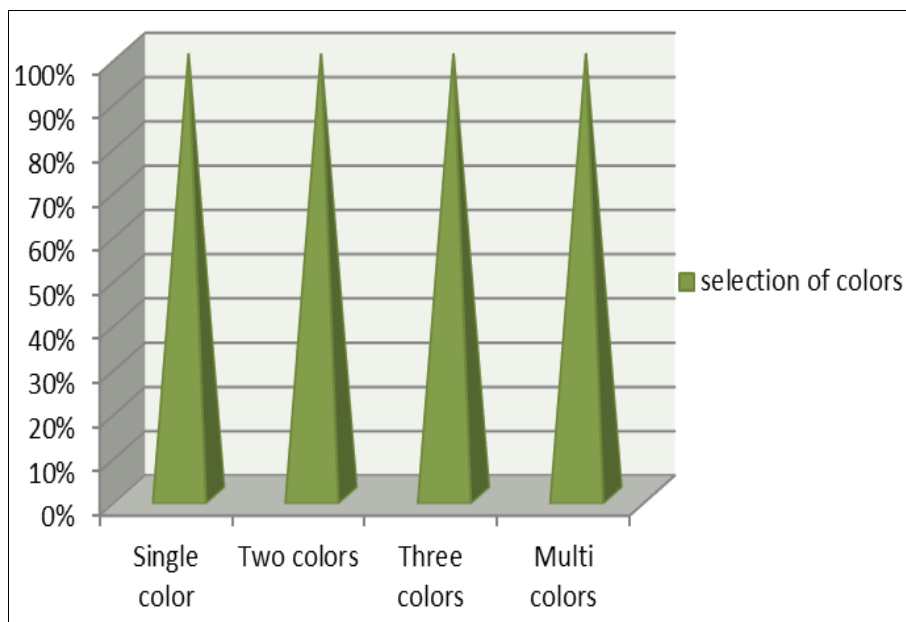


**Fig 7:** Preferences for create skirt designs.

**Table 10:** Preferences of respondents for combination of colours of fabric of skirts.

Sr. No.	Combination of colour of fabric	Distribution of respondents	
		Frequency	Percentages
1.	Single colour	5	10%
2.	Two colours	25	50%
3.	Three colours	10	20%
4.	Multi colours	10	20%

The data presented in table 10 revealed that maximum number of selected colour combination, 25 (50%) were birds' two colours followed by 10 (20%) three colours, 10 (20%) multi colours and 5 (10%) single colours of fabric for skirts.



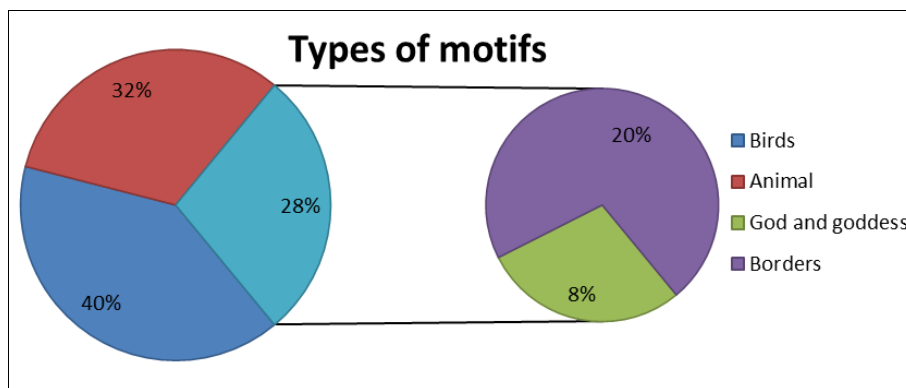
**Fig 8:** Selection of colours for fabric

**Table 11:** Preference of types of motifs for skirt

Sr. No	Types of motifs	Distribution of respondents	
		Frequency	Percentages
1.	Birds	20	40%
2.	Animal	16	32%
3.	God and goddess	4	8%
4.	Borders	10	20%

The data presented in table 11 revealed that maximum number of collected motifs, 20 (40%) were birds' motifs

followed by 16 (32%) animal motifs, 10 (20%) borders and 4 (8%) god and goddess motifs.



**Fig 9:** Collected Madhubani Painting motifs

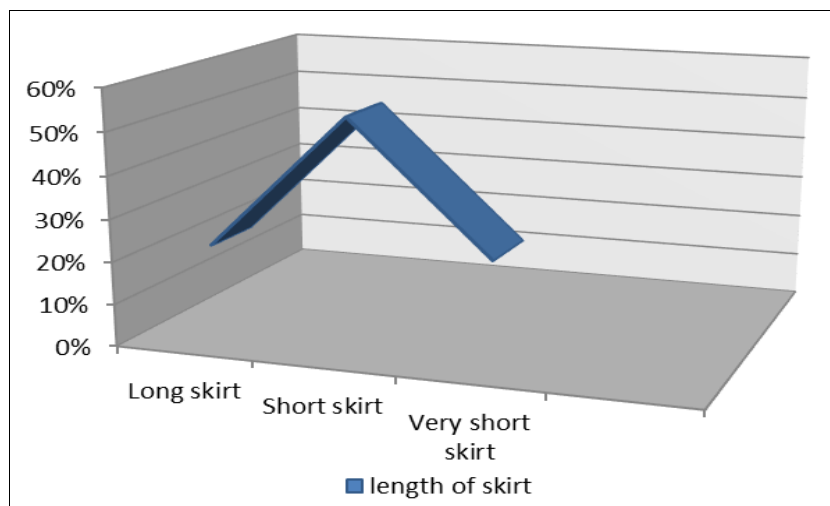
**Table 12:** Preference for the length of the skirts

Sr. No.	Length of skirts	Distribution of respondents	
		Frequency	Percentages
1.	Long skirt	11	22%
2.	Short skirt	27	54%
3.	Very short skirt	12	24%

The best preferred length for skirt was short skirt with highest percentage of 54%. Very short length got 12 frequencies with

percentage of 24%. The least preferred length was long skirt with percentage of 22%.





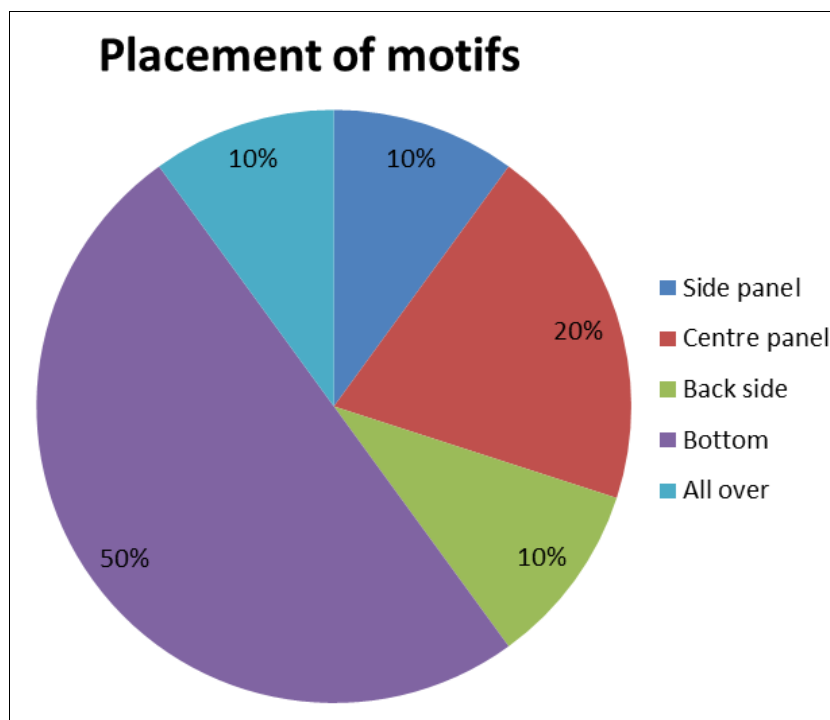
**Fig 10:** Select the length of skirts

**Table 13:** Preferences of the respondents for the placement of motifs

Sr. No.	Placement of motif	Distribution of respondents	
		Frequency	Percentages
1.	Side panel	5	10%
2.	Centre panel	10	20%
3.	Back side	5	10%
4.	Bottom	25	50%
5.	All over	5	10%

The data presented in table 13 revealed that maximum number of placement of motifs, 25(25%) were bottom

followed by 10(20%) centre panel, 5 (10%) placement on side panel, back side and all over skirts.



**Fig 11:** Preferences of respondents of design placements on skirts

**Table 14:** Preference for the embellishments on skirts

Sr. No.	Decorative material	Distribution of respondents	
		Frequency	Percentages
1.	Mirrors	7	14%
2.	Pearls	5	10%
3.	Laces	11	22%
4.	Ribbon	4	8%
5.	Buttons	12	24%
6.	Belt	11	22%

Shows that the frequency and percentage of the embellishment on skirts. It indicates that 12(24%) buttons,

11(22%) laces, 11(22%) belt, 7(14%) mirrors, 5(10%) pearls and 4(8%) ribbon.

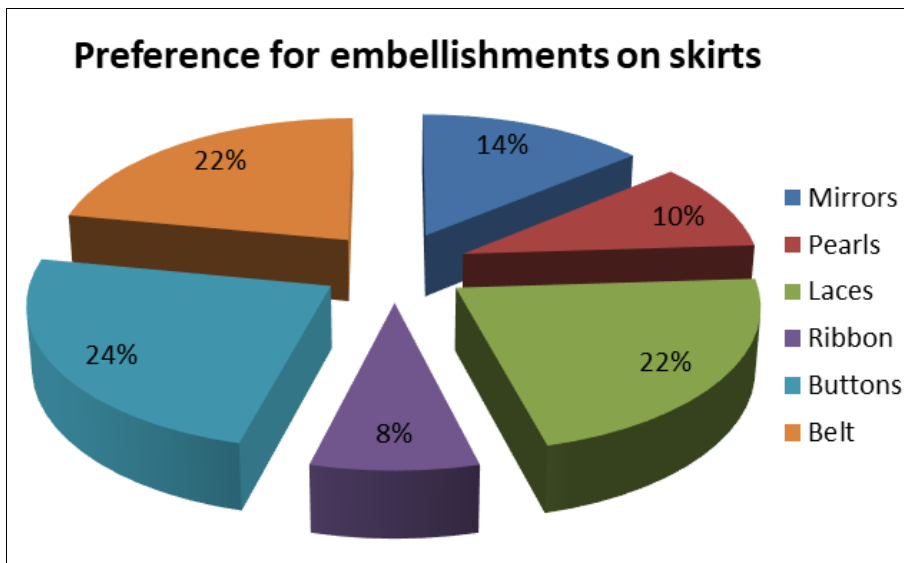


Fig 12: Embellishment on the skirts

Table 15: Preference for the design (motifs) of for developed of skirts

Sr. No.	Designs (motifs)of skirts	Distribution of respondent	
		Frequency	Percentages
1.	S1	15	30%
2.	S2	26	52%
3.	S3	8	16%
4.	S4	8	16%
5.	S5	29	58%
6.	S6	10	20%
7.	S7	31	62%
8.	S8	9	18%
9.	S9	8	16%
10.	S10	6	12%

The data depicted in table 15 reveal that from animal, birds and borders motifs, motif number 7 was most preferred (62%) by the respondents followed by motifs number 5 which

obtained (58%), motif number 2(52%) and motif number 1 at (30%). Other motifs obtained percentages below 20%.

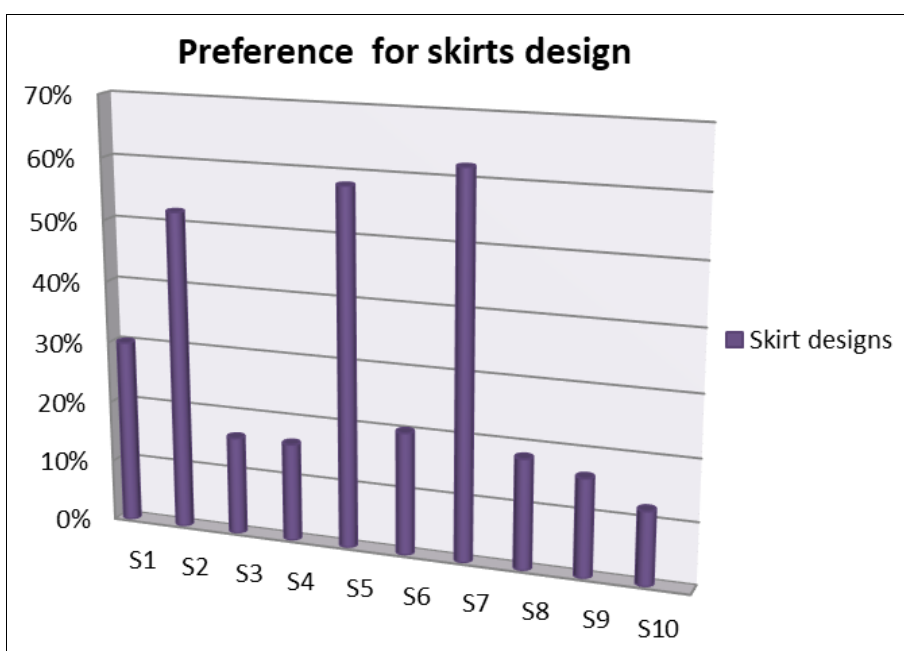


Fig 13: Preference for design (motifs) on skirts

## Conclusion

A fashion is always based on style however, a style does not become a fashion until it gains acceptance and remains a fashion only as it is accepted. There are styles that repeatedly come and go out of fashion such as circular skirts, double-breasted jackets. As fashions communicates the status of a person in the society and express his individually, it needs to be displayed and exposed to a number of people to be adopted by them.

The most predominating techniques that increase the consumer acceptance by the textiles material are painting, dyeing, printing, embroidery, weaving and surface finishes.

The present study entitled application of Madhubani painting on college going girls skirts was conducted the designer products were displayed and information was gathered regarding its acceptance. The study concluded most of respondents were aware of Madhubani painting and the skirts were accepted well as and gave the product an excellent rating.

The young adult's opinion regarding designed and displayed hand painting of traditional Madhubani motifs on skirts. Majority of the respondents rated all the designed skirts according to their likings and also considering the traditional Madhubani motif painting, silhouettes, pattern and overall appearance excellent, very good, and good.

The evaluation was done for the 3 skirts of traditional Madhubani motif painting on skirt; design 2 was preferred the most for its embellishment and overall appearance. Skirt 1 (pleats with yoke) the cost price was Rs 678/- with profit margin 20%, skirt 2 (mini peplum) the cost price was Rs 1,074/- with profit margin 20% and skirt 3 (panel) the cost price was Rs 1,062/- with profit margin 20%.

The study revealed that 82% of the respondents were selecting the skirts pleats with yoke (motif no.7), 70% select the mini peplum skirt (motif no.5) and 60% respondents were selecting the panel skirt (motif no. 20).

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