



APPRAISAL OF VALUE-ADDED CUSHION INSPIRED BY PHAD PAINTING

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Abstract: Rajasthani paintings are mainly of three kinds Phad, Pichwai and Miniature. Phad and Pichwai are done on cloth, while miniature is done on specially treated paper in vegetable dyes. The Rajasthani Phad is a painting on fabric that serves as the visual accompaniment to a ceremony in which folk hero-deities are sung about and their actions are read aloud in Rajasthan. The research was conducted in the city of Udaipur. 10 Phad painting were collected by the researcher and rating Performa was developed by research to select five designs for cushion covers, further the selected 5 design were developed on cushion covers. A five-point rating Performa and a questionnaire were given to 30 respondents to find the acceptability and marketability of the Phad painting value added cushion cover. Finding of the study revealed that developed products were highly appreciated by all the respondents. Marketability results revealed that majority of respondents gave preference to 30 percent profit and minimum respondents preferred 50 percent profit.

Keywords: Phad painting, Cushion Covers, Market personnel

Rajasthani paintings include a variety of styles that vary from state to state and from thikana to thikana (minor kingdom). The beautiful Bikaner paintings and frescoes on palace walls are evidence of the Persian elements' impact on the art and culture during the Mughal era. The Rajasthani Phad is a painting on fabric that serves as the visual accompaniment to a ceremony in which folk hero-deities are sung about and their actions are read aloud in Rajasthan, a desert state in western India. The Bhilwara family of painters in Rajasthan create Phad Paintings. The themes, which typically feature historical accounts of Rajput chieftains, are painted on lengthy lengths of cloth. The artworks are initially sketched out in block style, then colored in. Regarding the nature of this art, it can be noted that Phad Painting is different and fascinating in its own right among the numerous schools of art, such as Ajanta, Mugal, Kangra, Kishangarh, Bundi, Nathdwara, Rajput, etc. India's Phad Paintings are a beautiful example of cloth painting. The most illustrious Phads are Pabuji, Devnarayan, Krishna, Ramlala, Mata Ji, and Ram Devji. Pabuji, who is revered as a demigod in Marwar, is also

the

most

well-known

the bhopa travels from village to village singing the liturgical epic of the life and death of the hero God while carrying the artwork rolled up on two shafts of bamboo. The main rite of the Pabuji and Devnarayan cult is this performance. Only two temples truly honour Pabuji, both of which are found in Kolu, the place where he was born. Therefore, the Phad paintings being brought to the villages symbolises, in a sense, the temple coming to the worshippers rather than the worshiper going to the temple to reverence their deity. The bhopa plays a fiddle-like instrument called a Ravanhatto or Jantar to accompany himself while singing. The singing and recitation go on all night. The audience, which is familiar with many of the epic's words, is

welcome to sing along with the bhopa. The ceremony concludes just before daybreak, and the Phad is rolled up. In the face of the mass media of the twentieth century, the narrative, bardic tradition of reciting the hero epic has vanished, as have other comparable oral traditions in India, and the purpose of the Phad painting has also changed. Today's Rajasthani Phads are frequently painted with collectors in mind rather than being used by bhopas. Consequently, sizes less than the original 35 by 5 feet are frequently generated. Additionally, new topics are emerging, such as scenes from Krishna's life, yet Pabuji and Devnarayan-related paintings are still widely used.

In our country, traditional art can be found everywhere, and designers are using it in modern contexts. The creation of physical objects is what the design process is all about. Numerous new uses for folk arts on textiles have been discovered in the realm of fashion. Phad painting is the traditional form of painting and to promote the designs and designs, researcher applied the patterns in home furnishing. These designs are applied by hand-painting to match consumer preferences and current market trends. The Objectives of the study was to design Value added cushion covers by Phad Painting and assessment of its acceptability and Its Market Potentials.

Methodology: The study was conducted in the Udaipur city of Rajasthan. For collection of Phad Design, 10 Designs were selected through secondary sources. Out of 10 Designs, 5 suitable Designs were selected by clothing and textile experts. Selected designs were developed on the cushion covers. 30 respondents were randomly chosen as samples for evaluations of developed cushion covers and to examine its marketability. The Rating Performa was developed for the evaluation of value-added hand painted cushions. Acceptability was calculated using following formula

$$\text{Acceptability Percent} = \frac{\text{Total scores of each developed article}}{\text{Maximum score obtained}} \times 100$$

Results and Discussions: This section is divided into following sub heads

- Collection of Phad painting designs
- Selection of 5 Phad painting designs out of 10 designs
- Development of 5 cushion covers from selected 5 designs
- Acceptability and marketability of the developed value-added cushion cover

Collection of Phad painting designs: -Researcher made an effort to collect the Phad painting designs, from secondary sources: Books, Magazines, Newspaper and Websites.10 designs were critically analysed by the researcher.

Selection of 5 Phad painting designs out of 10 designs: -5 Phad painting designs were selected among 10 designs with the help of Rating Performa. Phad painting designs were arranged in systematic manner and then shown to 5 experts (Clothing and Textile experts) to select the best five design for developing on cushion covers. Two criteria were given to them each holding 10 marks.

Table 1: Percentage Distribution of designsN=5

S. No	Scores	Percentage	Ranking
1	90	90%	2
2	80	80%	6
3	82	82%	5
4	79	79%	7
5	86	86%	3
6	85	85%	4
7	72	72%	9
8	76	76%	8
9	92	92%	1
10	69	69%	10

Table 1 shows that Design code no. 9, 1, 5, 6, 3. were most suitable for cushion development. The selected design was in range of 92 percentage to 82 percentage. Maximum score obtained by selected design code no. 9 which has 92 number of score and minimum score obtained by selected design code no. 3 which was 82 number of scores.

Development of Value-added cushion covers from selected designs: - Out of 10 designs 5 designs with the highest ranking were selected for the development of Phad painting cushion covers. Each selected design placement was then transferred on cushion covers and painting was done on it by using acrylic colours. The researcher had done hand painting to develop the Phad painting cushion covers. Traditional colour combination was used to develop the paintings. In the Phad paintings there are only few specific colours that can be used and shading is avoided in the paintings. The researcher had taken care of all the consideration that are needed.



**Design 3****Design 4****Design 5**

Plate-1 Developed Phad Paintings Value added cushion cover

Acceptability and marketability of the developed value-added cushion cover

Acceptability of the developed value-added cushion cover: - Once the painting was completed on the cushion, these Designs were evaluated by 30 respondents to find their relative ranking and consumer acceptability.

Table 2: Acceptability of the developed value-added cushion cover

N=30

S.no	Criterion of evaluation	D1		D2		D3		D4		D5	
		Score	%	Score	%	Score	%	Score	%	Score	%
1	Colour combination	112	74.6	115	76.6	116	77.3	113	75.3	112	74.6
2	Placement of Motifs to the endues design	113	76.3	111	74	120	80	111	74	114	74.0
3	Quality of workmanship	113	75.3	114	76	116	77.3	116	77.3	118	78.6
4	Overall appearance	118	78.6	113	75.3	118	78.6	112	74.6	120	80.0
Total Score obtained		456		453		470		452		464	
Acceptability Percent		76%		75.5%		78.3%		75.3%		77.3%	

Table 2 shows that Design 3 got score of 470 out of 600 which is the highest. Design 3 found (78.3%) acceptable by the respondent. As overall appearance of Design 5 got maximum score of 120. Colour combination of Design 3 got highest score of 116. Placement of Motifs to the end use design of Design 3 got highest score 120. Quality of workmanship of Design 5 got highest score of 120. Results are in tune with Joshi & Babel S (2020) carried out study on Designing door hanging through hand painting using sculptures of *shahstrabahut* temple.

Marketability of the developed value-added cushion cover - In order to assess the marketability of the Designs, researcher estimate the cost of all the Designs developed. Cost is one of the most important factors of any designed or developed article. It can also show the acceptability of the product among the consumers.

Table 3: Cost of the Developed value-added cushion cover N=30

S. No.	Criteria of evaluation	Design				
		D1	D2	D3	D4	D5
1	Cost of Fabric	20	20	20	20	20
2	Cost of Material	10	10	10	10	10
3	Labour charges	220	220	220	220	220
	Total cost	250	250	250	250	250

The finding of table 3 shows the cost of Designs, cost of material, cost of fabric, and labour charges used for Phad painting on cushion covers. Respondents preferred to buy these types of Designs since they were developed home textiles and they were distinctive and traditional, and 100% of respondents strongly commended the researcher for her handwork and thought the concept was very inventive.

Profit gained by the sale of developed value-added cushion cover

The researcher showed the value-added cushion cover to 30 respondents. The cost price was calculated through rates of raw material used plus the labour charges. Then the percentage profit was added to net rate in five categories i.e., 10%, 20%, 30%, 40%, and 50% profit.

Table 4: Profit gained by the Sale of value-added cushion cover

N=30

S. No.	Profit Percentage	D 1	D 2	D 3	D 4	D 5	Total	Percentage
1	10%	4	6	5	4	6	25	16.66%
2	20%	5	4	6	7	5	27	18%
3	30%	9	8	9	7	10	43	28.68%
4	40%	7	7	6	8	7	35	23.33%
5	50%	5	5	4	4	2	20	13.33%

Table 4 depicts the cost of the designed cushion covers. Table 4 shows that maximum respondents gave preference to 30% profit and minimum respondents preferred 50% profit. Percentage distribution of respondents according to the percent of profit were ranked in chart.



Figure 1: Percentage distribution of respondents according to the per cent of profit

Therefore, mentioned graphic makes it obvious that these types of Designs are sufficiently marketable. Thus, it is clear that the designs created for these cushion covers were highly acceptable and sufficiently marketable. The responders loved the idea that designs created using inspiration from Phad paintings depicted our rich traditional culture and held promise for the future of fashion and textiles. Results are in line with Kala, S and Babel, S 2018-19,

Upadhayay, and Babel, (2013) adapted traditional designs from *Aipan* (floor painting) of *Kumaon* on Kurties using Textile designing software. Developed designs were printed on kurties through block printing with tamarind seed powder as a thickening agent. The finding of the study reveals that the developed eco-friendly block printed Kurtis were innovative, creative have enough market potential and were highly appreciated by the respondents

The current research leads to the recommendations that traditional Phad Painting can be useful as a self-employment project by employing them to create various designs of painting for sale through artists or merchants. This is also a great endeavour to increase one's own creativity. It would demonstrate that handicrafts have a promising future.

Conclusion: Thus, it can be concluded that development of cushion cover, being inspired from traditional folk art of Phad painting were found distinctive, special , totally fresh and unique by the respondents and consumers through hand painting using Phad design can be sold as handicrafts. The developed Phad painting cushion covers were appreciated by the respondents. The innovation that resulted from the adaptation of Phad patterns has a promising future in the fields of fashion and handicrafts. Consequently, it will be a reliable method of generating income. By employing them to create various styles of home textiles for sale through artist or merchants, Phad painting could be effective as a side business. This study is a modest effort to draw attention to a vulnerable traditional art. This study is beneficial to those looking to launch new businesses. This study will provide young designers the expertise their need to create cutting-edge works of art from other traditional paintings.

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