

Kitchen Textile with Gandhara motifs.

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Abstract: *This problem was undertaken by investigator to add new and interesting idea which can break monotony and give a touch of novelty in construction of Kitchen Textiles by Gandhara art. A pre-market survey was conducted to assess the present availability of various Kitchen Textiles through net, magazine, books etc. For this survey was carried out on Faculty members of Clothing and Textiles and 50 graduate students of Department of Home Science, Banasthali University were selected for doing Gandhara art on different kitchen textiles and consumer preferences. After this Gandhara motifs were collected from primary and secondary sources and then investigator developed 30 design sheets. These design sheets were further evaluated by using 5 point scale method and 10 most preferred design sheets were converted into prototypes. These all are constructed according to the preferred design sheets and then developed prototype further evaluated on the basis of color combination, cost, acceptability and aesthetic appeal. Majority of the products were found to have high marketing and acceptability.*

I. Introduction

Gandhara art is almost exclusively religious art devoted to Buddhism. The word Gandhara is variously recorded in the ancient texts. It is the combination of two Sanskrit words “Gandh” meaning “fragrance” and “Hara” defining Land or region. Thus, the term Gandhara literally signifies “the land of fragrances”. The region of Gandhara is described as a lush green or flowery area.

(Ali, I.2008, Gandhara sculptures)

Gandhara is an ancient kingdom located in parts of modern day Northern Pakistan and Eastern Afghanistan. Gandhara was located mainly in the Purushapura and Takshashila.

(www.wikipedia.com)

The term “Gandhara” was reported for the first time in the Rig-Veda in which the term is used to identify clearly a region located on the northeast frontier of India.

(Khan 1988.57)

Objective:

1. To collect motifs of Gandhara art
2. To develop 30 design sheets
3. To assess consumer preferences for collected Gandhara art motifs for designing kitchen textiles
4. To developed 10 kitchen textiles with selected designs
5. To analysis the design products on the basis of
 - Uniqueness of motif
 - Arrangement of motif
 - Overall appearance

Significance of the study:

1. The study will produce different kitchen textiles with new designs.
2. The study will make Gandhara art more popular.
3. Developed kitchen textiles will add a touch of softness and colour to kitchen

Delimitations:

1. The study was limited to fabric painting only
2. The study was limited to designing of 10 kitchen textiles
3. The study was conducted on Banasthali Vidyapeeth

II. Methodology

1. Locale of the study:

The place where the study has been conducted is referred to as locale of the study. The present study was carried out at Banasthali University in Rajasthan. For carrying out the present study, Banasthali University in Rajasthan state was selected purposively.

2. Selection of the Respondents:

A sample of 50 respondents was selected for the study. This included 40 post graduate students and 10 faculty members of Banasthali University, Rajasthan.

3. Tools & Procedure for data collection:

To attain the specific objectives the study was conducted in 4 phases, separate tools were constructed in accordance with each objective for data collection. Tool & procedure used for data collection under these phase were described below-

Phase I:

Collection of Gandhara motifs- Various Gandhara motifs were collected from different sources like books and internet.

Sketching of motifs- The motifs collected were sketched in black colour on white paper to avoid colour preference.

Consumer and market survey- Consumer and market survey was conducted for assessing consumer preference.

Selection of motifs- Out of sketched motifs most preferred designs was selected. Selected motifs and design were used for doing different placement on Kitchen Textiles. Selection of motifs was done by the researcher heavily with the help of guide.

Phase II:

Sketching of designs for Kitchen Textiles depicting the most preferred Gandhara motifs. 30 designs of Kitchen Textiles with different placement of selected motifs were sketched on white drawing sheets.(To avoid colour preferences)

Selection of design of Kitchen Textiles to get an accurate evolution, 10 teachers & 40 students of Banasthali University were selected.

The analysis was based on overall aesthetic appeal. Five point scales was used for rating as given below:

Grade/Rating	Score
Excellent	5
Very good	4
Good	3
Average	2
Fair	1

PHASE III

This phase consisted of procedure adopted for doing fabric painting on selected designs of Kitchen Textiles. This deals with the procedure used for fabric painting on Kitchen Textiles. In this case fabric was used and was purchased from Lakhimpur-kheri. In this study, the only technique adopted was fabric painting.

Procedure

The procedure adopted for doing fabric painting was divided into following subheads:-

Preparatory process of fabric

a) **Washing-** Fabric was simply washed with soap and rinsed in clean water & dried in sunlight

Application of design on fabric

This fabric was tied on the wooden frame to prevent shifting during painting. Fabric was stretched slightly. The making was done on fabric with hand drawing according to the arrangement selected & the fabric painting was done with the help of brush and fabric colours on selected arrangement and painted fabric was dried in shade.

The dried fabric was then ironed from the reverse side of the painting surface. The process helped in fixing of colour and the final products developed were embellished.

PHASE IV

This 10 designed product of Kitchen Textiles were developed to see ready effect of the designs.

Analysis of Data:

To quantify the data regarding the evaluation of designs the marks were allotted to each. Designs were added. Then, they were given ranks, the design with highest mark got first rank.

III. Result And Discussion

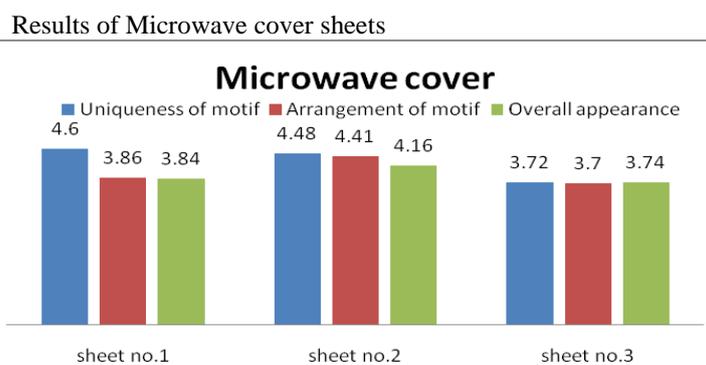
Present study titled “Application of Gandhara art on kitchen textiles” was investigated and following results were extracted which paved the way of investigator. Priory the investigators trace out the study material to carry out the study. Consumer survey was concluded to collect information regarding their preference for kitchen textiles.

IV. Result Of Assesment Of Design Sheets

On the basis of respondent’s preferences 30 designs of Gandhara motifs on kitchen textiles were developed. Fabric painting was used for surface enrichment. In this study, subjective analysis was used as a tool to analysis the designs. 50 respondents were chosen to judge the design visually and ranks were given on the basis of rank 5 to most appealing design to next in order and so on. Each design sheet was given from 1-5 according to the uniqueness of motif, arrangement of motif and overall appearance after that weighted mean was calculated. In the rating scale 5 point was given for excellent and 1 point for fair so, that sheet was selected for prototype development which obtained lowest mean.

Excellent	5
Very good	4
Good	3
Average	2
Poor	1

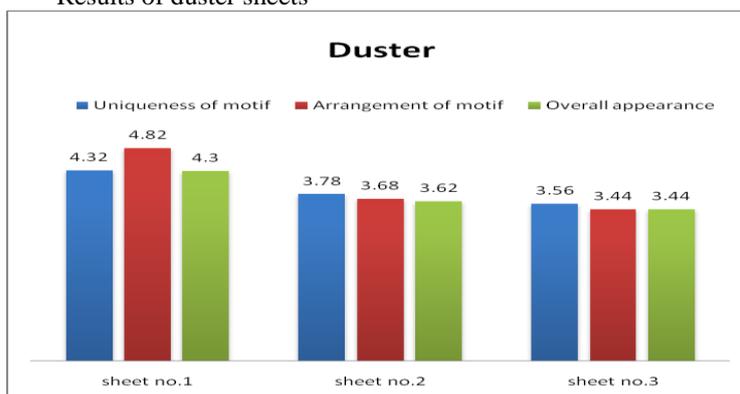
Graph no-1



Graph no-1 was shows that the sheet no. 2 had maximum acceptability for prototype development, and minimum acceptance for sheet no 1 and sheets no 3 on the basis of uniqueness of motif, arrangement of motif and overall appearance.

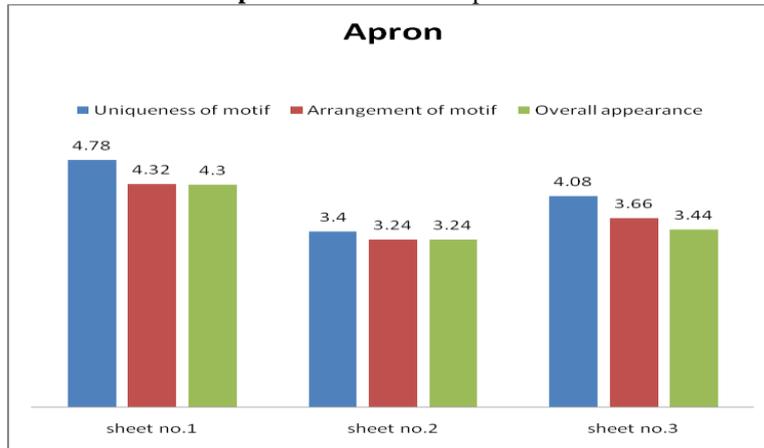
Graph no-2

Results of duster sheets



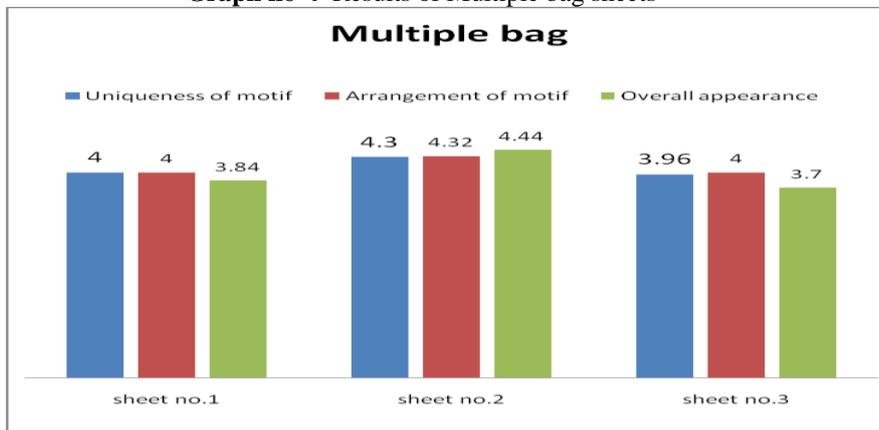
Graph no-2 was shows that the sheet no. 1 had maximum acceptability for prototype development, and minimum acceptance for sheet no 2 and sheets no 3 on the basis of uniqueness of motif, arrangement of motif and overall appearance.

Graph no-3 Results of Apron sheets



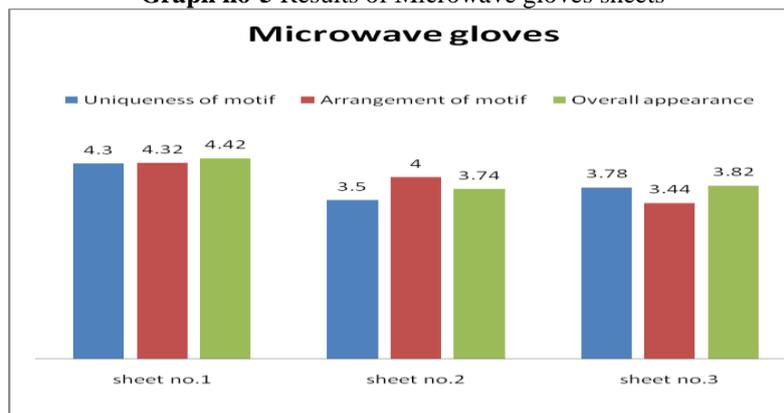
Graph no-3 was shows that the sheet no. 1 had maximum acceptability for prototype development, and minimum acceptance for sheet no 2 and sheets no 3 on the basis of uniqueness of motif, arrangement of motif and overall appearance

Graph no-4 Results of Multiple bag sheets



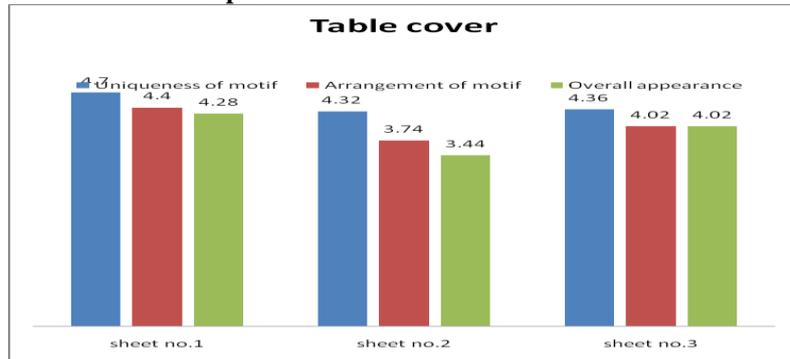
Graph no-4 was shows that the sheet no. 2 had maximum acceptability for prototype development, and minimum acceptance for sheet no 1 and sheets no 3 on the basis of uniqueness of motif, arrangement of motif and overall appearance.

Graph no-5 Results of Microwave gloves sheets



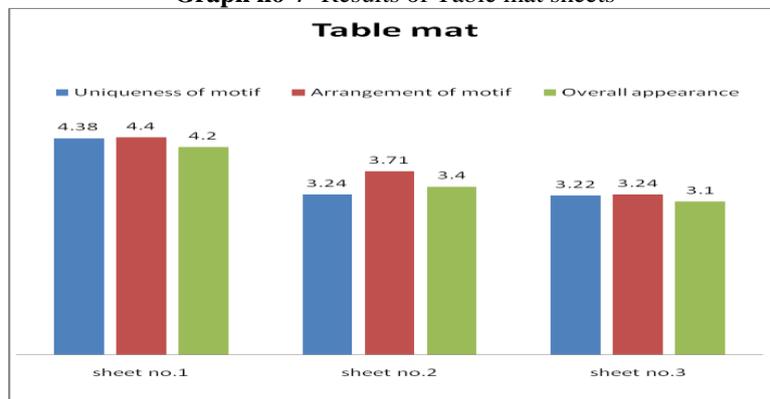
Graph no-5 was shows that the sheet no. 1 had maximum acceptability for prototype development, and minimum acceptance for sheet no 2 and sheets no 3 on the basis of uniqueness of motif, arrangement of motif and overall appearance.

Graph no-6 Results of Table cover sheets



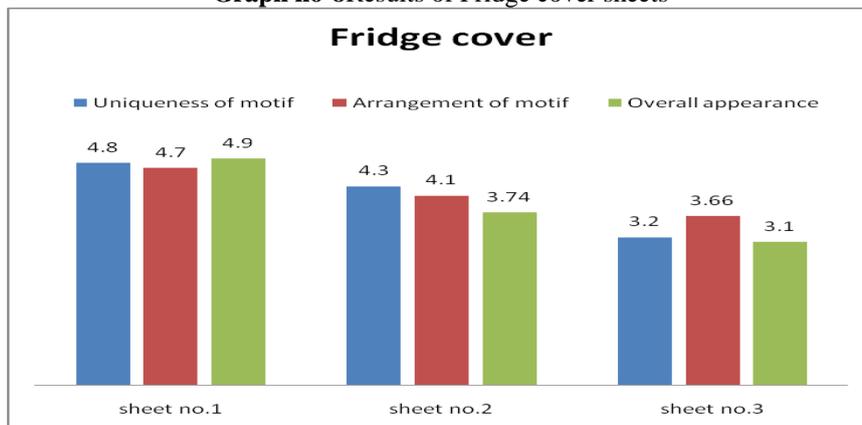
Graph no-6 was shows that the sheet no. 1 had maximum acceptability for prototype development, and minimum acceptance for sheet no 2 and sheets no 3 on the basis of uniqueness of motif, arrangement of motif and overall appearance.

Graph no-7 Results of Table mat sheets



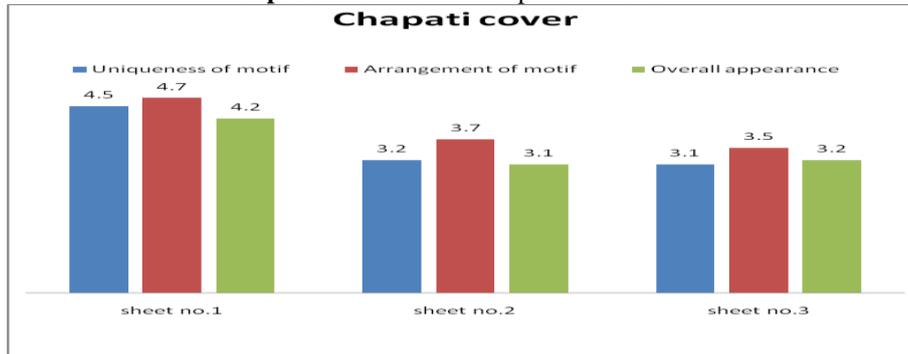
Graph no-7 was shows that the sheet no. 1 had maximum acceptability for prototype development, and minimum acceptance for sheet no 2 and sheets no 3 on the basis of uniqueness of motif, arrangement of motif and overall appearance.

Graph no-8 Results of Fridge cover sheets



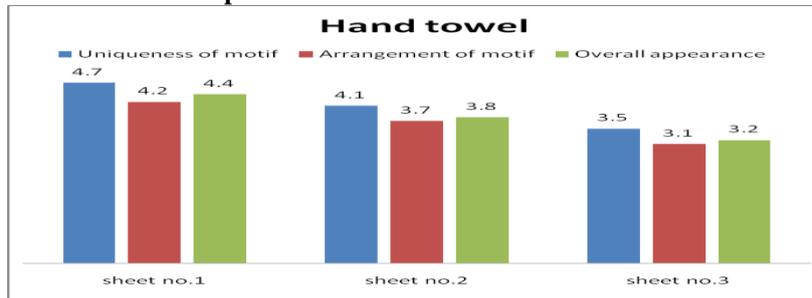
Graph no-8 was shows that the sheet no. 1 had maximum acceptability for prototype development, and minimum acceptance for sheet no 2 and sheets no 3 on the basis of uniqueness of motif, arrangement of motif and overall appearance.

Graph no-9 Results of Chapatti cover sheets



Graph no-9 was shows that the sheet no. 1 had maximum acceptability for prototype development, and minimum acceptance for sheet no 2 and sheets no 3 on the basis of uniqueness of motif, arrangement of motif and overall appearance.

Graph no-10 Results for Hand towel sheets

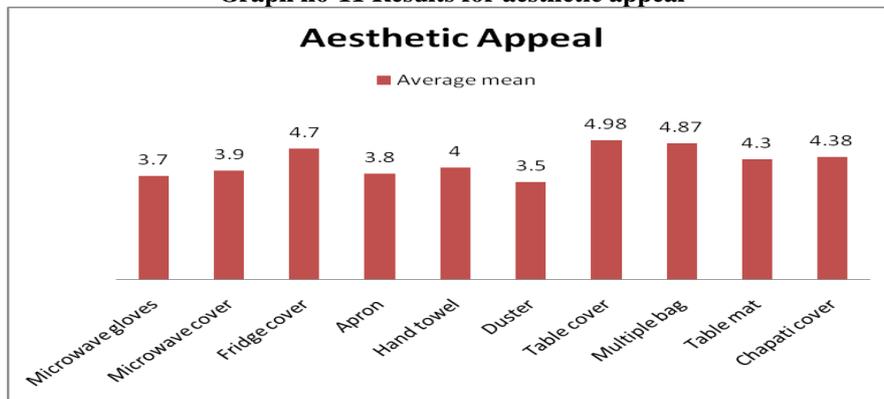


Graph no-10 was shows that the sheet no. 1 had maximum acceptability for prototype development, and minimum acceptance for sheet no 2 and sheets no 3 on the basis of uniqueness of motif, arrangement of motif and overall appearance.

4.3 Results Of Acceptability Of Kitchen Textiles

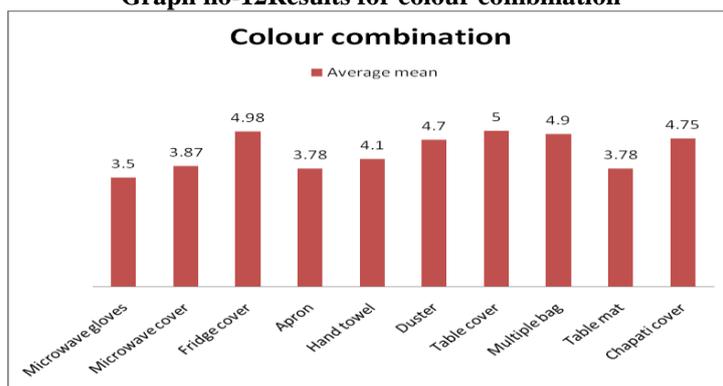
Kitchen textiles article were evaluated by the consumer on the basis of aesthetic appeal, colour combination, cost and acceptability. Sixty respondents were selected for the evaluation. Each of the prepared kitchen textile articles was displayed towards the respondents and they gave rate to each one on the basis of colour combination, aesthetic appeal, marketability and acceptability. Five point rating scale was used and weighted mean was calculated.

Graph no-11 Results for aesthetic appeal



As the graph no.11 shows that on the basis of aesthetic appeal all articles were appreciated by the customers but most accepted article was table cover.

Graph no-12 Results for colour combination

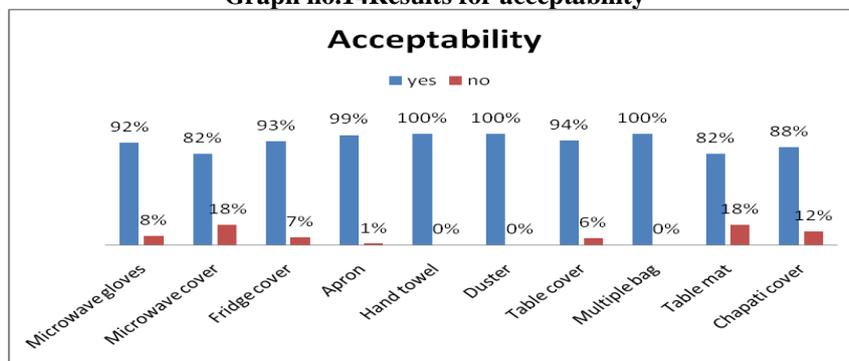


As the graph 12 shows that on the basis of colour combination most accepted article was fridge cover which had yellow, blue, red, green colour. Multiple bag was second most liked article, followed by other article.

Graph no-13 Result for cost

Graph 13, Pricing of the prototype, was done on the accumulation of cost of raw material, labor, overhead and marginal profit and the acceptability survey revealed that the quoted cost of all the developed kitchen textiles was accepted by almost all the respondents and only few respondents were willing to pay a little less for them. It can be said all the products with marginal profit had good marketability.

Graph no.14 Results for acceptability



Graph 14 shows that all articles were accepted by the customers but highest acceptance was for hand towel, duster, and multiple bag. All article had almost equal and good acceptance and only few respondents were willing to pay a little less for them.

V. Conclusion

In today's worlds of fashion, due to modernization and industrialization people are losing their interest towards ancient designs. Therefore, there was a need to increase the acceptability of ancient designs among the individual. This study was conducted to create interest of the people towards the ancient designs and this was done by designing kitchen textiles using hand painting and gandhara motifs.

Every home maker prefers luxury and comfort while buying textiles for their kitchen decoration. Some people prefer contemporary design, while on the other hand some people prefer ancient style for their kitchen decoration.

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