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Dr. Mohini Gupta

H.O.D., Pushp Institute of
Science & Higher Studies,
Pilibhitt, Uttar Pradesh, India

Aleena Yaseen

PG Student, Pushp Institute of
Science & Higher Studies,
Pilibhitt, Uttar Pradesh, India

Arti Kumari

Lecturer, Pushp Institute of
Science & Higher Studies,
Pilibhitt, Uttar Pradesh, India

Adaptation and modification of phulkari motifs for home furnishing products using hand painting

Dr. Mohini Gupta, Aleena Yaseen and Arti Kumari

Abstract

Phulkari, the traditional embroidery of Punjab, is an integral part of its rich culture and heritage. Initially, *Phulkari* started as a leisure time activity, embroidered with passion, for personal use or to gift it to one's kith and kin, without any commercial motive. However, gradually, with growing marketization and commodification of *Phulkari*, the embroidery transformed into a commercial activity. With the changing tastes and preferences of customers, innovative items in *Phulkari* are being made to cater to the contemporary market. The women folk are mostly involved in embroidery, while the men are engaged in their trading. As such, *Phulkari* embroidery has been the source of livelihood to women, thereby empowering them. When women become financially emancipated, they become empowered by increasing their role in spiritual, political, social, and educational, gender or economic spheres as individuals in families and communities. Thus, the present study was planned. The study was conducted in Pushp Institute of Sciences and Higher Studies, Pilibhitt. Motifs were collected from various secondary sources. The collected motifs were used to develop design sheets products like bed sheet, cushion covers, and bolsters covers. After development of design sheets, evaluation was done by percentage (%) and ranks were assigned to developed designs. The highest percentage points in each category of the designs were selected for development of final products. Finally, three products were developed by the investigator. All the products were appreciated by the consumer. Consumer also said that all the products made from *Phulkari* motifs using hand painting were very innovative and unique.

Keywords: *Phulkari*, Hand painting, Home furnishing products, Selection of motifs, placement of design, colour combination

Introduction

Handicraft, has always been a very basic activity of human society, for crafts is an integral part of our life. Handmade products have always been appreciated by the consumers, inspite of the abundance of inexpensive machine-made articles that our technology makes available to us (Dipti *et al*, 2002) ^[3].

The word *Phulkari* comes from two Sanskrit words "phul" which means flower and "kari" which means work. Taken together, *Phulkari* means 'flower work'. This embroidery began in Punjab in the 15th century and continues today. Bagh, which literally means a 'garden', is a type of *Phulkari*. The word 'Bagh' was used for embroidered cloth made in Peshawar, Sialkot, Jhelum, Rawalpindi and Hazara, which are now in Pakistan (Randhawa, 1960) ^[2].

Recently women are in forefront of small business activities particularly in the informal economies and small scale enterprises are started by them either on a sole proprietorship or co-operative basis. Therefore for a women entrepreneur who wants take up a career in the creative field of printing and dyeing, there is no dearth of ideas. The primary thing required is that she should have a combination of courage, creativity and imagination (Dipti *et al*; 2002) ^[3].

So an effort was done to add another dimension in the application of *Phulkari* designs on textiles, the present study was planned entitled "Adaptation and Modification of *Phulkari* Motifs for Development of Home Furnishing Products using Hand Painting" with following objectives.

Corresponding Author:

Dr. Mohini Gupta

H.O.D., Pushp Institute of
Science & Higher Studies,
Pilibhitt, Uttar Pradesh, India

Objectives

- To adapt and modification of *Phulkari* motifs.
- To develop design sheets and evaluation of design sheets.
- To develop home furnishing products using hand painting.
- To evaluate developed home furnishing products on the basis of different parameters.

Material and Methods

The study was conducted in Pushp Institute of Sciences and Higher Studies, Pilibhit. Motifs were collected from various secondary sources like books, internet, research papers and magazines. The collected motifs were used to develop design sheets for hand painting work without distorting the originality of the basic designs. The investigator has developed three design sheets where four designs were developed for each product included bed sheet, cushion covers, and bolster. Therefore, a total twelve designs with forty eight placement in different categories i.e., center design, border design, horizontal design, vertical design, one side design, corner design and diagonal design were adapted to make them suitable for hand painting. The designs were developed keeping in mind their suitability for products like bed sheet, cushion covers, and bolsters covers. After development of design sheets, ranking scale was constructed for taking the preferences from the respondents regarding developed design sheets. Design sheets were shown to the respondents which included faculty members of the Department of Home Science and Post-Graduation students for assessing the acceptability of the developed designs on the basis of different attributes like selection of motifs, placement of design and colour combinations. Percentage (%) were calculated and rank were assigned to developed designs. The highest percentage points in each category of the designs were selected for development of final products. Finally, three home furnishing products were developed by the investigator. After development of the products, respondents regarding innovativeness, suitability of utility, overall impact, and cost effectiveness of the prepared products. Data were analyzed by using frequency, percentages and weighted mean score.

Result and Discussion

Evaluation of design sheets

Data in Table 1 indicated that the design D1 with percentage 73.33 was found the most preferred selection of motifs for the Bed sheet and obtained first rank by the respondents. In case of cushion cover, design D1 was found the attractive selection of motifs with 40 per cent by the respondents. While in bolster cover, D1with 50 per cent was found the most preferred selection of motif and obtained first rank by the respondents.

Table 1: Preferences of the respondents for design sheets on the basis of selection of motifs

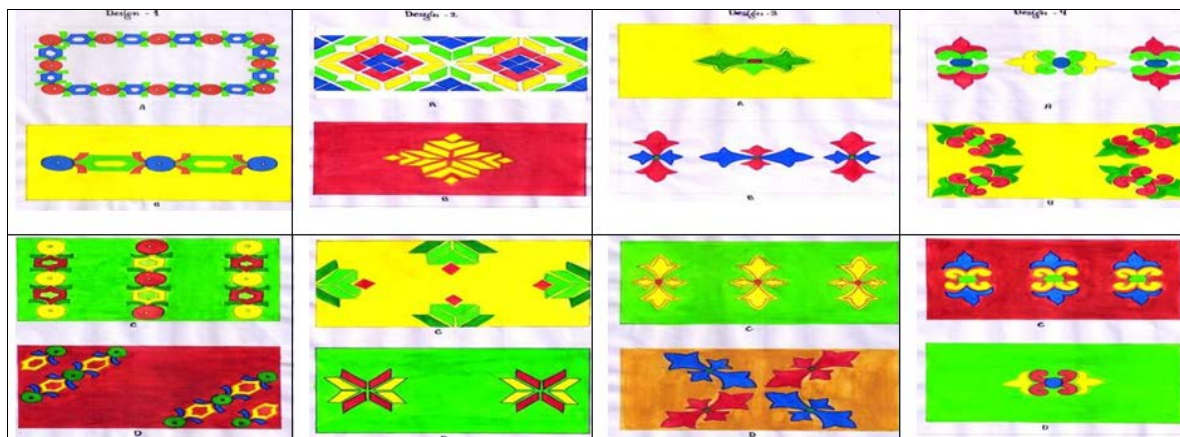
Design's code	Selection of motifs								
	Bed sheet			Cushion cover			Bolster cover		
	F	%	Rank	F	%	Rank	F	%	Rank
D1	22	73	I	12	40	I	15	50	I
D2	5	16	II	6	20	III	4	13	IV
D3	1	3	IV	5	16	IV	5	16	III
D4	2	6	III	7	23	II	6	20	II

Table 2: Preferences of the respondents for design sheets on the basis of Placements of design

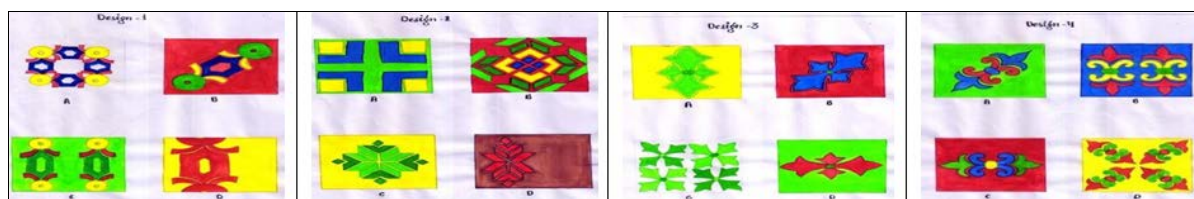
Design's code	Placements of design								
	Bed sheet			Cushion cover			Bolster cover		
	F	%	Rank	F	%	Rank	F	%	Rank
D1									
A	20	66	I	21	70	I	3	10	XV
B	2	6	XVI	3	10	XV	3	10	XV
C	4	13	XIV	4	13	XIV	4	13	XIII
D	4	13	XIV	2	6	XVI	20	66	I
D2									
A	6	20	IX	5	16	XII	12	40	II
B	10	33	III	10	33	III	5	16	XI
C	7	23	VI	6	20	VIII	7	23	VII
D	7	23	VI	9	30	V	6	20	X
D3									
A	12	40	II	6	20	VIII	7	23	VII
B	6	20	IX	12	40	II	8	26	V
C	5	16	XIII	5	16	XII	11	36	III
D	7	23	VI	7	23	VII	4	13	XIII
D4									
A	10	33	III	6	20	VIII	10	33	IV
B	6	20	IX	10	33	III	8	26	V
C	8	26	V	8	26	VI	7	23	VII
D	6	20	IX	6	20	VIII	5	16	XI

Table 3: Preferences of the respondents for design sheets on the basis of Colour combination for

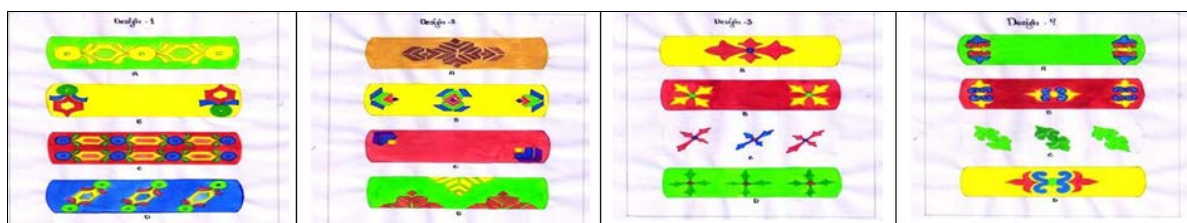
Design's code	Colour combination for design								
	Bed sheet			Cushion cover			Bolster cover		
	F	%	Rank	F	%	Rank	F	%	Rank
D1									
A	22	73	I	15	50	I	4	13	XIV
B	4	13	XI	4	13	XIV	16	53	I
C	2	6	XV	5	16	XII	6	20	X
D	2	6	XV	6	20	X	4	13	XIV
D2									
A	7	23	VII	10	33	IV	10	33	IV
B	11	36	IV	7	23	VII	7	23	VII
C	8	26	VI	7	23	VII	8	26	V
D	4	13	XI	6	20	X	5	16	XII
D3									
A	10	33	V	8	26	VI	6	20	X
B	5	16	X	11	36	III	7	23	VII
C	12	40	III	7	23	VII	5	16	XII
D	3	10	XIII	4	13	XIV	12	40	II
D4									
A	15	50	II	10	33	IV	11	36	III
B	6	20	VIII	12	40	II	7	23	VII
C	3	10	XIII	5	16	XII	4	13	XIV
D	6	20	VIII	7	23	XVI	8	26	V



Design sheets for Bed sheet



Design sheets for cushion cover

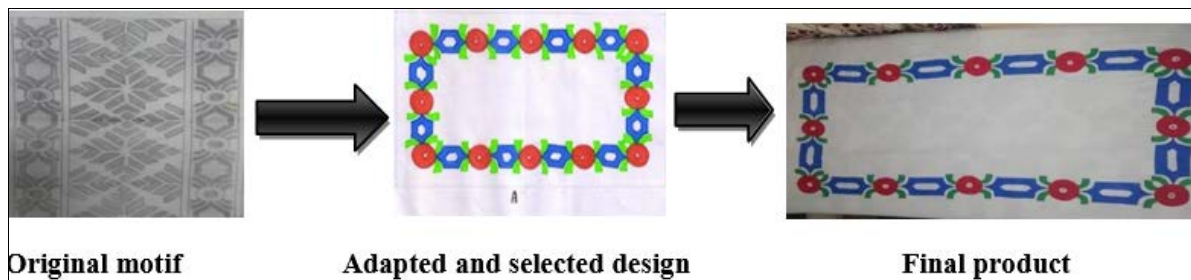


Design sheets for bolster cover

Details of developed products

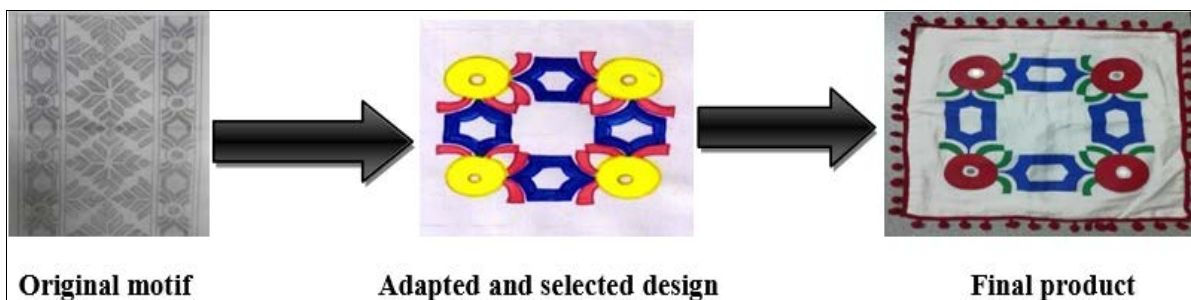
Bed sheet: Bed sheet in rectangular shape with 152cm x 228cm (60 inch x 90 inch) was prepared from white cotton fabric. Motifs was adapted from *Phulkari* and placed on

border design of the center of bed sheet Painted with red, blue, and green colour. Bed sheet was also embellished from corner with red colour pom-pom laced and mirrors were also placed on the red circle in bed sheet.



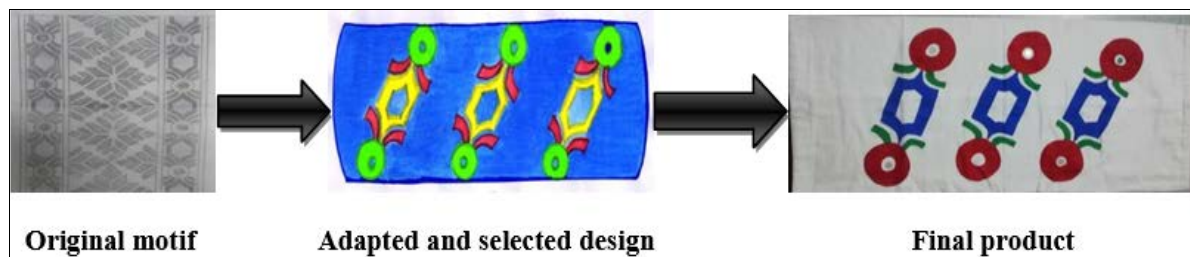
Cushion covers: Cushion covers in square shape with 35.56cm x 35.56cm (14 inch x 14 inch) was prepared from white cotton fabric. Motifs was adapted from *Phulkari* and placed on border design of the corner of the cushion cover

printed with red, blue, and green colour. Cushion cover was also embellished from corner with red colour pom-pom laced and mirrors were also placed on the red circle in cushion cover.



Bolster covers: Bolster cover in rectangular shape with 22 x 07 inch was prepared from white cotton fabric. Motifs were adapted from *Phulkari* and placed on diagonal designs in

bolster painted with red, blue, and green colour. In red colour pom-pom was used only on tied threads and mirrors were also placed on the red circle in bolster cover.



Evaluation of final products

Table 4 showed that cushion got highest rank for its innovativeness, utility and overall appeal by the respondents whereas bolster cover had second rank with weighted mean

score for innovativeness, utility and overall appeal i.e. 3.2, 3.1 and 3.1 respectively. While bed sheet got last rank by the respondents for its innovativeness, utility and overall appeal.

Table 4: Evaluation of final products on the basis of different parameters

Parameters	Evaluation of final products								
	Bed sheet			Cushion cover			Bolster cover		
	Total score	WMS	Rank	Total score	WMS	Rank	Total score	WMS	Rank
Innovativeness	89	2.9	III	99	3.3	I	94	3.2	II
Utility of the products	87	2.9	III	94	3.2	I	92	3.1	II
Over all appeal	89	2.9	III	109	3.6	I	95	3.1	II

Majority of the respondents (73.3 per cent) found the quoted selling price of the prepared products as 'adequate' (Table 5). Besides this, 56.6 Per cent of respondents found the quoted price as 'high' and only 6.6 per cent of respondents was found price of the product as 'low'.

Table 5: Opinion of the respondents regarding suitability of quoted price

Name of the products	Quoted price	High	Adequate	Low
		Frequency (%)	Frequency (%)	Frequency (%)
Bed sheet	435	8 (26.7)	17 (56.6)	5 (16.6)
Cushion cover	350	2 (6.6)	28 (93.3)	-
Bolster cover	200	5 (16.6)	22 (73.3)	3 (10)

References

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3. Sarada SK, Dipti P, Anju B, Pauline T, Kain AK, Sairam M, Sharma SK, Ilavazhagan G, Kumar D, Selvamurthy W. Antioxidant effect of beta-carotene on hypoxia induced oxidative stress in male albino rats. Journal of ethnopharmacology. 2002 Feb 1;79(2):149-53.

Conclusion

Phulkai designs show a blend of ethnic and natural yet stylized designs. Each and every *phulkari* design has a particular meaning attached to it and is drawn with a specific purpose in mind. The designs are intricate through simple to create and adapt. In fashion world, there is always a demand of something novel and artistic. The blend of *phulkari* design with hand painting is providing an imaginative and fresh collection to the people who want to adopt their tradition with minute modernization. Adapting and improving the designs refers to modify it such that it will be easier to produce, easier to use, easier to fix, or easier to maintain and so on. With the changing world of fashion the field of textile demands of unique, different and fresh designs which gives us the opportunity to use the adapted traditional motifs. All the designs and the products prepared by us are preferred by the immediate consumers. Thus, in the textile sector the adapted designs can be used through the surface enrichment for product diversification and value addition. This will not only help in the preservation of folk art but also broaden the design base for the household products. This type of work also motivates people to come up with an ingenious work, which indirectly help in upgrading the art and craft of any folk art.