

# **FACULTY OF SCIENCES**

## **SYLLABUS FOR THE BATCH FROM THE YEAR 2023 TO YEAR 2025**

### **M. Sc. Fashion Designing & Merchandising (CREDIT BASED GRADING SYSTEM) (FOR COLLEGES) (Semester: I - IV)**

**Examinations: 2023-25**



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## **GURU NANAK DEV UNIVERSITY AMRITSAR**

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**Semester-IV**

**Scheme of Studies & Examination**

<b>Paper</b>	<b>Subject</b>	<b>Credits</b>			<b>Total Credits</b>	<b>Duration of exam</b>	<b>Total Marks</b>
		<b>L</b>	<b>T</b>	<b>P</b>			
I	Portfolio Development (Prac.)	0	0	3	3	3 Hrs	75
II	Product Development-Workshop (Prac.)	0	0	4	4	5 Hrs	150 (100+50)
III	Fashion Merchandising and Retailing (Theory)	4	0	0	4	3 Hrs.	100
IV	Indian Traditional Textiles (Seminar) (Prac.)	0	0	2	2	3 Hrs.	50
V	Communication Skills in English (Theory + Prac.)	3	0	1	4	3 Hrs.	100 (75+25)
VI	Project Report/Design Project / Survey / Lab Experiment (Prac.)	0	0	3	3	3 Hrs.	75

**Instructions to the Examiner for Practical/ Oral Exam:**

Oral presentation with / without audio visual aids on a topic already prepared by the examinee.

10 Marks

- Written Presentation / Preparation 5 Marks.
- Extempore 5 Marks

Topic will be given five minutes before the speech. Topic will be related to Fashion Designing

- Group Discussion 5 Marks

**For Practical:**

**Speaking Skills:** Components of an effective talk/ Presentation, Planning and organizing content for a talk/ Presentation, use of Visual aids, effective speaking skills, discussion skills, Personality Development

Teamwork, Group Discussion, Public speaking, Interview skills, telephone etiquettes, Attitude Interpersonal skills, Body language.

**Books Recommended**

**Essential Readings**

- John Silly: Oxford Guide to Effective Writing and Speaking OUP.
- M. Raman, Technical Communication OUP
- Geetha Nagaraj – A Course in Grammar and Composition, Foundation Books, 2006
- V. Sasi Kumar – A Course in Listening and Speaking
- Video Communication by James R. Wilcox and David k. Gibson – CMP Books, CMP Media. Inc 600 Harrison, San Francisco CA 94107USA E Book
- E- Book Video Conferencing Hardware and Software Market IGI Consulting, Inc. 214, Harvad Avenue Bostor MA 02134 USA.

**Paper-VI : PROJECT REPORT / DESIGN PROJECT / SURVEY / LAB EXPERIMENT**

**Credits : 0-0-3**

**3 Pds / Week**

**Time : 3 Hrs.**

**Total Marks: 75**

It is mandatory for students to prepare project report/design project highlighting original work.

While preparing the report emphasis should be on the research component covering the following components-

1. Introduction
2. Review of Literature
3. Methodology
4. Results & Discussions
5. Conclusions

**Students to make Power Point presentation of work done in the project & the project report is to be submitted. External examiner shall evaluate the project report and conduct viva.**

1. The principal of the college shall forward two copies of DVD (digital versatile disk) containing all project files of all the students to the university till 30<sup>th</sup> March which will be forwarded to the board constituted for the purpose of evaluation. File name to be saved as university roll number of the student in .pdf form.
2. At the time of vice-voce a hard copy of project report of each student shall be presented to the boards of examiners to assist the board in vice-voce examination as well as physical visualization of result/samples etc.
3. The board of examiners may conduct the viva-voce either exclusively orally or through presentation followed by viva-voce.

# **CIRCULAR FOOTWEAR DESIGN FOR SUSTAINABLE APPROACH**

**DESIGN PROJECT**

**Submitted to**

**GURU NANAK DEV UNIVERSITY**

**AMRITSAR**

**In partial fulfillment of the requirement**

**For the degree Of**

**M.SC Fashion Designing and Merchandising**

**2024**

**Submitted By**

**Baljinder Kaur**

**University roll no- 21752223802**

**RR BAWA DAV COLLEGE FOR GIRLS**

**BATAL**

# CERTIFICATE

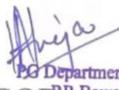
This is to certify that the design project "**CIRCULAR FOOTWEAR DESIGN FOR SUSTAINABLE APPROACH**". Submitted for the degree in M.sc Fashion Designing & Merchandising of **GURU NANAK DEV UNIVERSITY, AMRITSAR** entails the research carried out by Miss **BALJINDER KAUR** under my supervision and that no part of this dissertation has been submitted for any other degree.

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# ACKNOWLEDGEMENT

First and foremost, I would like to thank God Almighty for giving me the Strength, knowledge, ability and opportunity to undertake this research study and to complete it satisfactorily. I would like to express my special thanks of Gratitude to my guide **Mrs.Harpreet Aneja, Professor, R.R BAWA D.A.V COLLEGE FOR GIRLS BATALA**, for her encouraging and inspiring guidance through its progress. I seize this opportunity to express my profound thanks and gratitude to **Mrs.HARPREET ANEJA Head PG Dept. of Fashion Designing, R.R BAWA DAVCOLLEGE for girls**, for her keen interest, proper guidance and constant Encouragement. My earnest thanks **Dr. EKTA KHOSLA, Principal, and R.RBAWA DAV COLLEGE** for girls, for all the required facilities provided. I'm also very thankful and grateful to my friends and my parents who also helped me a lot in finishing this project. My extended thanks to the respondents who willingly and patiently responded.

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# ABSTRACT

Product development in fashion segment is very challenging for the designers to Innovate trends and styles regularly, since consumers primarily look for new look in Fashion products and creating new designs inspired from footwear are fascinating. Any Fanhionista looking to add some unique and artistic elements into their shoe collections in luck, because these abstract footwear designs are here to offer up some visually Flamboyant designs to wear on your feet. The present study entitled “Circular footwear Design for sustainable approach” was conducted. Designing of footwear using different Techniques were considered as a source of inspiration. From the findings it was observed that most of the respondents had knowledge about regarding the techniques for Designing circular footwear and also these techniques influenced them to put in on Footwear. The different techniques are used to design the footwear are Macramé, Crochet, knitting and beads. To develop the different styles of footwear we can also use Raw fabric.

# INTRODUCTION

# CHAPTER 1

## INTRODUCTION

The environmental crisis and sustainability are among our most pressing concerns right now. Climate change is a genuine issue that affects the entire world's population and must be tackled urgently by governmental and scientific establishments, as well as civil society, in order to save the planet. Twenty-first-century consumers are more knowledgeable and concerned about these concerns, and they are eager to participate; consequently, they expect products that are eco-friendly and provide information on how the products impact the environment.

Shoes are a commonplace item that everyone has; the typical shoe generates 14 kg of CO2, And more than 20 billion shoes are created each year. The clothing sector is the second-largest source of CO2 emissions in the atmosphere. Footwear alone accounts for almost one-fifth(20%) of the climate impact of the garment sector. Shoes account for about 1.4 percent of total world emissions. While this may not seem like a lot, it's mind-boggling that a single item of clothing, which is intended to last us years and hence have a lower environmental effect, produces roughly 700M metric tons of CO2 every year.( Crystal Toledano (Crystal Toledano, 2022)

The footwear industry is aware of the need of incorporating environmental sustainability and the circular economy into the creation of innovative footwear designs and manufacturing processes. Many businesses have already begun the road toward "sustainable growth," "carbon economy," and "low carbon footprint" footwear. The dichotomy between industry expansion and environmental aggression is well recognized, but this mindset is changing; many organizations and industries increasingly consider the environmental aspect as a source of potential.

The circular economy is also one of the industry's most popular subjects. We can lessen our environmental effects by recycling shoes. When it comes to the recycling system, however, Footwear has proven to be an impediment. Most shoes are comprised of a complex blend of

Various polymers that are sewn and bonded together, making them difficult to recycle. A stunning 95 percent of the 20 billion shoes made each year end up in landfills. Shoes are no longer built to endure and are generally constructed of an eclectic combination of components (plastics, leather, petroleum, and textiles) that are glued and molded together, making them nearly hard to recycle. A pair of shoes is either burnt or thrown away after a fleeting existence. In a landfill, a shoe can take up to 40 years to decay, while synthetic materials can take up to 1,000 years to decompose. This results in a great burden for Mother Earth.

To strike a balance between environmental protection and the footwear industry, this paper will discuss the design and research of circular shoes and examine whether recycling shoes would be a viable solution. Circular shoes may even achieve coexistence with low environmental impact.

## AIMS AND OBJECTIVES

This design project aims at investigating the manufacture of circular footwear. Propose a more circular recycling system in the existing footwear production line, reduce the environmental impact of the footwear industry and bring the finished product closer to its sustainability objective.

In addition, a conceptual shoe design is proposed to show customers the option of having more environmentally friendly choices when consuming shoes through a correct choice of materials, a special design approach, and a recycling system. Through the concept of shoes, we can spread environmental awareness to the consumers.

The goal of Concept Shoes is to provide design guidelines on how to change the design of shoes to make them more sustainable and to provide design guidelines that can be used for future development projects. The aim and objective of the present study is :

1. To propose circular recycling system in footwear production line.
2. To provide customers the option of having more sustainable choice for consuming shoes.
3. To develop designs for recycling shoes to make them more sustainable.

# **REVIEW OF LITERATURE**

## CHAPTER 2

### Literature and innovative study

To produce eco-friendly products and be free of the outdated take-make-waste principle requires a deeper understanding of the factors that affect will influence the life cycle of a product. As the primary goal of this project is to reduce the environmental impact of product manufacturing and post-use recycling mechanisms, understanding these topics holistically is imperative. A shoe's design is not the only factor that should be considered, as there are environmental factors including materials chosen, shoe composition methods, and recycling methods. In the production of products, all of these factors play a role. The best decisions can therefore be made during the design phase when understanding the methods that are most beneficial from a sustainability perspective. The product development process will follow sustainable design guidelines, which will ensure that the parts of the system that affect the product lifecycle are not overlooked.

#### **What is sustainability?**

The term "sustainability" was coined in the 1960s. Since the Industrial Revolution, society has prioritized economic expansion while neglecting the environmental damage done to the planet. We have employed a linear economic model of production and consumption in which raw materials are gathered from the natural world, processed and produced into items, and then purchased and utilized. Products are dumped after they have been purchased and consumed. Man creates and manufactures all goods. All items are the outcome of a single human concept in pursuit of quick economic expansion, both in terms of design and manufacture.

## **Circular economy – Cradle to cradle**

The Circular Economy idea also encompasses the conditions necessary for effective material recycling. Where the goal is to give a more circular approach to products and depart from a linear "take, manufacture, trash" economic model (Ellen MacArthur Foundation, 2015).

Since a circular model attempts to maintain goods as well as important resources and components in a closed-loop, it is becoming more and more appealing and practical. This strategy considers the waste hierarchy with the goal of preventing resource waste through promotion, minimization, reuse, and recycling, circular economy design is one of the fundamental building components of a circular economy. The term "design-for-manufacturing" refers to the process of choosing materials, standardizing components, creating durable goods, making it simple to sort and reuse items at the end of their useful lives, and thinking about potential uses for manufacturing waste and byproducts. Since the circular model strives to maintain goods as well as precious resources and components in a closed-loop, it is becoming more and more feasible and tractable. This strategy takes the waste hierarchy into consideration with the goal of preventing resource waste through promotion, minimization, reuse, and recycling.

### **Cradle to cradle**

People have prioritized economic progress since the industrial revolution. As a result, things are planned and manufactured in a "Cradle to Grave" fashion. According to the "Cradle to Grave" model, once a natural resource is extracted, it follows a one-way path of processing, manufacture, utilization, and disposal (where it contaminates the environment).



Figure 1. Illustration of cradle to grave.

To overcome this fundamentally faulty system, Professor Michael Braungart pioneered the "Cradle to Cradle" concept. The primary idea behind Cradle to Cradle is to follow nature's lead and transform everything into a nutrient that can be returned to the environment or recycled without sacrificing quality. Cradle to Cradle is a design paradigm based on the concept of nutrient management that allows product components to be reused several times.

Materials are classified as "biological nutrients" or "technological nutrients." Biological nutrients are biodegradable and quickly re-enter water and soil, whereas technical nutrients circulate as pure and valuable materials in closed-loop industrial processes.

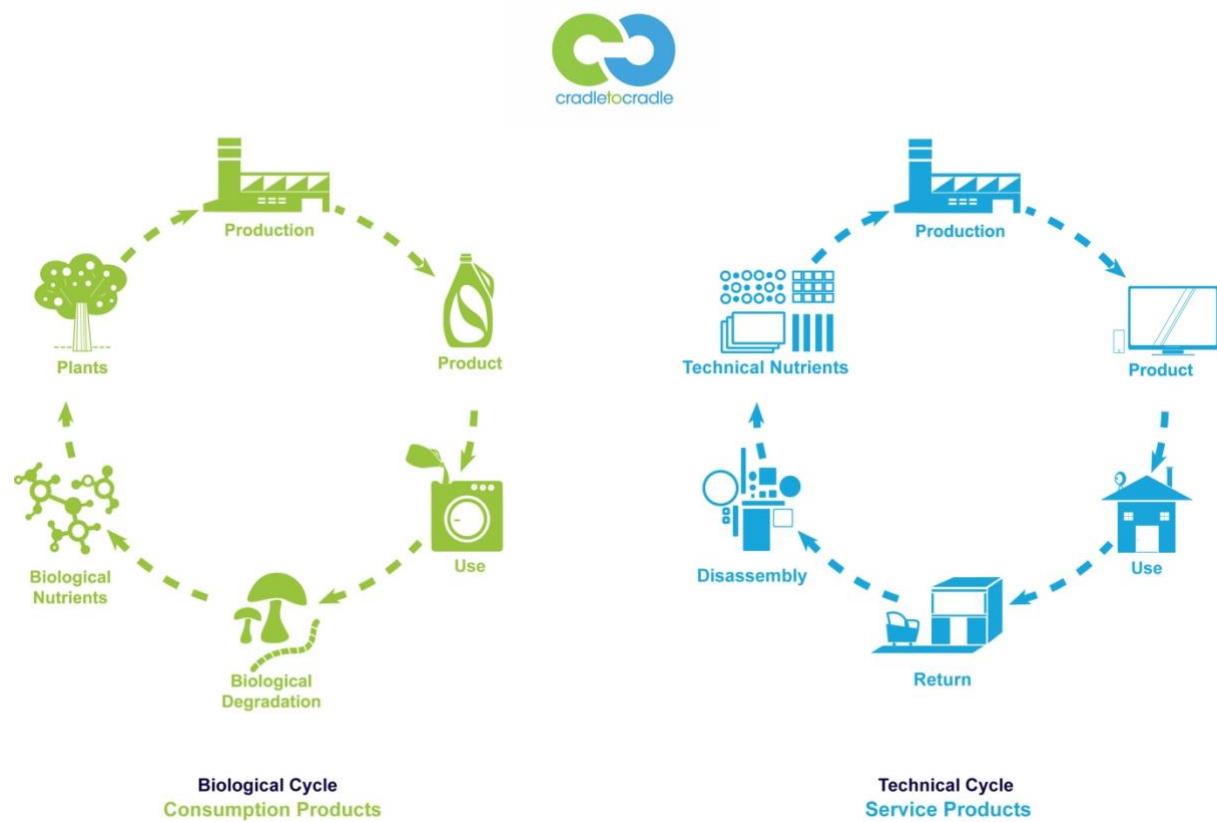


Figure 2. Illustration of cradle to cradle

The Cradle to Cradle concept, unlike the linear economy, focuses on continual recycling and re-use of materials, thereby forming a cycle of "from resources to products and back to resources", to produce very little waste or even zero waste. In other words, there is only resource mismatch and no real waste.

### Design for closing the loop

Value is produced in our linear economy via the use of resources. Our resources, on the other hand, are limited; continuing on our current path is unsustainable, both ecologically and economically.

A circular economy decouples value from material consumption by keeping our resources in a loop of reuse, recycling, and remanufacturing. Although there is no other option but to

transition to a circular economy, doing so presents significant problems for society as well as unique opportunities. One of the biggest concerns confronting our age is shaping the transition to a circular economy, with designers circular with designers expected to play a crucial role.

The Desigo Journal presents a 10-point guide to circular design, which also serves as a source of inspiration for this paper.

1. A circular product remains useful for a long time.

The good design adapts to changing requirements to ensure prolonged usage. This longevity is not only about durability, but also about ensuring that a product can remain useful throughout its lifespan. People's lives and situations change constantly; product design needs to accept this reality by embracing flexibility and modularity as much as possible.

2. A circular product can be repaired.

Products are made up of many parts and materials that wear out at varying rates. Designers must recognize and build around this diversity so that all components may be serviced or changed by the user or local repair businesses. Wear and tear are unavoidable, and designers should use materials whose worth does not diminish with age.

3. It is possible to update a circular product.

All goods are flawed and have parts that may be improved and polished. Design should embrace and work with this flaw, designing products in which individual pieces may be enhanced and reincorporated, hence extending their market lives. Good design is fundamentally pragmatic in that it recognizes its limitations while being open to change.

4. A circular product is made of recyclable or renewable materials.

The end of life of a product is as essential as its consumption, and materials should be chosen with consideration for the material cycles of which they are a part. Synthetic materials should be utilized only if the goods can be easily disassembled and are covered by current recycling schemes. Natural materials must be obtained sustainably and processed so that they can be composted.

5. A cyclical product consumes as little energy as feasible throughout the course of its existence.

Energy usage should be reduced across a product's full lifespan, not only during manufacturing. High energy consumption during manufacture may be justified by a longer lifespan or by eventual recycling savings. Aluminum, for example, is energy demanding to create yet efficient to recycle and keep within the material cycle.

6. A circular product may be effectively delivered.

The distribution of a product should be considered during the design phase. Designing items to take up as little space as possible while shipping may lessen the environmental effect of transportation, reduce packing, and, eventually, lower the overall cost for the client. The initial dissemination of a commodity is as significant as its consumption or afterlife.

7. A circular product is more than just circular.

Because every manufacturing has an environmental cost, the existence of any product must be justified by more than mere circularity. A good product provides a real benefit to the user and symbolizes something to which they may become genuinely engaged and wish to hold on to. Circularity is not a puritanical concept; in order to achieve its goals, it must also be original, beautiful, and enjoyable.

8. A circular product can be used by many.

Long-lasting items can be used by numerous persons, especially if they are only needed for a short time. A child's chair, for example, should be leased rather than purchased, and these concerns should influence the design business strategy. Both the user and the seller may gain from responsible cycles of rental, repair, and reuse.

9. A circular product takes into account the people who make, maintain, and recycle it.

A product is only sustainable if the individuals involved in its creation, maintenance, and recycling are treated fairly. Good goods are made in nations where human rights are respected, and in factories and workshops where people are decently paid and treated - a good design is one that not only considers the end consumer but also provides satisfaction and professional fulfillment to those who make it.

10. A circular product uses as little material as possible.

Every design does not have to be a product. Physical items are vehicles for delivering a function or service, but there are alternative options. Digital platforms, service design, and interface design all have smaller footprints than items yet frequently serve the same purpose. A good product designer will constantly explore whether there are methods to make the material item obsolete.

# METHODOLOGY

## CHAPTER-3

# METHODOLOGY

The present study entitled was conducted to develop “**CIRCULAR FOOTWEAR DESIGN FOR SUSTAINABLE APPROACH**” by using with different designing methods on fabric, cord or yarns, depending on the quality and type of sole of footwear .Footwears were developed on the basis of consumer preferences. A systematic method was followed for achieving the objectives of the investigation under the following sub heads:

- 1 Local of the study
- 2 Selection of research method
- 3 Preparation of questionnaire
- 4 Pretesting of interview or questionnaires schedule.
- 5 Selection of sample
- 6 Study of consumer preference
- 7 Design developments of footwear
- 8 Analysis of data

**1. Local of the study:** The study was conducted in RR Bawa DAV College for girls Batala, Punjab for carrying out the study fashion designing lab of the college was selected. Purposely the study started with the detailed search.

**2. Selection of the research method:** Experimental method was used to conduct the research. Since the present study placed on the new concept therefore interview and questionnaires methods was follows for the study.

**3. Preparation of questionnaires:** A questionnaire was set for collection of data regarding presence and choice of the correspondence for development of shoe through with different designing methods with different designing methods using fabric, cord or yarns depending on the quality and type of sole of a shoe.

**4. Pretesting of interview or questionnaire schedule:** This was primary step carrying out before the collection of information, the result indicated the detection of certain question, refer in proper sequence of other and in questionnaire schedule, new improved questions was thus formed by the inclusion of pretesting.

**5. Selection of sample:** Sample was selected from department of fashion designing of RR Bawa DAV College Batala. Total sample of 40 students between the age group 18-26 years were selected as sample. This particular age group was more aware towards the fashion trends. The respondents were requested to provide unbiased and independent options in answering the questionnaire schedule.

**6. Study of consumer preference:** The investigator directly approached the respondents to collect data for developing of designer footwear . The investigator personally interacted with respondents and filled the questionnaire. Respondents were requested to fill the questionnaire. Respondents were requested to give correct information as data requires for the purposes of research preferences of the target consumer were studied with respect to basic knowledge of sole of footwear.

**7. Design and development of footwear's:** Stylization and modification of footwear with different design methods. Total ten sheets of shoes with using fabric , cord or yarns were designed. Developed designs were given code number, designing sheets showed to the panel of judges selected randomly from the fashion designing department.

**8. Analysis of data:** The data collected through questionnaire and observations were analyzed and interpreted. The data was coded, tabulated, percentage and scores were calculated.

RESULTS  
AND  
DISCUSSION

## CHAPTER 4

### RESULTS AND DISCUSSION

The present study entitled designing footwear with different designing methods sustainable approach was conducted in Batala city. Ten sheets were designed and were shown to judges. On the basis of their ranking, one most preferred design was selected for analyzes and have been presented on the basis respondents. The results of the study have been discusses under following categories

- **Personal demographics**
- **Specific information**
- **Ranking of sheets**

**Personal demographics:** The personal demographics traits of the respondents are given in table 4.1. It includes age group, education qualifications and income of the respondent

**Age group:** Age group were selected from 18-26 and more other 26 also.

AGE GROUP	NO.OF RESPONDENTS	PERT%
18-22	10	25%
22-26	20	50%
MORE THEN 26	10	25%

Age group of 22-26 years were more respondents as they have 50%. Age of 18-22 and more than 26 were 25% of respondents.

**Education qualification:** It was evident from given table that 42.5% if the respondents were graduate and 57.5% were post graduate.

QUALIFICATIONS	FREQUENCY	PERT%
GRADUATE	17	42.5%
POST GRADUATE	23	57.5%

**Monthly income** It is observed from the table that 50% respondents had total income between Rs 15000-35000 20% whereas 25% respondents had income between Rs 25000-35000

INCOME	FREQUENCY	PERT%
15000-25000	20	50%
25000-35000	10	25%
MORE THEN 35000	10	25%

1 How much footwear do you buy in a year?

It is evident from the data that 0-2 footwear were bought by 5 respondents and 12 respondents bought by 2-4 pair whereas 13 respondent bought 4-6 pair in a year.

0-2	5
2-4	12
4-6	13

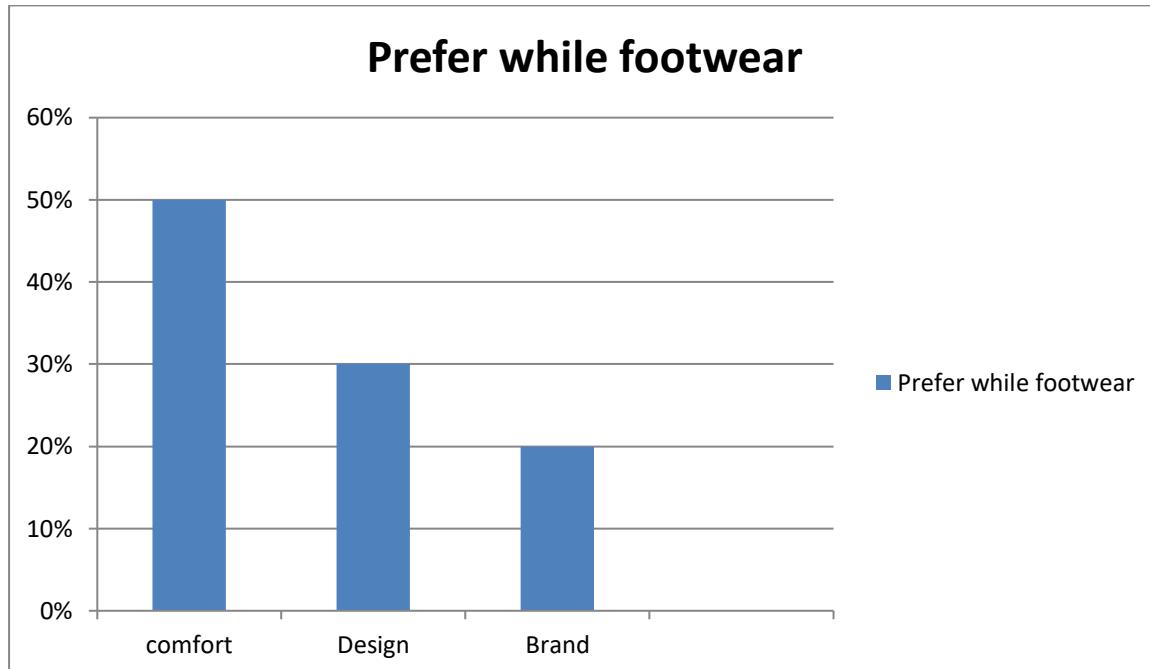
2 How many footwear you worn out in year?

It is evident from the data that 0-2 footwear were worn-out by 7 respondents and 10 respondents bought by 2-4 pair whereas 13 respondent bought 4-6 pair in a year.

0-2	7
2-4	10
4-6	13

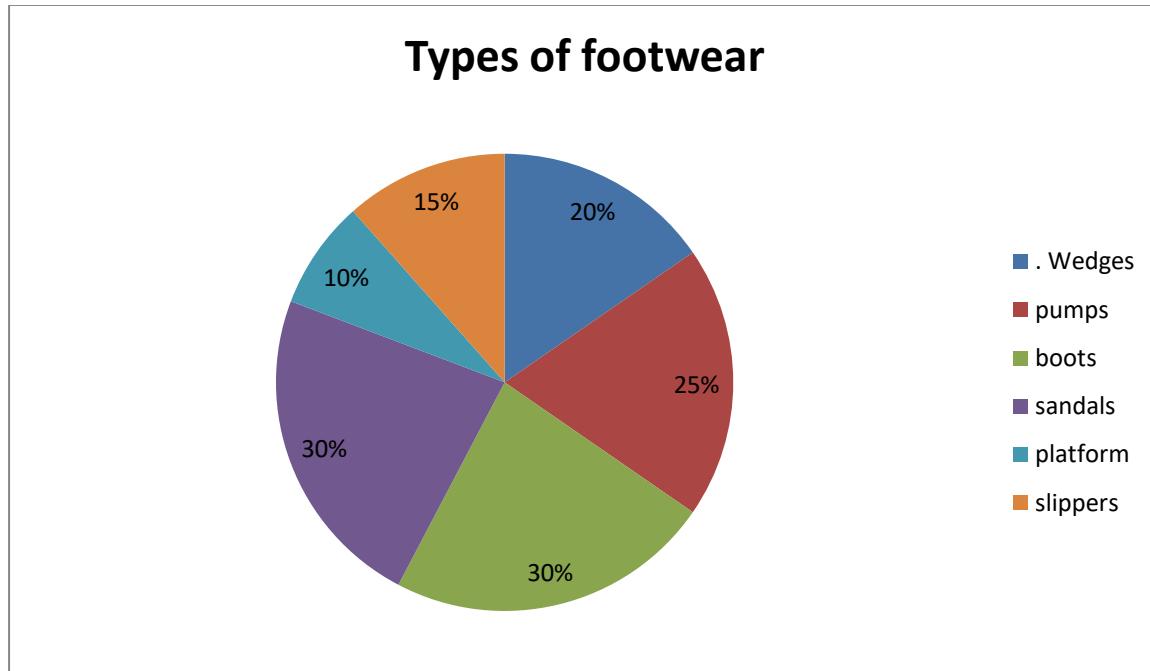
### 3 What do you prefer while buying footwear?

It is revealed from the data that 50% respondents prefer comfort while purchasing footwear and 30% respondents prefer design while 20% respondents prefer brand.



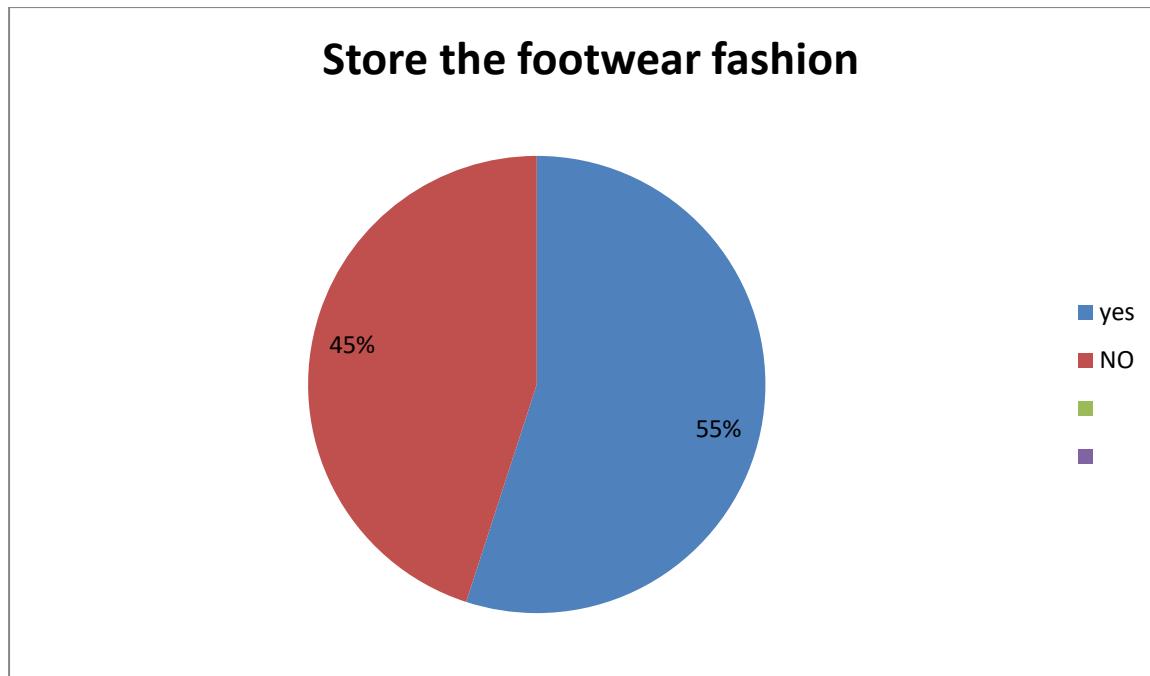
### 4 Which types of footwear do you prefer?

It is revealed from the data that 20% respondents prefer wedge while purchasing footwear and 25% respondents prefer pumps ,while 30% respondents prefer boot, 30% respondents a prefer sandals, and 10% prefer platform ,15% respondents choose a slippers.



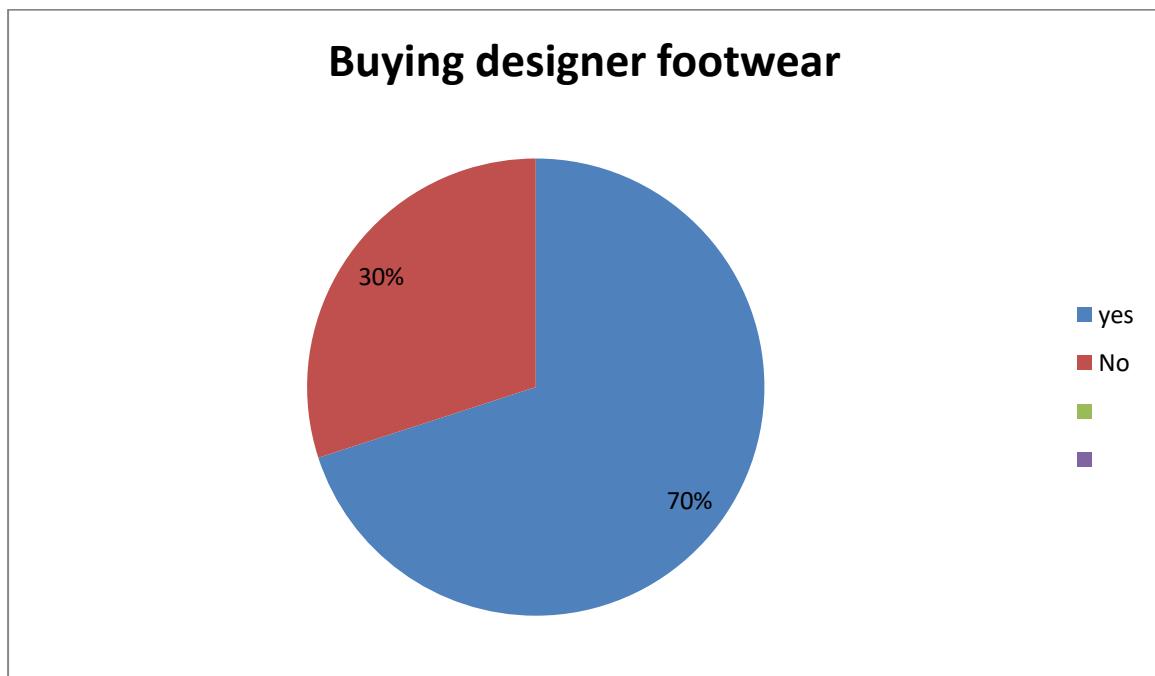
5 Have you ever store the sole of the footwear?

The 55% of the respondents store the sole of the footwear and 45% respondents did not store the sole of the foot wear.



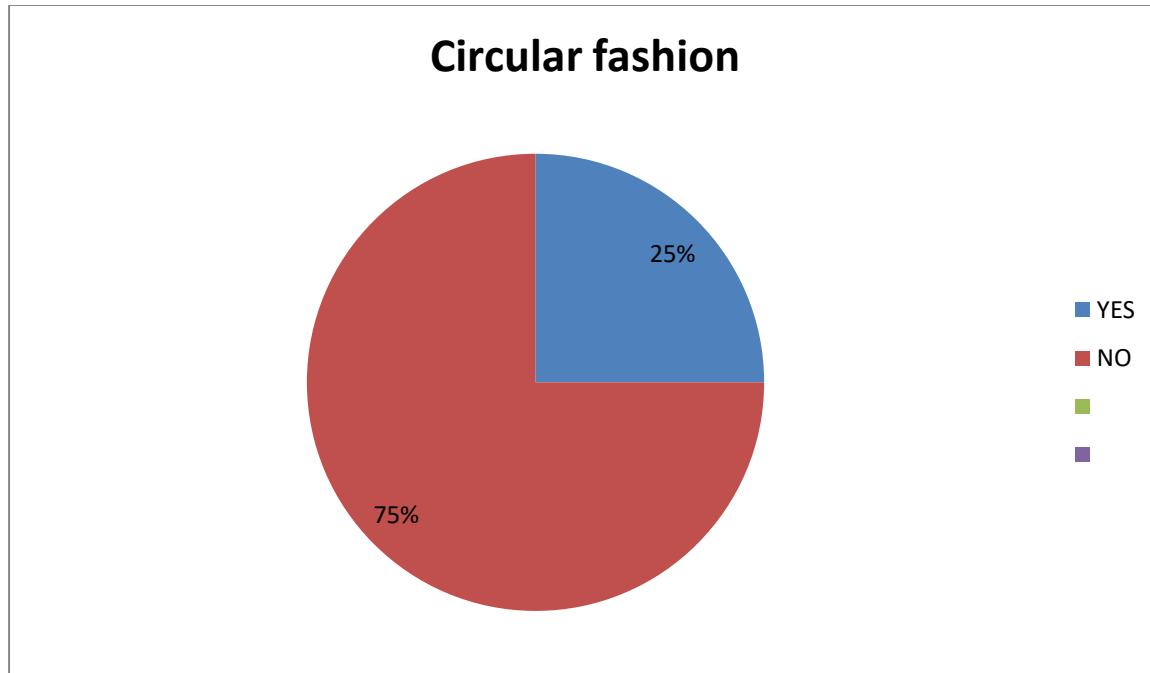
### 6 Will you prefer to buy designer footwear?

The 70% of the respondents prefer to buy designer footwear and 30% respondents did not prefer designer footwear.



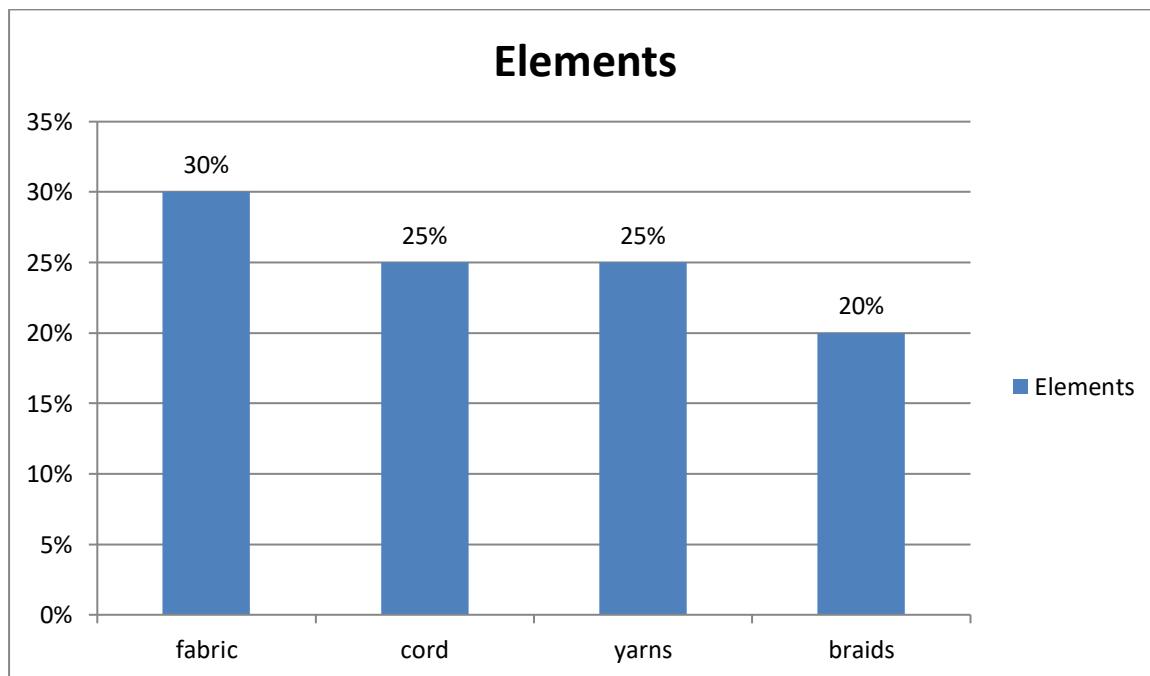
### 7 Do you know about circular fashion?

The 75 % of the respondents did not have any knowledge about circular fashion and 25 % respondents know about circular fashion.



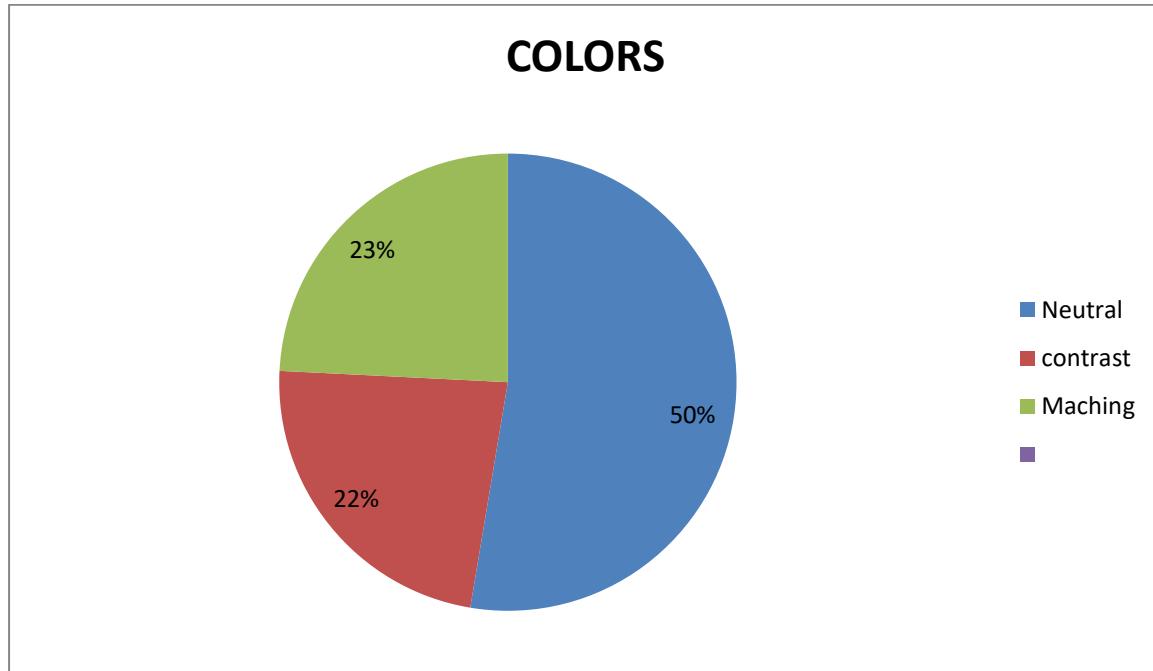
8 Which elements will you prefer the design footwear?

It is revealed from the data that 30% respondents prefer fabric footwear and 25% respondents prefer cord while 25% respondents prefer yarns and 20% respondents prefer braids .



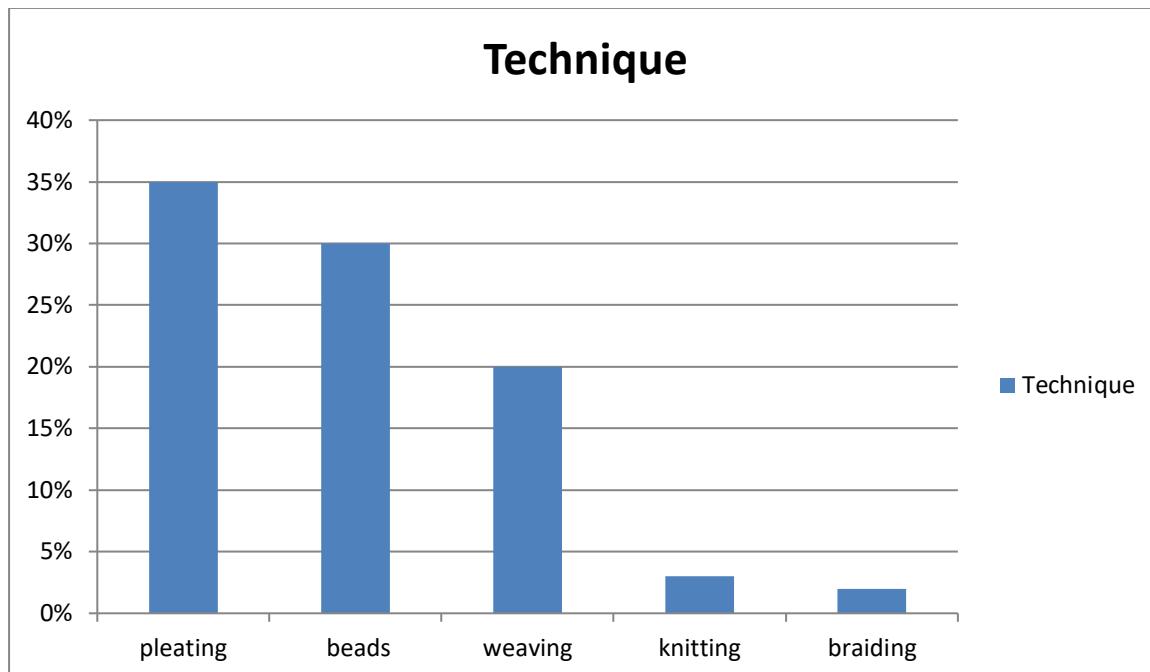
### 9 Which colours do you prefer for your footwear?

The 50% respondents prefer neutral colour and 23 % prefer contrast 22% prefer matching.



### 10 Which techniques will you prefer to your foot wear?

The most preferred technique selected by respondents was pleating (35%) followed by beads work(30%),weaving was preferred by(20%),knitting (10%),braiding(3%) crouching(2%)



# RANKING

## RANKING OF SHEETS

The ranking of design and development sheets was done by 10 judges. All the judges were faculty members. The most preferred sheet was ranked as 1 and least preferred sheet was ranked as 10.

NUMBER	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10	TOTAL	RANK
D1	6	8	4	9	5	2	9	9	4	6	62	4
D2	7	10	8	3	5	7	4	3	5	7	59	5
D3	8	5	6	10	10	9	10	10	10	10	88	1
D4	1	9	3	7	4	8	8	8	7	9	64	3
D5	9	7	2	5	8	10	6	7	8	8	70	2
D6	5	4	5	9	7	6	5	5	6	3	55	6
D7	3	6	1	1	3	3	9	6	3	4	39	8
D8	1	10	10	6	6	4	7	4	1	4	53	7
D9	4	3	7	8	1	1	1	1	1	2	29	10
D10	2	2	9	2	2	2	3	2	2	2	33	9

**DESIGN**

**DEVELOPMENT**

Design 1



Design 2



Design 3



Design 4



Design 5



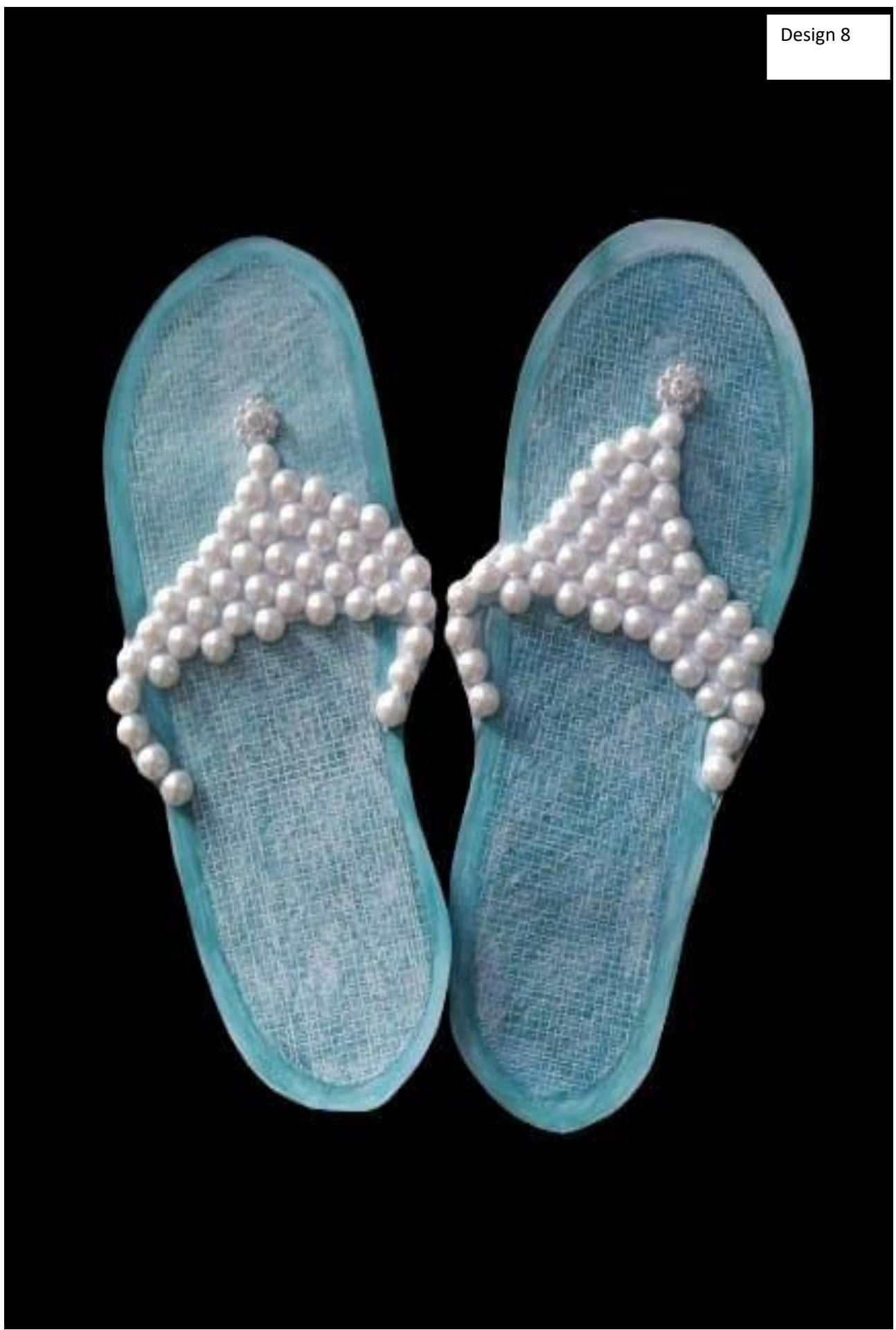
Design 6



Design 7



Design 8



Design 9



DESIGN 10



# 6 SUMMARY

# CHAPTER 6

## SUMMARY

The environmental crisis and sustainability are among our most pressing concerns right now. Climate change is a genuine issue that affects the entire world's population and must be tackled urgently by governmental and scientific establishments, as well as civil society, in order to save the planet. Twenty-first-century consumers are more knowledgeable and concerned about these concerns, and they are eager to participate; consequently, they expect products that are eco friendly and provide information on how the products impact the environment.

Any outer covering of foot which provides protection of foot from heat, cold, rain, dirtiness, dampness roughness of the ground in walking and standing as well as provides decoration to increase aesthetic appeal of a costume.

This design project aims at investigating the manufacture of circular footwear. Propose a more circular recycling system in the existing footwear production line, reduce the environmental impact of the footwear industry and bring the finished product closer to its sustainability objective.

The goal of Concept Shoes is to provide design guidelines on how to change the design of shoes to make them more sustainable and to provide design guidelines that can be used for future development projects. The aim and objective of the present

## OBJECTIVES

1. To propose circular recycling system in footwear production line.
2. To provide customers the option of having more sustainable choice for consuming shoes.

### 3. To develop designs for recycling shoes to make them more sustainable.

The study was conducted R.R Bawa D.A.V COLLEGE FOR GIRLS BTALA. Ten sheets were designed footwear's. A questionnaire was developed to get the preference of the respondents. The data collected was statistically analyzed by using percentage and ranking. Major finding of the research work has been discussed below:

Age group were selected from 18-26 and more other 26 also. Age group of 22-26 years were more respondents as they have 50%. Age of 18-22 and more than 26 were 25% respondents.

It is evident from the data that 0-2 footwear were bought by 5 respondents and 12 respondents bought by 2-4 pair whereas 13 respondent bought 4-6 pair in a year.

It is evident from the data that 0-2 footwear were worn-out by 7 respondents and 10 respondents bought by 2-4 pair whereas 13 respondent bought 4-6 pair in a year.

It is revealed from the data that 50% respondents prefer comfort while purchasing footwear and 30% respondents prefer design while 20% respondents prefer brand. It is revealed from the data that 20% respondents prefer wedge while purchasing footwear and 25% respondents prefer pumps ,while 30% respondents prefer boot, 30% respondents a prefer sandals, and 10% prefer platform ,15% respondents choose a slippers.

The 55% of the respondents store the sole of the footwear and 45% respondents did not store the sole of the foot wear.

The 70% of the respondents prefer to buy designer footwear and 30% respondents did not prefer designer footwear The 75 % of the respondents did not have any knowledge about circular fashion and 25 % respondents know about circular fashion

It is revealed from the data that 30% respondents prefer fabric footwear and 25% respondents prefer cord while 25% respondents prefer yarns and 20% respondents prefer braids .

The 50% respondents prefer neutral colour and 23 % prefer contrast 22% prefer matching.

The most preferred technique selected by respondents was pleating (35%) followed by beads work(30%),weaving was preferred by(20%),knitting (10%),braiding(3%) crouching(2%)

## REFFERANCES

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## APPENDIX

### QUESTIONNAIRE

#### Part-1

1 General and background information of the respondents.

1 Age

18-22

22-26

More then 26

2. Education qualification

Graduate

Post graduate

3. Monthly income

15000-25000

25000-3000

MORE THEN 35000

#### PART -2

4. How much footwear's do you buy in a year?

1-2 (5)

2-4 (12)

4-6 (13)

5 How many footwear you worn out in year?

0-2

2-4

4-6

6 What do you prefer while buy footwear?

Comfort

Design

Brand

7 Which types of footwear do you prefer?

1. Wedges
2. Pumps
3. Boots
4. Sandals
5. Platforms
6. Slippers

8 Have you ever store the sole of the footwear?

Yes

No

9 Do you prefer to buying designer footwear?

Yes

No

10 Do you know about circular fashion?

Yes

No

11 Do you know about fashion sustainability?

Yes

No

12 Which elements will you prefer the design footwear?

1. Fabric
2. Cord
3. Yarns
4. Braids

13 Which colours do you prefer for your footwear?

1. Neutral
2. Contrast
3. Matching

14 Which techniques will you prefer to your foot wear?

1. Beads
2. Weaving
3. Knitting
4. Braiding
5. Pleating
6. Crutching

## VITA

NAME : BALJINDER KAUR

FATHER'S NAME : ASHOK KUMAR

MOTHER'S NAME : BALJIT KAUR

NATIONALITY : INDIAN

DATE OF BIRTH : 15-01-2002

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# :MSC FASHION

# DESIGNING (2024)RR BAWA DAV COLLEGE FOR GIRLS BATAL



# **UPCYCLING OF FABRIC- TO RECREATE UTILITY PRODUCT**

## **DESIGN PROJECT**

Submitted to

**GURU NANAK DEV UNIVERSITY  
AMRITSAR**

In partial fulfillment of the requirement  
For the degree Of

M.SC Fashion Designing and Merchandising

**2024**

**Submitted By**

Kamaljit kaur

University roll no- 21752223801

**RR BAWA DAV COLLEGE FOR GIRLS**

**BATALA**

## CERTIFICATE

This is to certify that the design project "UPCYCLING OF FABRIC- TO RECREATE UTILITY PRODUCT". Submitted for the degree in M.Sc. Fashion Designing & Merchandising of GURU NANAK DEV UNIVERSITY, AMRITSAR entails the research carried out by Miss KAMALJIT KAUR under my supervision and that no part of this dissertation has been submitted for any other degree.

### SUPERVISOR

  
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Assistant Professor

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Co-ordinator  
Head of P.G Dept. of Fashion Designing  
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R.R BAWA DAV College for girls  
BATALA

## **ACKNOWLEDGEMENT**

First and foremost, I would like to thank God Almighty for giving me the strength, knowledge, ability and opportunity to undertake this research study and to complete it satisfactorily. I would like to express my special thanks of gratitude to my guide Mrs. Harpreet Aneja, Professor, R.R BAWA COLLEGE for girls, for her encouraging and inspiring guidance through its progress. I seize this opportunity to express my profound thanks and gratitude to Mrs. HARPREET ANEJA, Head, PG Dept. of Fashion Designing, R.R BAWA DAV COLLEGE for girls, for her keen interest, proper guidance and constant encouragement. My earnest thanks Dr. EKTA KHOSLA, Principal, R.R BAWA DAV COLLEGE for girls, for all the required facilities provided. I'm also very thankful and grateful to my friends and my parents who also helped me a lot in finishing this project.

My extended thanks to the respondents who willingly and patiently responded.

Kamaljit Kaur

## ABSTRACT

The reconstruction of clothing and fabrics is also called the “secondary treatment of fabrics”. It usually challenges the reorganization of the original form, transforms the original single fabric style, displays new effects, and performs more unique definitions. Redesign requires minimizing its negative impact while exploring its more considerable positive contribution to society. Designers need to act as a role of “interpreter”. They translate the original products into more responsible ones, not only to be innovative but also to avoid harming the environment. In the perspective of recycling design, I will re-define different substances, adopt the secondary design of fabrics and the re-transformation of waste clothing. It is critical to emphasize that products should be natural and eco-friendly. Fabric reconstruction is to redesign the artistic effect of fabrics is considered in this project.

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3	METHODOLOGY	18-19
4	RESULT AND DISCUSSION	21-28
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# CHAPTER-1

# INTRODUCTION

Up cycling fabrics involves taking old or unwanted garments and turning them into something new and unique. This process can involve cutting and sewing, adding new embellishments, or repurposing the fabric into a new garment.

Our fundamental value is up cycling. Up cycling, often referred to as creative reuse, is the Process of repurposing leftovers, waste products, unnecessary items, or unwanted items to make new materials or items that are thought to be of higher quality, such as items with artistic and environmental value. Up cycling it is a process for turning waste materials into goods of the same quality or better. This is a reference to the inventive recycling of worn textiles in the fashion industry. But we frequently use natural resources, transform them into valuable items, and then eventually discard them as trash. Up cycling can be defined as the process of taking something that is casual and turning it into something more valuable. Therefore, up cycling involves improving upon what is currently available. Fabric Up cycling is done when pre- or post-consumer textile waste material, or a combination of the two, is remodel and given a new lease of life to create newer garments / products with better quality and a higher environmental value.

The current movement to capture throwaway clothing and remake it into a different fashionable, wearable piece of fabric with greater value is called up cycling. The consultation of relevant materials to understand the combination and deconstruction of clothing and the knowledge of cutting and reinventing clothing are fundamental.

All clothing has a useful second life. The collected garments are sorted and graded as natural, and blended fabrics. Good quality clothing is sent to charity institutions and is used as second-hand clothing wearable textiles are considered as damaged textiles, and are processed in the factory as rages. Rags are collected and sent to the wiping and flocking industry. Other materials will be sent for fiber reclamation and stuffing. Fibers from the old fabrics are reclaimed and are for making new garments. Threads from the fabrics is pulled out and used for re-weaving new garments or blankets. Both natural and synthetic fibers can be recycled this way. Incoming textiles are graded into type and color. Initially the material is shredded into fibers called shoddy. The blended mixture is carded, and spun for weaving or knitting.

The garment is shredded for fillers in car insulation, roofing felts, loudspeaker cones, furniture padding, panel linings and many other uses. Woolen garments are sent to other firms that make fiber reclaimed to make yarn and fabric. Cotton clothes are recycled and used for paper manufacture, automotive and mining industries and various other uses. Some old clothes are being reused in a creative way by fashion designers to make fashionable garments and bags. Fibers made from recycled PET plastic bottles are used in the active sportswear market.

Clothing has been recognized as primary need of human life. It is one of the most personal components of daily life and an expression of social activities. The main purpose of clothing is to create a suitable and healthy balance between the body and the surrounding environment. Clothing can improve appearance, conceal physical defects and give aesthetic pleasure to the through its design in dresses.

Textile recycling is the process by which old clothing and other textiles are recovered for reuse or material recovery. It is the basis for the textiles recycling industry. The basis for the growing textile recycling industry is, of course, the textile industry itself. The textiles industry has evolved into a nearly \$1 trillion industry globally, comprising clothing, as well as furniture and mattress material, linens, draperies, cleaning materials, leisure equipment, and many other items.

Textile recycling helps in the protection of environment as well. Recycled clothes reduce the landfill space. Landfill sites pose a threat to the environment and water supplies. When it drains through the discarded clothes and picks up hazardous chemicals and bleaches. This water turns out to be toxic. Textiles made from synthetic fibers. will not decompose quickly where's fabrics like wool release methane, during decomposition and both fibers ultimately cause global warming. When these fabrics are recycled, this hazard will be reduced to a considerable extent. It saves on consumption of energy, as recycled clothes need not be re-dyed or sourced. Reduced usage of dyes and chemical minimizes their manufacture and ultimately the adverse effects of their manufacture of all the old clothing, 70% is used as second-hand clothing, 6% is waste bags and zippers, 8% is used for reclaiming fibres and making recycled products, 7% is used as wiping material and the remaining 9% is shredded and used as stuffing. It is a surprising fact that over 70% of the words population uses second hand clothing.

During this period, two main objectives were set up for the project: research on fabric recreation and stitching of objects of different materials. Fabric design is an important learning goal. Considering its raw materials are mainly from waste clothing, it is of great help to design new garments. After obtaining a specific ability to reconstruct the textile, more innovative applications can be used in other waste objects in daily life.

## **AIMS AND OBJECTIVES**

1. It is also a new understanding of the conception of fashion design by creating the fabric from waste materials.
2. Reuse the recreated fabric.
3. To develop 10 different designs by using recreated fabric.

## **LIMITATIONS**

1. The study will be restricted to the Balata.
2. The designing is limited to the age group of 30-40 age.
3. The designs are limited to semi- formal wear.

# **CHAPTER-2**

## REVIEW OF LITERATURE

### 2.1 What Are Fabric Scraps?

Fabric scraps are small pieces of textile material that are left over from larger projects or are remnants from rolls of fabric. These scraps come in various shapes, sizes, and types, ranging from cotton and linen to more luxurious materials like silk and velvet. While many people might see these remnants as waste, they are actually valuable resources for a multitude of creative projects.

Fabric scraps can come from a variety of sources. They might be the leftover pieces from a sewing project, remnants from a roll of fabric at a textile shop, or even discarded pieces from a clothing manufacturer. The key is to recognise the potential in these seemingly insignificant pieces. By doing so, you can not only create something beautiful but also contribute to a more sustainable way of living.

### 2.2 Why Fabric Scraps Matter

In today's world, sustainability is more important than ever. The fashion and textile industries are among the largest contributors to environmental pollution. Millions of tons of fabric end up in landfills every year, contributing to an ever-growing waste problem. Fabric scraps, therefore, offer ecofriendly alternative to this issue.



By repurposing fabric scraps, we can reduce waste but also minimize the need for new materials. This has a ripple effect on the environment by reducing carbon emissions, water usage, and chemical pollution associated with textile manufacturing.

## 2.3 Sorting and Storing Fabric Scraps

Organization is key when it comes to making the most out of your fabric scraps. The first step is to sort them by type, colour, and size. This will make it easier for you to find the right piece for your project later on. Once sorted, store your scraps in clear, labeled bins or containers. This not only keeps your crafting area neat but also allows you to see what you have at a glance.

For those who are keen on home organization, fabric scraps can also be used to create custom made cushion that can serve as storage solutions. These cushions can be made with pockets or zippers to store items like remote controls, magazines, or even crafting tools, making them both functional and stylish.

By understanding what fabric scraps are, recognizing their importance in sustainability, and learning effective ways to sort and store them, you're well on your way to becoming a fabric scrap crafting expert. The next step is to let the creativity run wild and start turning these scraps into beautiful, functional items.

## 2.4 Home Decoration Ideas

One of the most rewarding ways to utilize fabric scraps is by incorporating them into your home décor. From cushions and curtains to rugs, the possibilities are endless. For instance, create a patchwork cushion using different types and colours of fabric scraps. This not only adds a unique touch to living space but also serves as a conversation starter.

Creating curtains from fabric scraps is another innovative idea. Sew together strips of fabric in contrasting colours and patterns to make a set of boho-chic curtains that are sure to catch the eye. The beauty of this project lies in its flexibility; and make it as simple or as intricate.

If interested in floor décor, consider making a fabric scrap rug. This project involves braiding long strips of fabric and then sewing them together in a circular or rectangular shape. The result is a cozy, one-of-a-kind rug that adds warmth and character to any room.

For more inspiration on home décor items you can create, luxury ready-made curtains are a great way to find ideas that even the greatest designers use in their own home decor pieces! It's a great way to get ideas for patterns and designs that can be replicated with fabric scraps.

## 2.5 Fashion Accessories

Fabric scraps are not just for home décor; they can also be transformed into fashionable accessories. For example, make a stylish tote bag by sewing together fabric scraps in various patterns. Add a lining and some handles, and get a functional and fashionable bag.

Headbands are another quick and easy project. Simply take a strip of fabric, twist it into your desired shape, and sew the ends together. Embellishments like buttons or beads for extra flair. These make for great gifts and are also a fantastic way to use up smaller scraps.

Scarves made from fabric scraps can be as simple as sewing together strips of fabric in a linear or patchwork design. The key is to choose fabrics that complement each other, both in terms of colour and texture. This creates a cohesive look that elevates the entire piece.



## 2.6 Quilting with Fabric Scraps

Quilting with fabric scraps is a popular and intricate craft that allows to create beautiful and functional pieces of art. Whether a seasoned quilter or a beginner, using fabric scraps can add a unique and personal touch to your quilting projects.

Start by collecting a variety of fabric scraps in different colours, patterns, and textures. These can come from old clothes, leftover sewing projects, or even from fabric stores. The charm of quilting with scraps lies in the patchwork effect, where each piece tells a story.

Consider exploring different quilting techniques such as patchwork, appliquéd, or crazy quilting. Each method offers a distinct look and allows to showcase creativity. Create quilts with intricate patterns or go for a more spontaneous and free form design.

## 2.7 Resources and Tools

To excel in fabric scrap crafting, having the right resources and tools is essential. Here are some recommendations to help you on crafting journey

**Basic Sewing Machine:** A good-quality sewing machine is a must for most fabric scrap projects. Look for one with various stitch options and the ability to handle different fabric types.

**Sharp Scissors and Rotary Cutter:** Sharp, precise cutting tools are essential for working with fabric scraps. A rotary cutter is especially handy for straight and accurate cuts.

**Measuring and Marking Tools:** A tape measure, ruler, and fabric markers are indispensable for accurate measurements and markings on your fabric scraps.

**Thread in Various Colours:** Having a variety of thread colours ensures that your stitches blend seamlessly with your fabric.

**Pins and Needles:** High-quality sewing pins and needles are essential for keeping fabric pieces together during sewing.

**Iron and Ironing Board:** Pressing your fabric scraps is crucial for achieving professional-looking results.

**Storage Solutions:** Clear bins, jars, or cabinets for organizing your fabric scraps by colour, type, and size.

**Online Tutorials and Books:** Access to online tutorials and instructional books can provide valuable guidance and inspiration for your projects

## **TYPES OF JACKETS**

Women jackets are an essential wardrobe staple. However, with so many different types of jackets to choose from, it may seem hard to figure out which one to wear for particular occasions. Luckily, we know just how to pick in social setting

## **THE IMPORTANCE OF THE JACKETS PIECE**

The jacket is a versatile piece of clothing that is not only functional but also adds style and sophistication to any outfit. A well-fitting jacket can elevate a casual outfit to a more formal one, and a stylish jacket can add character and personality to a simple look. Here are some reasons why the jacket is an important piece in any wardrobe.

- Functionality
- Versatility
- Personal style
- Timelessness

First and foremost, jackets are functional. Their goal is to provide warmth in cooler weather and protection from the elements such as rain or wind. A good quality jacket can also last for years, making it a worthwhile investment for your wardrobe.

Secondly, jackets lend themselves to a range of different looks. If dressing down for a casual day out, a jacket is easy to style to suit the occasion. For example, you pair a blazer with trousers for business-friendly vibes, while you can add a leather jacket to jeans and a t-shirt outfit for a more casual look.

Furthermore, jackets are a seamless way to express your personal style. There are a wide variety of jackets available, from classic blazers to trending bomber jackets, so finding one that suits individual taste should not be a hard task. Choosing a jacket that reflects personal style can help one to feel confident and comfortable in their own skin.

Let's not forget that women's jackets are timeless pieces of clothing. It never goes out of style. Always wear a well-made

jackets year after year could wear a it a great investment piece for any wardrobe. With a range of style and materials to choose from, there is a jackets out there for everyone's taste.

By understanding the different types of jackets and when to wear them can create a versatile and stylish wardrobe that will keep you looking great no matter what the occasion.

# CHAPTER-3

# **METHODOLOGY**

The present study entity” UPCYCLING OF FABRIC- TO RECREATE UTILITY PRODUCT”. Submitted for the degree in M.Sc. Fashion Designing & Merchandising of GURU NANAK DEV UNIVERSITY Amritsar conducted to develop jackets by using up cycle scrape fabrics. It develops on the basis of consumer preferences. A systematic method was followed for achieving the objectives of the investigation under the following sub heads:

1. Local of the study
2. Selection of research method
3. Preparations of questionnaire
4. Pretesting of interview or questionnaires schedule
5. Selection of sample
6. Design development of jacket out of recreated fabric
7. Analysis

## **1. Local of the study:**

The study was conducted in RR BAWA DAV College For Girls Batala, Punjab for carrying out the study fashion designing lab of the college was started with the detailed search.

## **2. Selection of the research method:**

Experimental method was used to conduct the research. Since the present study placed on the new concept therefore interview and questionnaires methods were followed for the study.

## **3. Preparation of questionnaires:**

A questionnaire was set for collection of data regarding preferences and choice of the respondent for development of jackets by using up cycled scrape fabrics.

## **4. Pretesting of interview or questionnaires schedule:**

So this was primary step carrying out before the collection of information the result indicated the detection of certain question. In questionnaires schedule, a new improved questions was thus formed by the inclusion of pretesting.

## **5. Selection of sample:**

Sample was selected from department of fashion designing of from RR Bawa college Balata. Total sample between the age group 18-26 years were selected as sample. This particular age group were more aware towards the fashion trends. The respondents were requested to provide unbiased and independent opinions in answering the questionnaire schedule.

## **6. Design and development of jackets:**

Stylization and modification of jackets with recreated fabrics. Total ten sheets of jacket's scrape fabrics were designed and develop designs were given code number, designing sheets were shown to the panel of judges selected randomly from the fashion designing department.

## **7. Analysis of data:**

The data collected through questionnaire and observations were analyzed and interpreted.

The data was coded, tabulated, percentage and scores were calculated.

# **CHAPTER-4**

# **RESULT & DISCUSSION**

The present study is an attempt to design and develop jackets by using scrape fabric as stated in the previous chapter, the research selected a design sheets of 30 respondents residing in Batala city. On this representatives sample , to find out from the searching of responses on up cycling and utility products out of it among the women of working class . A study schedule is used to collect data from internet, books and articles. This schedule comprised of information and other open as well as close ended questions. The results obtained were put through statistical analysis and are presented in this present chapter.

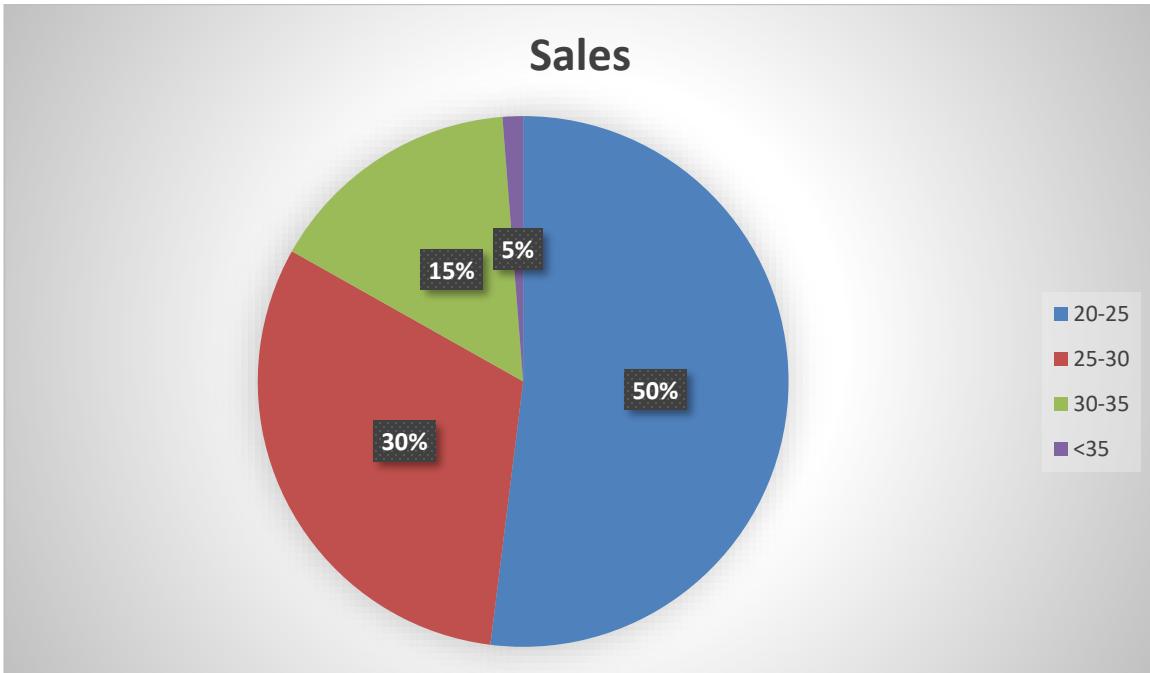
## **BACKGROUND**

The first section, in the schedule deal with the personal information related to the back ground of the respondents. The information collected in this section was further put to a statistical analysis. The results obtained are presented here in this chapter under following.

- Background information
- Fashion preferences
- Ranking
- Awareness

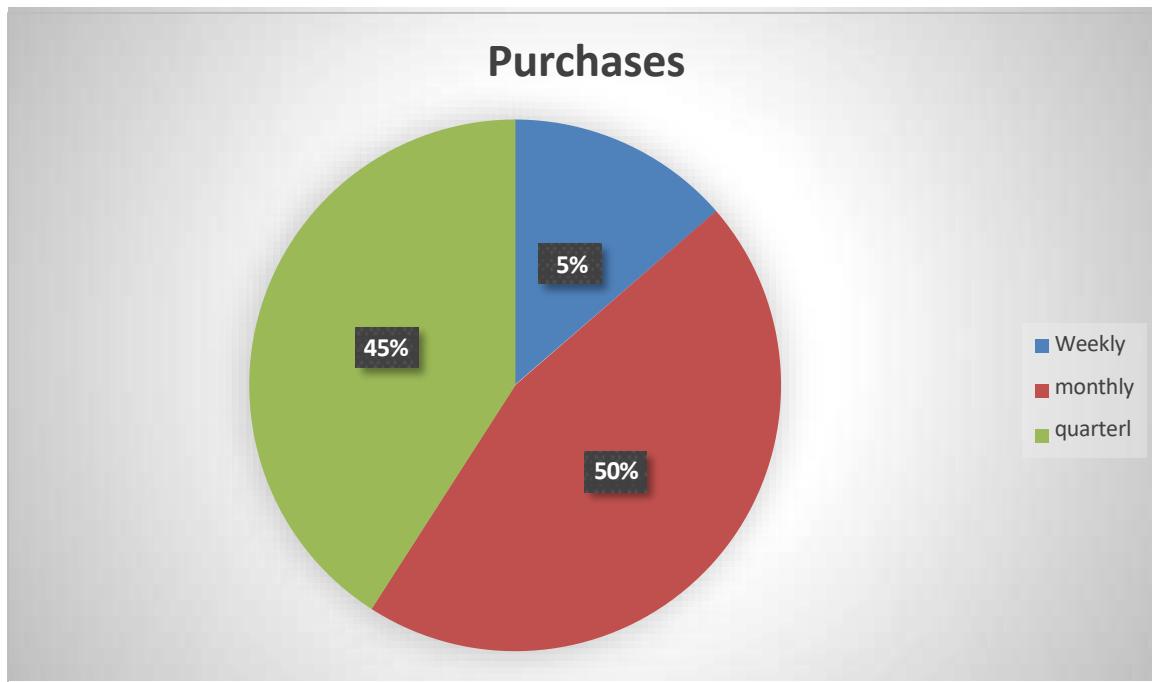
# Age Group

The data indicated that 50 percent of respondents, were in the age group of 22-25 years; followed by 30 percent of respondent were 25-30 years and 15 percent of respondents were 30-35 year. The least percentage of the respondents, 5 percent were in the age group of 35 years and above.



1. How often do you purchase new clothing or fabric items?

Data revealed that 50 percent of respondents are purchasing new clothing, followed by 45 percent are purchases new clothes quarterly and 5 percent are purchasing new clothes on weekly



2. Are you familiar with the concept of up cycling?

The 70% of the respondents were familiar to the concept of up cycling and 30% respondents were not familiar to the concept of up cycling.



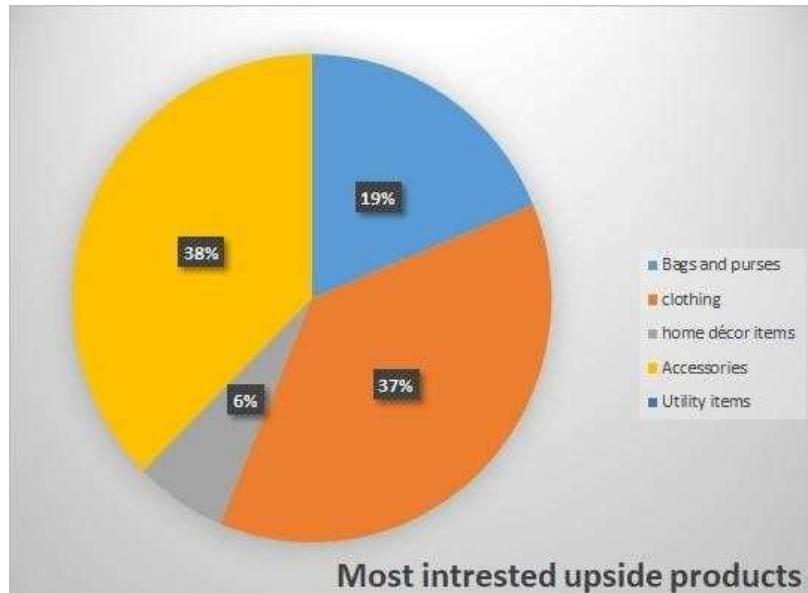
## 2. How important is sustainability to you when purchasing products?



The 45 percent of the respondents give importance to sustainability while purchasing 30 percent of the respondents do not give importance to sustainability while purchasing the new products And 25% of respondents do not give any importance to sustainability while purchasing.

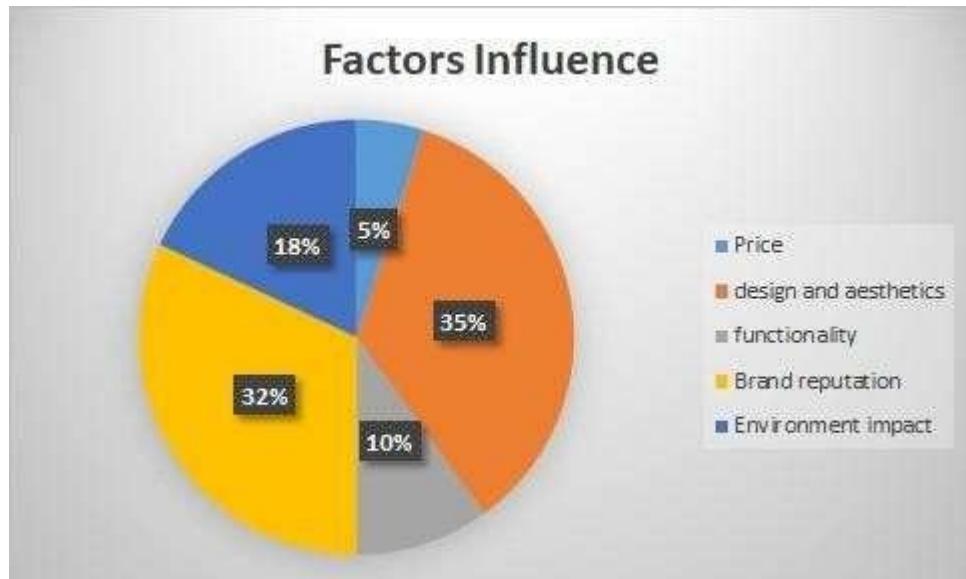
## 3. What type of up cycled products would you be most interested in?

The most of the respondents (38 percent) are interested in up cycle accessories, 37 percent are interested in up cycled the clothing, and 19 percent are interested in up cycle the utility items and rest of the respondents 6% are interested in up cycle the home décor items.

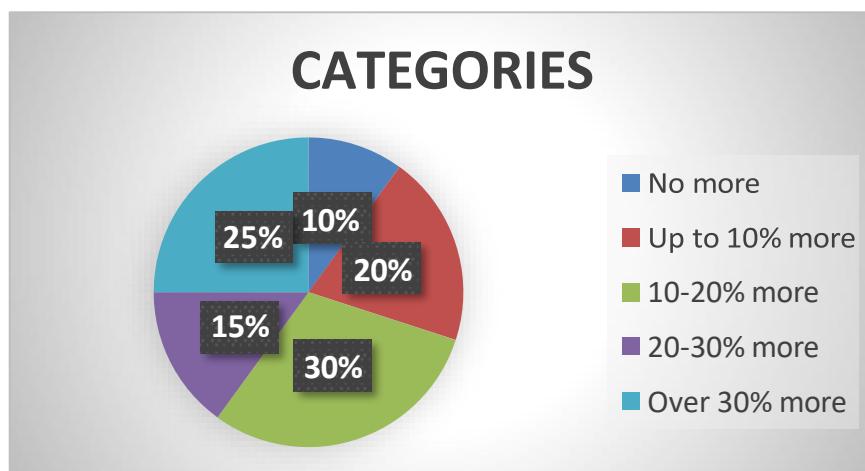


#### 4. What factors would influence your decision to purchase up cycled products?

By the respondents respond the 35 percent were influence the design and aesthetics , 32 percent were influences the brand reputation, 18 percent respondents were influences the environment impacts , 10 percent were influence the functionality and the rest of the respondents were influences the price.

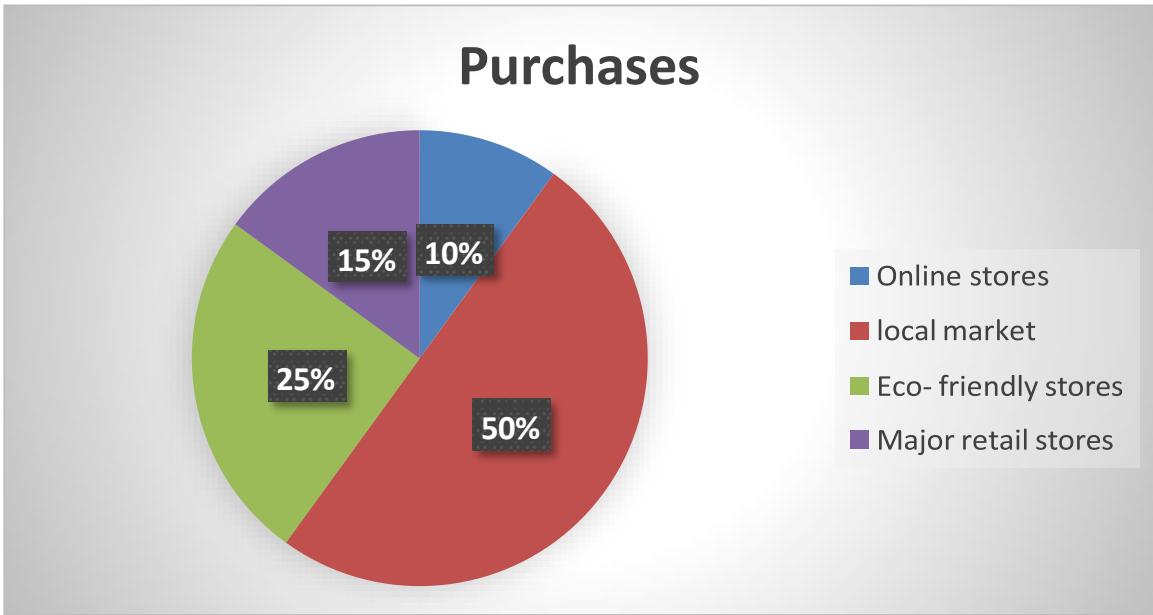


#### 5. How much more would you be willing to pay for an up cycled product compared to a similar non up cycled product?



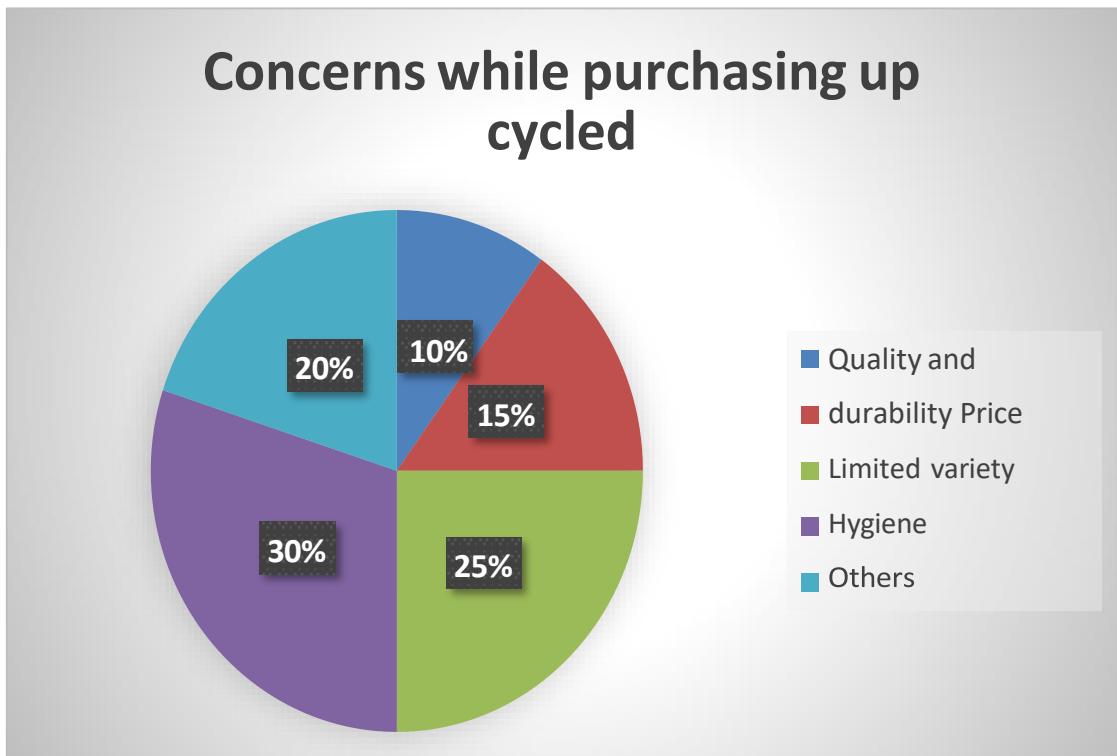
Data revealed that 25% respondents are willing to pay more than 30% for purchasing up cycled products whereas 15% respondents willing to pay 20-30% more and 30% are willing to pay 10-20% more whereas only 10% of respondents are willing not to pay more for up cycled products.

4. Where would you prefer to purchase up cycled products?



50% Respondents preferred to purchase up cycled products from local market, 25% preferred ecofriendly stores for up cycled product purchase, 15% wanted to buy from major retail stores whereas 10% preferred to purchase from online stores.

6. What concerns do you have about purchasing up cycled products?



The 30% respondent's shows concern while purchasing up cycled products, 25%respondents were purchasing limited variety Of upcycled products, 20% of respondents were purchasing other products, 15%respondents were concern about price and rest of the respondents fall in the category of quality durability.

## RANKING TABLE

The ranking design and development sheets was done by 5 judges. All the judges were faculty members. The Most preferred sheet was ranked as 1 and least preferred sheet was ranked as 10.

Number	J1	J2	J3	J4	J5	Total	Rank
D1	1	9	2	4	9	25	
D2	8	3	2	1	1	15	
D3	10	7	8	9	4	38	1
D4	1	1	1	6	8	17	
D5	5	10	7	7	6	35	
D6	4	3	7	3	6	23	
D7	4	7	9	4	2	26	3
D8	7	3	6	5	6	26	
D9	4	5	7	7	7	30	2
D10	5	4	6	5	3	23	

# DESIGN DEVELOPMENT

Design no. - 1





















# CHAPTER-6

# **SUMMARY**

The reconstruction of clothing and fabrics is also called the “secondary treatment of fabrics”. It usually challenges the reorganization of the original form, transforms the original single fabric style, displays new effects, and performs more unique definitions. Redesign requires minimizing its negative impact while exploring its more considerable positive contribution to society. Designers need to act as a role of “interpreter”. Up cycling fabrics involves taking old or unwanted garments and turning them into something new and unique. This process can involve cutting and sewing, adding new embellishments, or repurposing the fabric into a new garment.

Our fundamental value is up cycling. Up cycling, often referred to as creative reuse, is the Process of repurposing leftovers, waste products, unnecessary items, or unwanted items to make new materials or items that are thought to be of higher quality, such as items with artistic and environmental value. Up cycling it is a process for turning waste materials into goods of the same quality or better. This is a reference to the inventive recycling of worn textiles in the fashion industry. But we frequently use natural resources, transform them into valuable items, and then eventually discard them as trash. Up cycling can be defined as the process of taking something that is casual and turning it into something more valuable. Therefore, up cycling involves improving upon what is currently available. Fabric Up cycling is done when pre- or post-consumer textile waste material, or a combination of the two, is remodel and given a new lease of life to create newer garments / products with better quality and a higher environmental value.

The first section, in the schedule deal with the personal information related to the back ground of the respondents. The information collected in this section was further put to a statistical analysis. The results obtained are presented here in this chapter under following.

- Background information
- Fashion preferences
- Ranking
- Awareness

# **OBJECTIVES**

1. It is also a new understanding of the conception of fashion design by creating the fabric from waste materials.
2. Reuse the recreated fabric.
3. To develop 10 different designs by using recreated fabric.

The study was conducted R.R Bawa D.A.V College For Girls Batala. Ten sheets were designed jackets. A data collected was statistically analyzed by using percentage and ranking. Major finding of the research work has been discussed below:

The data indicated that 50 percent of respondents, were in the age group of 22-25 years; followed by 30 percent of respondent Were 25-30 years and 15 percent of respondents were 30-35 years. The least percentage of the respondents, 5 percent were in the age group of 35 years and above.

Data revealed that 50 percent of respondents are purchasing new clothing, followed by 45 percent are purchases new clothes quarterly and 5 percent are purchasing new clothes on weekly. The 70% of the respondents were familiar to the concept of up cycling and 30% respondents were not familiar to the concept of up cycling.

The 45 percent of the respondents give importance to sustainability while purchasing 30 percent of the respondents do not give importance to sustainability while purchasing the new products And 25% of respondents do not give any importance to sustainability while purchasing.

The most of the respondents (38 percent) are interested in up cycle accessories, 37 percent are interested in up cycled the clothing, and 19 percent are interested in up cycle the utility items and rest of the respondents 6% are interested in up cycle the home décor items.

By the respondents respond the 35 percent were influence the design and aesthetics , 32 percent were influences the brand reputation, 18 percent respondents were influences the environment impacts , 10 percent were influence the functionality and the rest of the respondents were influences the price.

Data revealed that 25% respondents are willing to pay more than 30% for purchasing up cycled products whereas 15% respondents willing to pay 20-30% more and 30% are willing to pay 10-20% more whereas only 10% of respondents are willing not to pay more for up cycled products.

50% Respondents preferred to purchase up cycled products from local market, 25% preferred ecofriendly stores for up cycled product purchase, 15% wanted to buy from major retail stores whereas 10% preferred to purchase from online stores.

The 30% respondent's shows concern while purchasing up cycled products, 25% respondents were purchasing limited variety Of up cycled products, 20% of respondents were purchasing other products, 15% respondents were concern about price and rest of the respondents fall in the category of quality durability.

# APPENDIX

## QUESTIONNAIRE

### PERSONAL INFORMATION

1. Age:
2. Gender:
3. Location (City, Country):
4. Occupation:

### Current Practices:

5. How often do you purchase new clothing or fabric items?

- Weekly
- Monthly
- Quarterly
- Annually
- Rarely

6. Are you familiar with the concept of up cycling?

- Yes
- No

7. Have you ever up cycled any fabric or clothing item yourself?

- Yes
- No

### Attitudes towards up cycling:

8. How important is sustainability to you when purchasing products?

- Very important
- Neutral
- Not important at all

9. Would you be interested in purchasing products made from up cycled fabric?

- Very interested
- Somewhat interested
- Neutral
- Not very interested
- Not interested at all

10. What types of up cycled products would you be most interested in?

- Bags and purses
- Clothing
- Home decor items
- Accessories
- Utility items
- Others

### **Consumer Preferences:**

11. What factors would influence your decision to purchase up cycled products?

- Price
- Design and aesthetics
- Functionality
- Brand reputation
- Environmental impact

12. How much more would you be willing to pay for an up cycled product compared to a similar non-up cycled product?

- No more
- Up to 10% more
- 10-20% more
- 20-30% more
- Over 30% more

13. Where would you prefer to purchase up cycled products?

- Online stores
- Local markets
- Specialty eco-friendly stores
- Major retail stores
- Others

### **Feedback and Suggestions:**

14. What concerns do you have about purchasing up cycled products?

- Quality and durability
- Price
- Limited variety
- Hygiene
- Others

Any suggestions or comments on how we can improve our up cycled fabric products?

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TITLE	UPCYCLING OF FABRIC- TO RECREATE UTILITY PRODUCT

# **DESIGN AND DEVELOPMENT OF PICHWAI PAINTING OF RAJASTHAN ON DESIGNER BLOUSES.**

## **DESIGN PROJECT**

Submitted to

**GURU NANAK DEV UNIVERSITY**

**AMRITSAR**

In partial fulfillment of the requirement

For the degree

Of

M.SC Fashion Designing and Merchandising

**2024**

**Submitted By**

Sapna Chaudhary

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**R.R BAWA DAV COLLEGE**

**FOR GIRL BATALA**

# **CERTIFICATE**

This is to certify that the design project “DESIGN AND DEVELOPMENT OF PACHWAI MOTIFS ON BLOUSES”. Submitted for the degree in M.sc Fashion Designing & Merchandising of GURU NANAK DEV UNIVERSITY, AMRITSAR entails the research carried out by Miss SAPNA CHAUDHARY under my supervision and that no part of this dissertation has been submitted for any other degree.

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## **ABSTRACT**

Product development in fashion segment is very challenging for the designers to innovate trends and styles regularly, since consumers primarily look for new look in fashion products and creating new designs inspired from Indian art are fascinating. Keeping in the view, the revival of the traditional motifs was adapted into acceptable form of clothing: the present study entitled “Design and Development of Pichwai painting of Rajasthan on designer blouses” was conducted. Designing of blouses using motifs from Pichwai Paintings was considered as a source of inspiration. The history of Pichwai art traces back to the 17<sup>th</sup> century. From the findings it was observed that most of the respondents had knowledge about regarding the motifs from Pichwai paintings and also these motifs influenced them to put in on fabric. The motifs used for the painting were cows, lotuses and many other exquisite natural patterns.

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# CHAPTER- 1

# INTRODUCTION

## INTRODUCTION

The inspiration for my art derives from ancient Indian tradition.

I am fascinated by the art form known as Pichwai. The type of fabric I used in my artwork is cotton. Pichwai painting is a form of traditional Indian art that originates from the state of Rajasthan. These paintings, which portray the life and tales of Lord Krishna, are renowned for their minute details and vivid colours.

Accordingly, these paintings were initially made to serve as the background for Lord Shrinathji. **Pichwai**, literally meaning 'that which hangs from the back' from the Sanskrit words "Pichh" means back and "wais" means hanging, are large devotional Hindu painted pictures, normally on cloth, which portray Krishna.

They are mainly made to hang in Hindu temples of the Pushtimarg devotional tradition, especially the Shrinathji Temple in Nathdwara, Rajasthan, built around 1672.

They are hung behind the idol of Shrinathji, a local form of Krishna and the centre of Pushtimarg worship, to depict his *leelas*. Aurangabad was another area associated with them. The purpose of pichhwais, other than artistic appeal, is to narrate tales of Krishna to the illiterate. Temples have sets with different images, which are changed according to the calendar of festivals celebrating the deity.

Nathdwara painting covers these and similar works in other genres, especially Indian miniature paintings. Like the Pushtimarg tradition, they originated in the Deccan, but are now mainly associated with Western India.

The main image portrayed in Pichhwai paintings is Shrinathji. This 700+ years old form of Krishna, is the presiding deity worshipped at the Shrinathji Temple with many paintings showing the rituals and worship offered to the deity in the temple. Modern pichhwais may also portray other forms of Krishna worshipped in the Pushtimarg tradition such as Dwarkadish, the presiding deity at the Dwarkadish Temple. Whilst these paintings focus on Shrinathji, paintings often depicts other deities in the tradition such as Yamunaji, Goswamis such as Vallabhacharya and other priests.<sup>[5]</sup>

Pichwais have two main functions within the Pushtimarg Sampradaya. Ones used as backdrops on the inner sanctums in the shrines, they are changed daily and are designed in accordance to the season, festival and rituals of that day.

Other pichwais are artists documentation of the worship in the faith. Each festival and ritual within the faith is an elaborate affair with a pichwai showcasing the adornment, emotions, mood, music, food and dancing that encompasses the worship. With daily worship of Shrinathji having 8 different formal viewings, pichwais may often depict the eight different adornments associated with each viewing. Festivals such as Govardhan Puja, Sharad Purnima, Raslila, Holi alongside other prominent festivals in Pushtimarg are depicted with vivid detail on the modes of worship and the items used. These Pichwais often also as a historical documentation on how and who participated in these festival throughout the doctrine's history.

Whilst little is known before the 19th century, the pichwai artisans in Nathdwara come from three main sub-castes, the Adi Gaur who claim to have migrated from Udaipur, the Jangirs were migrated from Jaipur and Jodhpur,<sup>[7]</sup> and the lesser known Mewaras.

Pichhwai have become the main export of Nathdwara and are in much demand among foreign visitors. The artists live mostly in Chitron ki gali (Street of paintings) and Chitrakaron ka mohallah (colony of painters) and are a close community with constant interaction. Often a pichwai painting is a group effort, where several skilful painters work together under the supervision of a master artist.

There has also been a push by other artists and designers to preserve and showcase this art form to a wider, international audience. Designers have utilised the traditional colours, printing techniques and pattern styles associated pichwai, in clothing attires and showcase them on international platforms such as Lakmé Fashion Week.

Constituting an essential part of Pushti Marg worship, they are exuberant outpourings of adoration for Krishna that add a visual dimension to the already elaborate sewa or service to Shrinathji. Painted on cotton made of brocade and heavy silk, embroidered painted and dyed tinsel printed, block printed even made of machine. They also constitute a resplendent addition to the unique textile arts of India. The pichwai are multilayered with respect to the Pusti Marg seva (worship), constituting on the one hand the day-to-day adornment of the sanctum sanctorum of the shrine while on another level they are deeply symbolic- artistic expressions of deep religious faith and devotion that embody and impart the bhava or mood in the shrine and among devotees.

## AIMS AND OBJECTIVES

- To study the origin of Pichwai paintings.
- To design and develop designer blouses with pichwai paintings.
- To study the consumer acceptability of blouses with Pichwai paintigs.

## LIMITATIONS-

- The study was limited to Chandigarh only.
- Cotton fabric with standard count was selected for design development.
- Designing was limited to blouses only.
- Consumer preference for Pichwai art blouses was limited to working womens of Chandigarh city only.



**PLATE-1**

# CHAPTER- 2

## REVIEW OF LITERATURE

### REVIEW OF LITERATURE:-

The review of literature helps to shed light on all aspects of research. To plan and execute any research, literature in the related field provides suitable back ground for the study. Literature of related researches conducted helps to familiarize oneself with the work that has been done and to get some information that may be useful in the planning of study. The purpose is to convey to the reader what knowledge and ideas have been established on a topic. It is one of the critical step in research process as it also enables the researcher to find out the research gap providing knowledge about the study.

### IMPORTANCE-

The Pichwai paintings are traditionally used for religious purposes like adorning the walls of temples and as decorations in temple chariots. Another purpose of Pichwai besides its artistic appeal, is to narrate tales of Krishna to the illiterate. They are changed daily and for various rituals and festive occasions in the temple. On all occasions, the **Pichwai serves as more than a mere backdrop—interacting and altering meaning at each viewing.** Pichwais are also changed to reflect seasons as well as the festivals. The depiction of the Annakut Utsav with the sat svarup (seven forms) is a popular subject for painted Pichwais, the hanging used on Annakut at Nathdwara is the heavily jewelled work that appears behind the svarups in the painted version.

### ORIGIN AND HISTORY:-

Its origin is also supposed to have come in existence with the human life. Pichwai paintings are a form of traditional Indian art that originated in the town of Nathdwara in Rajasthan, India. It originated over 400 years ago. The history of Pichwai art traces back to the 17th century. At Nathdwara, a town well-known for its Shrinathji temple, the art form was used to adorn the walls of temples. The paintings portrayed numerous events from Lord Krishna's life. They were created using natural paints and dyes.

Artists from the Chippa tribe, renowned for their skill in designing textiles, have historically produced Pichwai paintings. Pichwai paintings matured and got more intricate as their recognition increased. Beginning with the lotus flower, peacocks, and cows, all connected to Lord Krishna, the paintings started to include rich elements and symbolism. Also, the painters began experimenting with other approaches and methods, including Rajasthani and Mughal themes.

Pichwai paintings matured and got more intricate as their recognition increased. Beginning with the lotus flower, peacocks, and cows, all connected to Lord Krishna, the paintings started to include rich elements and symbolism. Also, the painters began experimenting with other approaches and methods, including Rajasthani and Mughal themes.

## **HISTORICAL BACKGROUND OF PACHHWAI PAINTING**

The history of Pichwai art traces back to the 17th century. At Nathdwara, a town well-known for its Shrinathji temple, the art form was used to adorn the walls of temples. The paintings portrayed numerous events from Lord Krishna's life. They were created using natural paints and dyes.

### **16th - 19th Century**

In 1672CE when the Shrinathji temple was established, Vitthalnath the chief priest and son of the Pushitmarg sect founder Vallabhacharya, employed artisans under the temple administration to create pichhwais. These were traditionally made by the artisans only on commission by the chief priest for religious worship and ceremonies. However in the coming centuries, as the sect grew to various part of India such as Gujarat and Mathura, the art styles reached those places as well. Pichhwais were made to be taken by pilgrims from Shrinathji temple but were also commissioned by wealthy families. The heavy and intricate nature of this art also led to its favour by theatre companies, with production companies commissioning as backdrops for productions.

### **19th Century**

The start of the century had westernised art school painting forms gaining more preferability to the Indian business and upper classes compared to traditional styles such as pichhwai. To increase pichhwai demand, artisans started to make slight shifts in their painting techniques. Pichwais were made both in the traditional style, but also started to incorporate western influences such as using oil paints and using realism rather than the traditional stylistic approach. One example is that the feet drawn in these paintings, particularly that of Shrinathji, were drawn with the western art technique of Foreshortening rather than the traditional portrayal of feet being sideways. However, this time period also had heavy influence from political movements such as the Swadeshi movement, where traditional Indian art, cultures and music was encouraged to be supported. This, alongside the religious nature of the art form led artists to favour the traditional art styles and most artisans stayed with using traditional techniques in their own style.

## BASE MATERIAL

Previously, Pichwai paintings were done on the rich and dense fabric “khadi” but cotton and silk are now the main fabric choices of Pichwai craftspeople. Originally, pichwais were made using completely natural paints, created from coal, gold, silver, indigo (used to create the distinct colour of Shrinathji), zinc, saffron and other minerals. Natural colors and other organic materials are traditionally used to create the Pichwai paintings. Even the brushes used are made of horse, goat and squirrel hair. For one painting, it may take 3-4 days to just prepare color from pure gold.

## COLOR USED

The paintings of Pichwai are very vivid and creatively and expertly combine a variety of colours. These hues are created of stones and derived from natural sources. These hues come from natural sources such as coal, indigo, gold, silver, saffron, zinc, and others. either woven with hand blocks in vivid colours. Yellow, green, black, and red are the most prominent hues of Pichwai.

## MOTIFS USED

The major motifs were used cows, lotuses, Gopis , Radha Ji, peacocks and trees. The subjects of Pichwai paintings are mostly depictions of various moods of Lord Krishna or various seva (offerings) of Shrinathji.



PLATE-2



PLATE-3

## **PICHWAI COME IN A VARIETY OF STYLES AND THEMES. SOME OF THEM ARE AS FOLLOWS:**

- The Rasleela depicts Lord Krishna's dancing with the Gopis.
- The Giriraja Pichwai depicts Lord Krishna carrying the mountain.
- Govardhana on his little finger to protect the people from severe rains.
- The Morbuti portrays 12 peacocks dancing for the attention of a flock of peahens.
- The Gopashtami shows Lord Krishna playing his flute and enjoying himself surrounded by his cattle.
- The tradition of painting on cloth with vegetable dyes, mineral compounds is unique in many aspects. This art form has become very popular with fashion designers and home décor brands. From the walls of temples and homes, it has transcended to our clothing as well. This is a step to instill artistic consciousness in the minds of the people and also a way to understand the various folk and tribal forms of India.

## **THE MAKING OF PICHWAI PAINTING**

- The making of a traditional Pichwai consumes a couple of weeks that can even stretch to months.
- Originally Pichwai was painted on the handspun starched cotton fabric.
- The artisans would then sketch the art on that starched cloth.
- The painter first makes a rough sketch and then fills in the colors.
- Then the decorative and beautiful images were created.
- Traditionally natural colors and brushes made of horse, goat or squirrel hair were used.
- The use of pure gold in the paintings adds to their value and charm and it may take 3-4 days to just prepare colors from pure gold.
- The images were then ready to be painted with completely organic and natural colors, paints and even natural brushes.

## MINERALS AND ITS APPLICATION

### RANG (COLOUR)

- The palette of Nathdwara artist spans the colour spectrum. Although pichwais are perhaps best known for their vibrant blues and greens or the brilliant reds and oranges, the complete range of colors is used .
- Originally, most artist used to prepare their own colours, coloured minerals, semi-precious stone, plan leaves, cow's urine were all sources of colour ,which were ground by hand and applied with gum.
- However, today all artist have switched to commercially available colors.

The basic palette used in the pichwai comprised of the colors given below:

- Sindoor/Sendur, that is an orange acquired from the 'sendur stone'.
- Kesaria/Kesari, that is slightly reddish saffron obtained from 'Kesar'.
- Chero/Cheharai, that is flesh color (preparation not found).
- Hinglu/ Ingur/ Shangraf, that is vermillion made from 'sulphur of mercury'.
- Raw sena is yellow ochre or gamboges.
- Kati is light slate.
- Zangal / Zangali, verdigris that is copper acetate.
- Suba Pankhi 'suba' means parrot and 'pankhi'means leaf ,that is parrot green.
- Selu is emerald green.
- Pilo is yellow .
- Gavgoli / Pyavdi is a yellow from cow's urine. The cow is fed mangoes leaves for a month and then the urine collected ' is boiled . This special yellow is generally used to Paint the Halo behind the 's image.
- Geru is a red ochre stone.
- Jangali Ghero is greenish grey.
- Safeda is white obtained from zinc oxide.
- Neel is blue from indigo.
- Lilo is bottle green and is obtained from a greenstone (hara patthar)which has sports of this colour. These sports are collected and grinded to obtain this colour.
- Gulabi is pink (preparation not found). Lal is dark red obtained from the flower 'Palash'.
- Khasni / Jambani is a plum colour .
- Haramacha / Hirmichi is a reddish brown .

- Sahi / Syahi /Kajal / is black and is obtained by litting a lamp ‘ diya’ with a lng flame ‘badi bati’ . Then a small earthen pot called ‘ tikari’ is kept upside down over it, in which the black of the Lamp is collected .
- Asmani /Lazvardi is sky blue made from the stone ‘ Laps Lazuli ;
- Henna shades of yellow.
- All these colours are kept in the dry from . Only when a colour is to be used , The piece is ground and then the powder is dissolved in water and the pure colour obtained by siphoning , this is then used with gum or resin. Instead of a palette, these artist prepare these colour in coconut shells .
- This is because all these colours need very effective grinding before application , and the Nathdwara artist believe that the use of any other material will adversely affect the same . Unlike metal or plastic containers, the inner surface of the coconut shells is rough . Thus it does not allow the powder to slip in turn enabling very fine grinding .
- In addition silver and gold leafs are also used by a very special method . There are in fact two processes for making these colours, one is the old method before the Mughal influence and the other after.

# **TYPES OF BRUSHES**

- KALAM(Brushes used) the brushes basically comprise of three parts . The body of the brush is made of wood , the handle is made of rear part of a pigeon feather and the tip is made of goat or squirrel tail hair.
- The Nathdwara artists work with two types of brushes . The broad brush is called "Jara and is made goat hair The detailed work is done with a much thinner brush called the hind ' and is made from squirrel tail hair.
- Although both the varieties are made of using squirrel hair , the artist still prefer to use the old brushes , the differences lies in the fact that in the past , the squirrel was simple trapped , the required amount of hair was cut from its tail while it is alive and then let go .
- But now , the commercially produced brushes are made from dead squirrel hair. This practice is not only unethical and cruel .
- A common man may not be able to tell the differences , but the nathdwara artists who have worked with both the varieties can easily notice the loss of strength in the dead squirrel brushes .
- However, due to ready availability , all artists have started using these commercial brushes.
- Charcoal is used for sketching and is made by burning twigs of the tamarind tree .
- Also, it has handles at the sides to provide easy grip and even application of pressure .
- The stone used is 'agate stone' and the technique is known as ' ghoontai ' .
- Ophani is again a special tool made of agate stone, but is comparatively smaller.
- The stone is elliptical in shape and has a metallic cap like cover at its rear end, provided for grip .
- It is held like a colour crayon but is slightly thicker in diameter.
- It is slightly pointed towards the open end and is used to rub the gold pointed portions of the pichwai . By rubbing with this ophani or 'chotapatthar' the gold suddenly aquires much more hine and gloss.

## **DEFINITIONS ;;**

Rajaram Sharma is a highly skilled artist who specialises in Pichwai paintings. Immersed in Pichwai art since childhood, Rajaram Sharma honed his skills under the guidance of Tulsidas Ji, the head of the Shrinathji temple. With years of training and dedication, he has become an expert in Pichwai and Miniature painting.

His paintings vividly depict the timeless and vibrant narratives of Lord Krishna's divine life. They leave a lasting impression on all who appreciate his work.

Operating his own studio called "Chitrashala" in Udaipur, Rajaram Sharma creates captivating artwork and shares his expertise with aspiring artists. He received the prestigious National Merit Certificate in 2016.

You can admire his exquisite artworks at various esteemed locations, including the Shrinathji Temple in Nathdwara, the Haveli of Shrinathji in Udaipur and Ghasiyar, and even at the renowned Victoria Monroe Fine Art Gallery in Boston, USA.

### **Raghunandan Sharma**

Raghunandan Sharma is one of the most renowned Pichwai artists in Nathdwara. He takes immense pride in showcasing the Pichwais created by his father and grandfather, which now hold a special place in the family heirloom.

He paints with great patience and uses priceless natural colours passed down through generations. Adding to his remarkable accomplishments, Raghunandan Sharma recently led a team of artists from Nathdwara in the creation of a monumental pichwai painting.

This extraordinary work, Kamal Kunj, measures an impressive 27 x 57 feet, making it one of the largest ever commissioned pichwai paintings. The masterpiece is part of the Reliance Foundation's endeavour to revive and promote the 400-year-old art form native to Nathdwara, Rajasthan.

### **Suresh Sharma**

Image Source: [architecturaldigest.in](http://architecturaldigest.in)  
Suresh Sharma, a talented artist, had the honour of creating a Morakuti (peacock) Pichwai cover exclusively for AD India magazine. He is a skilled painter and one of the founders of the Artists of Nathdwara (AoN), an organisation established in 2015 to promote Pichwai art worldwide and share its beauty with everyone. Belonging to a prestigious artist family, he draws inspiration from his grandfather, Bhurelalji, and actively contributes to revitalising Pichwai art, raising awareness on a national and international scale.

### **Parmanand Sharma**

Parmanand Sharma, born into a family of Pichwai artists and devotees of Shrinathji, has been immersed in this art form since childhood. Serving as the mukhiya (leader) of the Artists of Nathdwara, he proudly carries forward the artistic legacy of his ancestors.

Parmanandji draws inspiration primarily from his grandfather, Shri Champalalji, a renowned artist of the late 19th and early 20th centuries who gained worldwide acclaim for his exceptional talent and contributions to the Mota Mandir in Mumbai.

Building upon his grandfather's esteemed reputation, Parmanandji and his two elder brothers have also become masters of the art. He showcases his exquisite works in various exhibition camps across Rajasthan, including the revered Nathdwara Mandir.

Parmanand, specialising in Nathdwara pichwais and miniature paintings, becomes a torchbearer of devotion through his artistic expressions.

### **Kalyanmal Sahoo**

Kalyanmal Sahoo, hailing from Beawar, defied his farmer's background to become a master of Pichwai art. His journey from a novice to a renowned artist showcases his remarkable talent and dedication. He received the prestigious national award for his exceptional talent in 2011.

Kalyanmal's exceptional artworks have been recognised nationally, with three paintings displayed in the esteemed Rashtrapati Bhawan. His artistic abilities have even captured the attention of the brother of the Dalai Lama, further solidifying his reputation as a celebrated Pichwai artist.

# CHAPTER 3

# METHODOLOGY

## **METHODOLOGY-**

The present study entitled “Design and Development of Pichwai Painting of Rajasthan on Designer blouses”, the systematic methodology will be implied for present study to achieve the objectives of the project. The methodology implied for conducting research has been described under the following subheads:

- Locale of the study
- Research design
- Collection of data
- Development of design sheets
- Study of the preferences of the respondents
- Evaluation of design sheet
- Design development

## **LOCALE-**

Chandigarh city was selected for the study since this place is renowned for its timeless grace and fusion of traditional as well as modern clothing. This research was conducted in RRBAWA DAV College for girls, Batala.

## **RESEARCH DESIGN:**

The research will be exploratory and experimental in nature and research method was used in order to fulfill the requirement of objectives of the study. Moreover, a set of questions was prepared to collect the needed data related to various objectives of the study.

## **COLLECTION OF DATA-**

Collection of data is from secondary sources like internet, books, articles and magazines.

## **SELECTION OF SAMPLES:**

Sample size and respondents is the age group of 30-40 years are selected for ranking to know the most preferred design.

## **DEVELOPMENT OF DESIGN SHEETS:**

Ten Design sheets are illustrated by taking the different designs of blouses.

## **STUDY OF THE PREFERENCES OF THE RESPONDENTS:**

The illustration sheets showing the designs of blouses using the motifs of pichwai painting in different styles are shown to the panel of 25 respondents for ranking.

## **POST-QUESTIONARE SHEDULE AND**

## **EVALUATION OF DESIGN SHEETS:**

The analysed data is collected through ranking and the most preferred design is finalized for the development of blouses. The design sheets are ranked by the 30 respondents falling in the age group of 30-40years to record their background information, their perception about fashion and clothing and their preferences on the basis of design and colour from high to low.

## **DESIGN DEVELOPMENT:**

The most preferred design of blouse is developed in fabric painting techniques.

# CHAPTER 4

# RESULT & DISCUSSION

## Result And Discussion

The present study is an attempt to design and develop designer blouses using hand painted motifs of pichwai painting as stated in the previous chapter , the research selected a design sheets of 30 respondents residing in Chandigarh city. On this representatives sample , to find out from the searching of Indian pachwai designs among the women of working class . A study schedule is used to collect data from internet , books and articles . This schedule comprised of information and other open as well as close ended questions . The results obtained were put through statistical analysis and are presented in this present chapter .

## BACKGROUND

The first section , in the schedule deal with the personal information related to the back ground of the respondents. The information collected in this section was futher put to a statistical analysis. The results obtained are presented here in this chapter under following.

- Background information
- Fashion preferences
- Ranking
- Awareness

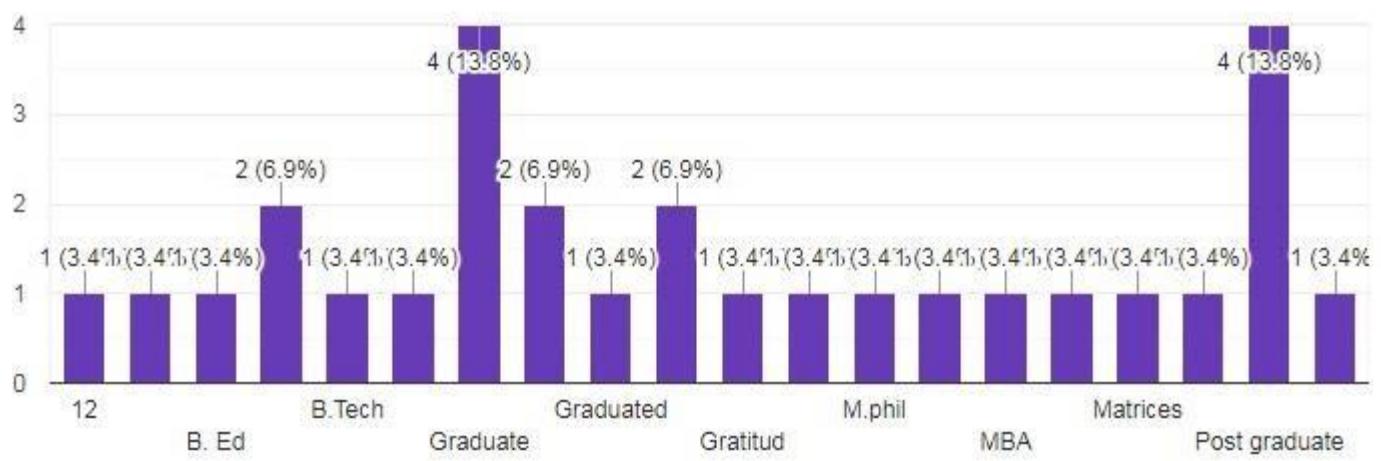
## Age Group

The data indicated that 20 percent of respondents, were in the age group of 40 years ; followed by 10 per cent of respondent were 30 years and 6.7 per cent of respondents were 35 year. The least percentage of the respondents, 3.31 per cent were in the age group of 32 years and above.



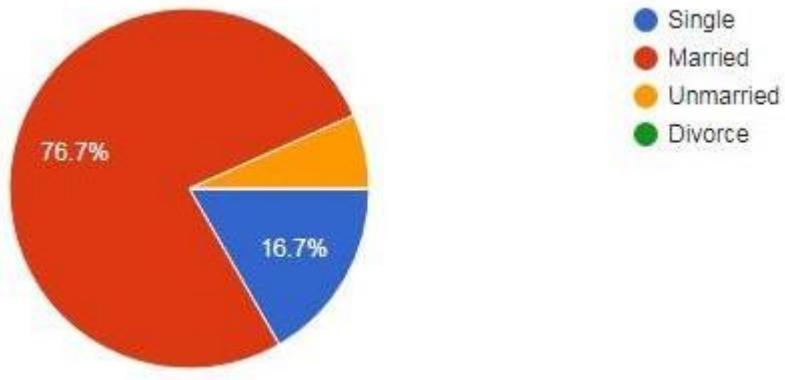
## Educational Qualification

Regarding education of the respondents, it was observed from the data that 13.8 percent of them were graduated and post graduated and rest 6.9 percent were matriculation.



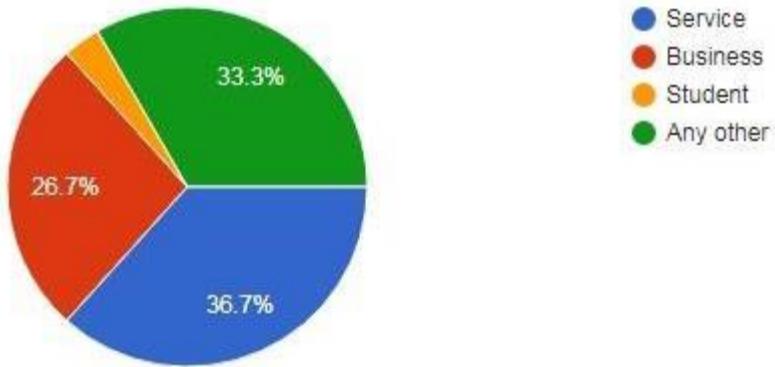
## **Marital status of the respondents**

The findings showed that 76.7 percent of the respondents were married , 16.7 percent respondents were single.



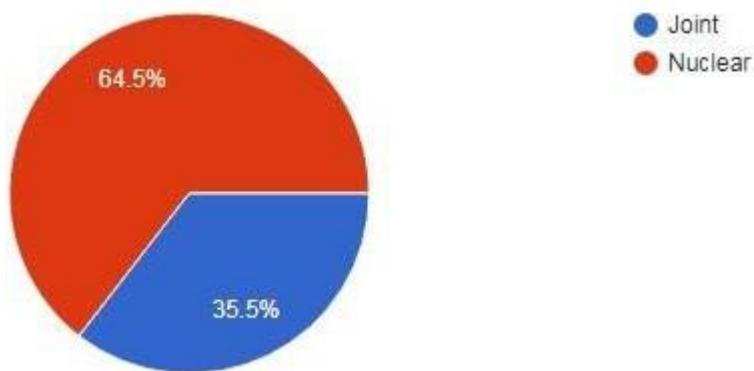
## **Occupation of the respondents**

An insight into the occupation of the respondents revealed that majority 36.7 percent of the respondents were service , followed by 33.3 percent of the respondents were in other categories 26.7 percent of the respondents were in the business .



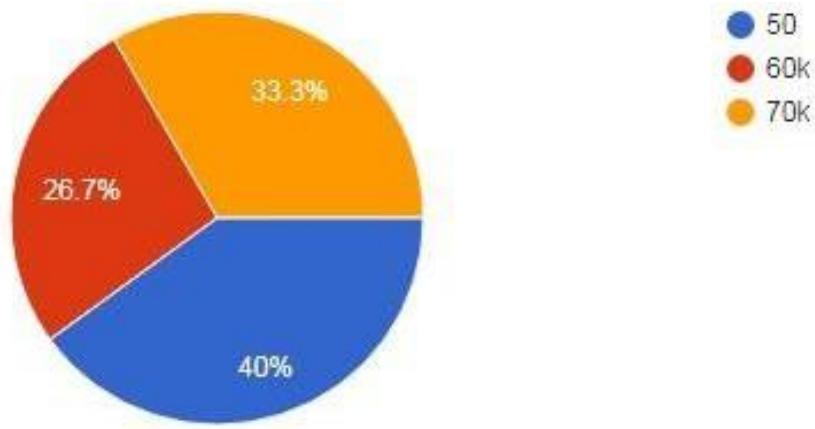
## Family type

Over the period of time, due to high rate of mobility for jobs urbanization and industrialization there is increase in the number of nuclear families . Similar trend are observed in the data as majority of the respondents 63.3% belonged to nuclear families. Only 36.7% respondents had joint families .



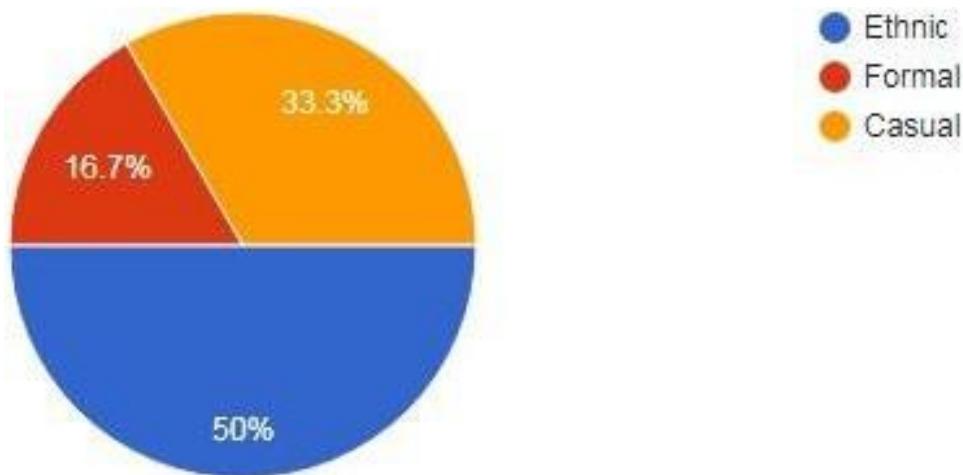
## Monthly income of the family

It is observed from the data 40% of respondents had Rs 50,000 monthly family income while 33.3 % of the respondents had family income Rs 70,000, Only 26.7 % of the respondents had family income Rs 60,000.



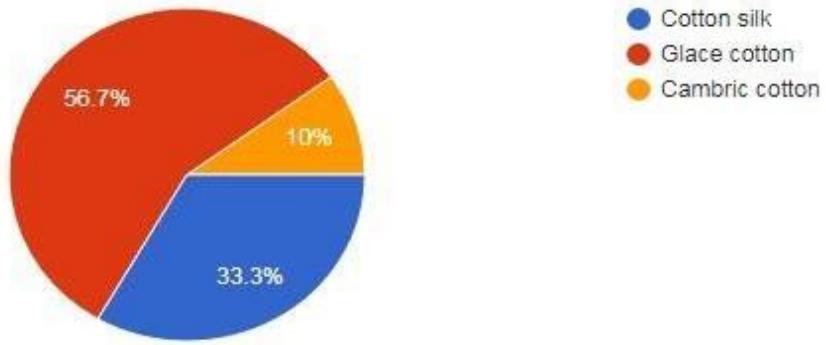
## 1 What is your favorite style to wear

Data revealed that 50 per cent of respondents were favorite to wear, followed by 33.3 per cent favorite style to wear casual and 16.7 per cent favorite style to wear form style.



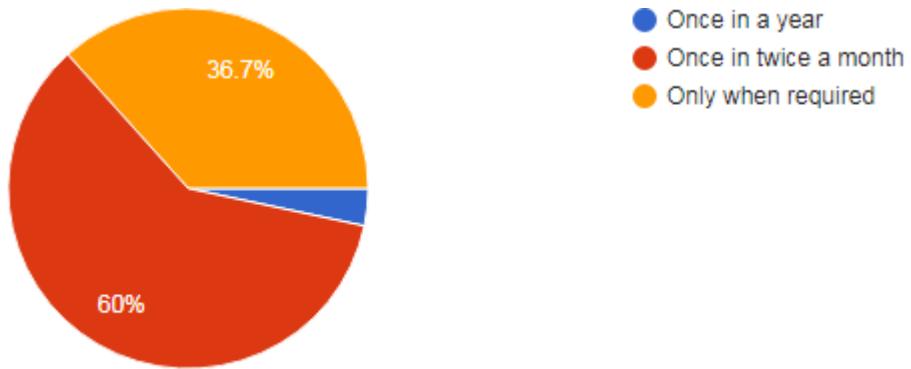
## 2 Which fabric is most comfortable to you

The fabric most comfortable to the respondents 56.7 per cent glace cotton, 33.3 per cent comfortable for the respondents. only 10 per cent cambric cotton comfortable for the respondents.



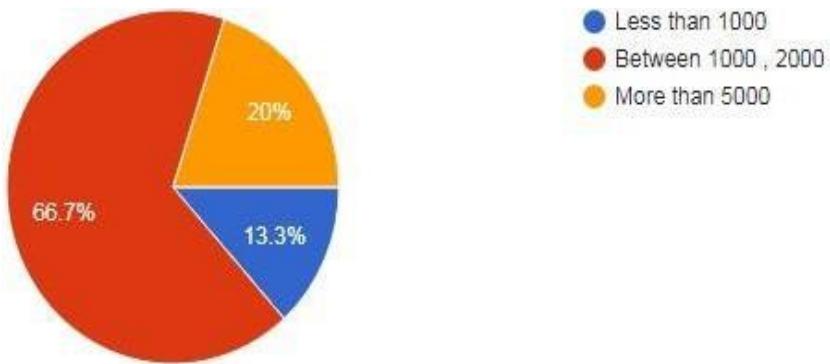
### 3 What is your shopping frequency

It is 60 per cent once in a twice month is a frequency of the respondents, and 36 per cent only when required frequency of the respondents.



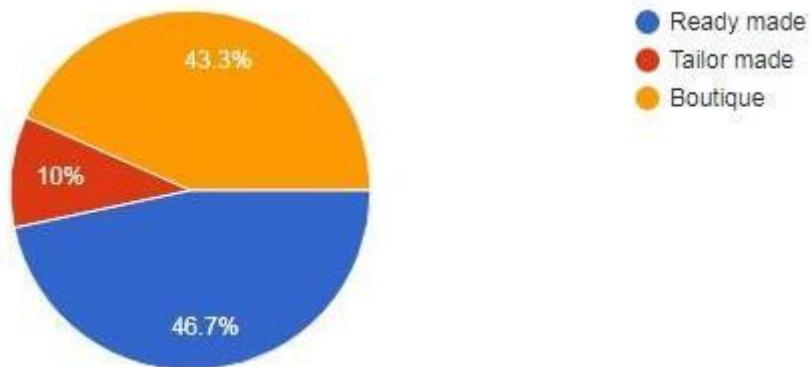
### 4 How much money do you spend per month of your clothes

Money spend per month by respondents 66.6 per cent between 1000 – 2000, 20 per cent more than 5000 spend by respondents. Only 13.3 per cent less than 1000 spend money by respondents.



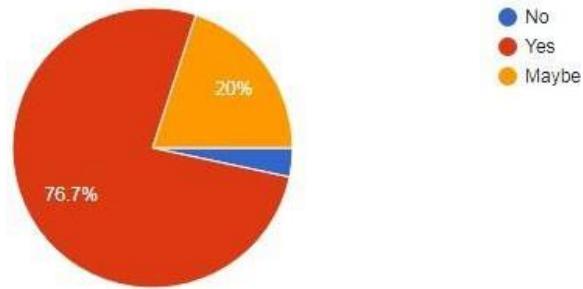
## 5 Which mode of construction do you prefer in your dress

The construction preferred by respondents 46.7 per cent ready made, 43.3 per cent prefer by respondents boutique. Only 10 per cent tailor made prefer by respondents.



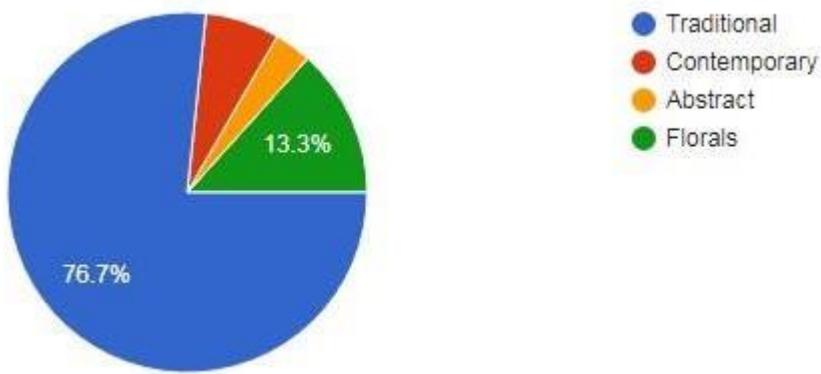
## 6 Do you like to wear saree

By the respondents 76.7 per cent yes were like to wear sarees. Only 20 per cent may be they would like to wear saree.



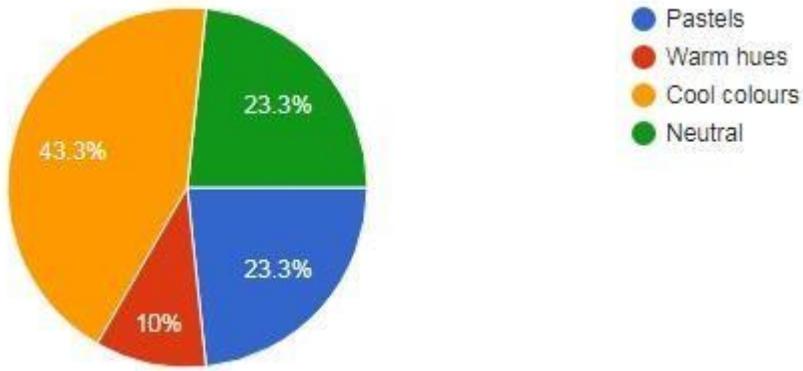
## 7 Which type of designs like on a blouses

The respondents respond 76.7 per cent traditional designs like on blouses, followed by 13.3 per cent floral designs were preferred. Only 6.7 per cent contemporary designs like by respondents.



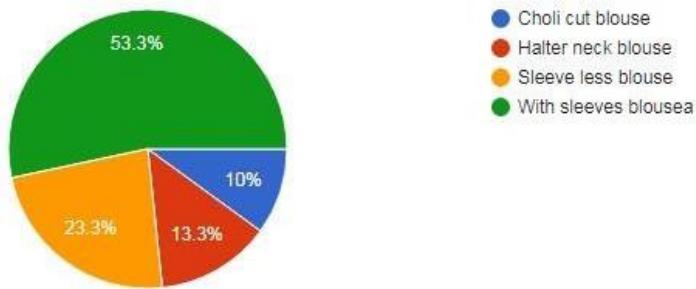
## 8 Which of colour do you prefer

It is 43.3 per cent cool colours were preferred by respondents, 23.3 per cent natural and pastels would prefer by respondents. Only 10 per cent warm colours were prefer.



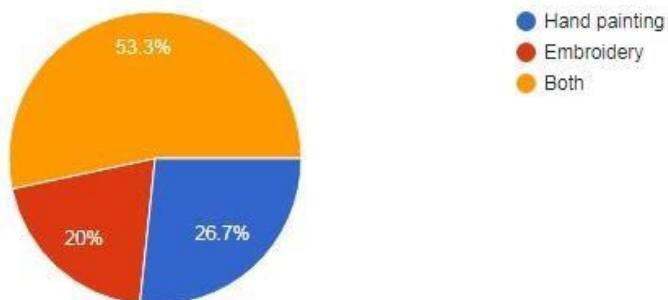
## 9 What kind of blouses do you prefer to wear

The blouses prefer to wear 53.3 per cent with sleeves were kind of prefer by respondents, 23.3 per cent sleeve less preferred, 13.3 per cent halter neck blouse, and only 10 per cent choli cut were preferred by respondents.



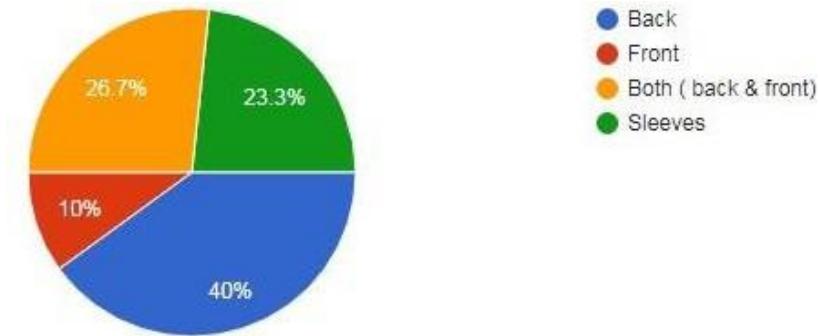
## 10 Which one of the following decorative technique you like on your blouse

By the respondents respond 53.3 per cent both (hand painting and embroidery) were like technique on blouse, 26.7 per cent hand painting would like on blouse. Only 20 per cent embroidery technique would like on blouse.



## 11 Where would you prefer the design of folk art in blouse

The respondents prefer 40 per cent on back design of folk, 26.7 per cent both (back and front) design on blouse, 23.3 per cent on sleeves, and only 10 per cent on front design would prefer on blouses.

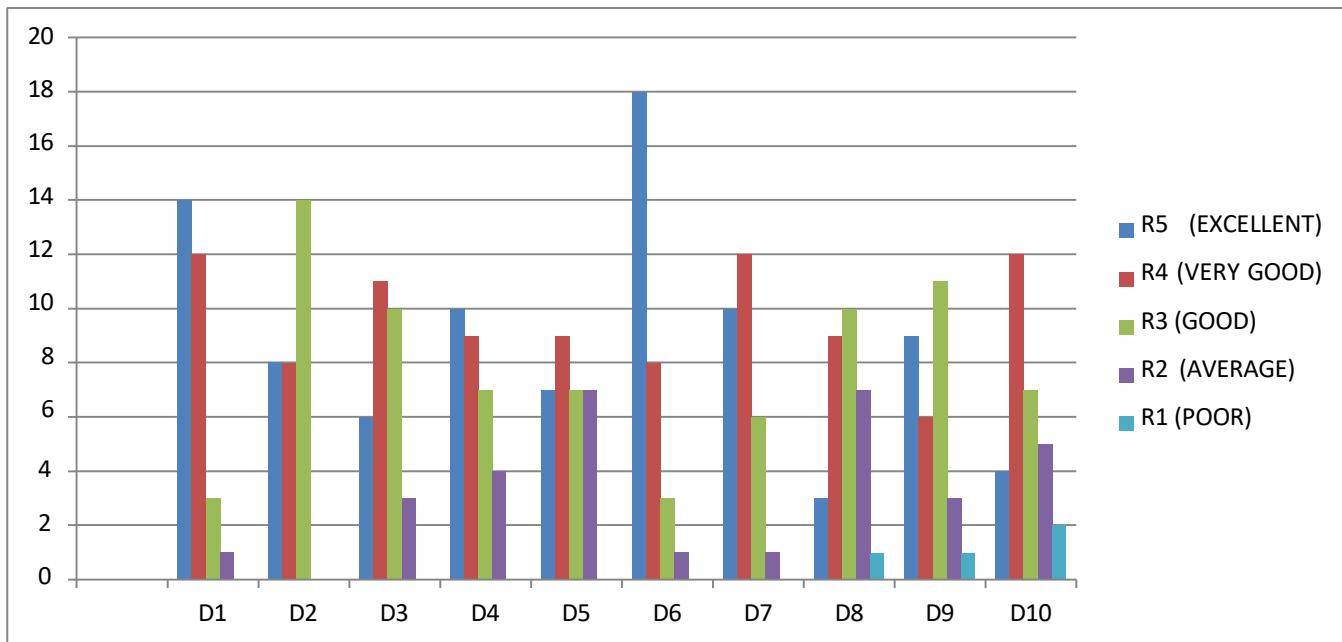


## Ranking of the design sheets by the respondents according to their preferences

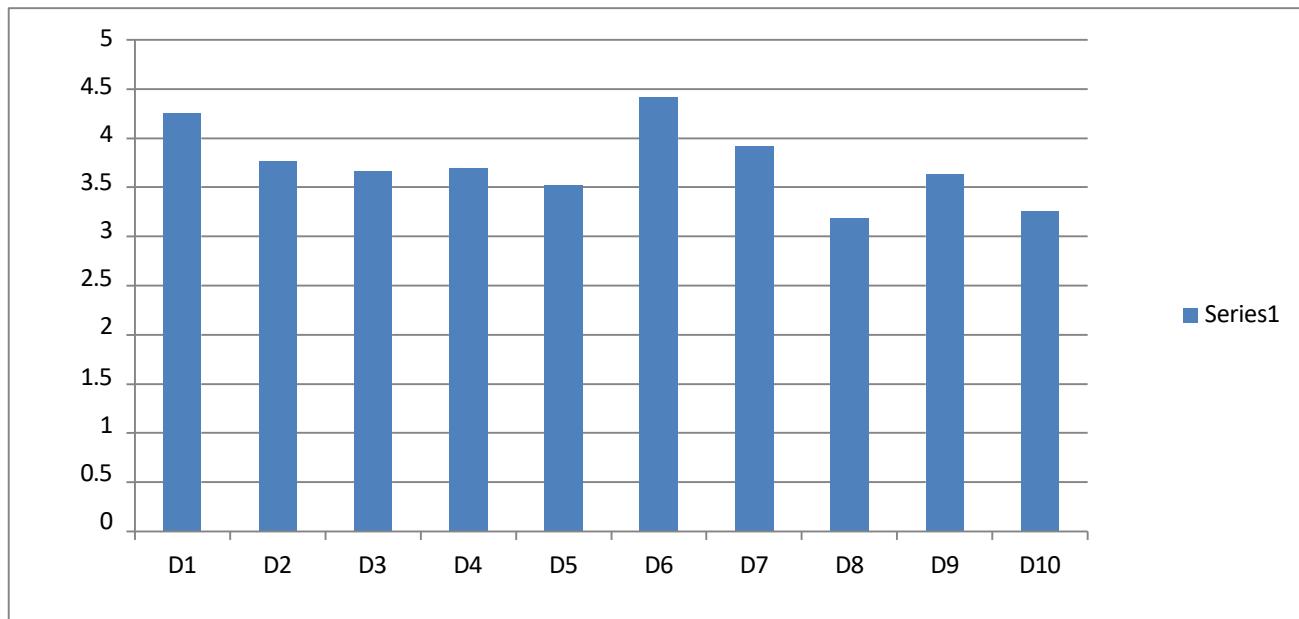
It is clear that Design 6 is considered as the most preferred design. While the ranking of design sheets on the basis of portraits design are undertaken by the respondents, it is found that Design 6 is given rank I whereas Design 1 and 7 were given rank II & III respectively.

By the study of the overall impact of the prepared design sheets it is revealed that Design 6 given rank I, Design 2 given rank II, and Design 7 is on rank III.

DESIGN SHEETS	R5 (EXCELLENT)	R4 (VERY GOOD)	R3 (GOOD)	R2 (AVERAGE)	R1 (POOR)	WMS
D1	14	12	3	1	0	4.26
D2	8	8	14	0	0	3.76
D3	6	11	10	3	0	3.66
D4	10	9	7	4	0	3.7
D5	7	9	7	7	0	3.52
D6	18	8	3	1	0	4.42
D7	10	12	6	1	0	3.92
D8	3	9	10	7	1	3.19
D9	9	6	11	3	1	3.63
D10	4	12	7	5	2	3.26



DESIGN SHEETS	WMS
<b>D1</b>	<b>4.26</b>
<b>D2</b>	<b>3.76</b>
<b>D3</b>	<b>3.66</b>
<b>D4</b>	<b>3.7</b>
<b>D5</b>	<b>3.52</b>
<b>D6</b>	<b>4.42</b>
<b>D7</b>	<b>3.92</b>
<b>D8</b>	<b>3.19</b>
<b>D9</b>	<b>3.63</b>
<b>D10</b>	<b>3.26</b>



# **CHAPTER-5**

## **DESIGN**

## **DEVELOPMENT**

# DESIGN-1



## COST ESTIMATION

1 mtr. cotton Rs 100

Handpainting cost Rs 300

Stitching cost Rs 500

Total cost estimation Rs 900

## DESIGN-2



### COST ESTIMATION

1 Mt. glace cotton Rs 150

Hand painting cost Rs 400

Stitching cost Rs 500

Total cost estimation Rs 1050

# DESIGN-3



**A halter neck blouse showing the magnificent portrait of folk art.**

## **COST ESTIMATION**

1 Mt. cotton fabric Rs 100

Hand painting cost Rs 550

Stitching cost Rs 700

Total cost estimation Rs 1350

## DESIGN-4



**Hand painted blouse inspired by the Radha & Krishna**

### **COST ESTIMATION**

1 Mt. cotton fabric Rs 100

Hand painting cost Rs 700

Stitching cost Rs 700

Total cost Rs 1500

## DESIGN-5



**A V-shape neck blouse with hand painted folk art at the back adorned with mirror.**

### **COST ESTIMATION**

1 Mt. cotton fabric Rs 100

Hand painting cost Rs 500

Stitching cost Rs 500

Total cost Rs 1100

# DESIGN-6



**Hand painted blouse with half side using print fabric and showing the design of folk art.**

## **COST ESTIMATION**

1.Mtr .cotton fabric Rs 100

Hand painting cost Rs 300

Stitching cost Rs 500

Total cost estimation Rs 900

## DESIGN-7



**Red colour blouse showing the Durga face on the sleeve inspired by Indian folk art.**

### **COST ESTIMATION**

1.5 Mt. glace cotton fabric Rs 150

Hand painting Rs 250

Stitching cost Rs 500

Total estimate cost Rs 900

# DESIGN-8



**Round neckline blouse showing lotus with portrait inspired from Indian folk art.**

## **COST ESTIMATION**

1Mt. glace cotton fabric Rs 100

Hand painting cost Rs 250

Stitching cost Rs 500

Total cost estimation Rs 850

# DESIGN-9



**A hand painted hand painted halter neck blouse showing the portrait of Rajasthani art with mirror border.**

## **COST ESTIMATION**

1 Mt. glace cotton fabric Rs 100

Hand painting cost Rs 250

Stitching cost Rs 500

Total cost estimation Rs 850

# DESIGN-10



**Green coloured blouse showing the folk art of Bihar with fabric painting at the back.**

## **COSTING ESTIMATION**

1.5Mt. glace cotton fabric Rs 150

Hand painting cost Rs 250

Stitching cost Rs 500

Total estimation Rs 900

# CHAPTER -6

## SUMMARY

Pichwai painting is a form of traditional India art that originates from the state of Rajasthan. Pichwai painting is a country's heritage and can be representative of the culture and history of that country. Pichwai painting is a form of traditional Indian art that originates from the state of Rajasthan. These paintings, which portray the life and tales of Lord Krishna, are renowned for their minute details and vivid colours. Accordingly, these paintings were initially made to serve as the background for Lord Shirnathji. It is the most original work of art because it is born out of the soul of the people. India has long been renowned for displaying ethnic and traditional vibrancy through its conventional arts and crafts. The country's 35 states each have their own distinct cultural and traditional characteristics, which are articulated through different forms of art.. This creativity is not restricted to paintings, but also includes other art forms such as pottery, home decorations, ornaments and clothes- making.

Thus , by taking inspiration from the pichwai painting the researcher made an attempt to bring out the accomplished and a range of different art of portraits and make blouse designs .The present study entitled as “Design and Development of Pichwai paintings of Rajasthan on Designer blouses “ and taken with the following objectives .

1. To study the portraits and colour combination of the Pichwai paintings.
2. To design the blouses with different portraits of paintings.

The study conducted by taking the sample of 30 respondents from Amritsar as these respondents were more aware with the craft . A survey method was used in order to fulfill the specific objectives of the study . A set of a questionnaire prepared to collect the required information related to various objectives of the study .

Ten design sheets are made as an depict the effectiveness of design as well as the techniques of Pichwai paintings followed by design sheets of blouses were designed and shown to the judges for evaluation . Out of which 5 designs were ranked .

Nearly 20 percent of respondents the age group of 40 years and had education upto graduation . Most of the respondents were belonging to nuclear families .

Fashion style mostly preferred in market . A large percentage of respondents 50% prefer ethnic wear and rest 33.3% of the respondents each prefer to wear casuals as well as 16.7 %prefer to wear formal .

It is clear that large percentage of respondents 6.62% spent money in between 1000 to Rs 2000 on clothes and few 13.3% less than 1000 a few 20% of respondents spent more than Rs5000 .

Most comfortable fabric 56.7% of respondents preferred glace cotton . Rest 33.3% of the respondents preferred cotton slick fabric and few 10% respondents preferred cambric cotton fabric .

It is clear that the large percentage of respondents 76.7% . Traditional design are prefer few 13.3 % percentage of respondents prefer the floral designs . Rest of the respondents 6.7 5 prefer contemporary Designs .

The respondents prefer 40 per cent on back design of folk, 26.7 per cent both (back and front) design on blouse, 23.3 per cent on sleeves, and only 10 per cent on front design would prefer on blouses.

## REFERENCES

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# APPENDIX

## QUESTIONNAIRE

Part-1 General and Background information of the respondents.

1. Name of the respondent

2. Age:

3. Sex:

4. Email:

5. Educational status:

6. University/College:

7. Contact No:

8. Type of family

Joint

Nuclear

9. Per month family income:

50k

60k

70k

10 . Occupation of the respondent:

Business

Student

Other

## PART-2

1. What is your favorite style to wear?  
 Ethnic  
 Formal  
 Casual
  
2. Do you know about Pichwai painting?  
 Yes  
 No
  
3. Do you like to wear Sari?  
 Yes  
 No  
 Maybe
  
4. Which type of fabric do you prefer for blouses?  
 Cotton  
 Silk  
 Crapes
  
5. What kinds of blouses do you prefer to wear?  
 Halter neck blouse  
 Sleeve neck blouse  
 Choli cut blouse
  
6. Which type of color do you prefer for Pichwai painting?  
 Pastels  
 Cool colors  
 Neutral
  
7. Which Silhouettes do you like on your body type?  
 Circular Silhouette  
 Mullet Silhouette  
 V-Shape Silhouette
  
8. Which type of the following decorative techniques you like on your blouse?  
 Hand painting  
 Embroidery  
 Both

9. How much will you spend on your blouses & Sarees?

- Less than 1000
- More than 5000
- Between 1000-2000

10. Placement of Pachwai painting is preferred by you on blouses?

- Neckline
- Bottom Hemline
- Collar

11. Do you know about different techniques of pachwai painting?

- Yes
- No

12. Which type of designs of blouses you want to wear at parties?

- Full Embroidery
- Simple Embroidery
- Fancy tape work

13. Where do you like to go for shopping?

- Super market
- Traditional shop
- Online shopping
- 

14. Are you interesting in latest fashion trends?

- Yes
- No

15. Which mode of construction do you prefer in your drees?

- Ready made
- Tailor made
- Boutique

16. Which types of designs you like on a blouse?

- Traditional
- Contemporary
- Floras

# VITA

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