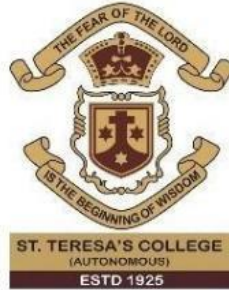


**DEVELOPMENT OF MOTIFS BY COMBINING BOTH PAITKAR
PAINTING AND SANJHI ART**



DISSERTATION SUBMITTED

In partial Fulfillment of the Requirement for the

Award of the Degree of

MASTERS PROGRAMME IN FASHION DESIGNING

BY

VINITHA C W

(Register No. SM22MFD013)

DEPARTMENT OF FASHION DESIGNING

WOMEN'S STUDY CENTRE

ST. TERESA'S COLLEGE (AUTONOMOUS)

ERNAKULAM

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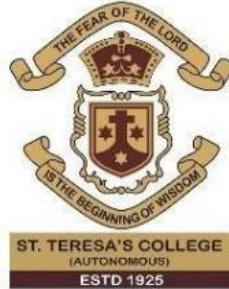
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Signature of the External Examiner

Signature of the Internal Examiner

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ERNAKULAM

APRIL 2024

**Name and Signature of the
Head of the Department**

**Name and Signature of the
Guide**

DECLARATION

I, Vinitha C W, hereby declare that the project entitled “**Development of motifs by combining both paitkar painting and sanjhi art**” is submitted in partial fulfilment of the requirement for the award of the degree of Master’s Programme in Fashion Designing. This record is an original research done by me under supervision and guidance of **Smt. Dayana simon**, Department of Fashion Designing, St. Teresa’s College, Ernakulam. This work has not submitted in part of fill or any other Degree, Diploma, Associateship/Fellowship of this or any other university.

Name and signature of the Candidate

Name and signature of the Guide

Place:

Date:

ACKNOWLEDGEMENT

I humbly thank **God Almighty** whose blessing enabled me to complete this venture successfully.

I wish to place on record my gratitude to everyone who helped me from the beginning till the end of this work.

I take this opportunity to express my heartfelt gratitude to **Dr.sr. Vinitha**, Director and Dr. **Alphonsa Vijaya Joseph**, Principal, St. Teresas's College, Ernakulam.

I would like to extend my heartfelt gratitude to **Smt. Dr Lekha Sreenives**, Centre Coordinator, women study centre, for her support co-oration.

I would also like to thank **Smt. Nair Supriya Damodaran**, Head of the Department, for her support and co-operation and all the teachers and staff of the Department of Fashion Designing for their assistance and encouragement for completing the work.

I would like to extend my heartfelt gratitude to **Smt. Dayana Simon**, who helped me to move forward with the thesis work and guided me from the beginning..

I take this opportunity to thank all parents who were kind enough to help me in my research survey by sharing their valuable opinions and feedbacks.

I am indebted to my **family** for their motivation, prayers as well as moral support throughout the study.

Finally, I would like to express my deep sense of gratitude to my **classmates** without whose constant support and encouragement this work would not have been a success.

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ABSTRACT

This study explores the viability of fusing two traditional Indian art forms—Paitkar painting and Sanjhi art—into contemporary goods. Paitkar painting, which originates from the Paitkar people of Jharkhand, and Sanjhi art, which is centered in the Braj region of India, both reflect rich cultural histories with distinctive techniques and aesthetics. The purpose of this study is to determine whether using creative methods, cultural significance, and thematic elements of both art forms for product design and development is feasible.

This project aims to discover ways to integrate the narrative aspects, vivid colors, and intricate details of Paitkar paintings and Sanjhi art into different product categories using a multidisciplinary approach that spans art, culture, and product innovation. Stationery, clothing accessories, home decor, and package design are a few examples. While showcasing India's creative heritage, designers and product developers can take advantage of the aesthetic appeal and cultural resonance of these traditional art forms to produce goods that appeal to contemporary consumers looking for distinctive and culturally rich experiences.

To create modern products, this research project investigates the viability of fusing two traditional Indian art styles, Paitkar painting and Sanjhi art. The art forms of Sanjhi, originating from the Braj region of India, and Paitkar, originating from the Paitkar community in Jharkhand, both have rich cultural histories and distinctive techniques and aesthetics. This study looks for ways to use creative methods, cultural significance, and both art forms' theme elements in the creation of new products.

Keywords: paitkar painting, sanjhi art, livelihood, artisans, marketing, tribal art.

INTRODUCTION

1. INTRODUCTION

A society where innovation often drives product creation is witnessing an increasing recognition of the role played by traditional art forms in creating unique and culturally significant items. The fascinating possibilities of combining traditional Indian art forms like Paitkar painting and Sanjhi art with modern product design are examined in this thesis. My objective is to produce things that honor and preserve India's rich past while also showcasing the unique qualities and narrative potential of many artistic mediums.

Paitkar Painting

The tribal people of Jharkhand, India, are credited with creating the ancient art form known as "paitkar painting". Its text is well-written, and the book features colorful, vivid drawings. In an attempt to capture the oral traditions and ceremonies of the tribal tribes, Paitkar incorporated themes from mythology, the natural environment, and everyday life into his paintings. Typically, bamboo brushes, mineral-based paints, and natural components like leaves are used to make these paintings. Over many years, the tribal groups passed down to us their unique artistic sensibility and level of skill in Paitkar paintings.

Amitabh Ghosh stated Kamal Kanta Gope, (the Grama Panchayat chief.) The Ghatsila ruler and Pyatker artists enjoyed amicable relations. To perform pada and painted scrolls, the king would thus invite them. Pyatker performers were invited by Dhabaldev, the monarch of Ghatsila, to perform the Srisastyanarayan devpata and Naramedhjagyapata. The monarch wanted to give the Pyatkers a gift because he was so happy with their performance. For their Pyatker practice, the painters requested a plot of land. The monarch gifted them a piece of land close to Ghatshila, which came to be known as Amadubi. In addition, the King gave them the title of Gayen in recognition of their singing.

The historical record reveals that the Pyatker artists went by the surname Gayen at first, but later adopted Chitrakars. While Chitrakar was well-known for their Pyatker paintings, Gayen was a group of singers. It has been discovered in Brahmavaivarta Purana that the Chitrakars were expelled from the Nava Shaka clan for deviating from the customary practices of god depiction. The Chitrakar community is a settled community among the tribal people of

Bengal, Orrisa, and Jharkhand. One of the earliest known tribal paintings in India is thought to be the Pyatker picture. Scroll paintings are another name for Pyatker paintings. However, a lack of financial resources and administrative assistance is threatening to eradicate this kind of art.

Two media are used to tell the story of Pyatker Paintings: words/songs and visuals. Ektara, a single- string instrument, and Dotara, a pair of string instruments, are the typical parts of songs that describe Pyatker paintings. The songs are usually written in Bengali.

Sanjhi Art

The Braj area is the source of traditional Indian art known as "Sanjhi art," which has the strongest link to Lord Krishna's devotion. A great deal of the intricate patterns made from meticulously cut paper are tales from Hindu mythology, especially those that depict the life and deeds of Lord Krishna. Sanjhi art is characterized by its finely detailed and delicate paper-cut motifs and is mostly created with stencils and sharp tools. Every one of the complex and symbolic patterns that are frequently employed in the art form symbolizes a different narrative or religious doctrine. Sanjhi art is often used for religious purposes, such as decorating temples and temples, as well as for special events and celebrations that require elaborate décor and artwork.

The unmarried girls invented Sanjhi, which is believed to be the same as the goddesses Parvati and Laxmi, to pray for a happy marriage and wealth. The Sanskrit term "evening" or "twilight," Sanjhi, may allude to the goddess of both light and shade for that reason, two mediums were used to create these pictures. The names Mandna in Rajasthan, Kolam in Kerala, Rangoli in Karnataka, Muggu in Andhra Pradesh, and Alpana in Bengal are some of the other names by which Sanjhi is spoken throughout the nation. On the other hand, some drawings in Sanjhi are made on the ground by hand, while others are made with paper stencils that have been cut. This ability was originally used to beautify the Krishna and Radha temple courtyards every evening for fourteen days during Shraddha as a way to honor the ancestors. New designs are made every day, unveiled for worship each evening, and then removed the following day to make way for fresh designs. This could be known as the Sanjhi Temple.

Embracing Sanjhi Art and Paitkar Paintings:

The vibrant hues, intricate designs, and depictions of nature, mythology, and daily life that define the renowned Paitkar paintings originate from the tribal communities of Jharkhand. Meanwhile, the Braj region gave rise to Sanjhi art, which is well-known for its exquisite paper-cut designs that narrate Hindu myths, particularly those featuring Lord Krishna. These two artistic expressions, which have their origins in custom, symbolism, and talent, offer a glimpse into the intricate cultural fabric of India.

1.1.STATEMENT OF THE PROBLEM

In this project, the researcher is exploring the possibility of combining elements of Paitkar and Sanjhi paintings to produce unique product designs. This entails learning the essential traits, methods, and themes of each medium and investigating innovative ways to combine them, beyond the bounds of conventional aesthetics to create original designs also the goal of this thesis is to preserve and advance the age-old skill linked with Paitkar and Sanjhi paintings. Because these artistic expressions represent stores of artistic talent and cultural legacy, they need to be carefully supported and preserved to remain relevant in modern settings and mainly It aims to assess consumer interest in and the state of the market for products that are created when Sanjhi and Paitkar paintings are combined.

1.2. PURPOSE OF THE STUDY

The exploration of how Paitkar painting and Sanjhi art are used to create products is driven by their ability to provide a link between traditional craftsmanship and modern design. The project aims to promote creativity and innovation while conserving cultural history through the fusion of these two unique creative forms. Both the Paitkar paintings from Jharkhand and the Sanjhi paintings from Uttar Pradesh have a rich artistic tradition, a long history, and symbolic significance. By studying the intricate features and narrative components of Paitkar painting, as well as the complex Sanjhi paper-cutting techniques, artisans and designers can create unique and culturally significant objects.

Additionally, the project attempts to open up economic options for communities and craftsmen engaged in these cultural activities. Artists can become recognized for their skill and create long-term revenue streams by bringing products that combine Sanjhi and Paitkar paintings into local and international markets. This project not only helps bring back old art forms but also gives craftspeople the tools they have to succeed in modern markets.

Additionally, the study helps to promote and preserve India's rich artistic legacy by exposing the beauty and cultural value of Sanjhi art and Paitkar painting through creative product development.

1.3. OBJECTIVE OF THE STUDY

- Create innovative product designs by combining aspects of the two artistic mediums.
- Protect and develop the traditional craftsmanship connected to Sanjhi and Paitkar paintings.
- Evaluate the market for products that come from the combination of these two artistic mediums and consumer interest in them.

1.4. METHODOLOGY

The methodology section describes the systematic procedure conducted to carry out the research. The section deals with various steps including design development, developing a questionnaire, collecting raw materials, preparation of pattern, fabric spreading, fabric cutting, developing stencil, printing motifs on the fabric using stencil, stitching, spec sheet, and developing questionnaire. A survey was also conducted to understand public interest in combining sanjhi art and paitkar painting and creating products with the developed motifs.

REVIEW OF LITRATURE

2. REVIEW OF LITERATURE

2.1.HISTORY AND ORGIN OF PAITKAR PAINTING

Research by Gaitri Kumara examines the background of Paitker art in Jharkhand, India, as well as the government's role in its preservation. A picture by Paitker is older than five centuries. The Chitrakar people of Amadobi village are the only ones who continue this custom, which was encouraged by the emperors of the Dhalbhum dynasty. Only two of the approximately 45 families who make up the Chitrakar group are still practicing this rare creative talent, therefore Paitker painting is currently at risk of going extinct. Most have left their village and way of life behind, moving to cities in pursuit of a more sustainable means of livelihood. The study employed an exploratory research design using oral narrative analysis and a qualitative research approach. We conducted interviews with four legislators, artists, and Jharcraft officials to find out more about the efforts the government has made to protect Paitker artwork. Secondary data was also collected to provide a fuller knowledge of the socioeconomic value of Paitker for the Chitrakar community, the cultural relevance of Paitker paintings, and the procedures involved in the selling of handicrafts both inside and outside of India. The study's primary conclusions show that there was a lack of clarity in the conservation approach and that more support for government policy was required. Using the Jharcraft web platform for e-retailing and training, these are the state's most comprehensive projects to date. According to the report, in an attempt to preserve Paitker painting, greater infrastructure and marketing initiatives on a national and worldwide scale could extend the painting's durability. (Kumari, G., & Shrivastava, A. R. (2021).

The Chitrakar community, which consists of 45 families, is the source of Paitker painters. The word "Paitker" means picture craftsman. As a scroll painting, the Paitker tells cultural and mythological stories, which makes it distinctive. It is created using natural colors found in fruits, flowers, and stones on recycled paper. In addition, goat and squirrel hairs are used to make the painting brushes. Sadly, it is in danger of going extinct. Nevertheless, not much has been done to restore the Paitker artwork. The Paitker artists receive training from Kala Bhavana, the Santiniketan Art Department of Rabindranath Tagore's Vishwa Bharti. They are receiving instruction on the subject of the craft's marketability from an economic standpoint. Additionally, the cooperatives run by the state government are actively engaged in training and

development initiatives including the design, technological, marketing, and retailing facets of Paitker painting. (KUMARI, G. (2021).

The primary materials used by Pyatker painters are natural elements. The foundation of the artwork is painted to resemble palm leaves, while the brushes are composed of goat and squirrel hair. They used water-based paints that were inspired by nature to create their scrolls. Chitrakar's artists use a limited range of colors in their palette. The primary colors—Red, Yellow, and Blue—that are most easily obtained from nature are the only ones they typically utilize. Stones taken from rivers are usually the source of the hues. In addition, fruits and flowers provided additional color. For vibrant colors that persist, they used to combine gums made of bamboo, bail, and neem. Usually, two to three days are needed to finish the painting. Words/songs and pictures are the two media used to tell the story of Pyatker Painting. The songs that are used to explain Pyatker paintings are often composed in Bengali, with Ektara (a single- string instrument) and Dotara (two- string instruments) serving as the accompaniment. Paintings by Pyatker are a kind of old art. Because it is created from natural materials, it is an environmentally responsible art form. As of right now, its market potential is quite small. Thus, only a small number of artists between the ages of 40 and 45 actively practice this art genre. To sustain their families, Pyatker artisans are looking for alternative sources of income. Because there is no commercial potential for this art form, younger generations are likewise not very interested in it. (Kumari, G., Srivastava, A. R., & Singh, A. K. (2016).

Although it is at risk of disappearing, painting by Pyatkar is one of the cultural traditions of eastern India. The town of Amadubi in Jharkhand is well-known not only for its dancing and culture but also for its unique style of Pyatker painting. Pyatker artists are mostly from poor, illiterate, rural backgrounds since they lack access to upscale local and worldwide markets. Amadubi's artisan community needs the backing and encouragement of NGOs and the government to survive.

One of the traditions of the culture of Eastern India is the painting of Pyatkar. Pyatker created his masterpieces over a period of five centuries. The Pyatker painting from Jharkhand is among India's earliest examples of tribal art. However, because of a lack of funding and other resources, this painting is currently in the process of being destroyed. In addition to its distinctive Pyatker painting technique, the Jharkhand town of Amadubi is well-known for its culture and dance. (Kumari, G., & Srivastava, A. R. (2017).

The majority of participants shared abilities that were a part of their background, customs, and culture. The traditional talents of twenty-one women were cited as being useful in their everyday lives for handicrafts, food preparation, horticulture, agriculture, and adornment. Suryamukhi, a participant from the Santhal community who went to a training in her village on making saris, made the following observation: Paitkar paintings are made by the women of my town. In addition to farming extensively and painting our mud homes, women do not pursue these careers in these fields. They just take care of their houses. We decorate our dwellings with sattu, which is comparable to rice flour and is abundant in our area. Bamboo design is something we can do. These things don't bring in much money. (Dagar, P. (2022).

2.2 EXTINCTION OF PYATKER PAINTING

Pyatker painting is among the oldest forms of art in Eastern India, and it is in danger of being extinct. Poor living conditions and illiteracy prevent Pyatker artisans from seizing possibilities to sell their products in high-end domestic and international markets. The east of Jharkhand's Amadubi village is creating the concept of a craft village in order to preserve their almost extinct art form. Amadubi is so frequently referred to as Pyatker Village. Even yet, there are also a lot of people who practice this art form in West Bengal, Bihar, Orissa, and other adjacent Indian states. Before taking on the surname Chitrakars, Pyatker painters were known as Gayen, according to historical documents. While Chitrakar was well-known for their Pyatker paintings, Gayen was famed for their singing performances. (Kumari, G., Srivastava, A. R., & Singh, A. K. (2016).

It's a variation of scroll painting, also known as pata painting. The idea of life after death serves as the basis for the picture. It is believed that the artwork has the power to transport the deceased's wandering souls to heaven, where they would be released from all suffering. Stories about gods, goddesses, and regional deities like Shiva, Durga, and Manasa are also told using the painting. Paitkar village is another name for the village of Amadubi, which is located in Jharkhand's eastern region. In order to create color, artists employ natural materials such as coal, leaves, flowers, chalk, and stones. Goat and squirrel hair is used to manufacture brushes. Canvas is made from palm leaves. Due of its lack of financial viability, the Paitkar tradition is currently being abandoned by the artists. (Sharma, P. (2020).

2.3 USING ECO- FRIENDLY MATERIALS

Through a sequence of sketches, the Pyatker painting tells historical tales. On handmade paper, the Pyatker painting is created using colors made from broken stone, flowers, vegetables, and earth tones and ochre from specific types of stones. The picture has bamboo sticks placed at both ends for scrolling. Pyatker's artwork has a cozy, rustic appearance thanks to the eco-friendly materials utilized.

According to Narzary (n.d.), the storytelling tradition of Pyatkar paintings dates back nearly five centuries. In reference to Pyatker painting, he also cited Anil Chitrakar, who said, "The people sit throughout the story-telling session which involves scroll paintings and is supported by traditional songs." A philosophical perspective on life and death is presented in these paintings.

According to Bose (2015), artists create magnificent tales of valiant wars and heavenly romances, but since Pyatker doesn't pay, they are compelled to fight for their own needs. Vegetables are therefore compelled to be sold at haats by artisans. Pyatker artists are essentially part of a community known as Chitrakars. Only forty families of Chitrakars remain. Pyatkar is a scroll painting made with vegetable dyes that portrays images from epics, folklore, and rural life. Pyatker is a member of the Chitrakar caste. Children believe that this art does not satisfy their basic requirements for clothing, food, and shelter. They are considering moving to Jamshedpur in search of a better living. In Amadubi village, the only people actively working on Pyatker art are Anil and Bijoy Chitrakar. (Kumari, G., & Srivastava, A. R. (2017).

2.4 CRAFT VILLAGE

Amadobi Village is a representation of Chitrakars' aesthetics and culture, not just a village in the center of Jharkhand. Because of the exquisite wall paintings and bordering on the hutments, the town exudes creativity. Paitker paintings have made the town famous. Scroll painting dates back more than 500 years, and it is known as Paitker painting. The Chitrakar community, a nomadic group of artists and dancers, performs it. But because they are unable to sell their paintings, the Chitrakars are giving up on painting Paitker portraits. In 2013, the Jharkhand government, in partnership with Jharcraft and the Jharkhand Tourism Development Corporation (JTDC), established Amadobi as a craft village in recognition of the cultural and heritage significance of Paitker painting. The purpose of this establishment was to accommodate cultural tourists. In order to draw in cultural tourists who can examine the Paitker

artwork from both a rural and cultural standpoint, this initiative is part of the Jharkhand tour itineraries. Additionally, workshops are set up so that visitors can study Paitker painting with the Chitrakars. (KUMARI, G. (2021).

2.5 TRIBAL GROUPS

Jharkhand is widely known for its art, craft, and culture. People who have lived in the region for millennia have shaped, polished, and imagined the state's cultural sky generation after generation. Cultural influences in the region Among the more than 32 tribal groups that have contributed to the establishment of Jharkhand are the "Asurs, Santhals, Banjara, Bihor, Chero, Gond, Ho, Khond, Lohra, Mai Pahariya, Munda, Oraon, Kol, or Kawa."

Activities have a significant role in the Indian cultural heritage of Jharkhand. Known for its extremely valuable artwork, including woodworking, bamboo sculptures, stone carvings, and paitkar paintings, Jharkhand was once an Indian tribal state. The villagers' artistic ability are on display in the elaborately carved wooden and bamboo crafts.

An inadequate amount of marketing and A significant portion of Jharkhand's Indian cultural heritage is represented via its crafts. The crafts of Jharkhand, a former tribal state, are highly prized. These crafts include woodworking, stone carving, bamboo sculptures, and paitkar paintings. Crafts made of bamboo and wood with intricate carvings demonstrate the people's artistic talent. Some crafts, such patkar paintings and stone sculptures, are all but gone due to a lack of marketing and promotion. (M. A. Pandey, 2001)

The crafts of bamboo, wood, metal, Paitkar paintings, decorations, stone sculptures, and toys are a few of the significant crafts produced in Jharkhand. (Singh, R. (2020)

2.6 LACK OF MARKETING

The Jharkhand area is well-known for an original folk art form, paitkar paintings. Jharkhandi culture is enhanced by this painting style, which is one of the oldest traditional paintings in the country of India. These artworks look to scroll and depict life after death. However, this kind of art is gradually going extinct because of a lack of marketing and acknowledgment. Akhariya Domkach, Dohari Domkach, Janani Jhumar, Mardana Jhumar, Adhratiya, Vinsariya, Pratkali, Jhumta, Udasi, Pawas, Daidhara, Pahilsanjha, and so on are examples of folk music. (Saw, P. K. (2018).

Paitker painting is currently in risk of dying since there are only 45 families in the Chitrakar community, and only two of them are maintaining this unique creative form. Most

have left their village and way of life behind and gone to cities in quest of a more stable lifestyle. The study's primary conclusions show that there was a lack of clarity in the conservation approach and that more support for government policy was required. Using the Jharcraft web platform for e-retailing and training, these are the state's most comprehensive projects to date. According to the study, efforts to preserve Paitker painting might be made more sustainable by enhancing infrastructure and launching more effective promotional campaigns to boost commercialization both domestically and abroad. (Kumari, G., & Shrivastava, A. R. (2021).

2.7 HISTORY AND ORGIN OF SANJHI ART

Sanjhi is the traditional art form of stenciling with paper cutting. The place of its origin is Braj, which is located in the Mathuran environs. These paper stencils were and are used to create colored powder art, popularly known as "sanjhi." Braj temples use this kind of art to carry out their everyday rituals. It draws influence from the epics written by the Hindu deity Radha Krishna. Nevertheless, since there are only about 15 artisans left in the country who can still create intricate pattern stencils of tiny Bindis to 12-foot floor decorations in Braj temples, we are limiting our discussion in this research paper to the nearly extinct stencilling craft known as SANJHI. It is past time we looked into the restoration of this craft. Though there are several organizations working to restore endangered crafts, such the Indian Habitat Center, The Braj Foundation, Delhi Craft Council, and many more, it doesn't seem like enough is being done to raise awareness of the craft among the general public. Hence, in order to take the required steps toward the restoration of the dying traditional craft of Braj, it is advised that the design community develop sensitivity towards the sanjhi craft in addition to the other crafts. (Seth, J., & Singh, S. (2017, November).

The word "Sanjhi" comes from the Hindi word "Sandhya," which refers to the time of day that the art form is usually associated with. Sanjhi, an age-old paper stenciling technique, is practiced in Mathura and Vrindavan, Uttar Pradesh, India. Sanjhi themes were used to decorate the floors and walls of temples during the 16th and 17th centuries, when the art flourished. According to mythology, Radha is credited with giving rise to this art form when she used natural colors, flowers, leaves, and colored stones to create Sanjhi rangolis that impressed Krishna. Using these stencils, people created rangoli on walls and floors in observance of the ceremonies performed during pitra-paksha, also known as the month of Shraddha or the time of the dead ancestors. Because the artwork shows Indian mythological

themes in a variety of ways, with a primary focus on Krishna's Leela, it is inextricably related to "Vrajbhoomi." It is well-known for having underlying spiritual meanings that go beyond just aesthetic appeal. Some people rank Sanjhi art as one of the best forms of spiritual expression. These days, it is primarily performed at the Ladililala temple in Barsana and a few temples in Vrindavan. This kind of work embodies the essence of both Mathura and Vrindavan. It is easy to identify the themes and designs found in traditional Sanjhi paper cuttings while strolling through the alleys of Mathura and Vrindavan, whether they are of the peacock, cows, monkey, kadamba tree, or river that flows by the temple. Later, they grew to incorporate several Mughal themes, such as flowers, animals, and jalis. (Singh, A. (2022).

2.7.1 CATEGORIES OF SANJHI ART

The sanghi is a religious skill in rural Rajasthan. The two types of Sanjhi are folk and temple Sanjhi. In rural places, folk sanjhi, created from cow dung, is highly respected by unmarried girls. It has leaves and flowers on it. Regrettably, a number of factors, including minimal use, urbanization, modernism, migration, more education, and the drawn-out process, are causing this beautiful art to become extinct. Thus, the researcher brought the almost extinct art style known as Sanjhi back to life using textiles. Paitker painting is currently in risk of dying since there are only 45 families in the Chitrakar community, and only two of them are maintaining this unique creative form. Most have left their village and way of life behind and gone to cities in quest of a more stable lifestyle.

The thirty respondents on the panel assessed the created design sheets visually in order to determine which design was the best in each area and whether the designs were acceptable. Ultimately, articles were created utilizing certain designs. The study's findings show that every product that was created was deemed to be extremely satisfactory. (Babel, S., & Sachihar, L. (2020).

Paper cutting, or "sanjhi," is an ancient craft that is still practiced in Mathura and Vrindavan, Uttar Pradesh. A complex paper stencil that represents events from Lord Krishna's life is cut out and used in the ritualistic craft known as "Sanjhi." Rangoli are then made using this paper stencil. Hand painting is a painstaking, time-consuming, and arduous procedure that was originally used to create "Sanjhi" art. Furthermore, the hand cutting technique does not allow for accurate replications of pattern in design. Without a doubt, every effort needs to be made to protect ancient crafts. But these crafts need to be integrated into the modern world, particularly through textile design, in order to become more, well known and to provide a

respectable living for the artisans who practice them. An effort was made to revive the lost treasure of Indian art and craft by utilizing CAD software to develop a newly designed design based on the motifs of the "Sanjhi" paper cutting craft and by changing the concept of "textile designing" into a more inventive and creative manner. Laser cutting is the process of cutting objects in accordance with a plan by employing laser beams. Owing to its many advantages—such as its remarkable accuracy, precise cuts, and sealed material edges that don't fray—this design

The purpose of the present project was to introduce laser cutwork design and adapt the hitherto restricted traditional "Sanjhi" art to new textile experimentation using computer-aided design (CAD). By providing them with a new platform for art exhibition, it can help boost the artists' income. This can be done to prevent the extinction of traditional art and will also aid in its promotion. Research technique is a methodical, scientific approach used to investigate a research problem as reliably and accurately as possible. The purpose of this study's analysis was to modify Sanjhi art motifs for the composition and design of handicraft items utilizing laser cutting techniques. (Singh, M. B., Sharma, E., & Fatima, N. (2021).

A comparable study on Sanjhi patterns and designs that were adapted for textile design in an effort to revive traditional art was carried out by Babel & Sachihar (2020). The researchers modernised Sanjhi designs on cloth and various household and furnishing objects, so turning the holy craft of rural Rajasthani people into a product line. The products were well received by customers, as reported by the researchers. A novel step in the resurgence of Sanjhi folk art was the use of Sanjhi themes in textile design, according to Babel & Sachihar (2020). A number of legacy motifs were reinterpreted as modern creations as a result of the patterns' ability to produce a broad range of variations. Because of this, the researchers were persuaded that the modified design may be used in the textile sector for product surface enrichment, diversity, and value enhancement. Additionally, this type of work pushed individuals to come up with creative ideas, which indirectly improved rural art and craft. (Ravichandran, P. (2022).

2.7.2 MOTIFS USED IN SANJHI ART

The mythology surrounding Lord Krishna is celebrated in Sanjhi art. The narratives and themes of Krishna legends have always been the focus. The scenes of Vrindavan, which feature peacocks, cows, monkeys, and the kadamba tree, as well as the river that flows past the temple, are the motifs and designs seen in traditional Sanjhi paper cutting. Additionally neatly carved are themes and imagery such as Krishna rasa and Nand Gopal stealing butter. Many flowers

and creepers adorn the margins of the extremely detailed Sanjhi. The figures of the deities Sanjha and Sanjhi are also included in the motifs and themes. Eventually, they grew to incorporate many Mughal elements, such as flowers, animals, and jali patterns. (Singh, A. (2022).

motifs in usage LEELA SAAS On the night of Sharad Poornima (Full Moon), Lord Krishna performs Raas Leela, also known as Maharaas, a spiritual dance alongside Radha and other Gopis by the Yamuna riverbank.

DAMAN KALIYA the Yamuna River was home to a poisonous snake known by the name of Kaliya, which caused the water to become contaminated and poisonous. Krishna entered the river to get the ball he was playing with in order to remove the snake from Yamuna. The snake then emerged from Yamuna and battled him as he was standing on its hood. Govardhan Parvat to spare the brajwasi, or native people of Braj, from Lord Indra's wrath, Krishna in Govardhan Leela raised Mount Govardhan with his little finger. The brajwasi subsequently ceased worshiping Lord Indra and began worshiping Goverdhan Parwat at Krishna's suggestion.

Important inspirations for the sanjhi of braj include Radha Krishna, Govardhan parvat, Raas leela, Kaliya daman, and other motifs depicted in the craft, which calls for focus. It is carried out on a platform called vedi that was made especially to produce Sanjhi. The Krishna stories are depicted in large, elaborate patterns. The folktales depicted are religious in nature. The stencils are used to create layers using a combination of sequential patterns for the finished product. This is a type of cutting fine paper with specialized, hand-made scissors. This Sanjhi temple custom comes in a variety of forms. 1) Constructed from color powders 2) A flower-made sanjhi 3) sanjhi cooked in liquid. (Seth, J., & Singh, S. (2017, November).

The process of making the "Sanjhi" paper stencils appears easy, but it takes a lot of practice and accuracy. Initially, the design is sketched on the paper. The documents are fastened together on all sides if more than one copy is needed. A great deal of practice, focus, and patience are needed for the cutting procedure. This craft simply requires a pair of scissors, which are incredibly thin and have long arms for comfortable handling. The paper is turned around the scissors as it cuts to get a precise, fine cut. The quantity of paper cut stencils needed for a given design is determined on the pattern's complexity, the number of components, and the shade palette. (Singh, A. (2022).

METHODOLOGY

3. METHODOLOGY

The method of the study pertaining to the title “**Development of motifs by combining both paitkar painting and sanjhi art**” Discussed under the following.

3.1.Experimental design

3.2.Design development

3.3.Selection of motifs

3.4. Flow chart

3.5. Spec sheet

3.6. Collection of raw materials

3.7.Developing stencils

3.8.Preparation of pattern

3.9.Fabric spreading

3.10. Fabric cutting

3.11. Applying print on fabric

3.12. Stitching

3.13. Cost sheet

3.1. EXPERIMENTAL DESIGN

In the process of design development, by combining both paitkar and sanjhi art, a total of fifteen motifs were developed for the products 5 motifs were developed for accessories, 5 motifs were developed for garments, and 5 motifs were developed for bedsheets and pillow cover. I created a total of fifteen designs using both hand and CAD techniques and 3 designs were ultimately finalized.

3.2. SELECTION OF MOTIFS

The finalized designs were selected and applied to the product based on a questionnaire. The survey was conducted using Google Forms and collected a sample of 100 people in different age groups. No one knows about sanjhi art and paitkar painting therefore, 11 questions were developed to measure people's interest in generating motifs utilising both paitkar painting and sanjhi art. Most people unaware of Paitkar paintings and Sanjhi art. This implies that most people might not be familiar with or understand these classic art forms. A lack of awareness may result from a several things, such as the public's general lack of interest or attention, insufficient promotion or education on these creative forms, or limited exposure to them in popular culture. This emphasizes the possible necessity of campaigns to increase public knowledge of and appreciation for Paitkar paintings and Sanjhi art.

A large percentage of people appear to be unfamiliar with Paitkar painting and Sanjhi art, as seen by the fact that 64.4% of people had never encountered anything depicting these traditional art forms.

Over half of those surveyed 54% of respondents show a significant propensity to buy home decor items, reflecting a widespread desire to improve their living environments.

Furthermore, a sizeable portion, approximately 27% indicated a desire to purchase apparel, indicating a strong emphasis on individual style and fashion. Meanwhile, about 27% of participants indicate that they would like to buy accessories, demonstrating a desire for details that enhance their outfits and overall appearance. These results highlight a range of customer tastes, with a notable focus on personal and home decor. Most people prefer saree for the application of both paitkar painting and sanjhi art. And some people prefer bed sheets and pillow cover, some people prefer bags, and others prefer wall hanging for the application of both paitkar painting and sanjhi art.

Over half of people like most about their traditional touch of the products with paitkar painting and sanjhi art, some people like their appearance, and peoples like their storytelling of the products with paitkar painting and sanjhi art. It appears that a basic understanding of Indian traditional art forms is present among the surveyed persons, as 64.4% of them reported limited acquaintance with these forms of expression. Comparatively, a sizeable percentage (24%) exhibit a high degree of acquaintance with these artistic mediums, suggesting a

profound comprehension and admiration. A lack of exposure to or interest in this cultural legacy is evident from the fact that some respondents acknowledge that they are unfamiliar with Indian traditional art forms. These figures demonstrate the wide range of responses and knowledge that the surveyed populace had about India's rich artistic history.

A large number of respondents, of the total population, think that products with both Sanjhi and Paitkar paintings should help the artists who create these classic works of art. This broad agreement indicates a realization of the worth and significance of aiding artists who use their artistic activities to further cultural heritage promotion and preservation. This statement highlights the importance of traditional art processes and the artists who preserve them being acknowledged by society as a whole.

The majority of those polled seem to be interested in knowing more about Sanjhi art and Paitkar painting. This desire to learn more about these age-old artistic mediums points to a developing respect for artistic skill and cultural history. Curiosity and an openness to discovering various artistic traditions are reflected in the wish to learn more about Sanjhi art, which is distinguished by exquisite paper-cutting to produce elaborate motifs, and Paitkar painting, which is renowned for its detailed designs and use of natural colors. This passion underscores the possibility of raising public awareness of and participation in India's rich creative legacy.

Most people have selected the following three motifs for developing products by application of both paitkar painting and sanjhi art



PLATE 3.2.1



PLATE 3.2.2



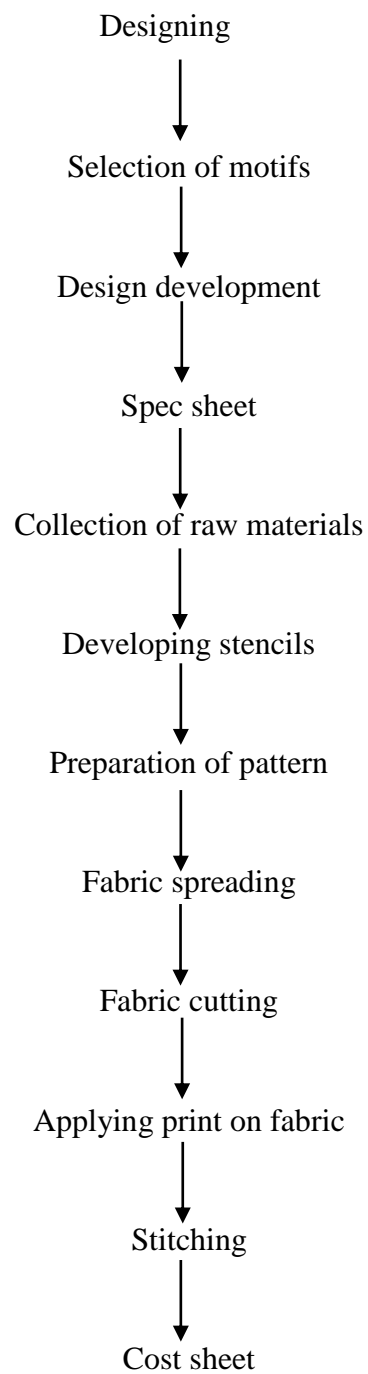
PLATE 3.2.3

PLATE 3.3: SELECTED DESIGNS

3.3 FLOW CHART

The method of the study to the title discuss under the following flow

FLOW CHART



3.4 DESIGN DEVELOPMENT

Three products were finalized to be designed and developed based on the survey. The design traced on the OHB sheet and print on the fabric, then stitched



PLATE 3.4.1



PLATE 3.4.2

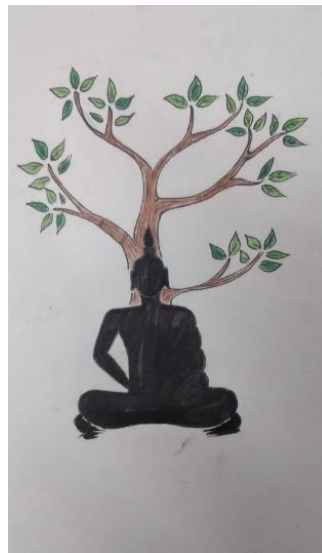


PLATE 3.4.3



PLATE 3.4.4



PLATE 3.4.5

PLATE 3.4: DEVELOPING MOTIFS

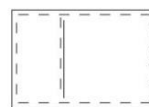
3.5 SPEC SHEET

A written document that enumerates the characteristics and technical specifications of a Project or product is called a specification sheet. Extensive details are given regarding dimensions, composition, technological parameters, and other relevant information

DATE : 10/03/2024	SEASON: SPRING , SUMMER
SIZE : 60 X 90	STYLE NUMBER: 0045
DESIGNER :	CATEGORY: SINGLE BEDSHEET



FRONT



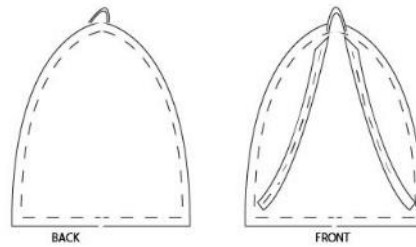
FRONT

COLOUR CHOICE: WHITE	FABRIC CHOICE: COTTON
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PLATE: 3.5.1

PLATE 3.5: SPEC SHEET FOR BEDSHEET

DATE :10/3/2025	SEASON: SPRING, SUMMER
DESIGNER: VINITHA	STYLE NUMBER:00378
	CATEGORY: WOMENS BAG

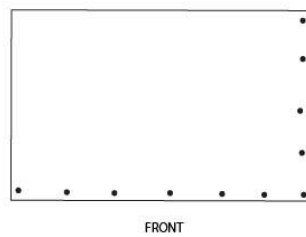


COLOUR CHOICE: WHITE	FABRIC CHOICE: COTTON
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PLATE: 3.5.2

PLATE 3.5: SPEC SHEET FOR BAG

DATE :10-03-2024	STYLE NUMBER:001
SIZE: 6 METER	CATEGORY : SAREE



COLOUR CHOICE: WHITE	FABRIC CHOICE: NET COTTON
----------------------	---------------------------

PLATE: 3.5.3

PLATE 3.5: SPEC SHEET FOR SAREE

3.6. COLLECTION OF RAW MATERIALS:

The sample collected for the study is cotton fabric a net cotton saree with white colour.

Cotton fabric, pattern paper, tailor's chalk, pencil, eraser, scale, marker, paper cutting scissor, fabric cutting scissor, bobbin, bobbin case, thread, fabric paint, stencils. Natural cotton fibers, valued for their elasticity, breathability, and tenderness, are used to make cotton fabric. Numerous textile products for clothes and the home are made with it. Cotton fabric with an open weave that mimics a net is known as net cotton fabric, cotton net, or cotton mesh. It is a popular fabric for dresses, skirts, and shirts, among other apparel items, because of its airy and lightweight nature.

Pattern paper: Pattern paper, also known as drafting paper or marker paper, is a type of paper used by designers, tailors, and sewists to create sewing patterns. It typically has a grid or dot pattern printed on it to aid in accurate measurements and drafting. Pattern paper is available in various weights and sizes, and it's essential for creating precise and well-fitting garment patterns before cutting fabric.

Tailor's chalk: Tailor chalk, also known as fabric chalk or sewing chalk, is a type of chalk specifically designed for marking fabric. It's often used by tailors, seamstresses, and sewists to transfer pattern markings or make alterations on fabric before cutting or sewing. Tailor chalk comes in various colors, such as white, blue, or pink, allowing for clear visibility on different fabric colors. It's easily removable with brushing or washing, making it ideal for temporary markings in garment construction.

Tailor scissors: These are commonly used for cutting materials with moderate thickness like fabric, course paper, and photos.

Bobbin: A bobbin is a small, plastic, or metal spool that contains thread and is placed in the lower part of the sewing machine. The bobbin holds the lower thread of the machine.

Bobbin case: A bobbin case when used with the correct bobbin will hold the bobbin snugly in place which allows the machine to neatly unravel it. The bobbin case also adds tension to the bottom thread.

Threads: threads are either made of natural or synthetic fibers. They are used in sewing, quilting, embroidery

Fabric paint: A type of paint specifically formulated to adhere to fabric surfaces. It's commonly used by artists, crafters, and DIY enthusiasts to create designs and patterns on clothing, accessories, and home textiles. Fabric paint comes in various forms, including acrylic, puff, metallic, and glitter, offering a wide range of effects and finishes. Once applied and dried, fabric paint is typically heat-set or ironed to ensure permanence and washability. It's a versatile medium for adding personalized touches and creative flair to fabric-based projects

Stencil: A stencil is a thin sheet of material that has a design or pattern cut out, the stencil is made of paper, plastic, or metal. It is used to decorate the surface of the products

Trims and fastenings are used:

White thread is used for sewing, and zipper are used.



PLATE: 3.6.1



PLATE: 3.6.2

PLATE 3.6: COLLECTING RAW MATERIALS

3.7 DEVELOPING STENCILS

A thin sheet of material with a design or pattern carved out of it, usually made of plastic, paper, or metal, is called a stencil. The cut-out pattern makes a copy of itself on a surface below by letting ink, paint, or other media seep through. To swiftly and precisely duplicate patterns or images onto diverse surfaces, stencils are frequently employed in a variety of applications, such as art, crafts, signage, and industrial processes. In this process, the material used to make stencils are OHB sheet. It is a thin plastic sheet, it used to develop the stencils.



PLATE: 3.7.1



PLATE: 3.7.2



PLATE: 3.7.3

PLATE 3.7: DEVELOPING STENCILS

3.8 PREPARATION OF PATTERN

Preparing a pattern using pattern paper involves measuring the intended recipient, drafting the pattern pieces onto the pattern paper based on those measurements, carefully cutting out the pieces, and then transferring them onto fabric. This process requires precision in measurement-taking and drafting to ensure proper fit and accuracy. Once the pattern pieces are cut out, they are typically marked with important details such as notches, grain lines, and seam allowances using tailor chalk or other marking tools. Finally, the fabric pieces are assembled according to the pattern instructions, resulting in a garment or item that matches the intended design and size.



PLATE: 3.8.1



PLATE: 3.8.2



PLATE: 3.8.3

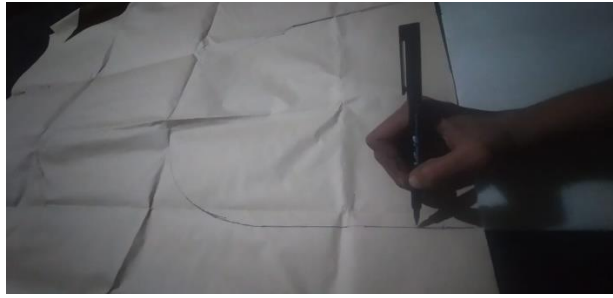


PLATE: 3.8.4



PLATE: 3.8.5



PLATE: 3.8.6

PLATE 3.8: PREPARATION OF PATTERN

3.9 FABRIC SPREADING

Spreading fabric is an essential process in the textile business, especially when making clothing. Fabric spreading makes cutting more efficient by enabling the simultaneous cutting of several garment components from the layered layers of fabric and I use a marker planning technic for reduced fabric waste.



PLATE: 3.9.1



PLATE: 3.9.2

PLATE 3.9: FABRIC SPREADING

3.10 FABRIC CUTTING

Fabric cutting is the main step in the fabrication of the fabric. The process of cutting fabric into precise sizes and shapes so that it can be used to make clothing or other things is known as fabric cutting.



PLATE: 3.10.1

PLATE 3.10: FABRIC CUTTING

3.11 APPLYING PRINT ON FABRIC

Paints, sponges, and stencil was used for this purpose. Fabric printing is a creative technique used for decorating fabrics and products. The research experiment on developed bed sheet and pillow cover using straight printing technology, using printing technology in the bag is straight motifs.



PLATE: 3.11.1



PLATE: 3.11.2

PLATE 3.11: APPLYING PRINT ON FABRIC

3.12 STITCHING

In order to make clothes, accessories, or other textile goods, stitching is the process of sewing together pieces of fabric with a needle and thread. Based on the intricacy of the job and the intended result, stitching can be done by hand or with a sewing machine. Since stitching is the last stage in bringing a design to life, it is essential to the creation of clothing and other textile products.



PLATE: 3.12.1

This research experiment on developed accessory to combining both paitkar painting and sanjhi art.



PLATE: 3.12.2



PLATE: 3.12.3

PLATE 3.12: DEVELOPMENT OF ACCESSORIES

This research experiment on developed apparel to combining both paitkar painting and sanjhi art.

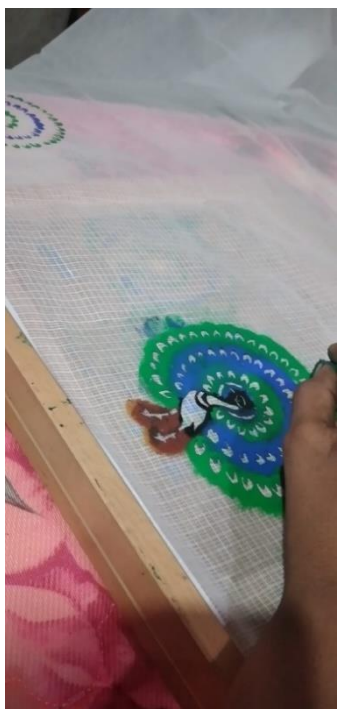


PLATE: 3.12.4



PLATE: 3.12.5



PLATE: 3.12.6

PLATE 3.12: DEVELOPING MOTIFS ON SAREE

This research experiment on developed bed sheet and pillow cover to combining both paitkar painting and sanjhi art.



PLATE: 3.12.7



PLATE: 3.12.8



PLATE: 3.12.9

PLATE 3.12: PRINTING MOTIFS ON BED SHEET AND PILLOW COVER

3.13: COST SHEET

3.13.1 COST SHEET- BED SHEET AND PILLOW COVER

DATE: 10. 03.2024	
DISCRIPTION : BED SHEET AND PILLOW COVER	COLOR: WHITE

ITEM	UNIT	COST
FABRIC	4 METER	480/-
OHB SHEET	ONE	15/-
FABRIC PAINT	1 BOX	110/-
CRAFT BLADE	ONE	200/-
SPONGE	ONE	15/-
TOTAL		820/-

3.13.2 COST SHEET-ACCESSORY

DATE:15.05.2024	
DISCRIPTION : ACCESSORY	COLOR: WHITE

ITEM	UNIT	COST
FABRIC	11/2 METER	120/-
OHB SHEET	ONE	15/-
FABRIC PAINT	1 BOX	110/-
CRAFT BLADE	ONE	200/-
SPONGE	ONE	15/-
ZIPER	ONE	15/-
COTTON FUSING	1 METER	200/-
TOTAL		675/-

3.13.3 COST SHEET-SAREE

DATE:15.05.2024	
DISCRIPTION : SAREE	COLOR: WHITE

ITEM	UNIT	COST
FABRIC	6 METER	520/-
OHB SHEET	ONE	15/-
FABRIC PAINT	1 BOX	110/-
CRAFT BLADE	ONE	200/-
SPONGE	ONE	15/-
TOTAL		860/-

RESULT AND DISCUSSION

4. RESULT AND DISCUSSION

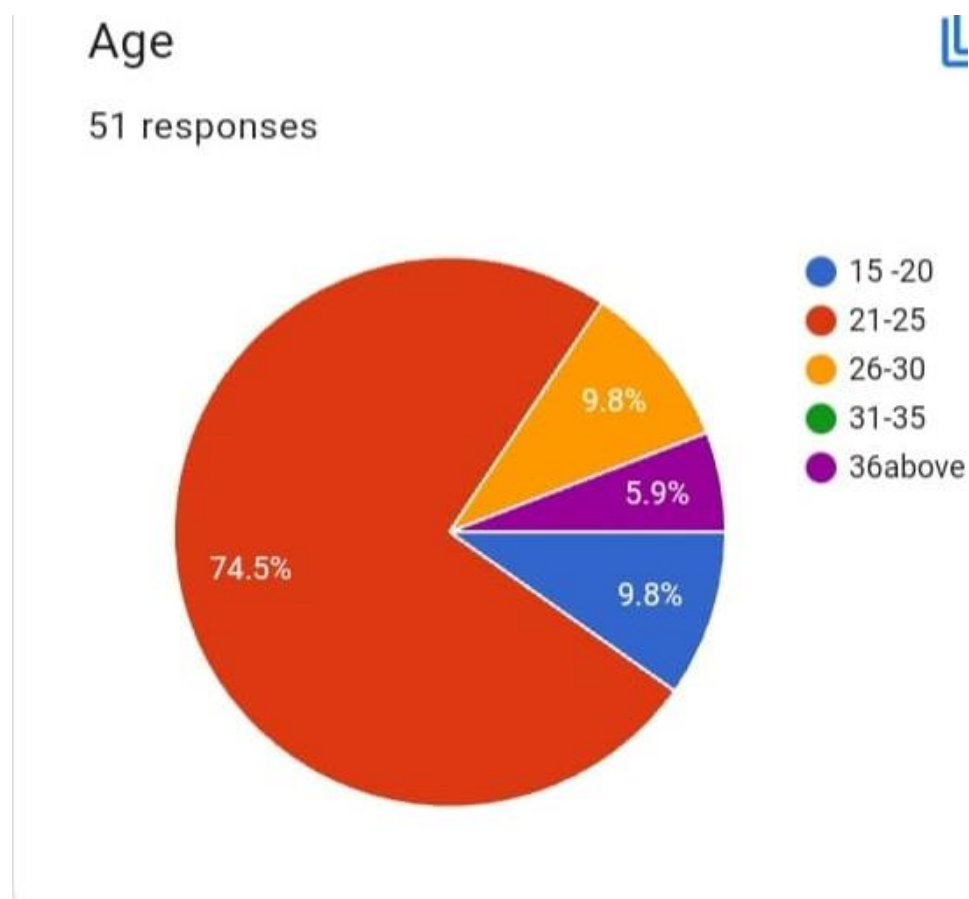
The result and discussion regarding the study of was carried out under the following headings

4.1. CONDUCTED A SURVAY BASED ON ACCEPTANCE OF PRODUCTS BY APPLICATION OF BOTH PAITKAR PAINTING AND SANJHI ART

This survey was conducted to find out the acceptability of products by application of both paitkar painting and sanjhi art. The survey was conducted using google form and collect the sample of 52 people in different age group.

Therefore, 10 questions were developed to measure the acceptance of products by application of both paitkar painting and sanjhi art

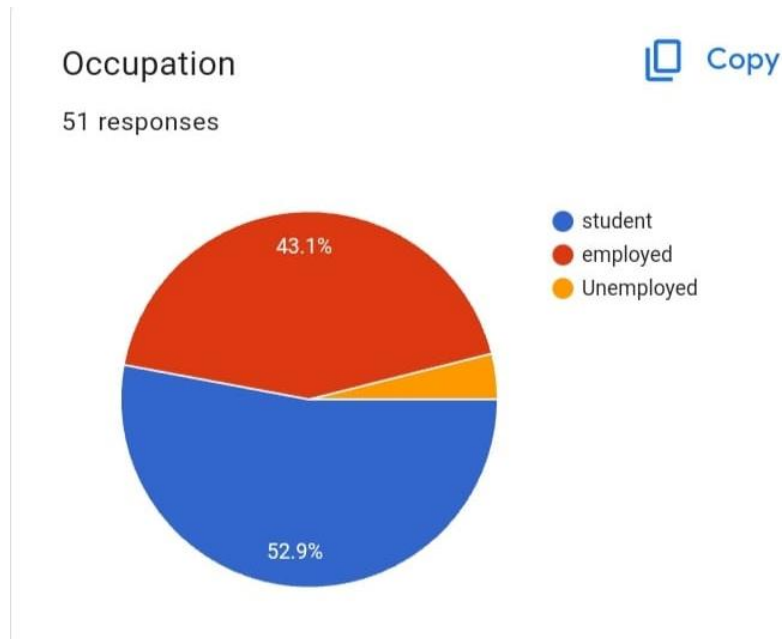
4.1.1: Selection of Age Group



GRAPH 1: Age group of respondents

The selected different age group 15-20,21-25,26-30,31-35,and 35 above, the 74.5% respondents to this survey are between 21 to 25 years of age. In this group they are not aware about sanjhi art and paitkar painting , Similarly 9.8% people fall between the age group of 15 to20 years, 9.8% people fall between 26 to 30 years of age and 5.9% people are above 36 years of age

4.1.2 OCCUPATION



GRAPH 2: Occupation of respondents

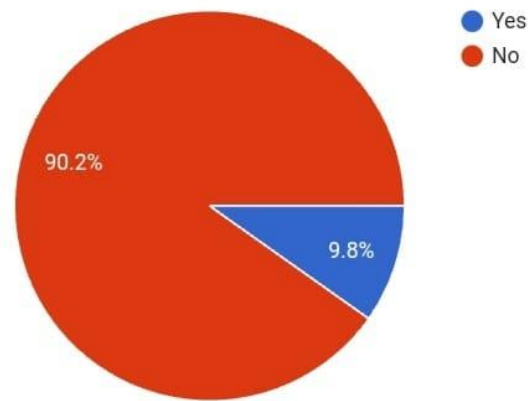
The survey results show that a substantial representation of this demographic category is seen among the respondents, with 52.9% identifying as students. Further evidence of a sizable proportion of working professionals within the population polled comes from the fact that 43.1% of the respondents identify as employees. With a significant percentage of both employees and students, these results offer insightful information about the makeup of the sample that was polled. Considering the viewpoints and experiences of various population segments might aid in contextualizing and interpreting survey findings.

4.1.3: Have you ever heard of products that combine sanjhi art and paitkar painting?

.

Have you ever heard of products that combine sanjhi art and paitkar painting ?

51 responses



GRAPH 3: Familiar sanjhi art and paitkar painting fusion

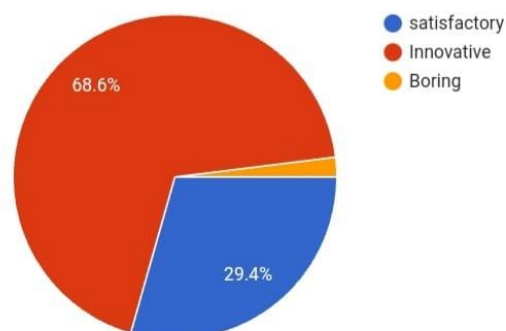
Most of them have never heard of products that combine sanjhi art and paitkar painting.

4.1.4: What do you think about the idea of developing products by application of both paitkar painting and sanjhi art?

What do you think about the idea of developing products by application of both paitkar painting and sanjhi art ?

 Copy

51 responses



GRAPH 4: Thoughts on combining paitkar painting and sanjhi art in product

The majority of survey participants, or 68.6%, thought the products were innovative, demonstrating a broad appreciation of their unique and creative attributes. Furthermore, 29.4% of respondents said the products were satisfactory, indicating that they were happy with the way they worked or the features they had. These results show that respondents' opinions of the products varied, with a considerable number praising its unique features and others expressing only moderate pleasure. Understanding consumer attitudes and preferences toward novel and satisfying products on the market can be facilitated by these kinds of information.



Option 1

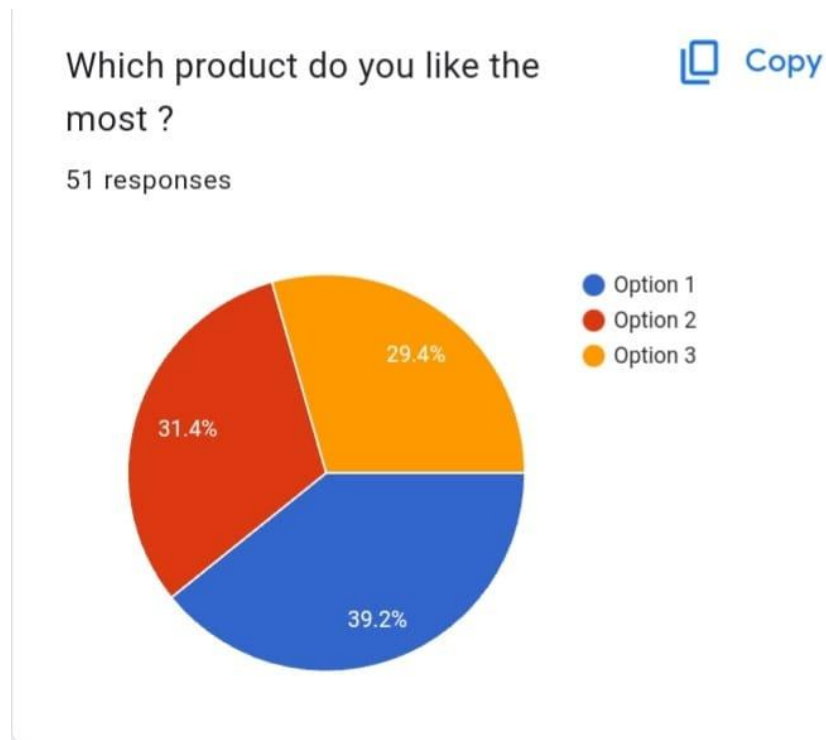


Option 2



Option 3

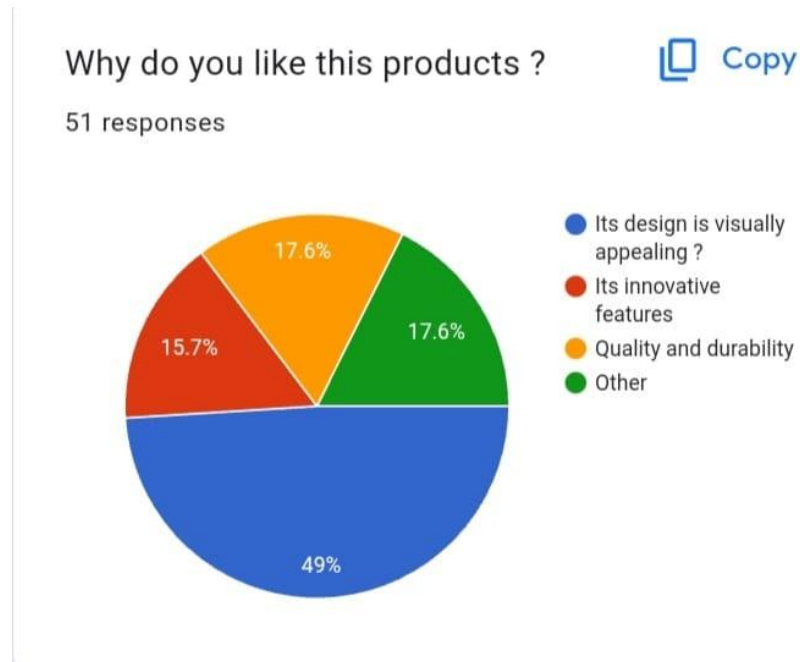
4.1.5 Which product do you like the most?



GRAPH 15: Favorite product preference

Out of this 39.2% people prefer bed sheet and pillow cover product most, and 31.4% of people prefer accessory and the remaining 29% of people prefer saree.

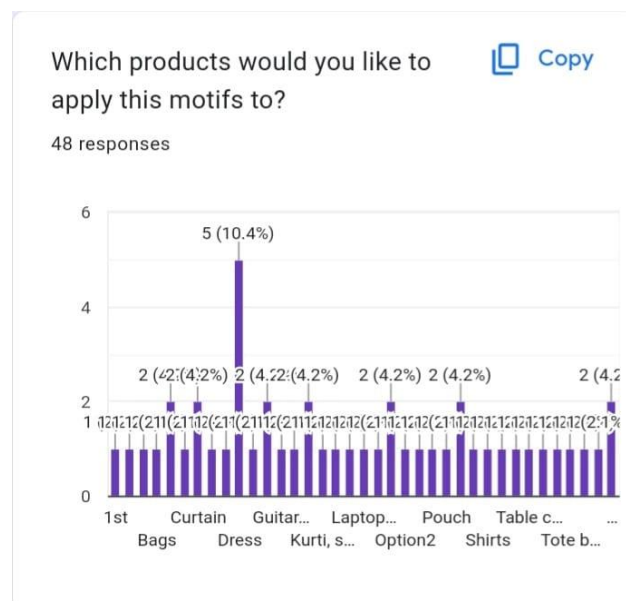
4.1.6: why do you like this products?



GRAPH 16: product preference

49% people like this product because of its design is visually appealing ,and some of people like this product because of its quality and durability, and other people like this product because its innovative features .

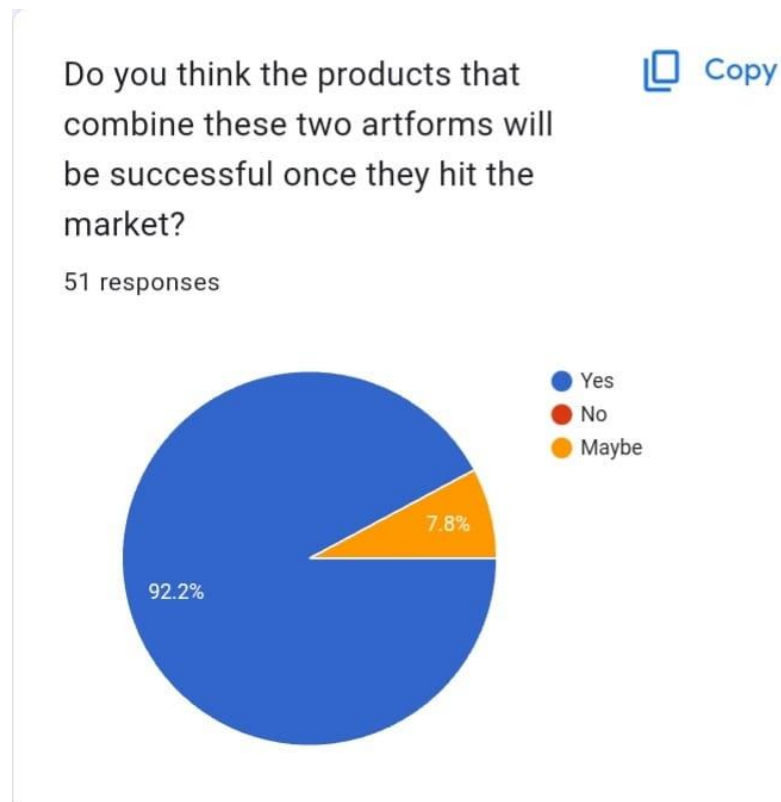
4.1.7: Which products would you like to apply this motifs to?



GRAPH 17: ideal product choices

Most people want to apply this motifs to garments, home decor items, laptop cover, accessories etc.

4.1.8: Do you think the products that combine these two artforms will be successful once they hit the market?



GRAPH 18: Success potential

92.2% people say that these products will be successful once they hit the market.

The findings show that people generally like products that the combination of both paitkar painting and sanjhi art, and asking people for their opinion about the products that combine these two artforms will be successful once they hit the market.

SUMMARY AND CONCLUSION

5. SUMMARY AND CONCLUSION

There is finally a potent way to combine creativity and legacy through the use of Paitkar painting and Sanjhi art in product manufacturing. The remarkable artistic talent and cultural legacy ingrained in India's age-old crafts have been brought to light in this dissertation through an examination of each of those distinct but complementary artworks. Artists and artisans may create goods that not only captivate each sense but also convey stories concerning historical significance by fusing Sanjhi's expert paper-cutting methods using Paitkar's elaborate patterns and vibrant hues.

Sanjhi and Paitkar paintings used during the product's manufacturing show how ancient artisans can change and survive in a variable worldwide environment. The combination of both artistic disciplines offers a fresh idea that appeals to audiences both locally and globally because people are attracted to activities which seem more genuine and distinct from cultural viewpoints. This method encourages sustainable livelihoods and economic empowerment in the community by giving craftspeople a venue to display their abilities and traditions.

I hope this study will serve as an inspiration for mindful actions.

RECOMMENDATION AND SUGGESTION

6. RECOMMENDATION AND SUGGESTION

- These motifs can be done using other techniques like embroidery, screen printing etc.
- This motifs can be used for further study
- Conduct exhibitions, workshops and cultural events to showcase the cultural signification and beauty of this traditional art forms.

BIBLIOGRAPHY

7. BIBLIOGRAPHY

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APPENDIX

8. APPENDIX

QUESTIONNAIRE ON: DEVELOPING PRODUCTS BY APPLICATION OF BOTH PAITKAR PAINTING AND SANJHI ART

1. Name
2. Mail ID
3. Do you know about paitkar painting and sanjhi art?
 - Yes
 - No
4. Have you ever seen products with paitkar painting or sanjhi art?
 - Yes
 - No
5. What type of product would you be most interested in purchasing if it were made both paitkar painting and sanjhi art?
 - Home décor
 - Clothing
 - Accessories
 - Other
6. Which product do you prefer more for the application of both paitkar painting and sanjhi art?
 - Sarees
 - Wall hanging
 - Bags
 - Bed sheet and pillow cover
 - Curtains
 - Other
7. Which motifs do you prefer for bed sheet and pillow cover?
 - Motif 1



- Motif 2



- Motif 3



8. Which motifs do you prefer for garments?

- Motif 1



- Motif 2



- Motif 3

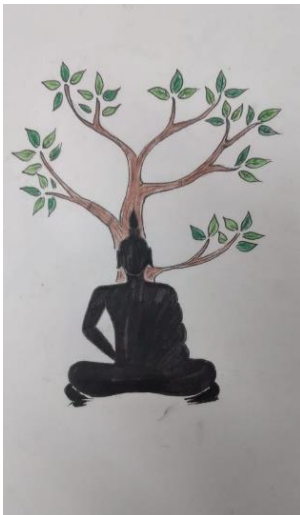


9. Which motif do you prefer for accessories?

- Motif 1



- Motif 2



- Motif 3



10. What do you like most about products with paitkar painting and sanjhi art?

- Their appearance

- Their storytelling
- Their traditional touch
- Other

11. How familiar are you with Indian traditional art forms?

- Very familiar
- A little bit familiar
- Not familiar

12. Do you believe that products with both sanjhi and paitkar painting should support the artists?

- Yes
- No

13. Would you like to learn more about paitkar painting and sanjhi art?

- Yes
- No

QUESTIONNAIRE ON DEVELOPING PRODUCTS BY APPLICATION OF BOTH PAITKAR PAINTING AND SANJHI ART

1. Name

2. Email ID

3. Age

4. Occupation

- Student
- Employed
- Unemployed

5. Have you ever heard of the products that combine sanjhi art and paitkar painting?

- Yes
- No

6. What do you think about the idea of developing products by application of both paitkar painting and sanjhi art?

- Satisfactory
- Innovative

- Boring



Option 1



Option 2



Option 3

7. Which product do you like the most?

- Option 1
- Option 2
- Option 3

8. Why do you like this products?

- Its design is visually appealing
- Its Innovative features
- Quality and durability
- Other

9. Which products would you like to apply this motifs to?

10. Do you think the products that combine these two artforms will be successful once they hit the market?

- Yes
- No
- Maybe

FINAL PRODUCTS IMAGES







