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**DEVELOPEMENT OF EDUCATIONAL MODULE ON INDIAN
FOLK PAINTINGS FOR STUDENTS OF INTERIOR DESIGN**

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DEVELOPEMENT OF EDUCATIONAL MODULE ON INDIAN FOLK PAINTINGS FOR STUDENTS OF INTERIOR DESIGN

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By

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CERTIFICATE

This is to certify that the thesis entitled "**Development of Educational Module on Indian Folk Paintings for Students of Interior Design**" submitted for partial fulfilment of the requirement for the degree of Masters in the Faculty of Family and Community Sciences (Family and Community Resource Management) to the Maharaja Sayajirao University of Baroda, carried out by **Akash Sharma**, is her original Bonafide work.



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CHAPTER -I

INTRODUCTION

1.1 Indian Art and Craft

Indian art and craft showcase centuries of ingenuity, tradition, and meticulous craftsmanship, presenting a diverse blend of cultural past. They provide insight into India's society, economy, and religion by showcasing the country's diverse culture and history. Indian art was traditionally created for religious or spiritual reasons. It is also renowned for its intricate design and vivid colours. Many ancient Indian creative techniques require a great deal of time and effort. Every skill offers a tale that connects antiquated customs with modern style ^[1]. Indian art and craft are far more varied than what is typically seen. The artists' level of talent is evident in the type of work they produce. They all incorporate a bit of culture, history, and tradition into whatever they do in addition to creating things by hand. Since centuries, the Traditional Artisans have been able to successfully preserve India's rich cultural heritage, which is still practiced today. Since they are the experts in these products, rural communities tend to be the biggest consumers of arts and crafts, but these days, people from metropolitan areas and even outside of our nation are becoming interested in them^[2]. Through artistic expressions such as architecture, sculptures, and paintings, India has recorded its journey across centuries, reflecting various periods, dynasties, and influences. By preserving and celebrating these artistic treasures, India maintains a profound connection to its roots. Art and cultural aspects have risen to become key factors in boosting the economy, both within the country and globally. India's varied artistic legacy has turned into a major draw for visitors from around the globe, creating income and job prospects^[3]. India's artistic legacy is a vibrant tapestry woven with an incredible diversity of forms. From the intricate and delicate Kantha embroidery of Bengal to the bold, geometric patterns of Madhubani paintings from Bihar, each region offers a unique aesthetic. Metalwork, like the exquisite Bidriware from Hyderabad and the rustic Dhokra from tribal areas, showcases skilled craftsmanship. Textiles, including the luxurious Pashmina shawls of Kashmir and the colourful Bandhani from Gujarat, are celebrated for their beauty and intricacy. Pottery, wood carving, lacquerware, and stone carving further enrich the nation's artistic landscape, each contributing to a cultural heritage that is as rich as it is varied.

1.2 Indian Folk Art

Indian folk art is a dynamic and multifaceted artistic expression deeply embedded in the cultural fabric of India. It encompasses a wide array of art forms, including painting, textiles, sculpture, music, dance, and puppetry, among others. These artistic traditions have evolved organically within communities, reflecting their unique worldviews, social structures, and spiritual beliefs. Indian folk art is more than just aesthetically pleasing, it serves as a vital cultural and historical repository. Its significance is multifaceted ^[4]. Indian folk art is a vibrant tapestry that encapsulates the nation's rich cultural heritage. Its significance extends beyond aesthetic appeal, contributing significantly to society, economy, and culture ^[5].

1.3 Indian Folk Painting

Indian folk paintings are a vibrant and diverse art form deeply rooted in the traditions and cultural ethos of India's diverse communities. They are primarily created by untrained artists, often reflecting the everyday lives, religious beliefs, and social customs of the people. These paintings are characterized by their bold colours, intricate patterns, and narrative-driven content. Indian folk paintings are more than just visual representations; they are carriers of cultural, religious, and social narratives. They offer a glimpse into the worldview, beliefs, and aspirations of the people who create and appreciate them^[6]. These paintings often employ symbols, motifs, and colors that hold deep significance within the community. They can depict mythological stories, religious deities, everyday life scenes, or social commentary. The meaning behind these paintings is often intertwined with local folklore, traditions, and rituals. In many folk paintings, the use of specific colors might signify auspiciousness, fertility, or spirituality. Similarly, certain motifs, such as the lotus or peacock, carry symbolic meanings related to divinity, beauty, or prosperity (Appasamy, 1985).

1.4 Significance of Indian Folk Paintings in Interior Design

Indian folk paintings are a vibrant tapestry of India's diverse cultural heritage, offering a captivating blend of tradition and aesthetic appeal. Rooted in centuries-old narratives, these artworks serve as visual storytellers, depicting mythological tales, folklore, and the rhythm of daily life. From the intricate patterns of Rajasthan to the bold strokes of Bengal, each region imparts a unique character to these paintings^[7]. Their vivid colour palettes and meticulous detailing create a visual symphony that infuses spaces with energy and positivity. Beyond their decorative value, folk

paintings offer a tangible connection to India's rich history and artistic legacy, transforming interiors into living galleries that celebrate the nation's artistic soul [8].

JUSTIFICATION

Folk paintings originated with the birth of Indian civilization. Since the beginning of time, art has always accompanied humanity. Folk paintings have a special place in society since it was created from the essence of the people, playing a significant part in the existence of mankind. Art has a deeper relationship with design and architecture. It is used in different spaces like the residential, commercial, institutional, corporate, and hospitality sectors. Art and colours, being important elements in Indian Folk Paintings, play a significant role in interior spaces focusing on achieving mental calmness and peace. Some Indian folk paintings are also internationally recognised for their aesthetic sensibility and distinctive features. The folk paintings portray the cultural life of a community and society. **Art has always been a useful and successful teaching tool.** Folk paintings may be a helpful tool for educating students in an effective manner and for bringing societal problems to their attention. The National Education Policy, 2020 also recognizes the rich heritage of ancient and eternal Indian knowledge and sees it as a guiding principle. It is advised, under NEP 2020, that tribal knowledge and indigenous and traditional knowledge be included into the curriculum under the Indian Knowledge Systems (IKS). Math, astronomy, philosophy, yoga, architecture, medicine, agriculture, and other subjects are among those it aims to cover. The knowledge of Indian Folk Painting, for an Interior Design student, will help in integration of traditional concepts into contemporary designs. This will be possible through exploration of various elements of Indian folk paintings such as materials, colour palette, patterns, and storytelling techniques. Such integration will help to invoke in the students the sense of cultural richness and traditional roots of India.

Review of literature revealed that various research were based on change in Indian Folk Art over time, it's origins and significance to people. Several case studies observed art forms related to Sittanvasals, Bastar, Bengal, Warli, Cherial, and Nimar, to understand the interplay between folk art and broader cultural domains, including fashion, lifestyle, and institutional patronage. Some studies incorporated diverse perspectives, examining both visual and cognitive aspects of folk art, while also exploring its role in promoting Indian culture and identity. A dearth of research was observed on knowledge and applications of Indian Folk Paintings in the field of Interior Design.

Indian folk painting serves as a rich and inspiring resource for interior design students. By delving into the diverse spectrum of folk-art styles from across India, students can cultivate a deep appreciation for their country's cultural heritage. The vibrant colour palettes and intricate patterns found in these paintings offer invaluable opportunities to enhance colour theory knowledge and develop a keen eye for visual composition. Moreover, understanding the narratives embedded within folk art empowers students to grasp the art of visual storytelling and effectively convey emotions and meanings through design elements. Ultimately, experimenting with traditional folk-art motifs allows students to infuse contemporary design projects with a unique and authentic character, creating spaces that resonate with cultural depth and originality. Indian folk painting is a versatile tool for interior design professionals. By incorporating folk art, designers can infuse spaces with cultural depth, reflecting clients' heritage or desired ambience. Folk art motifs and patterns serve as a wellspring of inspiration for developing unique and distinctive design concepts and styles. The present study will help in enhancing the knowledge of students of Interior Design students on Indian Folk Paintings. A comprehensive study on folk painting styles can provide valuable insights for the Interior Design department, enabling the development of culturally relevant, aesthetically pleasing, and sustainable interior design concepts that resonate with the community and promote regional identity.

STATEMENT OF PROBLEM

The present study aimed to assess the knowledge and develop an educational module on Indian Folk Paintings for students of Interior Design.

OBJECTIVES OF THE STUDY

1. To assess the extent of knowledge of the interior design students regarding different Indian Folk Paintings.
2. To assess the Knowledge of the respondents regarding Type of Indian Folk Paintings.
3. To develop Educational Modules on Selected Indian Folk Paintings for students of Interior Design

DELIMITATIONS OF THE STUDY

1. The study was limited to selected Indian Folk Paintings.
2. The study was limited to Interior Design students of Family and Community Resource Management Department only.

CHAPTER- II

REVIEW OF LITERATURE

The review of the literature is a comprehensive inclusion of everything known on a given research topic and its related topics or a short summary of the literature most pertinent to the specific topic under study. An outline of the literature review to be written is often very helpful, especially for longer reviews. This outline is determined by the topic and how the research relates to it and to other related issues (Best and Kahn, 2016).

To provide a clear understanding of the various aspects of Indian Art and Craft forms, the literature reviewed for the present study is presented in two sections which are as follows:

2.1 Theoretical Orientation

- 2.1.1 Indian Art and Craft
- 2.1.2 Indian Folk Art
- 2.1.3 Indian Folk Painting
- 2.1.4 Significance of Indian Folk Paintings in Interior Design

2.2 Related Research Studies

- 2.2.1 Studies Conducted in India
- 2.2.2 Studies Conducted Abroad

2.3 Conclusion of Review of Literature

2.1. Theoretical Orientation

2.1.1 Indian Art and Craft

Indian art and craft showcase centuries of ingenuity, tradition, and meticulous craftsmanship, presenting a diverse blend of cultural past. They provide insight into India's society, economy, and religion by showcasing the country's diverse culture and history. Indian art was traditionally created for religious or spiritual reasons. It is also renowned for its intricate design and vivid colours. Many ancient Indian creative techniques require a great deal of time and effort. Every skill offers a tale that connects antiquated customs with modern style ^[9]. Indian art and craft are far more varied than what is typically seen. The artists' level of talent is evident in the type of work they produce. They all incorporate a bit of culture, history, and tradition into whatever they do in addition to creating things by hand. Since centuries, the Traditional Artisans have been able to successfully preserve India's rich cultural heritage, which is still practiced today. Since they are the experts in these products, rural communities tend to be the biggest consumers of arts and crafts, but these days, people from metropolitan areas and even outside of our nation are becoming interested in them ^[10]. Through artistic expressions such as architecture, sculptures, and paintings, India has recorded its journey across centuries, reflecting various periods, dynasties, and influences. By preserving and celebrating these artistic treasures, India maintains a profound connection to its roots. Art and cultural aspects have risen to become key factors in boosting the economy, both within the country and globally. India's varied artistic legacy has turned into a major draw for visitors from around the globe, creating income and job prospects^[11]. India's artistic legacy is a vibrant tapestry woven with an incredible diversity of forms. From the intricate and delicate Kantha embroidery of Bengal to the bold, geometric patterns of Madhubani paintings from Bihar, each region offers a unique aesthetic. Metalwork, like the exquisite Bidriware from Hyderabad and the rustic Dhokra from tribal areas, showcases skilled craftsmanship. Textiles, including the luxurious Pashmina shawls of Kashmir and the colourful Bandhani from Gujarat, are celebrated for their beauty and intricacy. Pottery, wood carving, lacquerware, and stone carving further enrich the nation's artistic landscape, each contributing to a cultural heritage that is as rich as it is varied.

2.1.2 Indian Folk Art

Indian folk art is a dynamic and multifaceted artistic expression deeply embedded in the cultural fabric of India. It encompasses a wide array of art forms, including painting, textiles, sculpture, music, dance, and puppetry, among others. These artistic traditions have evolved organically within communities, reflecting their unique worldviews, social structures, and spiritual beliefs. Indian folk art is more than just aesthetically pleasing, it serves as a vital cultural and historical repository. Its significance is multifaceted ^[12]. Indian folk art is a vibrant tapestry that encapsulates the nation's rich cultural heritage. Its significance extends beyond aesthetic appeal, contributing significantly to society, economy, and culture ^[13].

2.1.3 Indian Folk Painting

Indian folk paintings are a vibrant and diverse art form deeply rooted in the traditions and cultural ethos of India's diverse communities. They are primarily created by untrained artists, often reflecting the everyday lives, religious beliefs, and social customs of the people. These paintings are characterized by their bold colours, intricate patterns, and narrative-driven content. Indian folk paintings are more than just visual representations; they are carriers of cultural, religious, and social narratives. They offer a glimpse into the worldview, beliefs, and aspirations of the people who create and appreciate them ^[14]. These paintings often employ symbols, motifs, and colors that hold deep significance within the community. They can depict mythological stories, religious deities, everyday life scenes, or social commentary. The meaning behind these paintings is often intertwined with local folklore, traditions, and rituals. In many folk paintings, the use of specific colors might signify auspiciousness, fertility, or spirituality. Similarly, certain motifs, such as the lotus or peacock, carry symbolic meanings related to divinity, beauty, or prosperity (Appasamy, 1985).

2.1.4 Significance of Indian Folk Paintings in Interior Design

Indian folk paintings are a vibrant tapestry of India's diverse cultural heritage, offering a captivating blend of tradition and aesthetic appeal. Rooted in centuries-old narratives, these artworks serve as visual storytellers, depicting mythological tales, folklore, and the rhythm of daily life. From the intricate patterns of Rajasthan to the bold strokes of Bengal, each region imparts a unique character to these paintings ^[15]. Their vivid colour palettes and meticulous detailing create a visual

symphony that infuses spaces with energy and positivity. Beyond their decorative value, folk paintings offer a tangible connection to India's rich history and artistic legacy, transforming interiors into living galleries that celebrate the nation's artistic soul [16].

2.2 Related Research Studies

2.2.1 Studies Conducted in India

A study conducted by Radhika Seth (2013) on Warli folk paintings: An Insistent Expression discussed 5 Warli paintings are the ancient Indian folk-art tradition of Warli tribe in Maharashtra. The Warlis are largely concentrated in the Dahanu and Talasari Talukas of Thane District of Maharashtra. The region lies in the Sahyadri Hills north of Western Ghats. Warli or Vari tribe is an ancient East Indian Tribe of India. They are mostly dependent on natural resources for their livelihood. The Warlis are simple in nature, include life around them in their drawings, what they see, feel and believe in life. When looked closely they have a swirling like movement describing their daily activities. Warli painting is one of the simple and oldest art forms of Maharashtra. There are no records of the exact origin of this art. Historians and Scholars believe that the tradition of Warli may be traced as early as the 10th century A.D. This art was first discovered in the early seventies. These paintings are very close to pre historic cave 4 Srivastava, Sahab, Lal., Folk Culture and Oral Traditions, Abhinav Publications, New Delhi. 5 www.sanesociety.org/en/Jyoti/data/xtra1045097.doc 3 paintings as these are also painted on mud walls with white. In her book Painted World of Warlis; Yashodhara Dalmiya claimed that the Warlis carry on a tradition sketching back to 2500 or 3000 BCE. Their mural paintings are similar to those done between 500 and 10,000 BCE in the rock shelters of Bhimbetka, in Madhya Pradesh. Warli paintings have various subjects or themes, which presents a picture of their daily life. This old tribal art is two dimensional with no perspective or proportion. Each painting has various elements giving a huge outlook. These paintings are different from any other folk paintings because there is no depiction of mythological figures and religious icons.⁶ It obtains its motivation from the rituals and festivities of the tribe, with the main focus on the occasions like birth, death, and marriage. Their life is closely linked with nature so one of their themes also depicts the forms of nature i.e. sun and moon, rain, wind, lightening, and God of thunder. At all occasions they draw circles, which have neither an end nor a beginning. They believe that death is not the end but just another beginning and also that the circular patterns give never ending joy.

- Circle: represents sun and moon
- Triangle: depicts trees and pointed mountains
- Square: depicts a sacred enclosure or a piece of land Beautiful patterns are created by joining these figures.

Generally, the Warli paintings depict the scene from rural India, with women at their daily household chores, men at respective vocations, babies in their cradles, animals such as peacocks, hens, cows and birds all from an integral life and all are created in a loose rhythmic pattern. Along with the domestic duties women are also involved in earning a livelihood for the whole family. Normally the enriching life symbolizes the smooth gentle natural flow of life. Triangles, dots and lines in white make the complete world of Warli Tribe alive. Symbols used in the paintings represent the whole world of Warlis. The communicative language of Warli Paintings counts for one more reason to study this art form as it represents the feeling of hope and optimism, which is an essential attitude to exist in today's modern times. Warli's simple yet vivid expressions create an urge to go for experimental study with different background colors along with creative mind and artistic flair. The urge for knowing more about this art's significance and its magical popularity attracted me to go for deep study on this project. I felt that while working on this topic I might achieve something new of this unique folk art with expressive element. The Warli paintings are executed inside the hut. Walls are first smeared with cowdung. Red mud is then applied to provide the base texture. The colours used by Warlis are not permanent but the paintings are made again and again on different occasions. Colours of the Warli painting background are Henna, indigo, ochre, black, earthy mud, brick red and white made of rice paste to paint, occasionally yellow and red dots accompany white colour. They use a bamboo stick chewed at one end to make it as flexible as paintbrush. 6 — Paintings are mostly done by Savasinis, during wedding rituals. Savasinis are married women, whose husbands are alive. 9 Warli paintings are simple but expressive. Warli people share their stories and arts with children. In this way their culture is preserved for the next generation. — They depict scenes from daily social life, hunting scenes, dance, harvesting, birth and death etc. which portray their culture, — The themes are highly repetitive and symbolic. They believe that these paintings invoke powers of God. — These paintings portray the Human-Nature interaction.

Ekta Sharma (2015) in her research Tribal Folk Arts of India described that India had always been known as the land that portrayed cultural and traditional vibrancy through its conventional arts and crafts. The 35 states and union territories sprawled across the country have their own distinct cultural and traditional identities, and are displayed through various forms of art prevalent there. Every region in India has its own style and pattern of art, which is known as folk art. The folk and tribal arts of India are very ethnic and simple, and yet colorful and vibrant enough to speak volumes about the country's rich heritage. Folk art in India apparently has a great potential in the international market because of its traditional aesthetic sensibility and authenticity. The rural folk paintings of India bear distinctive colorful designs, which are treated with religious and mystical motifs. Folk art expresses cultural identity by conveying shared community values and aesthetics. It encompasses a range of utilitarian and decorative media, including cloth, wood, paper, clay, metal and other items which are quite popular among foreign tourists because of their ethnic and traditional beauty. Some of the most famous folk paintings of India are the Madhubani

Kingshuk Mukherjee in 2017 conducted a research on the Impact and Influence of Ancient Indian paintings on Post-Colonial Indian Fashion and Lifestyle – Special Reference: The development, growth and impact of Bengal School of Painting. This study was an attempt to explore the manifestation of the Indian paintings and related art forms present in Indian lifestyle over ages and to reinforce its impact. It is an exploration to gain further insight into the influence and impact of Indian paintings in the Indian lifestyle. It is apparent in every sense that historic art has its impact on today's lifestyle in various forms. But the extent of this impact and influence can be explored to a greater depth. This research is partly exploratory and partly descriptive in nature. Its exploratory nature can be explained as it is an exploration to gain further insight into the influence and impact of ancient Indian paintings in post-colonial Indian fashion & lifestyle. This research is partly descriptive in its nature as it tries to reinforce the presence and existence of ancient Indian paintings in present day lifestyles. The present study is a review a substantial number of secondary data sources available pertaining to the topic. This led to primary data collection to validate and support and for further exploration.

Paintings are a living tradition which has been in continuum since the early man learned to make and use colors. Indian paintings have a very rich cultural amalgamation which has been a result of the flux of foreign elements reaching the Indian shores via various 536 channels. The canvas for paintings have kept on evolving and growing larger than life with the passage of time. The ancient techniques have given place to new techniques for saving time and producing artifacts in lesser time to serve the market for paintings in the era of industrialization. European Colonialism had its share of impact on the Indian painting scenario as well. There had been Dutch as well as Danish colonies in the 17th century Bengal which have influenced the Indian Folk-painting scene of the region. „Patuas“ or the guild painters have a long associated story which is attached to „Indianness“ and Indian cultural systems since long. There is luckily a new generation of creative minds who fully appreciate the rich tradition that India has inherited and which is today so endangered. They understand that for this extraordinarily rich legacy to survive, it must be harnessed to produce results equal in beauty and quality to anything made in the past, but relevant to today“s lifestyles.

Aloke Das and Sudha (2020) conducted a study of linearity of Indian folk paintings. India had always been known as the land that portrayed cultural and traditional vibrancy through its conventional arts and crafts. The 35 states and union territories sprawled across the country have their own distinct cultural and traditional identities, and are displayed through various forms of art prevalent there. Every region in India has its own style and pattern of art, which is known as folk art. The folk and tribal arts of India are very ethnic and simple, and yet colorful and vibrant enough to speak volumes about the country's rich heritage. Folk art in India apparently has a great potential in the international market because of its traditional aesthetic sensibility and authenticity. The rural folk paintings of India bear distinctive colorful designs, which are treated with religious and mystical motifs.

Sangeeta Mishra (2021) did a qualitative study on Journey of a Folk Art: The Case of Mithila Painting of Bihar. India has always been known for its rich cultural heritage since ancient times. Favorably endowed with a wide array of forms and mediums of expression; their beliefs, impression of natural and supernatural elements, their worldviews etc., the people of this sub-continent have contributed

towards making India a great civilization. Folklore and folk arts of India speak volumes about their contribution to the rich heritage tag. They are not merely carriers of culture, but rather expressions of the inherent living spirit of the community; an expression of their inherent life experiences and they continue to exist as living traditions portraying the ethnic and traditional vibrancy through their unique arts and crafts. Folk painting is, most often, one such form where narratives and worldview of the community is portrayed in visual tradition; each unique in their style of representation and have made its presence felt to a wider degree in India. Customarily practiced, as part of ritual and sanctified function in the inner domains; houses and villages, Mithila painting tradition, with motifs and traditional patterns, has been doing their rounds on walls, floors and other decorative products. However, in recent times, it has been observed that it has come out of the confinements and carve a niche for itself as a popular culture in the metropolitan cities. This paper is an attempt towards understanding the development of the progress and travel of Mithila painting tradition from a closed, domestic and local space to the national and global sphere. This paper also intends to explore some of the factors that made the folk art form attain a popular culture status in the contemporary times

Ms. Geetika Vashishata & Prof. Umesh Arya (2022) conducted A Study of the Appropriation of Folk Art In Commercial/Advertising Communication In The Digital Age The world of advertising is a highly competitive market. Saturation in innovation is not a new thing. Communication experts are grappling to find new communication strategies for products that barely have different functionality or purpose. Their survival solely hinges on a unique communication strategy that can establish brand value and consumer engagement in a world that is shifting rapidly towards the digital space. In this respect, the appropriation of various forms of art, particularly regional folk art, is seen as the safest and most convenient way to penetrate the local market as well as the global market. The practice of appropriation of artistic elements of fine art and folk art has been in tradition for a long time. Since folk art emancipates from the grassroots and reinforces the values and culture of the people, it is easy for the advertisers to use it to persuade people and connect with them. Ads based on folk art often use popular images and artistic elements to influence people. The re-appropriation of art elements, patterns, motifs and culture with modern technology helps connect with a wider audience and

makes the message more effective and lucid. This paper has two objectives. The first objective focuses on the classification of the diversity of the folk-art forms in advertisement on digital media based on Hjemslev's model i.e., the study of the advertising language signifier through the expression/content of the messages. The second objective explains the appropriation of cultural characteristics and elements of folk art on digital platforms to communicate commercial advertising messages. This aim is achieved by doing a qualitative analysis of the advertising campaigns of a few well-known brands, which recontextualised Indian folk-art images/pattern/forms to influence people.

Sunil Kumar Lohar in 2022 conducted a research on *Style and Icon: A Formal Study of Indian Folk Paintings*. This research aims to study Indian folk paintings in terms of style, icons, and their interrelations. The research begins by explaining the nature of space of the painting. It gradually develops the following five core chapters: (1) Concept of style (2) Concept of icon (3) Blending of style and icons in paintings (4) Case study of Indian folk paintings and (5) Formal analysis of folk paintings of India. The idea developed in the above core chapters is to study Indian folk paintings in terms of their artistic qualities. The styles and patterns of the Indian folk paintings are as diverse as the nation. However, Indian folk paintings show diversity in style and similarity in iconic representations. For example, one can see similar iconic representations of snake, elephant, tiger and even humans being repeated across various Indian folk painting styles. The purpose of our research is to qualify these differences in style and study the artistically and contextually informed aspects influencing an artist's craft. We will describe and analyse folk paintings in terms of their formal aspects, which helps to develop and shape our research process. Finally, to validate our research efforts in qualifying style in Indian folk paintings, with undertake an evaluation employing existing arthistorical theories and modules. From the above study, this thesis will attempt to derive and explain formal features guiding the style of an artist and her art, in this case folk paintings from India. Our thesis leads further to the following inquiry- how can we define the concept of style in painting? What are the definitions of icons? What is the nature of space of a painting which allows blending of the style and icon? What is the role of memory and imagination in creating icon and understanding a pictorial style? "If the icon is what an artist wants to expose, the

style is the medium for this exposure” (Merleau-Ponty, 1993). Painting reflects the ‘way’ (style/action) and ‘what’ (icon) in a concrete form. In painting, style/action can be understood only through strokes. “These strokes are traces of the artist's moving hand. The hand movements are guided by the icon, which is etched in the artist's mind. Strokes are nothing but the parts of that icon” (MerleauPonty, 1993). For example, if the intention is to draw a tiger, one starts by drawing its parts like head, tail, body. Here the strokes are syntactic, which reveal the semantics of the icon to a spectator. Only the strokes and patches are visible in a painting. “The primary sine qua non to create or to understand icons is imagination” (Feldman, 1967). The artist using her imagination to create artwork is understandable. However, it is indeed intriguing how the viewer comprehends the artist's mind by using her imaginative prowess. How does the viewer get access to the world of the artist's imagination? The artist makes her art accessible through her artworks. The strokes and colour patches in the painting become paths through which the viewer enters the world of the artist's imagination. This research is about the role of style and icon in creating these paths and the journey that the artist undergoes while creating and, the viewer, while seeing. This study involves an analysis of five Indian folk painting styles. They belong to five different Indian states: Telangana, Odisha, West Bengal, Bihar, and Rajasthan.

2.2.2 Studies Conducted Outside India

Yubin Wu (2017) research on the Application of Folk-Art Elements in the Teaching of Visual Communication Design. This paper focuses on how to inherit and develop folk art, introduce folk art into the teaching and practice of visual communication design specialty, and cultivate students' national aesthetic interest. On this basis, the value of art education is studied in order to make the precious folk-art cultural heritage become the educational resources for revitalizing national culture and improving national aesthetic taste. Recognizing the excellent elements and essence of Chinese folk art, enriching the modern graphic design, modelling rules, visual symbol language, and integrating the folk art and modern design, integrating national art style into modern design, we must design excellent works with national characteristics. Chinese folk art and modern art complement each other in aesthetic awareness and modelling concept. By applying folk art elements to the teaching practice of visual communication specialty, we have a deeper

understanding of the positive impact of understanding and learning Chinese folk art on visual communication specialty. It has positive practical significance for us to cultivate students' national aesthetic interest and let them find the soil to absorb nutrients at any time in their future design career.

Bharathi.P.S, and Ambily.I.P (2018) studied Contemporization of Indian Folk Paintings. Indian folk paintings are the living heritage of the glory of India. These paintings are passed from generation to generation and still practiced in our country. A variety of folk paintings are practiced in Indian states which include Madhubani painting, Kalamkari painting, Warli painting, Phad painting, Miniature paintings, Gond painting, Tanjore painting, Ganjifa painting etc., each one having its own technique in using motifs, colors, medium, etc. These art forms depict the diverse cultures of our Indian states and each one is different and unique in its own way. However some of the art forms are in the danger of becoming extinct. We are witnessing a lot of promotional and revival techniques to keep the art alive. Some of the best known folk paintings are gaining its acceptance and flourishing in today's market on various artifacts. To name a few Madhubani of Bihar, Warli of Maharashtra, Kalamkari of Andhra Pradesh, etc. The folk paintings of India which have distinctive colorful motifs are treated with religious and mystical beliefs. These paintings which were once used as wall paintings have now entered into various other art forms like jewellery, accessories, pottery, apparels, and upholstery and so on. Folk paintings which once depicted the craftsmanship of an artist is now transformed into various other forms of surface enrichment. The symbolic motifs are used as prints on saris, dress materials, shawls, stoles, scarves etc. There is a complete makeover of the actual art. These art forms have been contemporized and reproduced through the medium of prints on various products. In the present study we have made an attempt to know about the contemporization of the Indian folk paintings and its pros and cons using questionnaire method of survey as our primary data. The survey was conducted for fashion designing students as they are aware of the Indian art.

Nancy Hada, Aditya Singh and Kavita Vemuri (2019) studied Folk Talent: Enhancing classification and tagging of Indian folk paintings. Indian folk paintings have a rich mosaic of symbols, colors, textures, and stories making them

an invaluable repository of cultural legacy. The paper presents a novel approach to classifying these paintings into distinct art forms and tagging them with their unique salient features. A custom dataset named FolkTalent, comprising 2279 digital images of paintings across 12 different forms, has been prepared using websites that are direct outlets of Indian folk paintings. Tags covering a wide range of attributes like color, theme, artistic style, and patterns are generated using GPT4, and verified by an expert for each painting. Classification is performed employing the RandomForest ensemble technique on fine-tuned Convolutional Neural Network (CNN) models to classify Indian folk paintings, achieving an accuracy of 91.83%. Tagging is accomplished via the prominent fine-tuned CNN-based backbones with a custom classifier attached to its top to perform multi-label image classification. The generated tags offer a deeper insight into the painting, enabling an enhanced search experience based on theme and visual attributes. The proposed hybrid model sets a new benchmark in folk painting classification and tagging, significantly contributing to cataloguing India's folk-art heritage.

Anjali Pandey (2020) collected data on some representative folk art of India. According to her Indian folk art has its own recognition in universal context. It transmits from generation to generation having their own experience. Religious ceremonies and ritual acts are necessary for achieving psychological refinement. The folk culture moves around the elements of nature. The shapes are often symbolic and come out from their observations in simple pictorial language. The ritual paintings are generally created on wall, paper, cloth, and floor. The figures of human beings, animal, along with the daily life scene, mythological and rituals are created in rhythmic pattern with regional essence. Folk peoples express themselves in vivid styles through the paintings, this was the only means of transmission and inculcation of the culture through folk lore to a populace those who are not familiar with the written word. The traditions of folk culture are surviving in Odissa, Bengal, Andhra Pradesh, Maharashtra and Kerala are the unique representation of the region. Yet the changes with the time are noticed but characteristically folk art is not influenced by the time of change in academic or fine art circles and movements of Era.

Awani Gogate (2021) conducted research on Documentation of chitrakathi paintings of Maharashtra and its product development. The Indian art and design of unimaginable antiquity have over the millennia and up till present day, evinced a continuity that has survived every historical, socio-economical, and political development to produce an art that is especially Indian. Chitrakathi is an ancient tradition of Thakar tribe of Maharashtra. In the time of urbanization and industrialization, Chitrakathi is fighting for its survival. The study was undertaken to understand in detail about origin and history, tools, process, motifs, colours, and present status of the painting. The researcher has made an attempt to create awareness and popularize the Chitrakathi paintings by the product development. The investigator was mesmerized by the indigenous pictorial artistic expression, that is, Chitrakathi painting by the Thakar tribe of Maharashtra. Each art form has its own unique identity which is seen in the form of legacy. The folk-art forms are vanishing in this era of modernization. Chitrakathi painting, the folk art of the Thakar tribe of Maharashtra is on the verge of extinction. With the introduction of the newer ways of entertainment, Chitrakathi has not only losing the audience but also disappearing from the memories. The younger generations are taking over other occupations for survival. The researcher felt that there is a need to create awareness about this folk art. The main purpose of the research was documentation and popularization of Chitrakathi paintings by product development.

Sunil Lohar in 2021 conducted a study on Optical Versus Cognitive Perspective: Study of Indian Folk Paintings. Is painting space fundamentally perspectival? In the European Renaissance (14th to the 17th century), the painting space was thought of as having an interior of perspective where one could place an object. It took many years after the Renaissance for European art to come out of this optical or geometrical perspective and realise that the space of painting is fundamentally non-perspectival. Historically in Europe, impressionists (1860) painters are the ones who tried to break away from this optical or single-point perspective and create paintings according to '*lived perspective*'. Optical perspective is one of the visual dogmas which are believed till today; thus, it is tough to appreciate non-perspectival paintings. This paper aims to give technical reasons why painting space is fundamentally not perspectival; the first section of the paper will deal with the question 'what kind of space is painting space?', and in the second section, we

will compare method of photograph and drawing to find the differences between mechanism of camera and human perception. In the last section of the paper we will use Indian folk paintings, to demonstrate how cognitive or alternative/multiple perspectives open new possibilities in painting space.

Kai Zhou, Kainan Wang, and Xinxin Lin, (2021) conducted a Research on the inheritance and protection of folk art and culture from the perspective of network cultural governance. In the age of network, network culture is gestated, and the emergence of security issues the governance of network culture put on the agenda. In order to explore ways to protect and inherit folk art and culture, this article mainly uses the mathematical model established by the principal component analysis method and the multiple regression method to analyse the current folk arts such as the lack of professional talents and other problems faced by the current folk arts. From the perspective of network cultural governance. Analyse the number of audiences, etc., and reflect the inadequacy of the inheritance and protection of folk art and culture through the model, Therefore, it is proposed to cultivate compound talents, build cultural brands, and build a "gatekeeper" defence line. While creating a clear cyberspace, it can achieve better protection and inheritance of folk art and culture.

Thakurta Roy, Shatarupa (2023) studied on the Aesthetic continuum of contemporary folk paintings of India: case study of five traditional practices Indian folk artistry is uniquely recognized all over the world not only for rich aesthetics but also as indicators of age-old habitual belief. They comprise of tacit knowledge that is protected by passing on through generations. Apart from the act of customary decorations on ephemeral foundations, Indian painters-storytellers cum singers perennially depict life and death, victory and defeat, good and evil, in the regional folk paintings. The roving minstrels for over two thousand years have disseminated moral values through their painted scrolls and performance to the rural society that has equally reached past the overseas audiences. By counting contemporary folk art only as a community practice that strictly adheres to a tradition, may undermine the folk artist as a creative individual who significantly contributes to the tradition to keep it alive. The present study shifts its focus from the conventional

ethnographic approach and instead, probes into the responsiveness of present-day folk artists who use their freedom of experimentation to move forward. The contemporary form of Indian folk art primarily focuses on a wide dispersion of the otherwise localized content and hence making it more significant and worthwhile of analytical studies. Regional folk paintings from five adjoining states in India have been selected for the field study. It shows the paintings distinctively vary in their styles in different regions but connect through the common literary sources. It gives a larger picture of how the country as a whole is integrated by a common cultural profile in spite of immense ethnographic diversity. The mainstream academic style of art synergized with the principle of vernacular folk and tribal art to boost nationalism and modernism in Indian art scene. Social reformers of pre and postcolonial era particularly realized the role and significance of folk art in the revival of indigenous culture. 20th Century technological empowerments lead to a notable change in Indian popular taste causing a temporary decline to Indian folk art and culture. The research traces how the tradition survived this crisis in spite of trivial patronage and reached its contemporary form. The realization hypothetically reformulates effective means of sustenance of a cultural practice, the practitioners and other stakeholders.

Ishak Ramli, Qiu Chen, Issarezal Ismail and Hamidi Abdul Hadi (2024) Explored The Application of Folk Arts in Wall Painting Art . This study aims to analyse the inheritance of folk arts in the wall painting art as an example, and to propose the main measure for the application of folk arts in the wall painting art, to allow our country's folk arts to continue the inheritance while enriching the wall painting art form, and to encourage the integrated development of both. Folk arts refer to the art that is inherited and developed among the public. The purpose of folk arts creation is to beautify the environment and enrich the popular culture. Folk arts include the traditional art forms of various ethnic groups in China and is the embodiment of various art forms. Folk and traditional arts are rooted in and reflective of the cultural life of a community. They encompass the body of expressive culture associated with the fields of folklore and cultural heritage. Tangible folk arts include historic objects which are crafted and used within a traditional community. It applies a qualitative, because of its flexibility in recording observations of elements of folk arts in wall painting. To this day, wall painting still

has a large market in Chinese society, and folk arts has gradually developed into the most popular element. Overall, this study will provide an invaluable source of information about folk arts and wall painting. It will benefit wall painting designers, artists, researchers, art students, and scholars interested in studying this theme and traditional elements.

2.3 Conclusion of Review of Literature

Review of literature revealed that various research was based on change in Indian Folk Art over time, its origins and significance to people. Several case studies observed art forms related to Sittanvasals, Bastar, Bengal, Warli, Cherial, and Nimar, to understand the interplay between folk art and broader cultural domains, including fashion, lifestyle, and institutional patronage. Some studies incorporated diverse perspectives, examining both visual and cognitive aspects of folk art, while also exploring its role in promoting Indian culture and identity.

The data for review of literature was compiled from a variety of sources, including books, journals, earlier studies, and various websites. The researcher became interested in this area of study after reviewing the existing literature and finding that there is not enough work done on the Indian Folk Paintings for students of Interior Design. A dearth of research was observed on knowledge and applications of Indian Folk Paintings in the field of Interior Design. As a result, the present study was undertaken.

CHAPTER III

METHODOLOGY

The methodology is the overall strategy chosen to integrate different components, utilized to carry out research that defines a concise, coherent, and logical plan to tackle established research question(s) through the collection, interpretation, analysis, and discussion of data, ensuring effective addressing of the research problem (Thakur, 2021). The plan of investigation, operational definitions, and the procedure followed for the development of the tool are presented in this chapter. The procedure for the collection of data and its statistical analysis is described here. The major focus of the present investigation was to assess the extent of knowledge of the respondents regarding Indian folk paintings. After considering the same, the researcher developed a documentary for enhancing the knowledge of the interior design students. . To achieve the objectives of the study, the sequence of procedure taken into consideration is presented in this chapter as follows.

- 3.1** Research design
- 3.2** Operational definitions
- 3.3** Locale of the study
- 3.4** Unit of Inquiry
- 3.5** Sample size and sampling procedure
- 3.6** Selection of tool
- 3.7** Development of the tool
- 3.8** Establishment of content validity of the tool
- 3.9** Establishment of reliability of the tool
- 3.10** Data Collection
- 3.11** Data analysis
- 3.12** Development of documentary and Booklet for enhancing the knowledge of the interior design students.

3.1. Research Design

“A research design also called a research strategy, is a plan to answer a set of questions” (McCombes, 2019). A descriptive research design was found to be most suitable for the current research. For the present study, the descriptive research design was selected as the present study focussed on extent of knowledge of the respondents regarding Indian folk paintings.

3.2. Operational Definitions

Certain terms were operationally defined for the present study. They are as follows:

Extent of Knowledge: For the present study it was operationally defined as the extent of knowledge possessed by the interior design students regarding traditional art forms of Gujarat.

Traditional Art - For the Present study, Traditional art was defined as art that belongs to a particular culture of a certain group of people, with skills and knowledge passed down through generations from masters to beginners.

Documentary – For the present study, a documentary was defined as an audio-visual tool that can be used to share information and facts about a particular subject.

3.3. Locale of the study

The locale for the present the study was Vadodara, Gujarat, India.

3.4. Unit of Inquiry

For the present study, the unit of inquiry were the Interior Designing Students of the Department of Family and Community Resource Management, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara.

3.5. Sample size and sampling procedure

For the present study, the sample comprised of 120 interior design students of Vadodara City. The sample for the present study was selected through purposive sampling method.

Inclusion Criteria

1. The interior design students from the Department of Family and Community Resource Management who gave consent were included as respondents.

3.6. Selection of tool

For the present research, the Questionnaire was selected as the tool. The questionnaire was selected keeping in mind the objectives of the present study.

3.7. Development of the tool

A thorough review facilitated the investigator in the construction of the tool. While preparing the questionnaire, care was taken to include all such questions that would elicit the information necessary to attain the objectives of the study.

The questionnaire comprised three sections.

Section I: Background information of the respondents

This section dealt with the questions regarding the respondents' background information, which included gender, age, level of undergraduate programme and place of residence.

Section II: Extent of knowledge of the respondents regarding Indian folk paintings. The knowledge of the respondents was assessed in a Multiple-Choice Questionnaire format wherein the correct response was scored as 1 followed by incorrect response as 0. The respondents were asked to respond in Yes and No which were scored 1 and 0 respectively. The possible range of score was divided into three categories having nearly equal interval of number for calculating the extent of knowledge regarding Indian folk paintings. The minimum score was 0 and maximum score was 9, on the basis of which the extent of knowledge of the respondents was calculated as low extent, moderate extent and high extent.

Section III: Knowledge of the respondents regarding Type of Indian Folk Paintings: In this section, the knowledge of the respondents regarding different types of Indian folk paintings was evaluated by showing images in the questionnaire and assessing their recognition. The response category for the same were "Aware" and "Unaware."

3.8. Establishment of content validity of the tool

The scale was subjected to the establishment of content validity. To test the validity of the tool prepared, the scales were given to a panel of 11 judges from the Family and Community Resource Management and Interior Design Field. They were requested to check the clarity and relevance of the content for each subsection. A

consensus of 80 percent among the judges was taken as a yardstick for the inclusion of the statement in the final tool.

3.9. Establishment of the reliability of the tool

To test the reliability of the scale on extent of knowledge of the respondents regarding different Indian folk paintings; “pretesting” was done on 30 respondents who were non-sample and then the reliability value was calculated. The reliability of the scales was established through the split-half method. The scales were divided in two using the odd and even method for the split-half method. The coefficient of correlation was found between the two halves. The spearman-Brown correction formula was applied to estimate the reliability coefficient for the entire scale. The reliability values were found to be high for the knowledge scale as reported here.

Table 1: Reliability value of Knowledge Scale

Sr. No.	Scale	Reliability Value
1.	Extent of knowledge	0.89

3.10. Data Collection Method

The data was collected by using Questionnaire. The respondents were identified through purposive sampling technique. The purpose of research was explained, and prior to data collection a rapport was established to ensure full cooperation from the respondents and get true responses. The rate of return was 100%.

3.11. Data analysis

The procedure of analysis of the data comprised of descriptive statistical analysis.

3.10.1. Categorization

Section I: Background Information of the respondents:

Categorization of the data was done for parameters like gender, age, level of undergraduate programme and place of residence.

a. Gender:

1. Male

2. Female

- b. Age
 - 1. 17-19 years
 - 2. 20-22 years
 - 3. 23-25 years
- c. Educational Level
 - 1. First Year
 - 2. Second Year
 - 3. Third Year
 - 4. MSc Student
- d. Place of residence
 - 1. Gujarat
 - 2. Rajasthan
 - 3. Delhi
 - 4. Madhya Pradesh
 - 5. Maharashtra

Section II: Extent of knowledge of the respondents regarding Indian folk paintings

The knowledge of the respondents regarding Indian folk paintings was divided into Twenty five different painting styles, namely, Madhubani painting, Pattachitra, Gond painting, Tanjore painting, Kalamkari painting, Bhil painting, Phad painting, Kalighat painting, Cheriya scroll painting, Chitrakathi painting, Mata ni Pachedi painting, Tangka painting, Nirmal painting, Rajasthani miniature painting, Nakshi painting, Pichwai painting, Saura painting, Chitravan painting, Warli painting, Kangra painting, Sohari painting, Chitara painting, Pithora painting and Santhal painting. Under this section, various aspects of knowledge regarding these styles of paintings were considered for the statements. The knowledge of the respondents was assessed In a Multiple-Choice Questionnaire format wherein the correct response was scored as 1 followed by incorrect response as 0. The respondents were asked to respond in Yes and No which were scored 1 and 0 respectively. The possible range of score was divided into three categories having nearly equal interval of number for calculating the extent of knowledge regarding Indian folk paintings. The minimum score was 0 and

maximum score was 9. The data were presented for each painting separately.

Table 2: Categorization and range scores for Extent of knowledge of the respondents regarding Indian folk paintings

Sr. No.	Extent of Knowledge	Score Range
1.	To High Extent	07 – 09
2.	To Moderate Extent	03 – 06
3.	To Low Extent	00 – 02

3.12 Development of documentary and Booklet for enhancing the knowledge of the interior design students.

The researcher developed a documentary and booklet to educate respondents about various forms of Indian folk paintings, their significance, and artistic techniques. The documentary and booklet was created through a structured process. One of the study's key objectives was to create comprehensive educational modules encompassing all aspects of Indian folk paintings. For the documentary researcher developed the script based on an extensive literature review. For the booklet the content was prepared after a comprehensive review. A panel of experts validated the content, and their recommendations were incorporated. The documentary was created using the VN app, with the script narration recorded through Audio TTSfree.com. For developing booklet Canva App was used.

CHAPTER- IV

FINDINGS AND DISCUSSION

This chapter deals with the findings of the data collected. The findings of the present investigation as obtained after the analysis of the collected data through Questionnaire are described and discussed in this chapter. The findings have been supported by relevant discussions and interpretations. For systematic presentation this chapter has been divided into following sections:

Section I

4.1 Background Information of the respondents

Section II

4.2 Extent of knowledge of the respondents regarding Indian folk paintings

Section III

4.3 Knowledge of the respondents regarding Type of Indian Folk Paintings

Section IV

4.4 Development of Educational Modules

Section I

4.1 Background information of the respondents

The background information included aspects related to the respondents that were important for the study such as gender, age, level of undergraduate programme and place of residence. The background information was collected through questionnaire filled by the respondents.

The respondents were selected through Purposive sampling method and the respondents were contacted through Snowball technique method. Data collected from 120 respondents were analysed for achieving the objectives of the research. The parameters for background information of the respondents were gender, age, level of undergraduate programme and place of residence.

Table 3: Distribution of the respondents according to their Background Information

Sr. No.	Background Information	Respondents (n=120)	
		f	%
	Gender of the respondents		
1.	Male	58	48.33
2.	Female	62	51.67
	Age of the respondents		
1.	17-19 years	72	60.00
2.	20-22 years	40	33.33
3.	23-25 years	08	06.67
	Mean		18.26
	Standard Deviation		±2.56
	Level of Undergraduate programme		
1.	First Year	36	30.00
2.	Second Year	51	42.50
3.	Third Year	33	27.50
4.	Masters	15	12.50
	Place of Residence		
1.	Gujarat	78	65.00
2.	Rajasthan	15	12.50
3.	Delhi	06	05.00
4.	Madhya Pradesh	12	10.00
5.	Maharashtra	09	07.50

The data in table 12 revealed that 51.67 per cent of the respondents were female and 48.33 per cent of the respondents were male. After calculating the age of the respondents, it was found that 60 per cent of the respondents belonged to 17-19 year age group, 33.33 per cent of the respondents belonged to age group of 20-22 years and only 6.67 per cent of the respondents belonged to the age group of 23-25 years. The mean age was 18.26 years followed by 2.56 years of Standard deviation. The data regarding Level of undergraduate Programme of the respondents revealed that 42.50 per cent of the respondents were in Second year, followed by 30 per cent respondents who were in First year and 27.50 per cent were in Third year. The data regarding place of residence revealed that 65 per cent of the respondents resided in Gujarat, 12.50 per cent were from Rajasthan, 10.00 per cent were from Madhya Pradesh, 7.5 per cent were from Maharashtra and only 5.00 per cent were from Delhi.

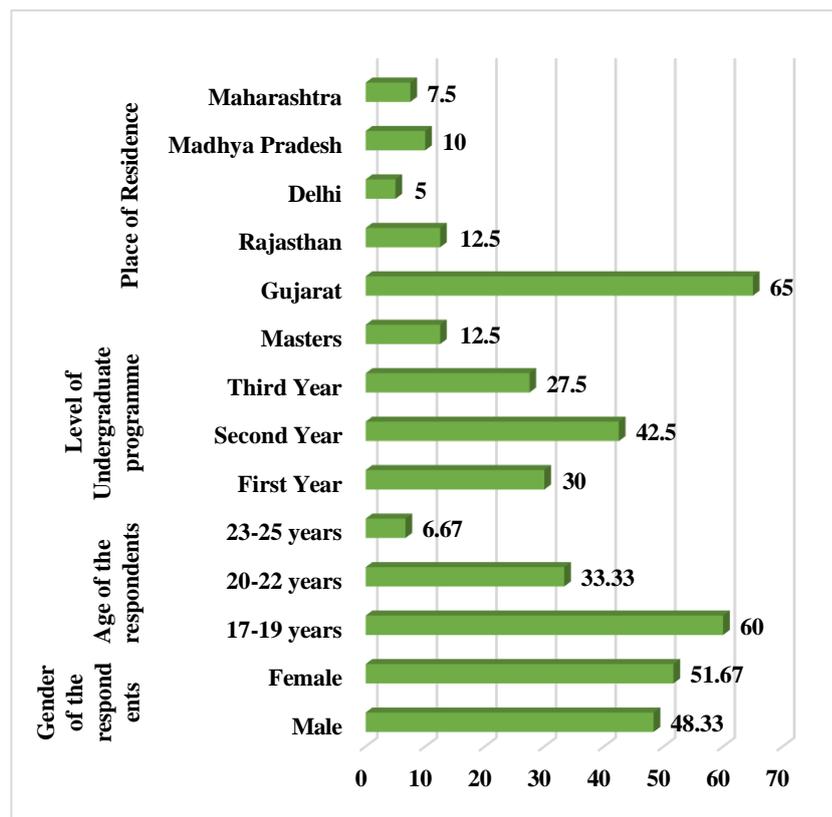


Figure 1: Distribution of the respondents according to their Background Information

Section II

4.2. Extent of knowledge of the respondents regarding Indian folk paintings

The knowledge of the respondents regarding Indian folk paintings was divided into Twenty five different painting styles, namely, Madhubani painting, Pattachitra, Gond painting, Tanjore painting, Kalamkari painting, Bhil painting, Phad painting, Kalighat painting, Cheriya scroll painting, Chittrakathi painting, Mata ni Pachedi painting, Tangka painting, Nirmal painting, Rajasthani miniature painting, Nakshi painting, Pichwai painting, Saura painting, Chitravan painting, Warli painting, Kangra painting, Sohari painting, Chitara painting, Pithora painting and Santhal painting. Under this section, various aspects of knowledge regarding these styles of paintings were considered for the statements. The knowledge of the respondents was assessed In a Multiple-Choice Questionnaire format wherein the correct response was scored as 1 followed by incorrect response as 0. The respondents were asked to respond in Yes and No which were scored 1 and 0 respectively. The possible range of score was divided into three categories having nearly equal interval of number for calculating the extent of knowledge regarding Indian folk paintings.

4.2.1 Extent of knowledge of the respondents regarding Madhubani painting

A probe was made to find out the knowledge of the respondents regarding Madhubani Painting. The items of the scale were summated and possible range of the minimum and maximum scores were divided in three categories having equal intervals. Minimum score was 0 and highest score was 9. The knowledge of the respondents on Madhubani Painting was assessed regarding the state of origin, the predominant colour palette used in Madhubani painting, is the primary medium traditionally used in Madhubani painting, central theme that most Madhubani paintings explore, narrative style of Madhubani paintings, common characteristics or motifs found in the border designs of Madhubani paintings, which festival is Madhubani painting closely associated were included.

Table 4: Distribution of respondents according to their Extent of Knowledge regarding Madhubani Painting

Sr. No.	Extent of Knowledge regarding Madhubani Painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	02	01.67
2	To Moderate Extent	3 - 6	54	45.00
3	To Low Extent	0 - 2	64	53.33

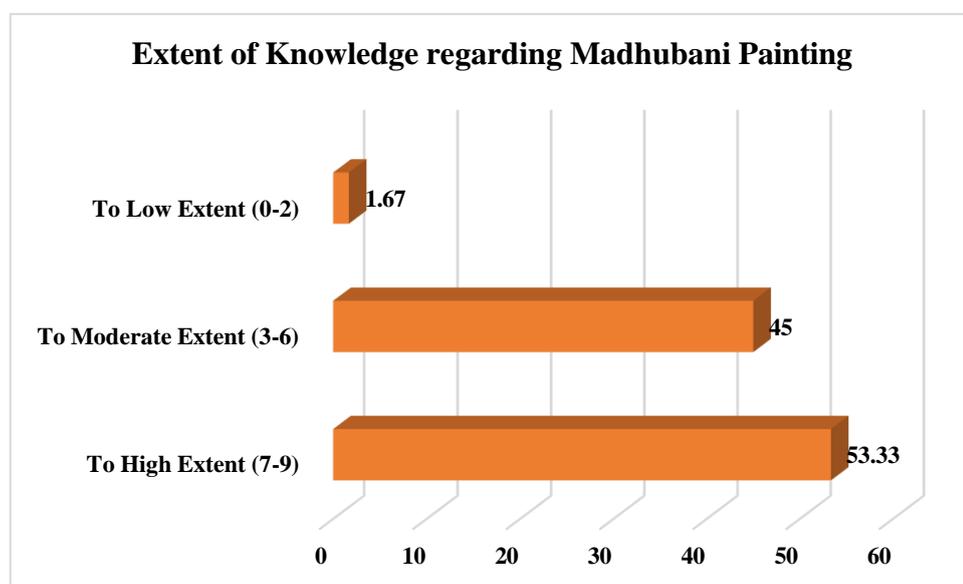


Figure 2: Extent of Knowledge of the respondents regarding Madhubani Painting

The data from above graph revealed that 53.33 per cent of the respondents had low extent of knowledge regarding Madhubani painting, 45.00 per cent of the respondents had moderate extent of knowledge and only 1.67 per cent of the respondents had high extent of knowledge regarding Madhubani painting.

4.2.2 Extent of knowledge of the respondents regarding Pattachitra painting

In this section, knowledge of the respondents on Pattachitra painting was assessed regarding origin of Pattachitra painting, medium used in Pattachitra painting, themes depicted, colour palette, designs or motifs commonly used in the borders.

Table 5: Distribution of the respondents according to their Extent of Knowledge regarding Pattachitra painting

Sr. No.	Extent of Knowledge regarding Pattachitra Painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	02	01.67
2	To Moderate Extent	3 - 6	56	46.66
3	To Low Extent	0 - 2	62	51.67

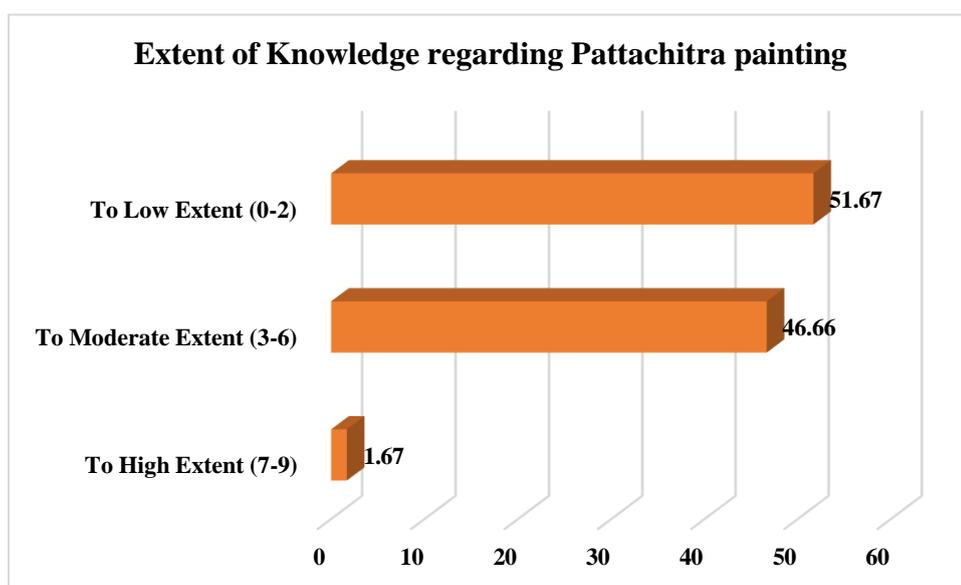


Figure 3: Extent of Knowledge of the respondents regarding Pattachitra painting

The data revealed that 51.67 per cent of the respondents had low extent of knowledge regarding Pattachitra painting, 46.66 per cent of the respondents had moderate extent of knowledge and only 1.67 per cent of the respondents had high extent of knowledge regarding Pattachitra painting.

4.2.3 Extent of knowledge of the respondents regarding Gond painting

This section evaluated respondents' extent of knowledge regarding Gond Painting, focusing on its medium, common motifs, the significance of dots, typical color palette, narrative style, and traditional purpose.

Table 6: Distribution of the respondents according to their Extent of Knowledge regarding Gond painting

Sr. No.	Extent of Knowledge regarding Gond Painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	00	00.00
2	To Moderate Extent	3 - 6	35	29.17
3	To Low Extent	0 - 2	85	70.83

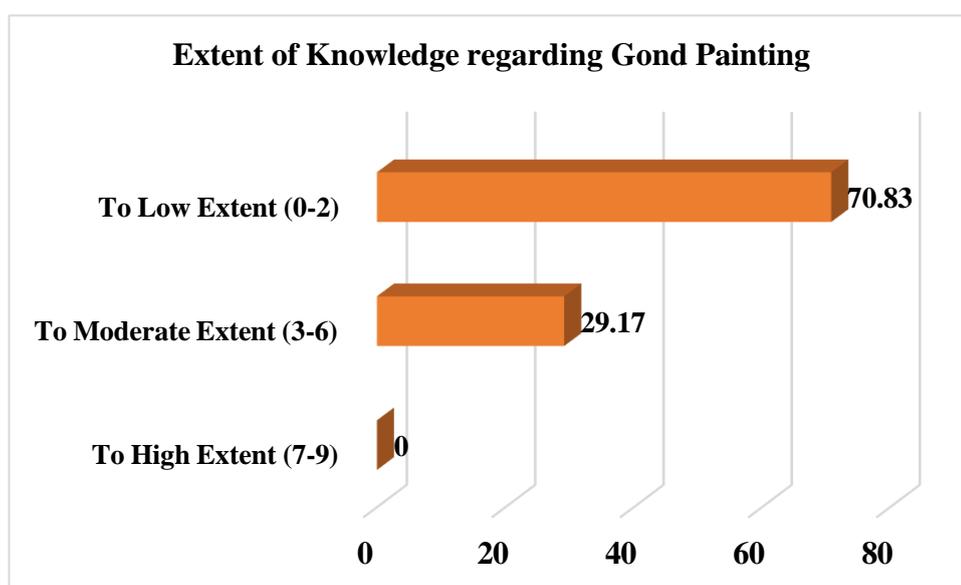


Figure 4: Extent of Knowledge of the respondents regarding Gond painting

The data regarding extent of knowledge of the respondents regarding Gond Painting revealed that 70.83 per cent of the respondents had low extent of knowledge regarding Gond painting and 29.17 per cent of the respondents had moderate extent of knowledge regarding Gond painting.

4.2.4 Extent of knowledge of the respondents regarding Tanjore painting

This section examined the respondents' knowledge of Tanjore Painting, including its state of origin, the predominant background colour, the technique of embedding gemstones, the primary medium used for the base, and its traditional purpose.

Table 7: Distribution of the respondents according to their Extent of Knowledge regarding Tanjore painting

Extent of Knowledge regarding	Respondents (n = 120)
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Sr. No.	Tanjore painting	Range of Scores	f	%
1	To High Extent	7 – 9	06	05.00
2	To Moderate Extent	3 - 6	46	38.33
3	To Low Extent	0 - 2	68	56.67

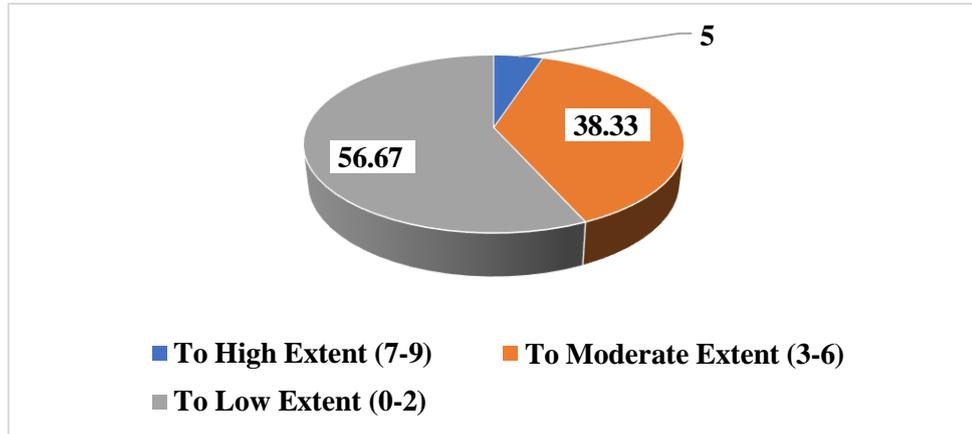


Figure 5: Extent of Knowledge of the respondents regarding Tanjore painting

The data regarding extent of knowledge of the respondents regarding Tanjore painting revealed that 56.67 per cent of the respondents had low extent of knowledge, 38.33 per cent of the respondents had moderate extent of knowledge and only 5 per cent of the respondents had high extent of knowledge regarding Tanjore painting.

4.2.5 Extent of knowledge of the respondents regarding Kalamkari painting

In this section the respondents were asked to respond about their knowledge regarding Kalamkari painting. The statements included state of origin, characteristic style of Kalamkari design, significance of the "kalam" in Kalamkari, techniques used to create the fine details and how are the colours in Kalamkari traditionally obtained.

Table 8: Distribution of the respondents according to their Extent of Knowledge regarding Kalamkari painting

Sr. No.	Extent of Knowledge regarding Kalamkari painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	00	00.00
2	To Moderate Extent	3 - 6	48	40.00
3	To Low Extent	0 - 2	72	60.00

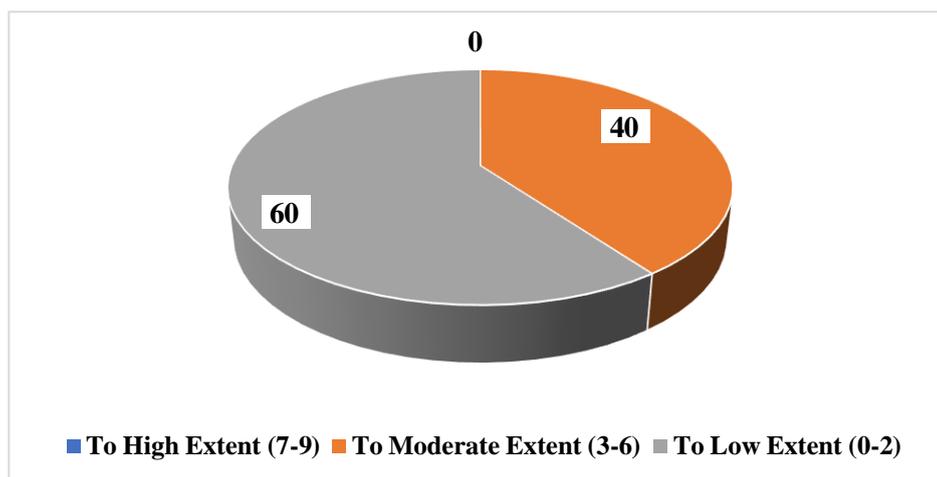


Figure 6: Extent of Knowledge of the respondents regarding Kalamkari painting

The data in figure 11 revealed that 60.00 per cent of the respondents had low extent of knowledge regarding Kalamkari painting followed by 40.00 per cent of the respondents who had moderate extent of knowledge regarding Kalamkari painting. The data also reflected that no respondent had high extent of knowledge regarding Kalamkari painting.

4.2.6 Extent of knowledge of the respondents regarding Bhil painting

This section gathered respondents' extent of knowledge regarding Bhil Painting, focusing on the primary material used as a canvas, commonly used colours, prevalent techniques, and the significance of red and black in the artwork.

Table 9: Distribution of the respondents according to their Extent of Knowledge regarding Bhil painting

Sr. No.	Extent of Knowledge regarding Bhil painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	00	00.00
2	To Moderate Extent	3 - 6	39	32.50
3	To Low Extent	0 - 2	81	67.50

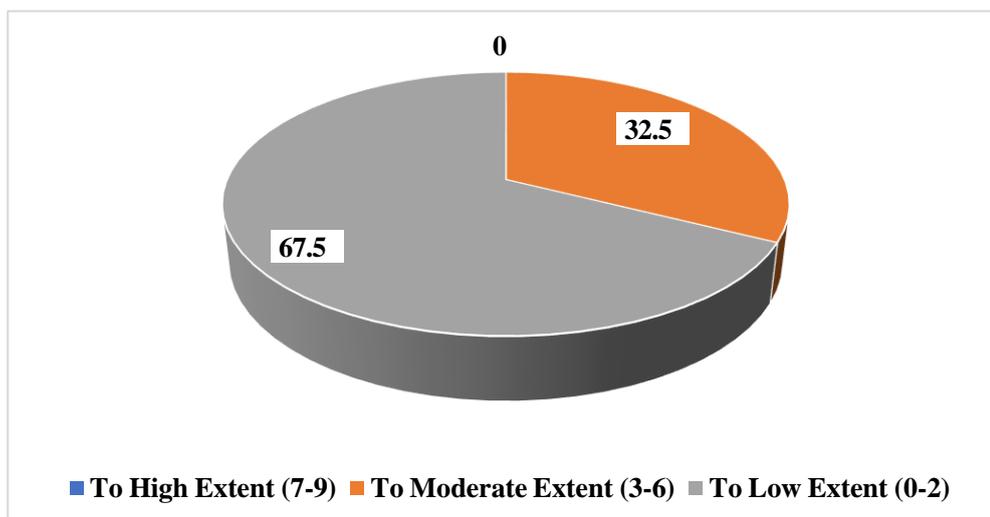


Figure 7: Extent of Knowledge of the respondents regarding Bhil Painting

The data regarding extent of knowledge of the respondents regarding Bhil Painting found that 67.50 per cent of the respondents had low extent of knowledge regarding Bhil painting and 32.50 per cent of the respondents had moderate extent of knowledge regarding Bhil painting. The data also revealed that no respondent had high extent of knowledge regarding Bhil Painting.

4.2.7 Extent of knowledge of the respondents regarding Phad painting

This section explored respondents' extent of knowledge regarding Phad Painting, which included its state of origin, the material used, typical colour palette, outlining techniques, and the characteristic style of figures.

Table 10: Distribution of the respondents according to their Extent of Knowledge regarding Phad painting

Sr. No.	Extent of Knowledge regarding Phad painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	03	02.50
2	To Moderate Extent	3 - 6	25	20.83
3	To Low Extent	0 - 2	92	76.67

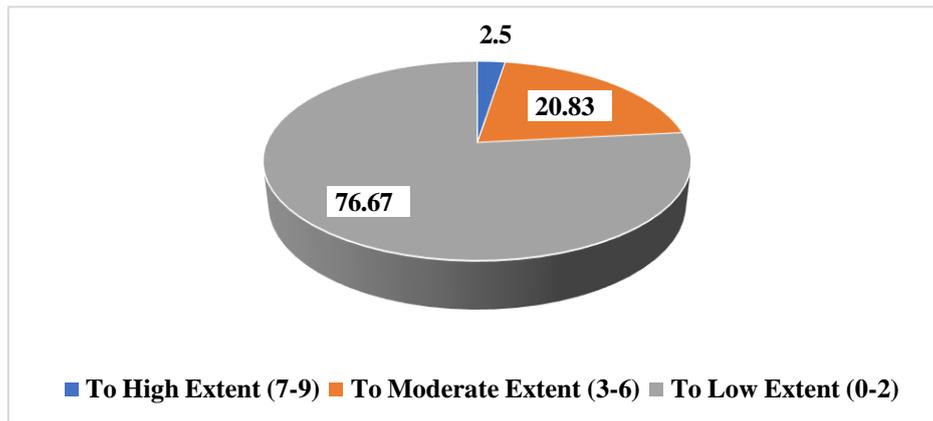


Figure 8: Extent of Knowledge of the respondents regarding Phad painting

The data revealed that 76.67 per cent of the respondents had low extent of knowledge regarding Phad painting, 20.83 per cent of the respondents had moderate extent of knowledge and only 2.50 per cent of the respondents had high extent of knowledge regarding Phad painting.

4.2.8 Extent of knowledge of the respondents regarding Kalighat painting

This section examined respondents' extent of knowledge regarding Kalighat Painting, focusing on its state of origin, medium used, typical color palette, type of paper used, and primary patrons.

Table 11: Distribution of the respondents according to their Extent of Knowledge regarding Kalighat painting

Sr. No.	Extent of Knowledge regarding Kalighat painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	01	00.83
2	To Moderate Extent	3 - 6	13	10.83
3	To Low Extent	0 - 2	106	88.34

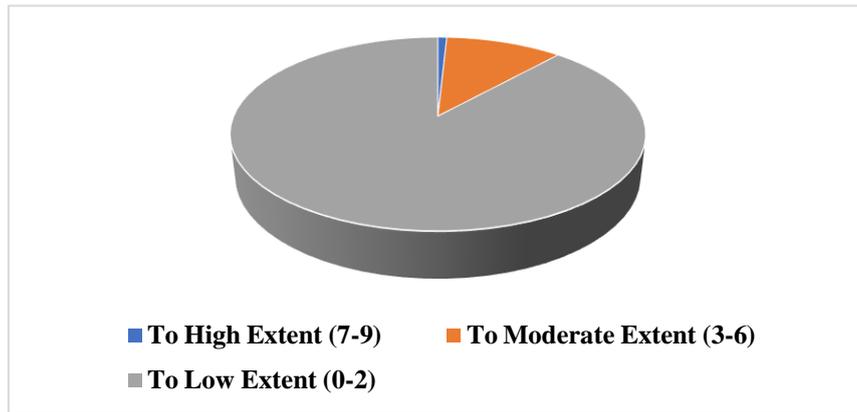


Figure 9: Extent of Knowledge of the respondents regarding Kalighat painting

The data highlighted that 88.34 per cent of the respondents had low extent of knowledge regarding Kalighat painting, 10.83 per cent of the respondents had moderate extent of knowledge. It was also found that 0.83 per cent of the respondents had high extent of knowledge regarding Kalighat painting.

4.2.9 Extent of knowledge of the respondents regarding Cheriya scroll painting

This section assessed respondents' extent of knowledge regarding Cheriya Scroll Painting, including its state of origin, primary medium, typical scroll shape, main subjects depicted, and common motifs.

Table 12: Distribution of the respondents according to their Extent of Knowledge regarding Cheriya scroll painting

Sr. No.	Extent of Knowledge regarding Cheriya scroll painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	00	00.00
2	To Moderate Extent	3 - 6	05	04.17
3	To Low Extent	0 - 2	115	95.83

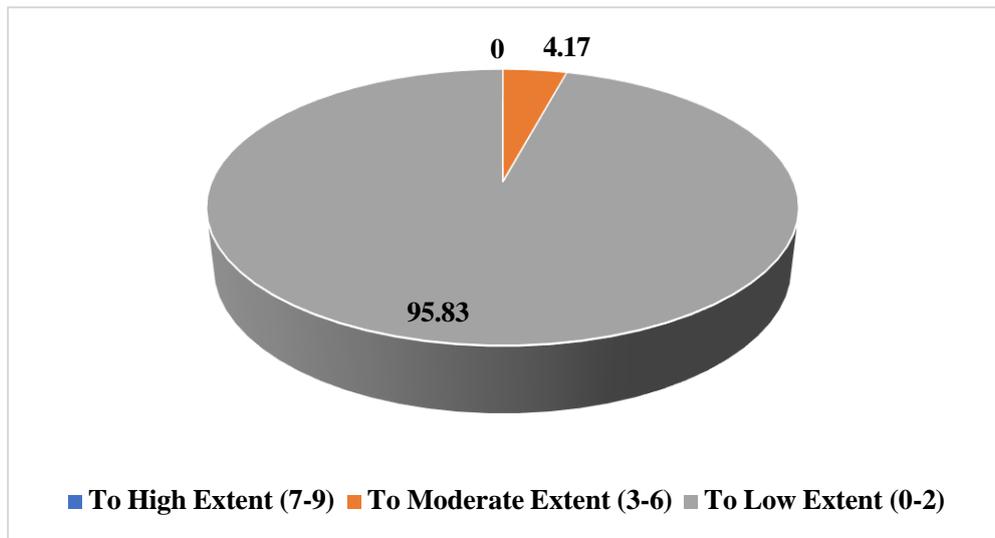


Figure 10: Extent of Knowledge of the respondents regarding Cheriyal scroll painting

The data regarding extent of knowledge of the respondents regarding Cheriyal scroll painting revealed that 95.83 per cent of the respondents had low extent of knowledge whereas 4.17 per cent of the respondents had moderate extent of knowledge regarding Cheriyal scroll painting. The data also revealed that no respondent had high extent of knowledge regarding Cheriyal Scroll painting.

4.2.10 Extent of knowledge of the respondents regarding Chitrakathi painting

This section gathered respondents' insights on extent of knowledge regarding Chitrakathi Painting, focusing on its state of origin, primary medium, narrative style, predominant colors, primary subjects depicted, the role of women in the art form, traditional purpose, and texture.

Table 13: Distribution of the respondents according to their Extent of Knowledge regarding Chitrakathi painting

Sr. No.	Extent of Knowledge regarding Chitrakathi painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	01	00.83
2	To Moderate Extent	3 - 6	43	35.83
3	To Low Extent	0 - 2	76	63.34

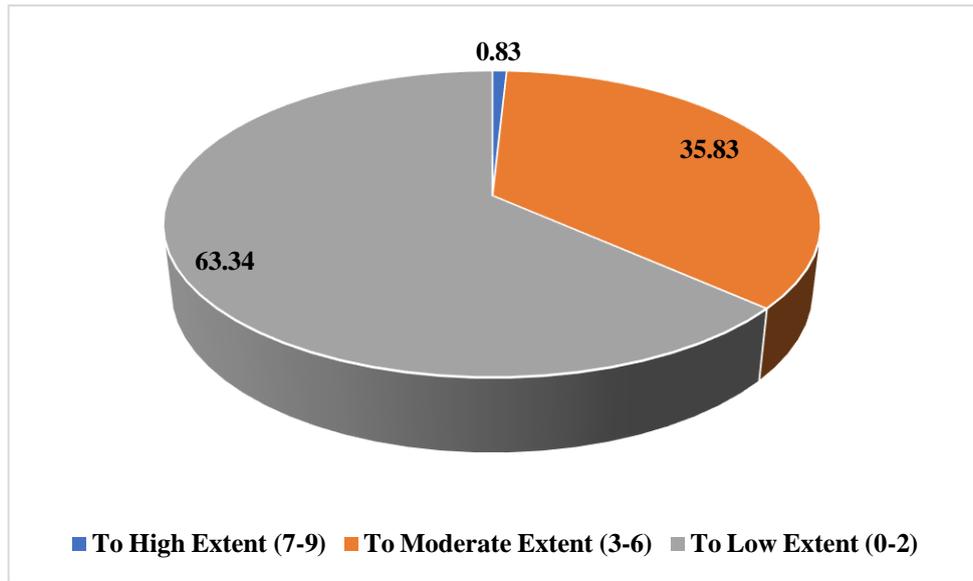


Figure 11: Extent of Knowledge of the respondents regarding Chitrakathi painting

The data regarding extent of knowledge of the respondents regarding Chitrakathi painting revealed that 63.34 per cent of the respondents had low extent of knowledge regarding Chitrakathi painting followed by 35.83 per cent of the respondents had moderate extent of knowledge. The data also revealed that only 0.83 per cent of the respondents had high extent of knowledge regarding Chitrakathi painting.

4.2.11 Extent of knowledge of the respondents regarding Mata ni Pachedi paintings

This section assessed respondents' extent of knowledge regarding Mata ni Pachedi paintings, focusing on their state of origin, primary purpose, central figure, color palette, artistic style, primary medium, traditional surface, and overall composition.

Table 14: Distribution of the respondents according to their Extent of Knowledge regarding Mata ni Pachedi paintings

Sr. No.	Extent of Knowledge regarding Mata ni Pachedi paintings	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	00	00.00
2	To Moderate Extent	3 - 6	17	14.17
3	To Low Extent	0 - 2	103	85.83

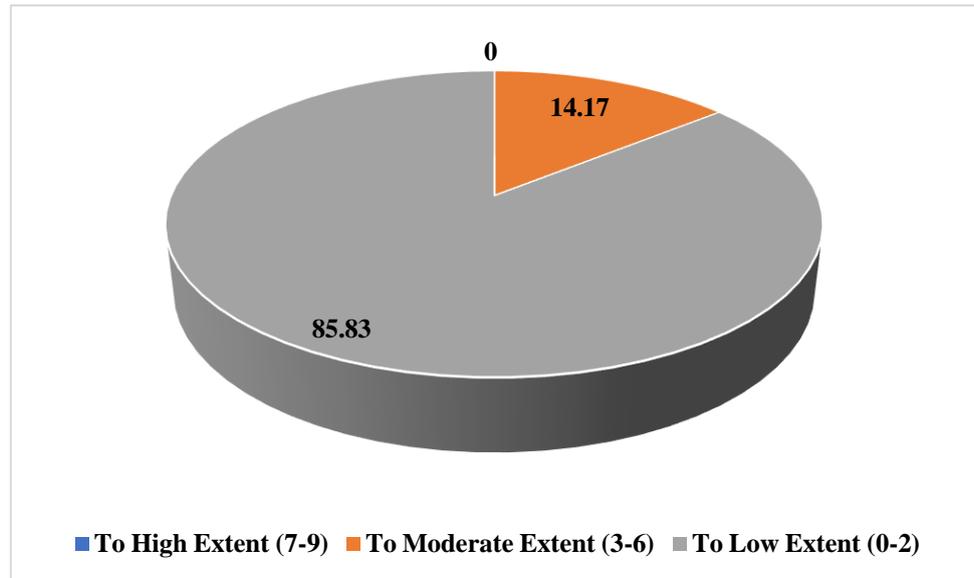


Figure 12: Distribution of respondents according to their Extent of Knowledge of the regarding Mata ni Pachedi paintings

The data regarding the Extent of Knowledge of the respondents regarding Mata ni Pachedi paintings revealed that 85.83 per cent of the respondents had low extent of knowledge followed by 14.17 per cent of the respondents had moderate extent of knowledge regarding Mata ni Pachedi paintings. It was also reported that no respondent had high extent of knowledge regarding Mata ni Pachedi paintings.

4.2.12 Extent of knowledge of the respondents regarding Tangka painting

This section evaluated respondents' extent of knowledge regarding Tangka paintings, including their state of origin, associated religion, shape, primary medium, traditional purpose, and commonly used colors.

Table 15: Distribution of the respondents according to their Extent of Knowledge regarding Tangka painting

Sr. No.	Extent of Knowledge regarding Tangka painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	01	00.83
2	To Moderate Extent	3 - 6	10	08.33
3	To Low Extent	0 - 2	109	90.84

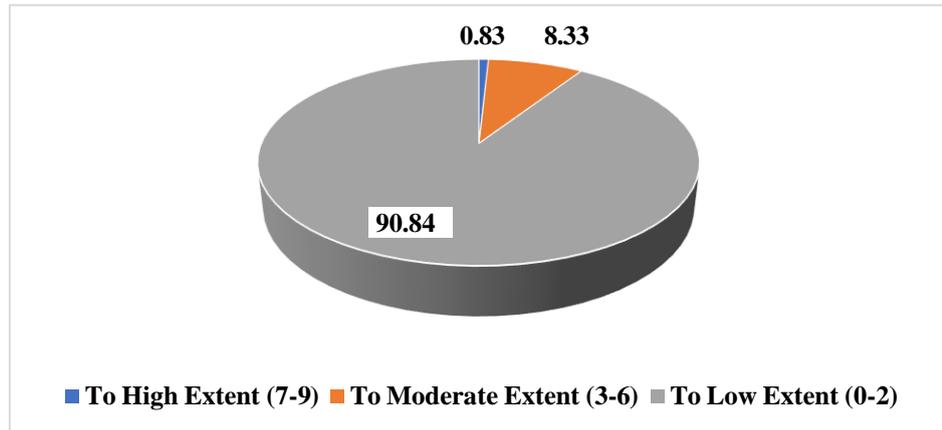


Figure 13: Distribution of respondents according to their Extent of Knowledge of the regarding Tangka Paintings

The data in table revealed that 90.84 per cent of the respondents had low extent of knowledge regarding Tangka painting followed by 8.33 per cent of the respondents had moderate extent of knowledge. The Extent of Knowledge of the respondents regarding Tangka painting revealed that only 0.83 per cent of the respondents had high extent of knowledge regarding Tangka painting.

4.2.13 Extent of knowledge of the respondents regarding Nirmal painting

This section assessed respondents' extent of knowledge regarding Nirmal Painting, focusing on its state of origin, primary material, colour palette, common techniques, and depicted subjects.

Table 16: Distribution of the respondents according to their Extent of Knowledge regarding Nirmal painting

Sr. No.	Extent of Knowledge regarding Nirmal painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	02	01.67
2	To Moderate Extent	3 - 6	30	25.00
3	To Low Extent	0 - 2	88	73.33

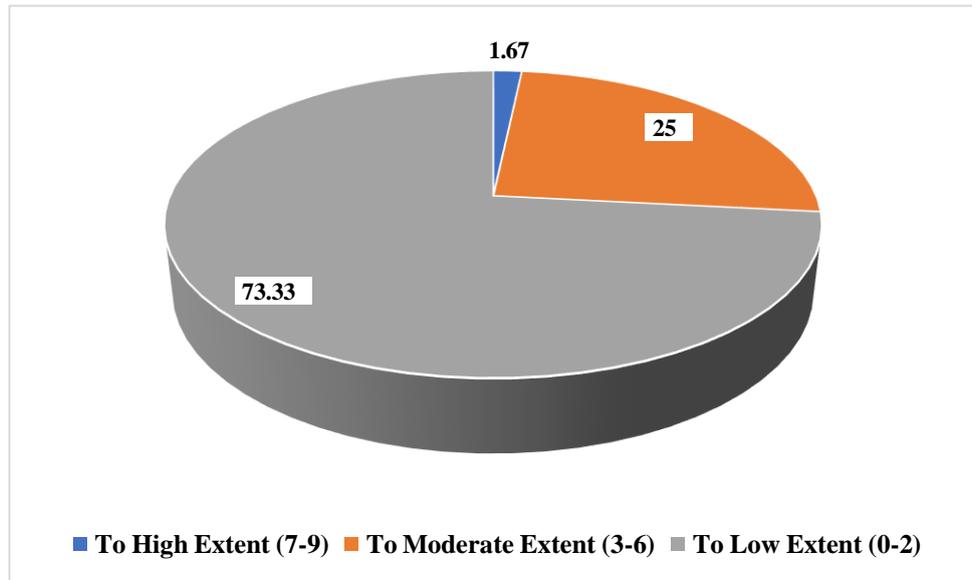


Figure 14: Distribution of the respondents according to their Extent of Knowledge regarding Nirmal painting

The data in table revealed that that 73.33 per cent of the respondents had low extent of knowledge regarding Nirmal painting followed by 25 per cent of the respondents had moderate extent of knowledge. The data also revealed that only 2 per cent of the respondents had high extent of knowledge regarding Nirmal painting.

4.2.14 Extent of knowledge of the respondents regarding Rajasthani miniature painting

This section evaluated respondents' extent of knowledge regarding Rajasthani Miniature Painting, which covered its origin, themes, commonly used colours, characteristic styles, primary medium, and distinctive features.

Table 17: Distribution of the respondents according to their Extent of Knowledge regarding Rajasthani miniature painting

Sr. No.	Extent of Knowledge regarding Rajasthani miniature painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	06	05.00
2	To Moderate Extent	3 - 6	46	38.33
3	To Low Extent	0 - 2	68	56.67

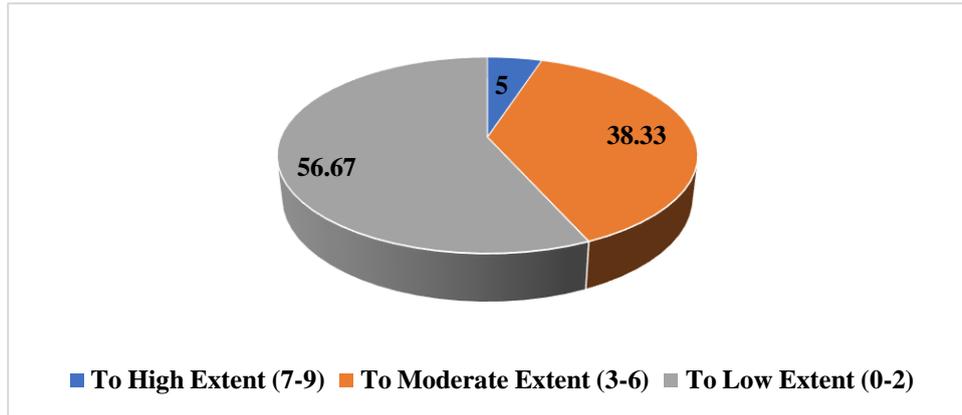


Figure 15: Distribution of the respondents according to their Extent of Knowledge regarding Rajasthani miniature painting

The data regarding Extent of Knowledge of the respondents regarding Rajasthani miniature painting revealed that 56.67 per cent of the respondents had low extent of knowledge regarding Rajasthani miniature painting followed by 38.33 per cent of the respondents had moderate extent of knowledge. The data also highlighted that only 5 per cent of the respondents had high extent of knowledge regarding Rajasthani miniature painting.

4.2.15 Extent of knowledge of the respondents regarding Kavad painting

This section assessed respondents' extent of knowledge regarding Kavad paintings, which focussed on their origin, materials used, primary purpose, predominant colour scheme, and artistic style.

Table 18: Distribution of the respondents according to their Extent of Knowledge regarding Kavad painting

Sr. No.	Extent of Knowledge regarding Kavad painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	07	05.83
2	To Moderate Extent	3 - 6	53	44.17
3	To Low Extent	0 - 2	60	50.00

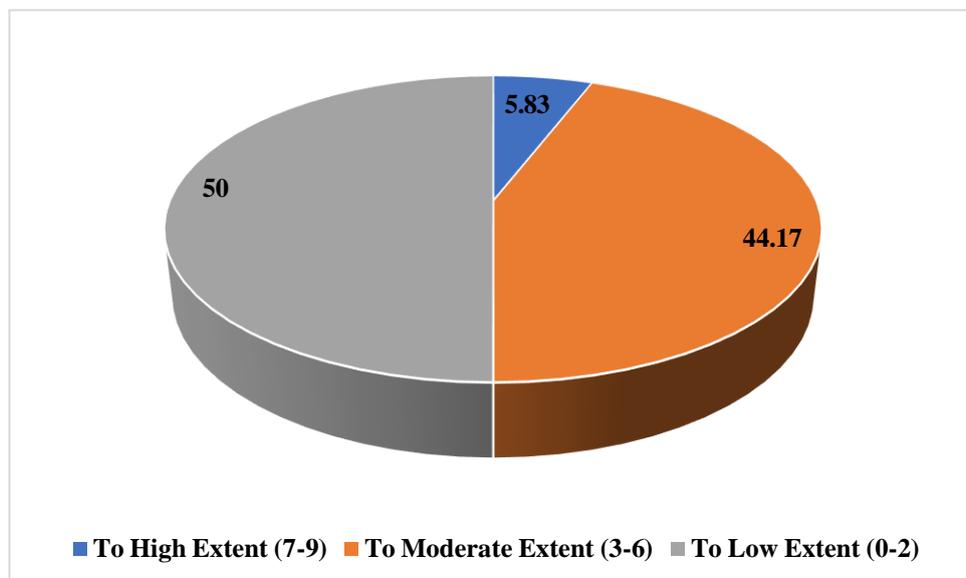


Figure 16: Distribution of the respondents according to their Extent of Knowledge regarding Kavad painting

The data in table 32 revealed that 50.00 per cent of the respondents had low extent of knowledge regarding Kavad painting followed by 44.17 per cent of the respondents had moderate extent of knowledge. The data also revealed that only 5.83 per cent of the respondents had high extent of knowledge regarding Kavad painting.

4.2.16 Extent of knowledge of the respondents regarding Nakshi painting

This section evaluated respondents' extent of knowledge regarding Nakshi painting, covering its state of origin, primary surface, color palette, and common motifs.

Table 19: Distribution of the respondents according to their Extent of Knowledge regarding Nakshi painting

Sr. No.	Extent of Knowledge regarding Nakshi painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	02	01.67
2	To Moderate Extent	3 - 6	54	45.00
3	To Low Extent	0 - 2	64	53.33

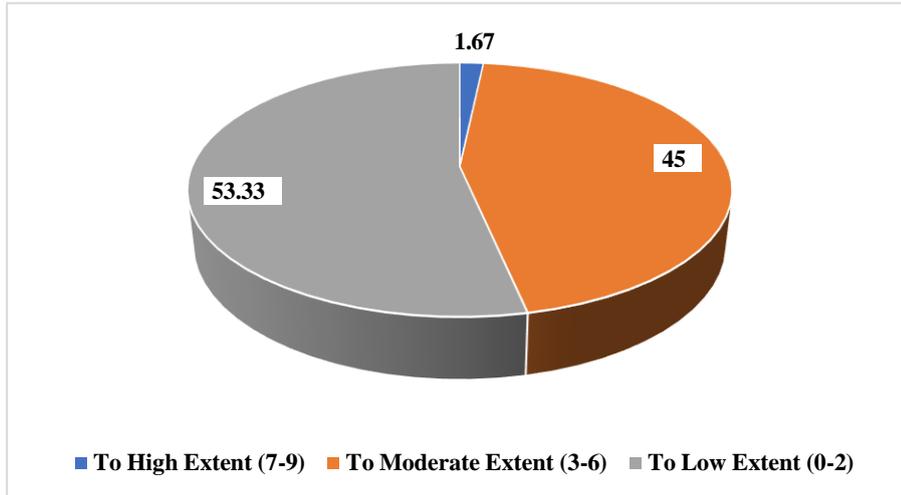


Figure 17: Distribution of the respondents according to their Extent of Knowledge regarding Nakshi painting

The data regarding extent of knowledge regarding Nakshi painting revealed that 53.33 per cent of the respondents had low extent of knowledge followed by 45 per cent of the respondents had moderate extent of knowledge. The data also revealed only 1.67 per cent of the respondents had high extent of knowledge regarding Nakshi painting.

4.2.17 Extent of knowledge of the respondents Pichwai painting

This section assessed respondents' extent of knowledge regarding Pichwai paintings, which covered state of origin, primary purpose, artistic style, predominant color palette, primary medium, and associated religious and cultural practices.

Table 20: Distribution of the respondents according to their Extent of Knowledge regarding Pichwai painting

Sr. No.	Extent of Knowledge regarding Pichwai painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	02	01.67
2	To Moderate Extent	3 - 6	61	50.83
3	To Low Extent	0 - 2	57	47.50

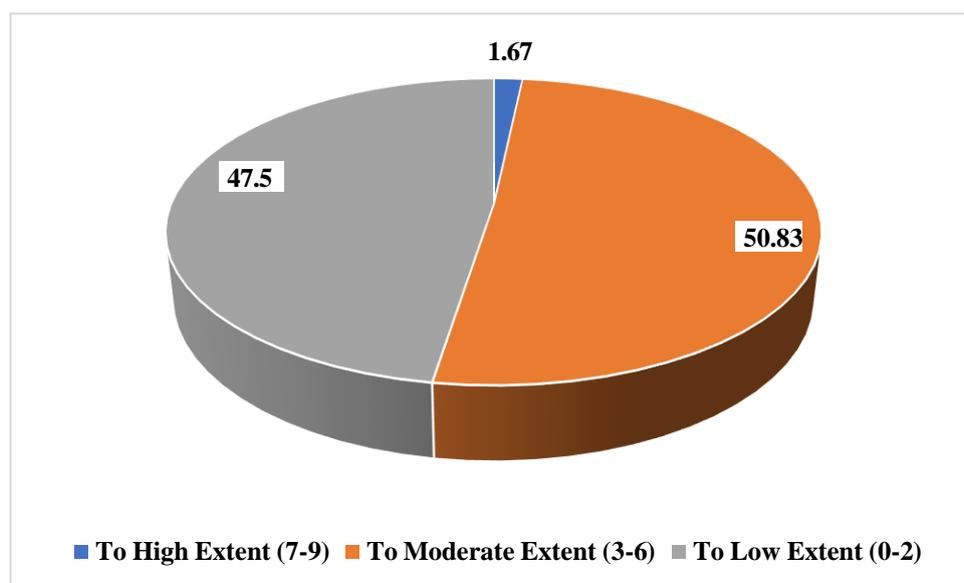


Figure 18: Distribution of the respondents according to their Extent of Knowledge regarding Pichwai painting

The data regarding extent of knowledge regarding Pichwai painting depicted that 50.83 per cent of the respondents had moderate extent of knowledge followed by 47.50 per cent of the respondents had low extent of knowledge. The data also revealed that only 1.67 per cent of the respondents had high extent of knowledge regarding Pichwai painting.

4.2.18 Extent of knowledge of the respondents regarding Saura painting

This section evaluated respondents' extent of knowledge regarding Saura paintings, which covered state of origin, predominant colour palette, primary medium, and common motifs of Saura paintings.

Table 21: Distribution of the respondents according to their Extent of Knowledge regarding Saura painting

Sr. No.	Extent of Knowledge regarding Saura painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	03	02.50
2	To Moderate Extent	3 - 6	54	45.00
3	To Low Extent	0 - 2	51	42.50

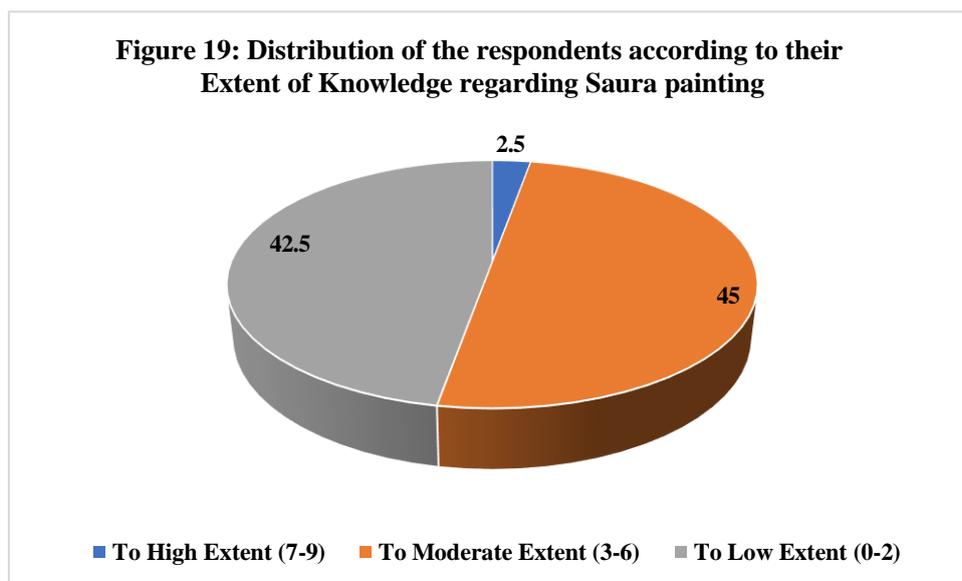


Figure 19: Distribution of the respondents according to their Extent of Knowledge regarding Saura painting

The data regarding extent of knowledge of the respondents on Saura Paintings revealed that 45 per cent of the respondents had moderate extent of knowledge followed by 42.50 per cent of the respondents had low extent of knowledge and only 2.50 per cent of the respondents had high extent of knowledge regarding Saura painting.

4.2.19 Extent of knowledge of the respondents Chitravan painting

This section assessed respondents' extent of knowledge regarding Chitravan painting, which focussed on its state of origin, predominant colour palette, primary medium, narrative styles, and characteristic features.

Table 22: Distribution of the respondents according to their Extent of Knowledge regarding Chitravan painting

Sr. No.	Extent of Knowledge regarding Chitravan painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	09	07.50
2	To Moderate Extent	3 - 6	72	60.00
3	To Low Extent	0 - 2	39	32.50

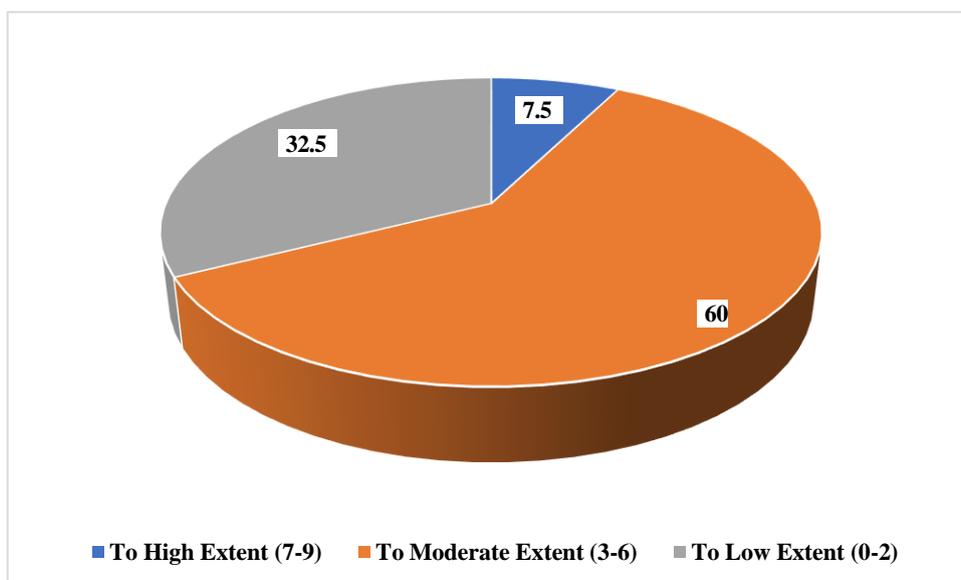


Figure 20: Distribution of the respondents according to their Extent of Knowledge regarding Chitravan painting

The data regarding extent of knowledge of the respondents regarding Chitravan painting that 60 per cent of the respondents had moderate extent of knowledge followed by 32.50 per cent of the respondents had low extent of knowledge. The data also revealed that high extent of knowledge regarding chitravan painting was found among only 7.50 per cent of the respondents.

4.2.20 Extent of knowledge of the respondents regarding Warli painting

This section evaluated respondents' extent of knowledge regarding Warli painting, which included its state of origin, predominant color palette, primary medium, narrative styles, characteristic features, and defining textures.

Table 23: Distribution of the respondents according to their Extent of Knowledge regarding Warli painting

Sr. No.	Extent of Knowledge regarding Warli painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	05	04.17
2	To Moderate Extent	3 - 6	53	44.17
3	To Low Extent	0 - 2	62	51.67

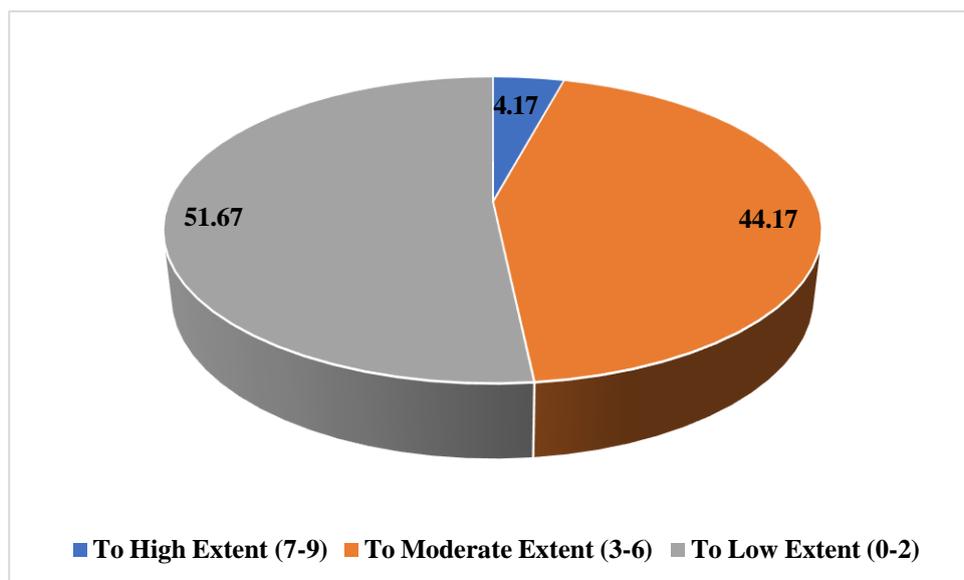


Figure 21: Distribution of the respondents according to their Extent of Knowledge regarding Warli painting

The data regarding extent of knowledge regarding Warli Painting revealed that 51.67 per cent of the respondents had low extent of knowledge followed by 44.17 per cent of the respondents had moderate extent of knowledge whereas only 4.17 per cent of the respondents had high extent of knowledge regarding Warli painting.

4.2.21 Extent of knowledge of the respondents regarding Kangra painting

This section evaluated respondents' extent of knowledge of Kangra painting, which included its state of origin, predominant theme, primary medium, depicted figures, and characteristic features.

Table 24: Distribution of the respondents according to their Extent of Knowledge regarding Kangra painting

Sr. No.	Extent of Knowledge regarding Kangra painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	03	02.50
2	To Moderate Extent	3 - 6	37	30.83
3	To Low Extent	0 - 2	80	66.67

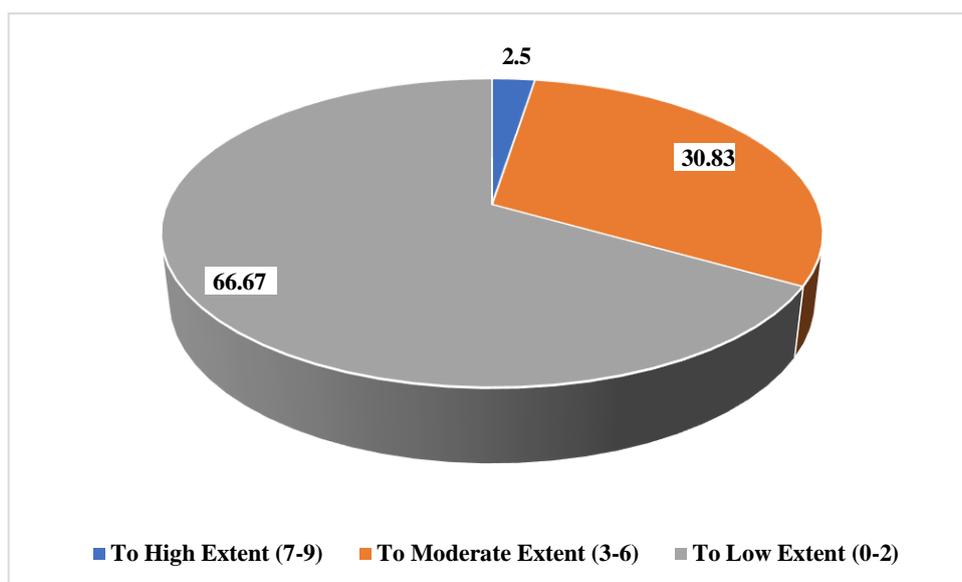


Figure 22: Distribution of the respondents according to their Extent of Knowledge regarding Kangra painting

The results revealed that 66.67 per cent of the respondents had low extent of knowledge regarding Kangra painting followed by 30.83 per cent of the respondents had moderate extent of knowledge. The data also revealed that only 2.50 per cent of the respondents had high extent of knowledge regarding Kangra Painting.

4.2.22 Extent of knowledge of the respondents regarding Sohari painting

This section assessed respondents' extent of knowledge regarding Sohari painting, which focussed on its state of origin, primary surface, predominant colour palette, primary medium, and characteristic features.

Table 25: Distribution of the respondents according to their Extent of Knowledge regarding Sohari painting

Sr. No.	Extent of Knowledge regarding Sohari painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	02	01.67
2	To Moderate Extent	3 - 6	44	36.67
3	To Low Extent	0 - 2	74	61.67

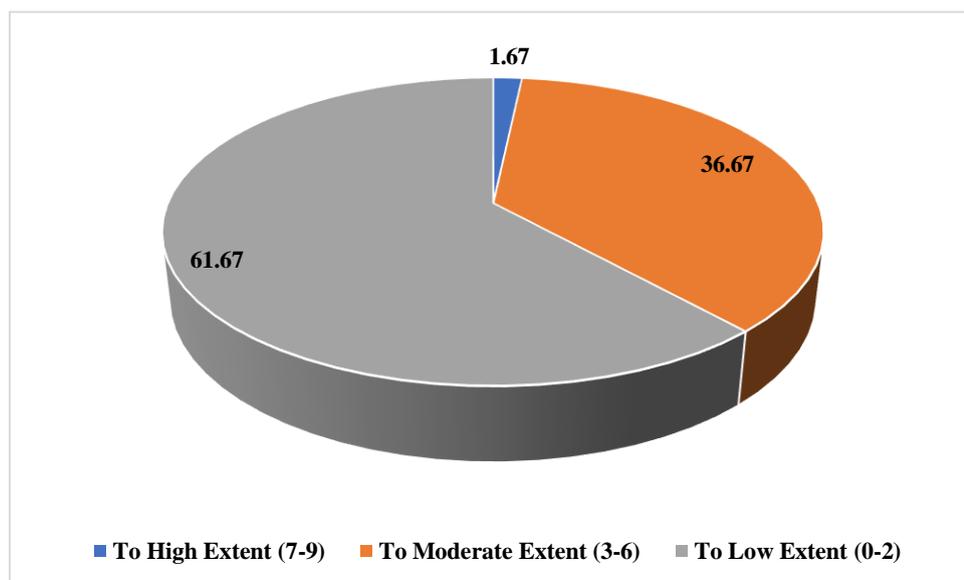


Figure 23: Distribution of the respondents according to their Extent of Knowledge regarding Sohari painting

The results regarding extent of knowledge of the respondents about Sohari Paintings revealed that 61.67 per cent of the respondents had low extent of knowledge followed by 36.67 per cent of the respondents had moderate extent of knowledge. The data also revealed that only 1.67 per cent of the respondents had high extent of knowledge regarding Sohari painting.

4.2.23 Extent of knowledge of the respondents regarding Chitara painting

This section evaluated respondents' extent of knowledge regarding Chitara painting, which included its state of origin, predominant colour palette, primary medium, narrative styles, and characteristic features.

Table 26: Distribution of the respondents according to their Extent of Knowledge regarding Chitara painting

Sr. No.	Extent of Knowledge regarding Chitara painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	08	06.67
2	To Moderate Extent	3 - 6	49	40.83
3	To Low Extent	0 - 2	63	52.50

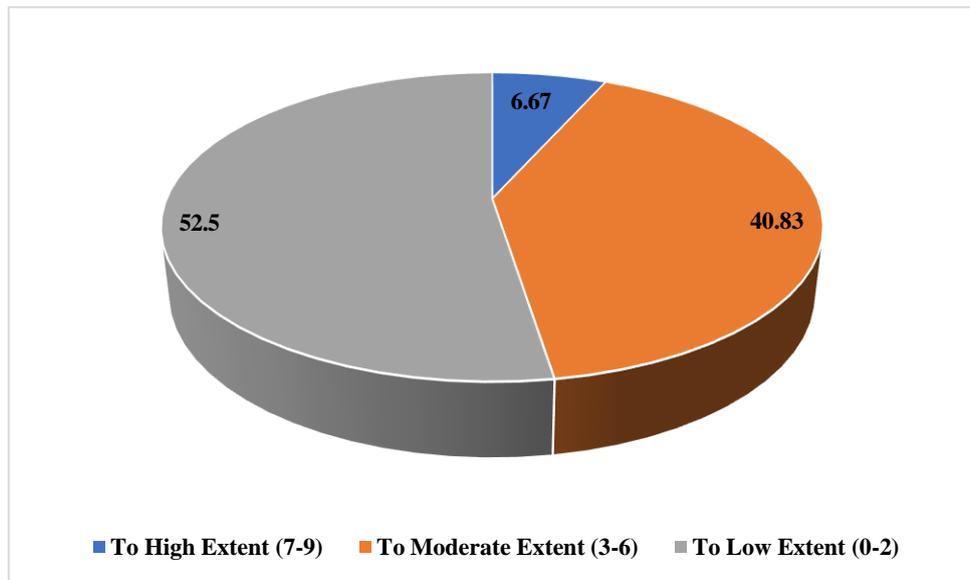


Figure 24: Distribution of the respondents according to their Extent of Knowledge regarding Chitara painting

The results revealed that 52.5 per cent of the respondents had low extent of knowledge regarding Chitara painting followed by 40.83 per cent of the respondents had moderate extent of knowledge. The data also revealed that only 6.67 per cent of the respondents had high extent of knowledge regarding Chitara painting.

4.2.24 Extent of knowledge of the respondents regarding Pithora painting

This section assessed respondents' extent of knowledge regarding Pithora painting, which focussed on its state of origin, predominant colour palette, primary medium, narrative styles, and characteristic features.

Table 27: Distribution of the respondents according to their Extent of Knowledge regarding Pithora painting

Sr. No.	Extent of Knowledge regarding Pithora painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	03	02.50
2	To Moderate Extent	3 - 6	22	18.33
3	To Low Extent	0 - 2	95	79.17

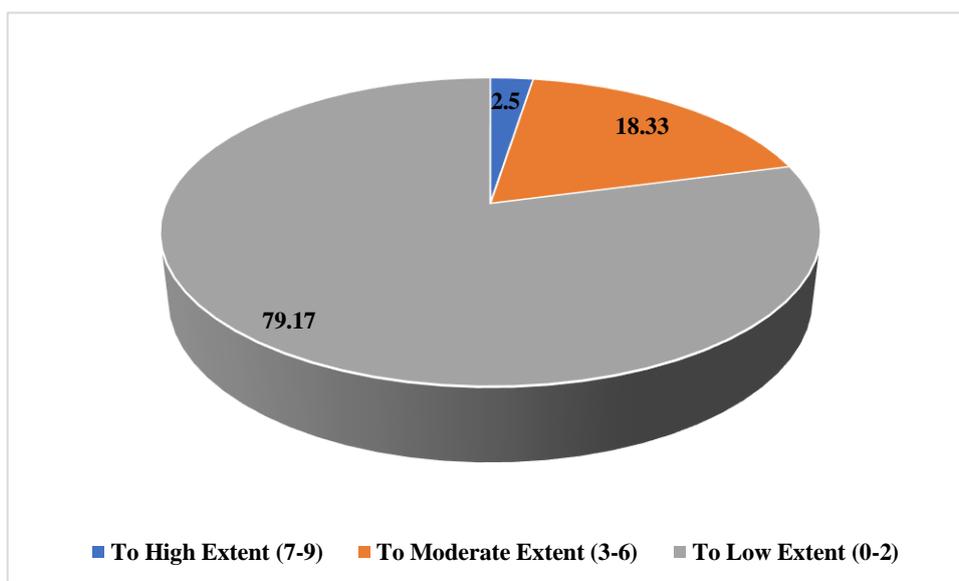


Figure 25: Distribution of the respondents according to their Extent of Knowledge regarding Pithora painting

The data on Extent of knowledge of the respondents regarding Pithora painting revealed that 79.17 per cent of the respondents had low extent of knowledge regarding Pithora painting whereas 18.33 per cent of the respondents had moderate extent of knowledge. The data also revealed that only 2.50 per cent of the respondents had high extent of knowledge regarding Pithora painting.

4.2.25 Extent of knowledge of the respondents regarding Santhal painting

This section evaluated respondents' extent of knowledge of Santhal painting, including its state of origin, predominant colour palette, primary medium, narrative styles, and characteristic features.

Table 28: Distribution of the respondents according to their Extent of Knowledge regarding Santhal painting

Sr. No.	Extent of Knowledge regarding Santhal painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	7 – 9	02	01.67
2	To Moderate Extent	3 - 6	37	30.83
3	To Low Extent	0 - 2	81	67.5

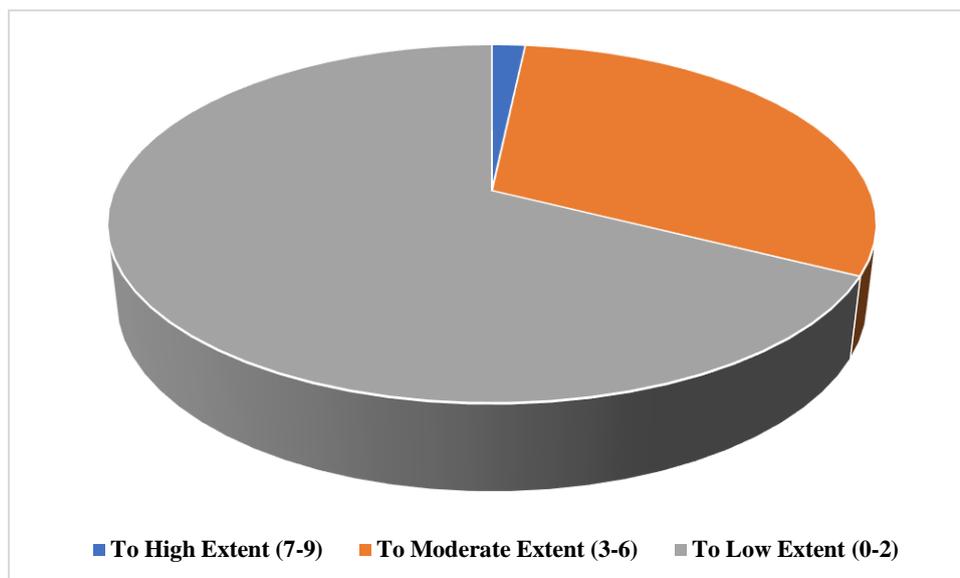


Figure 26: Distribution of the respondents according to their Extent of Knowledge regarding Santhal painting

The data regarding Extent of Knowledge of the respondents regarding Santhal painting revealed that 67.50 per cent of the respondents had low extent of knowledge, 30.83 per cent of the respondents had moderate extent of knowledge. The data also revealed that only 2 per cent of the respondent’s high extent of knowledge regarding Santhal painting.

4.2.26 Overall Extent of knowledge of the respondents regarding Indian Folk Paintings

The overall extent of knowledge of the respondents regarding Indian Folk was calculated. This was a summated rating scale. The respondents were asked to respond in terms of Yes and No and the scores 1 and 0 were assigned to them. There was total 225 statements and the possible score ranged from 0 to 225 of which three categories having almost equal intervals were made. Lower scores indicated lower extent of knowledge of the respondents and higher depicted high extent of knowledge.

Table 29: Distribution of the respondents according to their Extent of Knowledge regarding Indian Folk Paintings

Sr. No.	Extent of Knowledge regarding Santhal painting	Respondents (n = 120)		
		Range of Scores	f	%
1	To High Extent	151-225	0	0
2	To Moderate Extent	75-150	31	25.83
3	To Low Extent	0-74	89	74.17

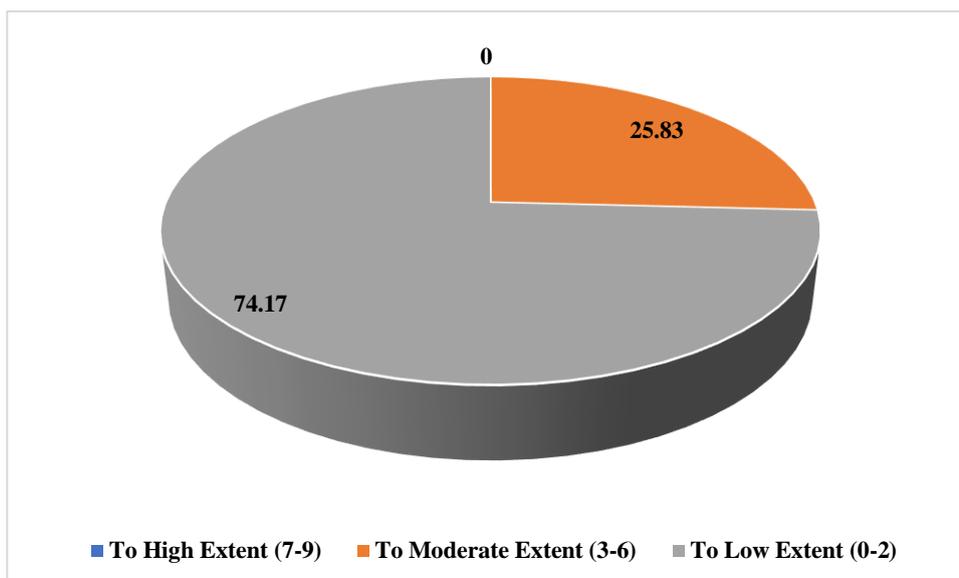


Figure 27: Distribution of the respondents according to their Extent of Knowledge regarding Indian Folk Paintings

The data regarding extent of knowledge of the respondents regarding Indian Folk Paintings revealed that 74.17 per cent of the respondents had low extent of knowledge regarding Indian Folk Paintings whereas 25.83 per cent of the respondents had moderate extent of knowledge regarding Indian Folk Paintings. The data also revealed that no respondent had high extent of knowledge regarding Indian Folk Paintings.

Section III

4.3. Extent of Knowledge of the respondents regarding type of Indian folk paintings

In this section, the knowledge of the respondents regarding different types of Indian folk paintings was evaluated by showing images in the questionnaire and assessing their recognition. The response category for the same were "Aware" and "Unaware."

Table 30: Distribution of respondents according to their extent of knowledge of the respondents regarding Indian Folk Paintings

Sr No.	Indian Folk Paintings	Respondents (n = 120)			
		Aware		Unaware	
		f	%	f	%
1.	Madhubani Painting	25	20.83	95	79.17
2.	Pattachitra Painting	6	5.00	114	95.00
3.	Gond Painting	5	4.17	115	95.83
4.	Tanjore Painting	2	1.67	118	98.33
5.	Kalamkari Painting	4	3.33	116	96.67
6.	Bhil Painting	7	5.83	113	94.17
7.	Phad Painting	1	0.83	119	99.17
8.	Kalighat Painting	2	1.67	118	98.33
9.	Cheriyal Scroll Painting	0	0.00	120	100
10.	Chitrakathi Painting	1	0.83	119	99.17
11.	Mata ni Pachedi	1	0.83	119	99.17
12.	Tangka Painting	2	1.67	118	98.33
13.	Nirmal Painting	6	5.00	114	95.00
14.	Rajasthani Miniature Painting	8	6.67	112	93.33
15.	Kavad Painting	0	0.00	120	100
16.	Nakshi Painting	3	2.50	117	97.50
17.	Pichwai Painting	30	25.00	90	75.00
18.	Saura Painting	1	0.83	119	99.17
19.	Chitravan Painting	4	3.33	116	96.67
20.	Warli Painting	16	13.33	104	86.67
21.	Kangra Painting	2	1.67	118	98.33
22.	Sohari Painting	3	2.50	117	97.50
23.	Chitara Painting	4	3.33	116	96.67
24.	Pithora Painting	5	4.17	115	95.83
25.	Santhal Painting	2	1.67	118	98.33

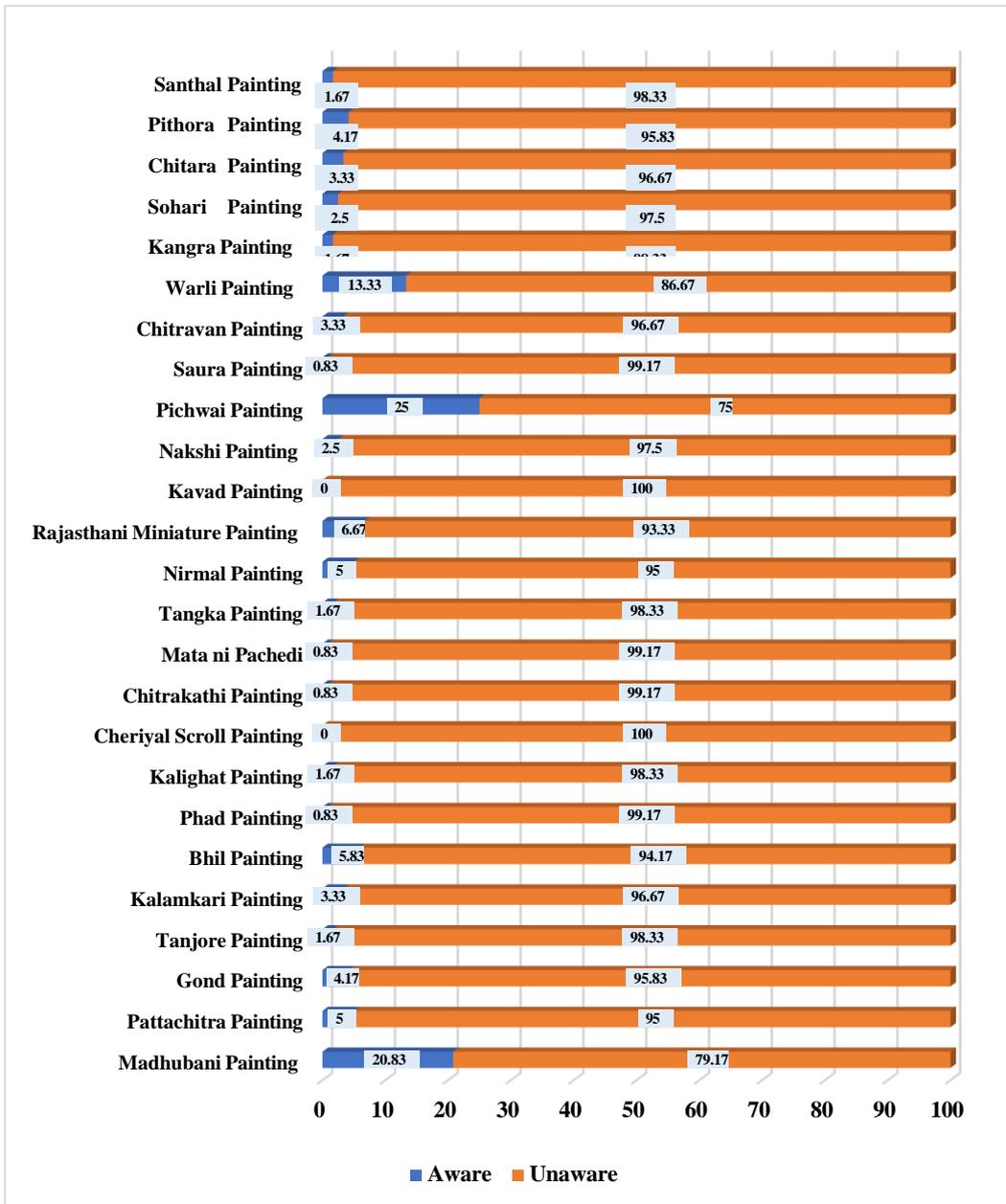


Figure 28: Distribution of respondents according to their extent of knowledge regarding Indian Folk Paintings

The data in the table 26 revealed that cent per cent of the respondents (100 per cent) were unaware about Kavad Painting followed by 99.17 per cent of the respondents were also found unaware regarding Phad Painting, Pichwai Painting, Chitrakathi painting and Mata ni pachedi painting. The data also revealed that 98.33 per cent of the respondents were not aware of Tanjore Painting, Tangka Painting, Santhal Painting and Kangra Painting. A similar percentage of respondents (97.50 per cent) were found unaware of Nakshi painting and Sohari Painting.

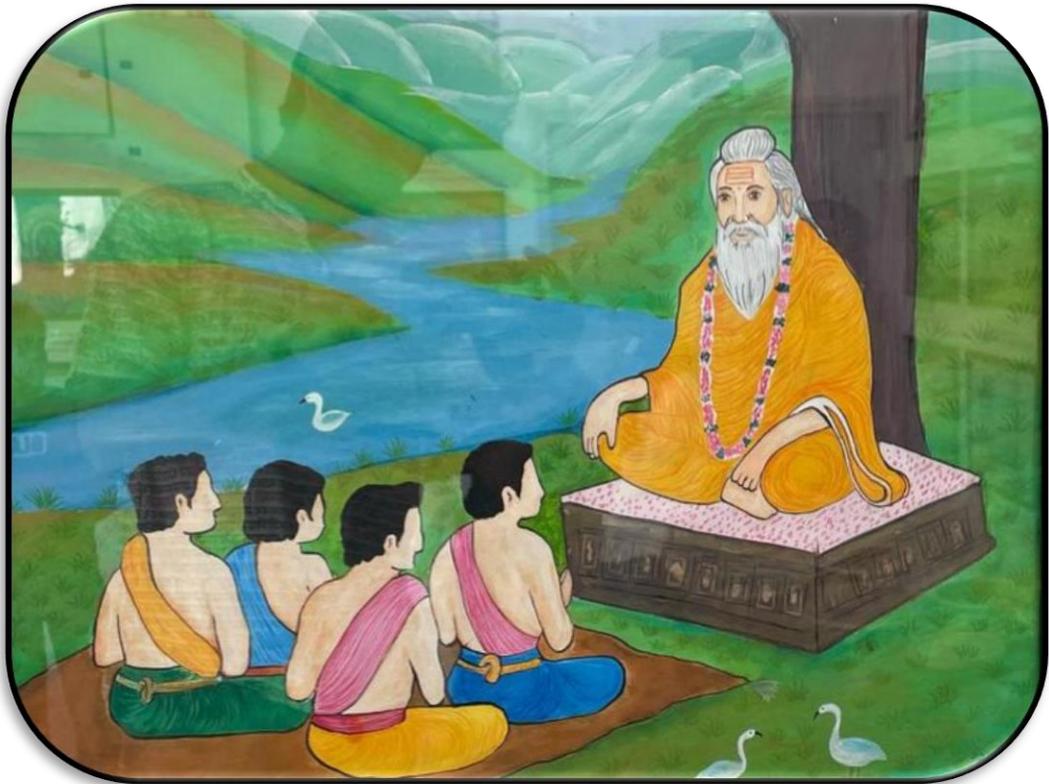
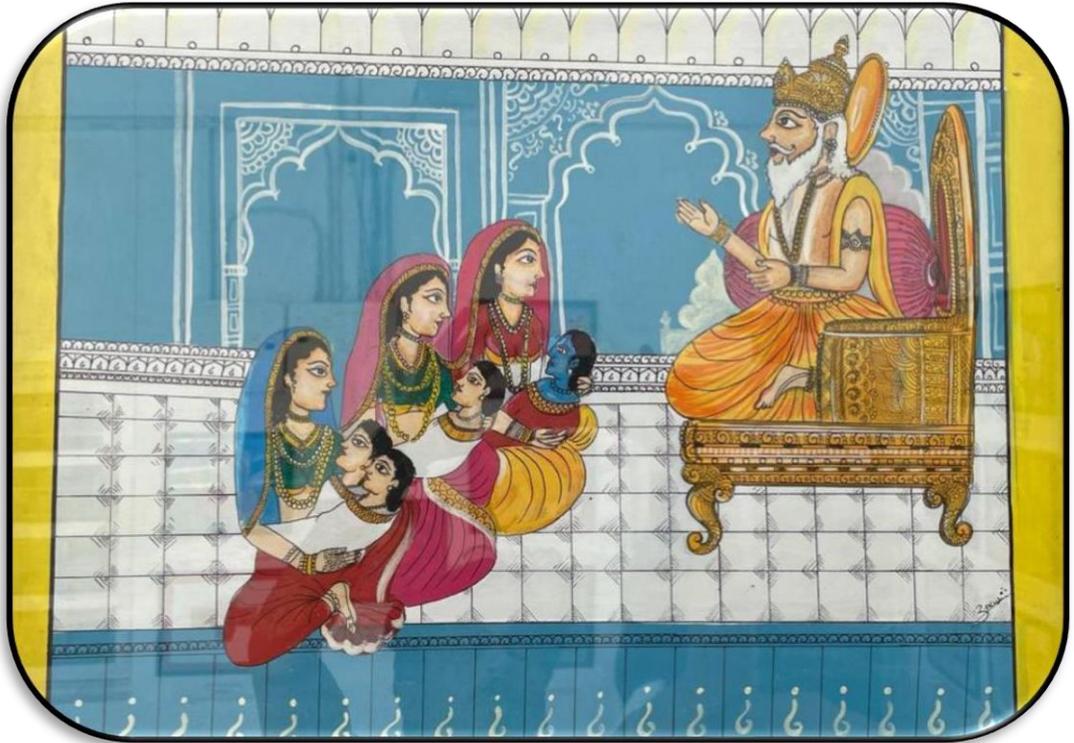
Development of Educational Modules

4.4. Development of Educational Modules

The researcher developed educational modules (Documentary and Booklet) in compliance with the Objectives of the study.

Phase I: Creation of Indian folk paintings

The researcher gathered information of 25 different Indian folk paintings depicting tale of Ramayana, wherein Kasturi mrug event was depicted through Gond painting from Madhya Pradesh, sitamata swayamvar depicted through madhubani painting from Bihar, Ram Darbar depicted through tanjore painting from Tamil Nadu, Sitamata haran depicted through kalamkari painting from Andhra Pradesh, Lakshman cuts nose of surpankha depicted through pattachitra painting from Odhisa and Ramji and sabri milan depicted through bhil painting from Madhya Pradesh. There are other canvas paintings also like Ramji and Kewat Milan depicted through Phad Painting from Rajasthan. Ravan Vadh depicted through Kalighat Painting from West Bengal, Hanumanji bringing Sanjeevanibooti to save life of Lakshmanji depicted through Cheriya Scroll Painting from Telangana, Ramji and Vibhishan Milan depicted through Chitrakathi Painting of Maharashtra, Ramji worshipping Mataji depicted through Mata ni Pachedi Painting of Gujarat, Dhanush Bhang by Ramji depicted through Nirmal Painting of Telangana, Ramji birth depicted through Rajasthani Miniature Painting, Rajasthan, Ramayana depicted through Kavadi Painting of Rajasthan, Kekai and Manthara Samvad depicted through Nakshi Painting of West Bengal, Ramji returns to Ayodhya depicted through Pichwai Painting, Rajasthan, Ramji and Ravan Yudh depicted through Saura Painting of Odhisa, Ramji and Hanumanji Milan depicted through Chitravan Painting, Madhya Pradesh, Setu Nirman depicted through Warli Painting, Maharashtra, Ramji and brothers in Gurukul depicted through Kangra Painting of Himachal Pradesh, Meghnath Prahar on Lakshmanji depicted through Sohari Painting, Jharkhand, Lanka Dahan depicted through Chitra painting of Bihar, Ashok Vatika depicted through Tangka Painting of Sikkim, Ramji ki Barat depicted through Pithora Painting of Gujarat and Sitamata and Hanumanji Milan depicted through Santhal Painting, Jharkhand.



**RAJASTHANI MINATURE PAINTING
KANGRA PAINTING**



NIRMAL PAINTING



PITHORA PAINTING



MADHUBANI PAINTING



NAKSHI PAINTING



PHAD PAINTING



PATTACHITRA PAINTING



GOND PAINTING



KALAMKARI PAINTING



BHIL PAINTING



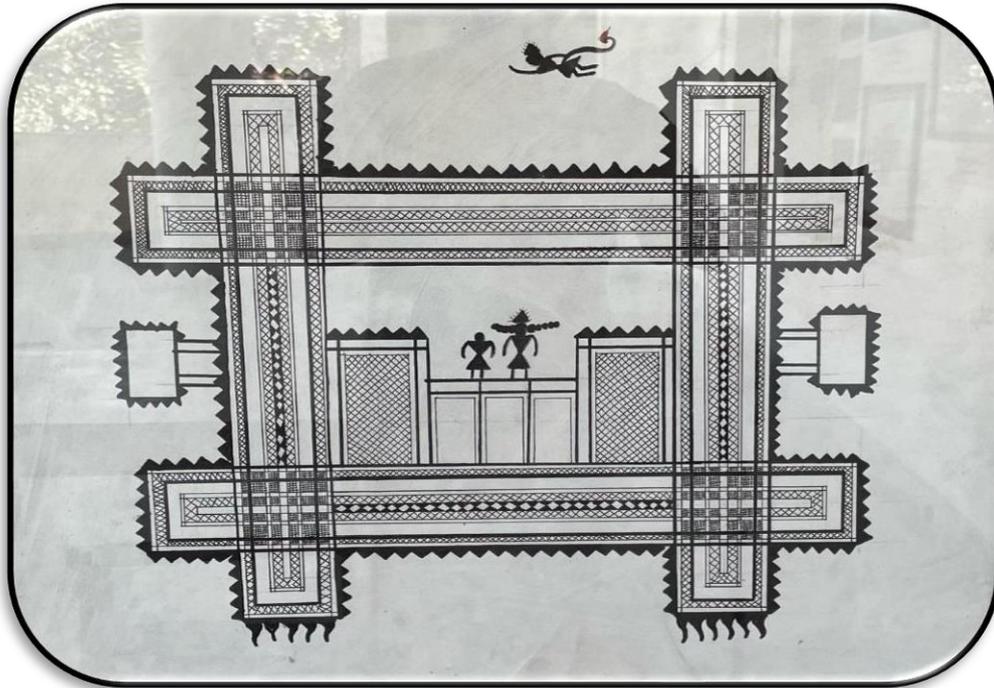
CHITRAVAN PAINTING



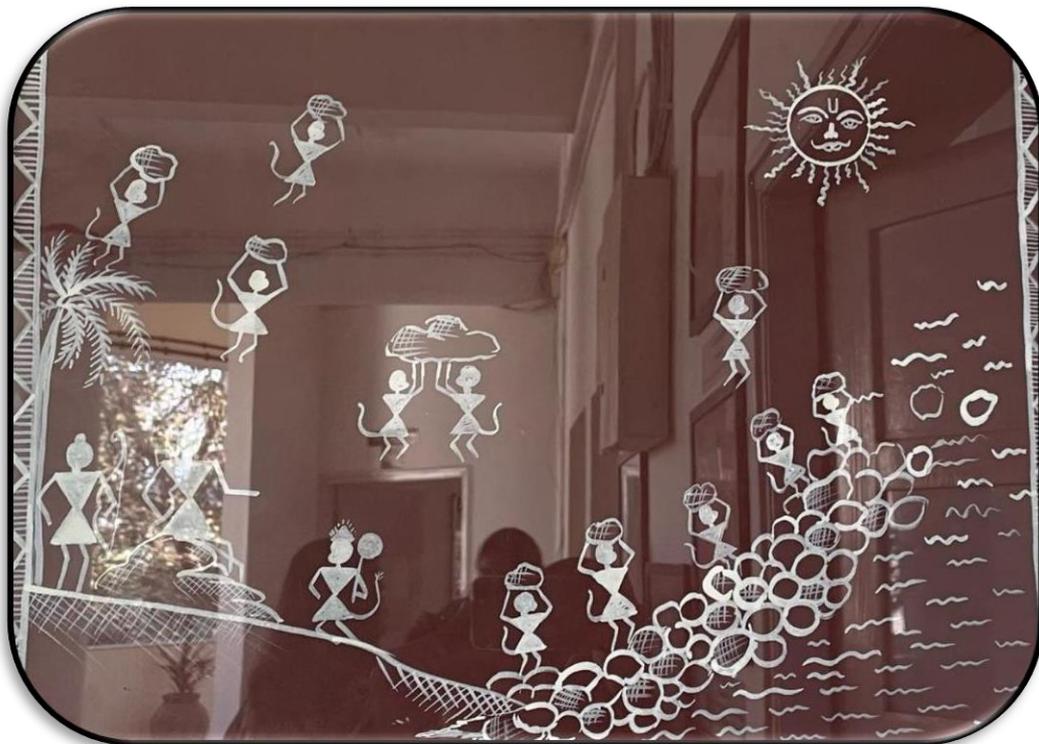
TANGKA PAINTING

SANTHAL PAINTING





CHITRA PAINTING



WARLI PAINTING



CHITRAKATHI PAINTING



MATA NI PACHEDI PAINTING



SOHARI PAINTING



CHERIYAL SCROLL PAINTING



SAURA PAINTING



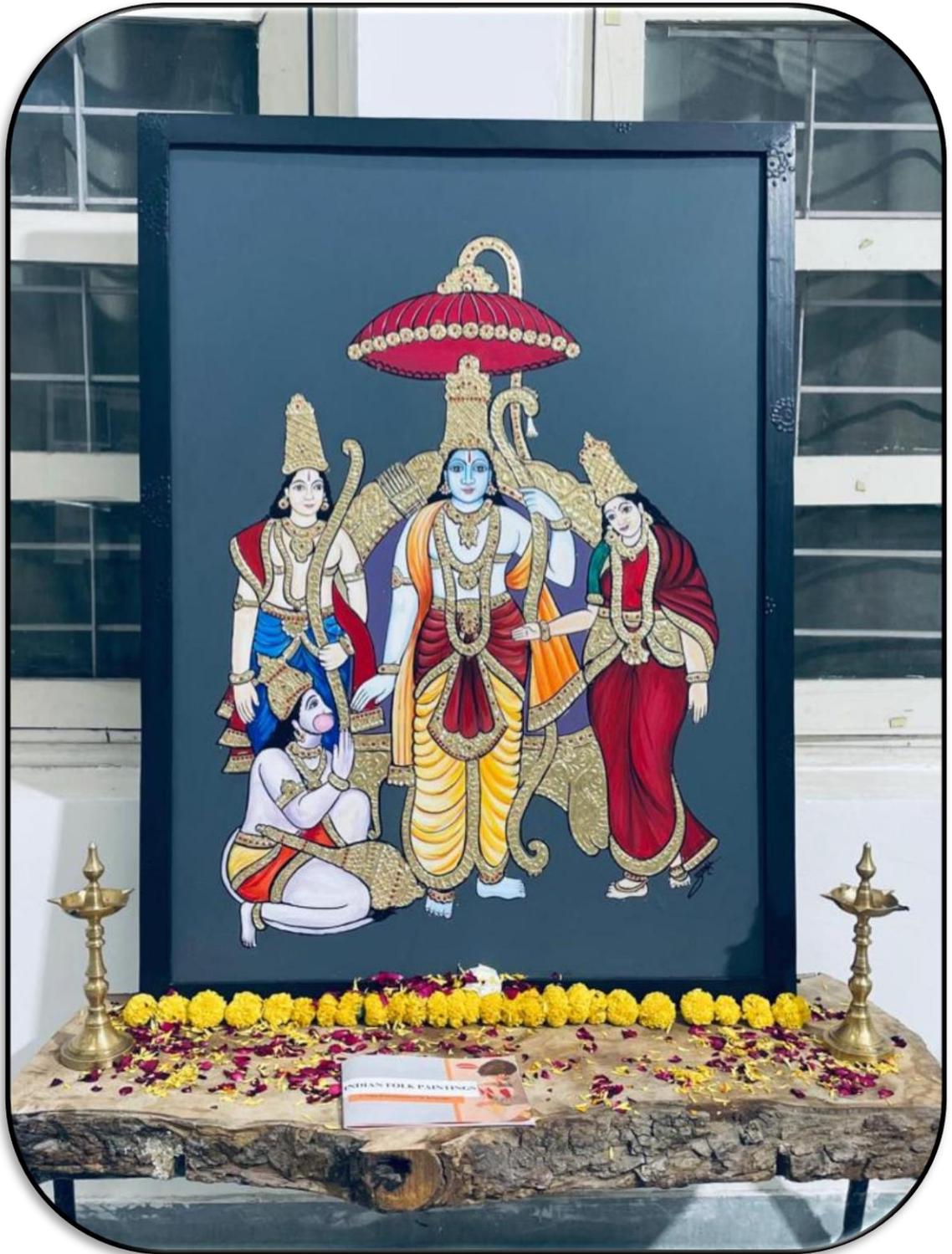
KALIGHAT PAINTING



PICHWAI PAINTING



KAVAD PAINTING



TANJORE PAINTING

Phase II: Documentary and Booklet Development

The researcher developed a documentary and booklet to educate respondents about various forms of Indian folk paintings, their significance, and artistic techniques. The documentary and booklet was created through a structured process. One of the study's key objectives was to create comprehensive educational modules encompassing all aspects of Indian folk paintings. For the documentary researcher developed the script based on an extensive literature review. For the booklet the content was prepared after a comprehensive review. A panel of experts validated the content, and their recommendations were incorporated. The documentary was created using the VN app, with the script narration recorded through Audio TTSfree.com. For developing booklet Canva App was used.

Phase III: Intervention Program

Respondents willing to participate in the intervention program were contacted. The researcher coordinated a suitable time and venue for the documentary screening. Following the screening, the researcher elaborated on each element of the paintings, demonstrating the techniques first-hand for better understanding.



PLATE 1: SCREENING OF DOCUMENTARY AND DISTRIBUTION OF BOOKLET ON INDIAN FOLK PAINTINGS

Phase IV: Exhibition of Indian folk paintings prepared by the researcher

Exhibition of paintings was held on 30th January, 2025 for showcasing the work to the general public wherein the exhibition was inaugurated by Hon'ble Vice Chancellor, Prof. Dhanesh Patel, The Maharaja Sayajirao University of Baroda, Vadodara.



PLATE 2: INTERACTION OF THE RESEARCHER WITH THE RESPONDENTS REGARDING INDIAN FOLK PAINTINGS



PLATE 3: RESEARCHER SHOWCASING INDIAN FOLK PAINTINGS DEVELOPED BY HIM



PLATE 4: DISPLAY OF PAINTINGS DEVELOPED BY THE RESEARCHER

Phase V: Media Coverage

The extensive media coverage was given to the exhibition held for showcasing the work to the general public which included local newspapers, Times of India, electronic media and The Government of Gujarat, Directorate of Information.

Folk paintings depicting Ramayana to go on display

Student's Works Are In Varied Styles

Prashant Rupera
@timesofindia.com

Vadodara: In a female-dominated faculty of M S University – the Faculty of Family and Community Sciences – this male student is an exception. But that's not the only aspect that makes Aakash Sharma stand out from the rest.

Ratiyam-born Sharma, who is pursuing second-year master's interior design studies at the Department of Family and Community Resource Management (FCRM), mastered the art of Indian folk paintings. On Thursday, 25 Indian folk paintings made by Sharma will be displayed through an exhibition at the faculty. Interestingly, the folk paintings which Sharma prepared on the canvas depict different tales of the Ramayana.

From the popular Gond paintings of Madhya Pradesh (MP), the Tanjore paintings from Tamil Nadu (TN), to the Kangra folk painting form of Himachal Pradesh (HP), Sharma's dissertation work includes folk painting, representing almost every state of the country. Each of these folk art forms depicts different tales of the Ramayana – starting from Lord Rama's birth depicted through the Rajasthani miniature painting form to 'Ravan Vadh' depicted through the Kalighat folk painting form of West Bengal.

Under the guidance of Dr Sarjoo Patel, in-charge head of the FCRM department, this student even prepared a booklet that will act as an educational module on Indian folk paintings for students of interior design. "Painting is my passion. I learnt the folk painting forms by watching videos of master artisans from each and every nook of the country," said Sharma, who even created records of sculpting the smallest eco-friendly Ganpati from soil (4 mm x 3 mm) registered in the India Book of Records in 2021.

In the same year, he created another record of the biggest sari art – a 50 feet x 50 feet portrait of Bharat Mata using 450 saris that featured in the Bravo International Book of World Records. The tales of the Ramayana which will be showcased include the 'Kasturi Mrug' depicted through MP's Gond painting form, the 'Sitamata Swayamvar' depicted through the Madhubani painting form of Bihar, 'Ram Darbar' depicted through TN's Tanjore painting, 'Sitamata Haran' depicted through Kalamkari painting of Andhra Pradesh, and the episode of Lord Rama's brother Lakshman cutting the nose of Surpankha which is depicted through Pattachitra painting from Odisha.

"While I depicted tales of 'Setu Nirman' and 'Ramji Ki Baraat' through the popular painting folk art forms of Maharashtra and Pithora painting form of Gujarat, I also worked on not-so-popular folk forms like the Saura folk painting form that belongs to Odisha and Sohari painting form that belongs to Jharkhand," said Sharma. The Saura painting, for instance, depicts the battle between Lord Rama and Ravana while the Sohari painting depicts 'Meghnath Prahar on Lakshmanji'.

"Paintings have become an integral part of interior design as they create focal points, evoke emotion, and add visual depth. Our interior design student did a lot of research on Indian folk paintings for his dissertation work and now he is displaying the rich heritage of India through the tales of the Ramayana," said Patel.

The paintings have been made by MSU student Aakash Sharma

MEDIA COVERAGE IN TIMES OF INDIA

MSUની ફેકલ્ટી ઓફ ફેમિલી એન્ડ કમ્યુનિટી રિસોર્સ મેનેજમેન્ટ દ્વારા એન્યુઅલ ડિસ્પ્લે યોજાયું

દેશની રપ લોકકલા શૈલીમાં રામાયણનો સાર આપતા ચિત્રો આકર્ષણનું કેન્દ્ર

સંદેશ

એમ.એસ.યુનિવર્સિટીની ફેકલ્ટી ઓફ ફેમિલી એન્ડ કમ્યુનિટી સાયન્સના ફેમિલી એન્ડ કમ્યુનિટી રિસોર્સ મેનેજમેન્ટ વિભાગ દ્વારા તા.૩૦ અને ૩૧ જાન્યુઆરીના રોજ એન્યુઅલ ડિસ્પ્લેનું આયોજન કરાયું છે. જેમાં ૨૦૦ જેટલાં વિદ્યાર્થીઓએ તેમના અભ્યાસના ભાગરૂપે બનાવેલાં ઈન્ટરિયર ડિઝાઇન, હોમ ડેકોર, હેન્ડ મેડ જુવેલરી સહિતના ૨૫૦ જેટલાં ઈનોવેટિવ પ્રોડક્ટ્સ ડિસ્પ્લે કરવામાં આવ્યાં છે. જેને શહેરીજનો સવારના ૧૦થી સાંજના ૭ વાગ્યા સુધી નિહાળી શકશે.

જે વિશે વિભાગના ઈન્ચાર્જ હેડ ડૉ.સરજુ પટેલે કહ્યું હતું કે, મેલેન્જ એક ઓપન હાઉસ છે. જે આત્માશ્રિત વોકેશનલ સ્કિલ ડેવલપમેન્ટ સેન્ટર ખાતે પી.જી. ડિપ્લોમા ઈન હોટેલ ઈન્ટરિયર્સના વિદ્યાર્થીઓના નવીનીકરણ અને ડિઝાઇન કાર્યનું પ્રદર્શન કરે છે, જેમાં ફરીથી ડિઝાઇન કરેલી જગ્યાઓ, નવીન ફર્નિચર અને સર્જનાત્મક સજાવટનો સમાવેશ થાય છે. રેવેલેશન્સ એ બી.એસસી. (ઓનસ) એચપીપી ઈન્ટરિયર ડિઝાઇન પ્રોગ્રામ હેઠળ વાર્ષિક ડિઝાઇન પ્રદર્શન છે, જ્યાં વિદ્યાર્થીઓ હાથથી બનાવેલી એક્સેસરીઝ, ફર્નિચર અને હોમ ડેકોર વસ્તુઓનું પ્રદર્શન કરે છે. મેરાડી એક પ્રદર્શન કમ સેલ છે, જે ઉદ્યોગસાહસિકતાને પ્રોત્સાહન આપે છે, જેમાં રેઝિન આર્ટ, જુવેલરી, હસ્તકલા અને ફૂડ સ્ટોલ જેવા હાથથી બનાવેલા ઉત્પાદનો સાથે ૨૦ સ્ટોલ, મનોરંજક રમતો અને ક્રેટો બ્રૂશનો સમાવેશ થાય છે.



એન્યુઅલ ડિસ્પ્લેમાં હાજર રહેલા વિદ્યાર્થીઓ આર્ટ જોઇને મંત્રમુગ્ધ થયા હતા.



સિનિયર M.Scના વિદ્યાર્થીઓના સંશોધનાત્મક પ્રોડક્ટ્સે લોકોનું ધ્યાન ખેંચ્યું

સિનિયર M.Scના વિદ્યાર્થી આકાશ શર્માએ રામાયણના પ્રથમ અધ્યાયમાં રામભગવાનના જન્મથી લઈને તેમના રાજ્યાભિષેક સુધીના પ્રસંગોને તંજોર, કલમકારી, પઢ્યંચિત્ર, ગોંદ, મિલ, ફડ, પિથોરા સહિત ભારતની રપ પરંપરાગત લોક પેઇન્ટિંગ્સના માધ્યમે પ્રસ્તુત કરી છે. જ્યારે ગૌતમ સુથારે ઘર-ગણ્યુ વાસણોનું મ્યુઝિયમ ડિઝાઇન કર્યું છે. જેમાં તેણે કયાં વાસણો કંઈ સાલમાં અને કેવી રીતે ઉપયોગમાં લેવાતાં તેનો ઉલ્લેખ કર્યો છે. જ્યારે અમન પટેલે લુપ્ત થઈ રહેલી રોગન આર્ટ, અજરખ, બ્લોક પ્રિન્ટ સહિત ૨૦ આર્ટ શૈલીથી પ્રેરિત વર્ચ્યુઅલ લિવિંગરુમની ડિઝાઇન તૈયાર કરી છે. તે સિવાય પણ વિદ્યાર્થીઓએ આજના સમયની માંગને ધ્યાનમાં રાખીને ઈન્ટરિયરને લગતાં ક્રિએટીવ પ્રોડક્ટ્સ બનાવ્યાં છે.

MEDIA COVERAGE IN GUJARAT NEWS



એમ.એસ.યુનિવર્સિટીની હોમસાયન્સ ફેકલ્ટીના ઈન્ટરિયર ડિઝાઈનિંગના વિદ્યાર્થીએ પોતાના સ્ટડી પ્રોજેક્ટના ભાગરુપે અલગ અલગ રાજ્યોની પેઈન્ટિંગ શૈલીનો ઉપયોગ કરીને રામાયણના વિવિધ પ્રસંગોને દર્શાવતા પેઈન્ટિંગ્સ બનાવ્યા છે. જેને પ્રદર્શિત કરાયા હતા. (તસવીર : કીર્તિ પડિયા)

અલગ અલગ રાજ્યોની રૂપ શૈલીનો ઉપયોગ કરીને રામાયણને જીવંત કરતા પેઈન્ટિંગ્સ બનાવ્યા

વડોદરા, ગુરૂવાર
ભારતના દરેક રાજ્ય પાસે પેઈન્ટિંગની આગવી લોક શૈલી છે. આવી રૂપ શૈલીનો ઉપયોગ કરીને હોમસાયન્સ ફેકલ્ટીના ઈન્ટરિયર ડિઝાઈનિંગના વિદ્યાર્થી આકાશ શર્માએ અધ્યાપક ડો.સરજૂ પટેલના માર્ગદર્શન હેઠળ રામાયણને જીવંત કરતા પેઈન્ટિંગ્સ બનાવ્યા છે.

જેમાં ભગવાન રામના જન્મથી લઈને લવ કુશના જન્મ સુધીના પ્રસંગોનો સમાવેશ થાય છે. આકાશ કહે છે કે, ભગવાન રામનું જીવન

મારા માટે પ્રેરણારૂપ રહ્યું છે.

આ પેઈન્ટિંગ્સની સાથે સાથે ૩૦ મિનિટની એક ડોક્યુમેન્ટરી પણ તૈયાર કરીને વિદ્યાર્થીઓને દર્શાવી છે. પેઈન્ટિંગ બનાવવા માટે કાંગરા, રાજસ્થાની મિનિએચર, તેલંગાણાની નિર્મલ, ગુજરાતની પિઠોરા, બિહારની મધુબની, વેસ્ટ બંગાળની નકશી જેવી વિવિધ શૈલીનો ઉપયોગ કર્યો છે. હવે આ પેઈન્ટિંગ્સ કાયમ માટે હોમ સાયન્સ ફેકલ્ટીમાં ડિપાર્ટમેન્ટની દિવાલ પર પ્રદર્શિત કરવામાં આવશે.

MEDIA COVERAGE IN GUGRAT NEWS

Folk paintings depicting Ramayana to go on display

Student's Works Are In Varied Styles

Prashant Aggarwal
@prashant0805

Vidyalara is a family-owned studio of MSU University - the Faculty of Family and Community Science. This studio is an exception that has not only supported but also helped in the growth of folk art.

Prashant Aggarwal, who is pursuing second year master's in interior design at the Department of Family and Community Science Management (FCSM), presented the set of Indian folk paintings on Thursday at the Department of Family and Community Science. The paintings will be displayed through an exhibition in the gallery.

The paintings are in various styles, ranging from traditional to modern. Some are in the style of the Rajasthani miniature, while others are in the style of the Pattachitra or the Warli art.

Under the guidance of Dr. Suresh Kumar, the director of the department, the students prepared a book that will be titled "Folk Art of India". The book will contain the names of the artists and the titles of their works.

From the popular painting of the Ramayana, the students have created a series of paintings in various styles. Some are in the style of the Rajasthani miniature, while others are in the style of the Pattachitra or the Warli art.

The paintings are in various styles, ranging from traditional to modern. Some are in the style of the Rajasthani miniature, while others are in the style of the Pattachitra or the Warli art.



representing almost every scene of the Ramayana. Each of these folk art forms depicts a different scene from the Ramayana, starting from Lord Rama's birth depicted through the Rajasthani miniature style to the final scene of his death through the Warli art.

Under the guidance of Dr. Suresh Kumar, the director of the department, the students prepared a book that will be titled "Folk Art of India". The book will contain the names of the artists and the titles of their works.

From the popular painting of the Ramayana, the students have created a series of paintings in various styles. Some are in the style of the Rajasthani miniature, while others are in the style of the Pattachitra or the Warli art.

The paintings are in various styles, ranging from traditional to modern. Some are in the style of the Rajasthani miniature, while others are in the style of the Pattachitra or the Warli art.

MSUની ફેકલ્ટી ઓફ ફેમિલી એન્ડ કમ્યુનિટી સાયન્સ મેનેજમેન્ટ દ્વારા એન્યુઅલ ડિસ્પેય ચોખાનું

દેશની ૨૫ લોકકલા શૈલીમાં રામાયણનો સાર આપતા ચિત્રો આકર્ષણનું કેન્દ્ર

એન્યુઅલ ડિસ્પેય ચોખાનું ફેકલ્ટી ઓફ ફેમિલી એન્ડ કમ્યુનિટી સાયન્સ મેનેજમેન્ટ દ્વારા આયોજવામાં આવ્યું હતું. આ કાર્યક્રમમાં ૨૫ લોકકલા શૈલીમાં રામાયણનો સાર આપતા ચિત્રો આકર્ષણનું કેન્દ્ર બની ગયાં. આ કાર્યક્રમમાં ૨૫ લોકકલા શૈલીમાં રામાયણનો સાર આપતા ચિત્રો આકર્ષણનું કેન્દ્ર બની ગયાં.

આ કાર્યક્રમમાં ૨૫ લોકકલા શૈલીમાં રામાયણનો સાર આપતા ચિત્રો આકર્ષણનું કેન્દ્ર બની ગયાં. આ કાર્યક્રમમાં ૨૫ લોકકલા શૈલીમાં રામાયણનો સાર આપતા ચિત્રો આકર્ષણનું કેન્દ્ર બની ગયાં.

આ કાર્યક્રમમાં ૨૫ લોકકલા શૈલીમાં રામાયણનો સાર આપતા ચિત્રો આકર્ષણનું કેન્દ્ર બની ગયાં. આ કાર્યક્રમમાં ૨૫ લોકકલા શૈલીમાં રામાયણનો સાર આપતા ચિત્રો આકર્ષણનું કેન્દ્ર બની ગયાં.



સિલિકર M.Scના વિદ્યાર્થીઓના સંયોજનમાં MSUની ફેકલ્ટી ઓફ ફેમિલી એન્ડ કમ્યુનિટી સાયન્સ મેનેજમેન્ટ દ્વારા એન્યુઅલ ડિસ્પેય ચોખાનું આયોજવામાં આવ્યું હતું.

એમ.એસ.યુની.માસ્ટરના વિદ્યાર્થીએ રામાયણની વાર્તા દર્શાવતા ૨૫ ભારતીય લોકચિત્રો બનાવ્યા

ભારતીય લોક ચિત્રો વિશે વિદ્યાર્થીઓના જ્ઞાનમાં વધારો કરવા માટે એક દસ્તાવેજી પદા તૈયાર કર્યું

એમ.એસ.યુની.માસ્ટરના વિદ્યાર્થીએ રામાયણની વાર્તા દર્શાવતા ૨૫ ભારતીય લોકચિત્રો બનાવ્યા. આ કાર્યક્રમમાં ૨૫ ભારતીય લોકચિત્રો બનાવ્યા. આ કાર્યક્રમમાં ૨૫ ભારતીય લોકચિત્રો બનાવ્યા.

આ કાર્યક્રમમાં ૨૫ ભારતીય લોકચિત્રો બનાવ્યા. આ કાર્યક્રમમાં ૨૫ ભારતીય લોકચિત્રો બનાવ્યા. આ કાર્યક્રમમાં ૨૫ ભારતીય લોકચિત્રો બનાવ્યા.

આ કાર્યક્રમમાં ૨૫ ભારતીય લોકચિત્રો બનાવ્યા. આ કાર્યક્રમમાં ૨૫ ભારતીય લોકચિત્રો બનાવ્યા. આ કાર્યક્રમમાં ૨૫ ભારતીય લોકચિત્રો બનાવ્યા.



અલગ અલગ રાજ્યોની ૨૫ શૈલીનો ઉપયોગ કરીને રામાયણને જીવંત કરતા પેઇન્ટિંગ્સ બનાવ્યા

અલગ અલગ રાજ્યોની ૨૫ શૈલીનો ઉપયોગ કરીને રામાયણને જીવંત કરતા પેઇન્ટિંગ્સ બનાવ્યા. આ કાર્યક્રમમાં ૨૫ શૈલીનો ઉપયોગ કરીને રામાયણને જીવંત કરતા પેઇન્ટિંગ્સ બનાવ્યા.

આ કાર્યક્રમમાં ૨૫ શૈલીનો ઉપયોગ કરીને રામાયણને જીવંત કરતા પેઇન્ટિંગ્સ બનાવ્યા. આ કાર્યક્રમમાં ૨૫ શૈલીનો ઉપયોગ કરીને રામાયણને જીવંત કરતા પેઇન્ટિંગ્સ બનાવ્યા.

આ કાર્યક્રમમાં ૨૫ શૈલીનો ઉપયોગ કરીને રામાયણને જીવંત કરતા પેઇન્ટિંગ્સ બનાવ્યા. આ કાર્યક્રમમાં ૨૫ શૈલીનો ઉપયોગ કરીને રામાયણને જીવંત કરતા પેઇન્ટિંગ્સ બનાવ્યા.

CITIZEN

સુખસાક્ષિ

વિદ્યાર્થીઓએ કોશલ્ય બતાવ્યું ઘરેણા, કિચન, હસ્તકલાની પસ્ટુ આકર્ષણનું કેન્દ્ર બની

વિદ્યાર્થીઓએ કોશલ્ય બતાવ્યું ઘરેણા, કિચન, હસ્તકલાની પસ્ટુ આકર્ષણનું કેન્દ્ર બની. આ કાર્યક્રમમાં વિદ્યાર્થીઓએ કોશલ્ય બતાવ્યું ઘરેણા, કિચન, હસ્તકલાની પસ્ટુ આકર્ષણનું કેન્દ્ર બની.

આ કાર્યક્રમમાં વિદ્યાર્થીઓએ કોશલ્ય બતાવ્યું ઘરેણા, કિચન, હસ્તકલાની પસ્ટુ આકર્ષણનું કેન્દ્ર બની. આ કાર્યક્રમમાં વિદ્યાર્થીઓએ કોશલ્ય બતાવ્યું ઘરેણા, કિચન, હસ્તકલાની પસ્ટુ આકર્ષણનું કેન્દ્ર બની.

આ કાર્યક્રમમાં વિદ્યાર્થીઓએ કોશલ્ય બતાવ્યું ઘરેણા, કિચન, હસ્તકલાની પસ્ટુ આકર્ષણનું કેન્દ્ર બની. આ કાર્યક્રમમાં વિદ્યાર્થીઓએ કોશલ્ય બતાવ્યું ઘરેણા, કિચન, હસ્તકલાની પસ્ટુ આકર્ષણનું કેન્દ્ર બની.

MSUના વિદ્યાર્થીની કલા કુશળતા રામાયણની વાર્તા દર્શાવતા 25 ભારતીય લોક ચિત્રો પ્રદર્શિત કર્યા

MSUના વિદ્યાર્થીની કલા કુશળતા રામાયણની વાર્તા દર્શાવતા 25 ભારતીય લોક ચિત્રો પ્રદર્શિત કર્યા. આ કાર્યક્રમમાં 25 ભારતીય લોક ચિત્રો પ્રદર્શિત કર્યા.

આ કાર્યક્રમમાં 25 ભારતીય લોક ચિત્રો પ્રદર્શિત કર્યા. આ કાર્યક્રમમાં 25 ભારતીય લોક ચિત્રો પ્રદર્શિત કર્યા.

આ કાર્યક્રમમાં 25 ભારતીય લોક ચિત્રો પ્રદર્શિત કર્યા. આ કાર્યક્રમમાં 25 ભારતીય લોક ચિત્રો પ્રદર્શિત કર્યા.

PLATE 5: MEDIA COVERAGE OF THE EXHIBITION OF THE RESEARCHER'S WORK

CHAPTER V

SUMMARY AND CONCLUSION

Folk paintings originated with the birth of Indian civilization. Since the beginning of time, art has always accompanied humanity. Folk paintings have a special place in society since it was created from the essence of the people, playing a significant part in the existence of mankind. Art has a deeper relationship with design and architecture. It is used in different spaces like the residential, commercial, institutional, corporate, and hospitality sectors. Art and colours, being important elements in Indian Folk Paintings, play a significant role in interior spaces focusing on achieving mental calmness and peace. Some Indian folk paintings are also internationally recognised for their aesthetic sensibility and distinctive features. The folk paintings portray the cultural life of a community and society. Art has always been a useful and successful teaching tool. Folk paintings may be a helpful tool for educating students in an effective manner and for bringing societal problems to their attention. The National Education Policy, 2020 also recognizes the rich heritage of ancient and eternal Indian knowledge and sees it as a guiding principle. It is advised, under NEP 2020, that tribal knowledge and indigenous and traditional knowledge be included into the curriculum under the Indian Knowledge Systems (IKS). Math, astronomy, philosophy, yoga, architecture, medicine, agriculture, and other subjects are among those it aims to cover. The knowledge of Indian Folk Painting, for an Interior Design student, will help in integration of traditional concepts into contemporary designs. This will be possible through exploration of various elements of Indian folk paintings such as materials, colour palette, patterns, and storytelling techniques. Such integration will help to invoke in the students the sense of cultural richness and traditional roots of India.

Review of literature revealed that various research were based on change in Indian Folk Art over time, it's origins and significance to people. Several case studies observed art forms related to Sittanvasals, Bastar, Bengal, Warli, Cheriya, and Nimar, to understand the interplay between folk art and broader cultural domains, including fashion, lifestyle, and institutional patronage. Some studies incorporated diverse perspectives, examining both visual and cognitive aspects of folk art, while also exploring its role in promoting Indian culture and identity. A dearth of research was observed on knowledge and applications of Indian Folk Paintings in the field of Interior Design.

Indian folk painting serves as a rich and inspiring resource for interior design students. By delving into the diverse spectrum of folk-art styles from across India, students can cultivate a deep appreciation for their country's cultural heritage. The vibrant colour palettes and intricate patterns found in these paintings offer invaluable opportunities to enhance colour theory knowledge and develop a keen eye for visual composition. Moreover, understanding the narratives embedded within folk art empowers students to grasp the art of visual storytelling and effectively convey emotions and meanings through design elements. Ultimately, experimenting with traditional folk-art motifs allows students to infuse contemporary design projects with a unique and authentic character, creating spaces that resonate with cultural depth and originality. Indian folk painting is a versatile tool for interior design professionals. By incorporating folk art, designers can infuse spaces with cultural depth, reflecting clients' heritage or desired ambience. Folk art motifs and patterns serve as a wellspring of inspiration for developing unique and distinctive design concepts and styles. The present study will help in enhancing the knowledge of students of Interior Design students on Indian Folk Paintings. A comprehensive study on folk painting styles can provide valuable insights for the Interior Design department, enabling the development of culturally relevant, aesthetically pleasing, and sustainable interior design concepts that resonate with the community and promote regional identity.

OBJECTIVES OF THE STUDY

1. To assess the extent of knowledge of the interior design students regarding different Indian Folk Paintings.
2. To assess the Knowledge of the respondents regarding Type of Indian Folk Paintings.
3. To develop Educational Modules on Selected Indian Folk Paintings for students of Interior Design

DELIMITATIONS OF THE STUDY

1. The study was limited to selected Indian Folk Paintings.
2. The study was limited to Interior Design students of Family and Community Resource Management Department only.

METHODOLOGY

For the present study, the descriptive research design was selected as the present study focussed on extent of knowledge of the respondents regarding Indian folk paintings. The locale for the present the study was Vadodara, Gujarat, India. For the present study, the unit of inquiry were the Interior Designing Students of the Department of Family and Community Resource Management, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. For the present study, the sample comprised of 120 interior design students of Vadodara City. The sample for the present study was selected through purposive sampling method. For the present research, the Questionnaire was selected as the tool. A thorough review facilitated the investigator in the construction of the tool. The questionnaire comprised three sections. Section I: Background information of the respondents. This section dealt with the questions regarding the respondents' background information, which included gender, age, level of undergraduate programme and place of residence. Section II: Extent of knowledge of the respondents regarding Indian folk paintings. The knowledge of the respondents was assessed In a Multiple Choice Questionnaire format wherein the correct response was scored as 1 followed by incorrect response as 0. The respondents were asked to respond in Yes and No which were scored 1 and 0 respectively. The possible range of score was divided into three categories having nearly equal interval of number for calculating the extent of knowledge regarding Indian folk paintings. The minimum score was 0 and maximum score was 9, on the basis of which the extent of knowledge of the respondents was calculated as low extent, moderate extent and high extent. Section III: Knowledge of the respondents regarding Type of Indian Folk Paintings: In this section, the knowledge of the respondents regarding different types of Indian folk paintings was evaluated by showing images in the questionnaire and assessing their recognition. The response category for the same were "Aware" and "Unaware." The respondents were identified through purposive sampling technique. The procedure of analysis of the data comprised of descriptive statistical analysis.

MAJOR FINDINGS

This chapter deals with the findings of the data collected. The findings of the present investigation as obtained after the analysis of the collected data through Questionnaire are described and discussed in this chapter. The findings have been supported by

relevant discussions and interpretations. For systematic presentation this chapter has been divided into following sections:

Section I: Background Information of the respondents: The data in table 12 revealed that 51.67 per cent of the respondents were female and 48.33 per cent of the respondents were male. After calculating the age of the respondents, it was found that 60 per cent of the respondents belonged to 17–19-year age group, 33.33 per cent of the respondents belonged to age group of 20-22 years and only 6.67 per cent of the respondents belonged to the age group of 23-25 years. The mean age was 18.26 years followed by 2.56 years of Standard deviation. The data regarding Level of undergraduate Programme of the respondents revealed that 42.50 per cent of the respondents were in Second year, followed by 30 per cent respondents who were in First year and 27.50 per cent were in Third year. The data regarding place of residence revealed that 65 per cent of the respondents resided in Gujarat, 12.50 per cent were from Rajasthan, 10.00 per cent were from Madhya Pradesh, 7.5 per cent were from Maharashtra and only 5.00 per cent were from Delhi.

Section II: Extent of knowledge of the respondents regarding Indian folk paintings: The data regarding extent of knowledge of the respondents regarding Indian Folk Paintings revealed that 74.17 per cent of the respondents had low extent of knowledge regarding Indian Folk Paintings whereas 25.83 per cent of the respondents had moderate extent of knowledge regarding Indian Folk Paintings. The data also revealed that no respondent had high extent of knowledge regarding Indian Folk Paintings.

Section III: Knowledge of the respondents regarding Type of Indian Folk Paintings: In this section, the knowledge of the respondents regarding different types of Indian folk paintings was evaluated by showing images in the questionnaire and assessing their recognition. The response category for the same were "Aware" and "Unaware." The data revealed that cent per cent of the respondents (100 per cent) were unaware about Kavadi Painting followed by 99.17 per cent of the respondents were also found unaware regarding Phad Painting, Pichwai Painting, Chitrakathi painting and Mata ni pachedi painting. The data also revealed that 98.33 per cent of the respondents were not aware of Tanjore Painting, Tangka Painting, Santhal Painting and Kangra

Painting. A similar percentage of respondents (97.50 per cent) were found unaware of Nakshi painting and Sohari Painting.

Section IV: Development of Educational Modules: The researcher developed a documentary and booklet to educate respondents about various forms of Indian folk paintings, their significance, and artistic techniques. The documentary and booklet was created through a structured process. One of the study's key objectives was to create comprehensive educational modules encompassing all aspects of Indian folk paintings. For the documentary researcher developed the script based on an extensive literature review. For the booklet the content was prepared after a comprehensive review. A panel of experts validated the content, and their recommendations were incorporated. The documentary was created using the VN app, with the script narration recorded through Audio TTSfree.com. For developing booklet Canva App was used. The researcher coordinated a suitable time and venue for the documentary screening. Following the screening, the researcher elaborated on each element of the paintings, demonstrating the techniques first-hand for better understanding. Exhibition of paintings was held on 30th January, 2025 for showcasing the work to the general public wherein the exhibition was inaugurated by Hon'ble Vice Chancellor, Prof. Dhanesh Patel, The Maharaja Sayajirao University of Baroda, Vadodara.

CONCLUSION

Indian folk painting serves as a rich and inspiring resource for interior design students. By delving into the diverse spectrum of folk-art styles from across India, students can cultivate a deep appreciation for their country's cultural heritage. Moreover, understanding the narratives embedded within folk art empowers students to grasp the art of visual storytelling and effectively convey emotions and meanings through design elements. Ultimately, experimenting with traditional folk-art motifs allows students to infuse contemporary design projects with a unique and authentic character, creating spaces that resonate with cultural depth and originality. Indian folk painting is a versatile tool for interior design professionals. By incorporating folk art, designers can infuse spaces with cultural depth, reflecting clients' heritage or desired ambience. Folk art motifs and patterns serve as a wellspring of inspiration for developing unique and distinctive design concepts and styles. The present study will help in enhancing the knowledge of students of Interior Design students on Indian Folk Paintings. A

comprehensive study on folk painting styles can provide valuable insights for the Interior Design department, enabling the development of culturally relevant, aesthetically pleasing, and sustainable interior design concepts that resonate with the community and promote regional identity.

IMPLICATIONS OF THE STUDY

For the Students: The present study will help in enhancing the knowledge of students of Interior Design students on Indian Folk Paintings. It will be useful in experimenting with traditional folk-art motifs which allows students to infuse contemporary design projects with a unique and authentic character, creating spaces that resonate with cultural depth and originality.

For the interior designers and architects: Indian folk painting is a versatile tool for interior design professionals. By incorporating folk art, designers can infuse spaces with cultural depth, reflecting clients' heritage or desired ambience.

For the Department: A comprehensive study on folk painting styles can provide valuable insights for the Interior Design department, teachers and students, enabling the development of culturally relevant, aesthetically pleasing, and sustainable interior design concepts that resonate with the community and promote regional identity. The documentary and booklet developed can be a resource used to teach the students in class about the folk paintings.

RECOMMENDATIONS

1. Similar study can be conducted on other art forms of India.
2. Artisans can be the sample of study and they can be availed as a resource person to enhance the knowledge of the students regarding folk paintings.
3. A comparative study can be undertaken to know the trend preference between the traditional and modern style paintings.

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APPENDIX 1
QUESTIONNAIRE

SECTION-I

Background Information of the Respondents:

1. Name: _____
2. Age: _____
3. Gender
 - Male
 - Female
4. Level of Undergraduate Programme
 - First year
 - Second Year
 - Third Year
5. Place of Residence (Native):
 - State: _____
 - City: _____

SECTION-II

Knowledge of the respondents regarding Indian Folk Paintings

Select the correct answer for the following questions from the given options.

SR NO.	QUESTION	C	A	R	IR
1.	MADHUBANI PAINTING				
1)	Which Indian state is traditionally associated with Madhubani painting?				
a	Bihar				
b	Madhya Pradesh				
c	Gujarat				
d	Rajasthan				
2)	What is the predominant colour palette used in Madhubani painting?				
a	Bright and vibrant colours				
b	Monochromatic				
c	Pastel shades				
d	Earthy tones				
3)	Which of the following is the primary medium traditionally used in Madhubani painting?				
a	Pigments from natural sources				
b	Watercolours				
c	Oil paints				
d	Acrylic paints				
4)	What is the central theme that most Madhubani paintings explore?				
a	Nature				
b	Mythology				
c	Abstract art				
d	Modern life				
5)	Which of the following best describes the narrative style of Madhubani paintings?				
a	Symbolic and suggestive				

b	Realistic and detailed				
c	Linear and sequential				
d	Abstract and non-representational				
6)	What are the common characteristics or motifs found in the border designs of Madhubani paintings?				
a	Geometric and repetitive				
b	Floral and naturalistic				
c	Ornate and detailed				
d	Simple and linear				
7)	Who primarily practices Madhubani painting?				
a	Men				
b	Women				
c	Children				
d	Both men and women				
8)	What does the term 'Madhubani' literally mean?				
a	Forest of honey				
b	City of joy				
c	House of dreams				
d	River of life				
9)	With which festival is Madhubani painting closely associated?				
a	Durga Puja				
b	Eid				
c	Holi				
d	Diwali				
2.	PATTACHITRA				
1)	Which Indian state is traditionally associated with Pattachitra painting?				
a	Odisha				
b	Rajasthan				
c	West Bengal				
d	Kerala				
2)	What is the primary medium used in Pattachitra painting?				
a	Natural pigments				

b	Watercolours				
c	Acrylic paints				
d	Oil paints				
3)	What are the primary themes depicted in most Pattachitra paintings?				
a	Mythology				
b	Nature				
c	Abstract art				
d	Modern life				
4)	What is the typical colour palette of Pattachitra paintings?				
a	Bright and vibrant colours				
b	Monochromatic				
c	Pastel shades				
d	Earthy tones				
5)	Which of the following techniques is NOT commonly used in Pattachitra?				
a	Dabu printing				
b	Brush work				
c	Applique work				
d	Rice paste				
6)	How are the figures depicted in Pattachitra paintings?				
a	Stylized				
b	Realistic				
c	Abstract				
d	Impressionistic				
7)	Which of the following is NOT a common motif in Pattachitra paintings?				
a	Geometric patterns				
b	Human figures				
c	Peacock				
d	Lotus flower				
8)	What kind of designs or motifs are commonly used in the borders of Pattachitra paintings?				
a	Intricate and ornate				
b	Simple and plain				
c	Geometric				

d	Abstract				
9)	What is the significance of the red colour in Pattachitra paintings?				
a	It signifies auspiciousness				
b	It represents wealth				
c	It symbolizes purity				
d	It is used for background only				
3.	GOND PAINTING				
1)	Which Indian state is primarily associated with Gond art?				
a	Madhya Pradesh				
b	Kerala				
c	Rajasthan				
d	West Bengal				
2)	What is the primary medium used in traditional Gond painting?				
a	Natural pigments				
b	Watercolours				
c	Acrylic paints				
d	Oil paints				
3)	Which of the following is a common motif in Gond art?				
a	Animals				
b	Human figures				
c	Geometric patterns				
d	All of the above				
4)	What is the significance of dots in Gond art?				
a	Symbolizing the cosmos				
b	Represent seeds of life				
c	Decorative elements				
d	All of the above				
5)	What is the typical colour palette of Gond paintings?				
a	Bright and vibrant				
b	Monochromatic				
c	Dark and earthy				
d	Pastel and muted				

6)	Which of the following best describes the narrative style of Gond paintings?				
a	Story-telling				
b	Impressionistic				
c	Abstract				
d	Realistic				
7)	What is the primary medium used as the base for a Madhubani painting?				
a	Freshly plastered mud walls				
b	Paper				
c	Wood				
d	Canvas				
8)	Which of the following colours is most commonly used in gond paintings?				
a	White				
b	Yellow				
c	Red				
d	Blue				
9)	What was the traditional purpose of Gond paintings?				
a	Decorate temples				
b	Document historical events				
c	Create religious icons for worship				
d	Portray abstract art forms				
4.	TANJORE PAINTING				
1)	Which state in India did Tanjore painting primarily originate?				
a	Tamil Nadu				
b	Uttar Pradesh				
c	Rajasthan				
d	Kerala				
2)	Which of the following is NOT a characteristic feature of Tanjore painting?				
a	Intricate stone inlay				
b	Religious themes				
c	Vibrant colours				
d	Use of gold foil				

3)	Which main deity is typically depicted in Tanjore paintings?				
a	Ganesha				
b	Durga				
c	Krishna				
d	Shiva				
4)	Which colour is predominantly used as a background in Tanjore paintings?				
a	Red				
b	Yellow				
c	Green				
d	Blue				
5)	What is the art of embedding gemstones in Tanjore paintings known as?				
a	Potal				
b	Kalamkari				
c	Meenakari				
d	Kundan				
6)	What is the primary medium used for the base of a Tanjore painting?				
a	Wood				
b	Glass				
c	Paper				
d	Canvas				
7)	Which of the following is NOT a common subject matter in Tanjore paintings?				
a	Mughal miniatures				
b	Vaishnavite deities				
c	Nayika bheda				
d	Hindu mythology				
8)	What was the primary purpose of Tanjore paintings?				
a	Religious devotion				
b	Historical documentation				
c	Decoration				
d	All of the above				
9)	Which of the following is NOT a common element in the				

	composition of a Tanjore painting?				
a	Horse				
b	Elephant				
c	Peacock				
d	Lotus flower				
5.	KALAMKARI PAINTING				
1)	In which Indian state is Kalamkari primarily practiced?				
a	Andhra Pradesh				
b	Tamil Nadu				
c	Gujarat				
d	Rajasthan				
2)	Which of the following colours is traditionally not used in Kalamkari?				
a	Yellow				
b	Black				
c	Red				
d	Blue				
3)	What is the characteristic style of Kalamkari designs?				
a	Floral and figurative				
b	Abstract				
c	Geometric				
d	Impressionistic				
4)	What is the significance of the "kalam" in Kalamkari?				
a	It is a pen used for drawing				
b	It is a traditional motif				
c	It is a specific type of cloth				
d	It is a type of dye				
5)	Which of the following techniques is used to create the fine details in Kalamkari?				
a	Hand painting				
b	Embroidery				
c	Tie-dye				
d	Block printing				
6)	What is the typical subject matter of Kalamkari paintings?				

a	Mythological and religious figures				
b	Portraits				
c	Landscapes				
d	Still life				
7)	How are the colours in Kalamkari traditionally obtained?				
a	Natural dyes				
b	Metallic powders				
c	Chemical pigments				
d	Synthetic dyes				
8)	Which of the following is a distinctive feature of Kalamkari designs?				
a	Bold outlines				
b	Symmetrical patterns				
c	Use of perspective				
d	Shading and highlights				
9)	Which of the following is not a common motif in Kalamkari?				
a	Human figures				
b	Lotus flowers				
c	Elephants				
d	Peacocks				
6.	BHIL PAINTING				
1)	In which Indian state is Bhil painting primarily found?				
a	Gujarat				
b	Maharashtra				
c	Madhya Pradesh				
d	Rajasthan				
2)	What is the primary material used as a canvas for Bhil paintings?				
a	Walls				
b	Wood				
c	Cloth				
d	Paper				
3)	Which of the following colours is most commonly used in Bhil paintings?				

a	Red				
b	Black				
c	Green				
d	Blue				
4)	What is the typical subject matter of Bhil paintings?				
a	Human figures and daily life				
b	Abstract patterns				
c	Landscapes				
d	Religious deities				
5)	Which of the following techniques is commonly used in Bhil painting?				
a	Finger painting				
b	Acrylic painting				
c	Watercolour				
d	Oil painting				
6)	How do Bhil artists traditionally create their paint?				
a	Mixing natural pigments with water				
b	Purchasing ready-made paints				
c	Using chemical dyes				
d	None of the above				
7)	Which of the following animals is often depicted in Bhil paintings?				
a	Tigers				
b	Elephants				
c	Deer				
d	All of the above				
8)	How do Bhil paintings reflect the lifestyle of the Bhil people?				
a	Depicting their daily activities and surroundings				
b	Using symbols with specific cultural meaning				
c	Both a and b				
d	Neither a nor b				
9)	What is the significance of the colours red and black in Bhil paintings?				

a	Represent good and evil				
b	Symbolize fertility				
c	Are used for decoration only				
d	Have no specific meaning				
7.	PHAD PAINTING				
	From which Indian state does Phad painting primarily originate?				
a	Rajasthan				
b	Uttar Pradesh				
c	Madhya Pradesh				
d	Gujarat				
1)	On what material is Phad painting traditionally done?				
a	Cloth				
b	Wood				
c	Paper				
d	Canvas				
2)	Which of the following is NOT a common subject matter in Phad paintings?				
a	Landscapes				
b	Folk heroes				
c	Historical events				
d	Mythological figures				
3)	What is the typical colour palette used in Phad paintings?				
a	Bright and vibrant colours				
b	Earthy and natural shades				
c	Dark and sombre hues				
d	Pastel and muted tones				
4)	Which technique is commonly used to create outlines in Phad paintings?				
a	Brushwork				
b	Pen and ink				
c	Block printing				
d	Ink wash				
5)	What is the characteristic style of figures in Phad paintings?				
a	Stylized and elongated				
b	Abstract and geometric				

c	Cartoonish and simplified				
d	Realistic and detailed				
6)	How are the colours traditionally obtained for Phad paintings?				
a	Natural pigments and dyes				
b	Mixed media				
c	Chemical dyes				
d	Synthetic pigments				
7)	Which technique is often used to create the background in Phad paintings?				
a	Solid colour fills				
b	Detailed patterns				
c	Graduated washes				
d	Combination of all				
8)	How are the stories in Phad paintings typically presented?				
a	Linear and chronological				
b	Abstract and interpretive				
c	Symbolic and allegorical				
d	Non-linear and episodic				
8.	KALIGHAT PAINTING				
1)	From which Indian city did Kalighat paintings primarily originate?				
a	Kolkata				
b	Mumbai				
c	Chennai				
d	Delhi				
2)	Which medium was predominantly used in Kalighat paintings?				
a	Watercolours				
b	Acrylics				
c	Tempera				
d	Oil paints				
3)	What are the typical subjects depicted in Kalighat paintings?				
a	Everyday life and religious narratives				
b	Landscapes				
c	Royal portraits				

d	Mythological gods and goddesses				
4)	What is the characteristic style of figures in Kalighat paintings?				
a	Simple and stylized				
b	Hyper realistic				
c	Geometric and abstract				
d	Realistic and detailed				
5)	Kalighat paintings often incorporated elements of what?				
a	Folk art traditions				
b	Abstract expressionism				
c	Mughal miniature painting				
d	Western art techniques				
6)	What is the general colour palette used in Kalighat paintings?				
a	Bright and vibrant				
b	Monochromatic				
c	Pastel and muted				
d	Dark and sombre				
7)	Which of the following is NOT a common theme in Kalighat paintings?				
a	Courtly life				
b	Ramayana				
c	Sati				
d	Durga Puja celebrations				
8)	The paper used for Kalighat paintings was typically?				
a	Textual inscriptions				
b	Gold and silver embellishments				
c	Detailed borders and frames				
d	All of the above				
9)	Who were the primary patrons of Kalighat paintings?				
a	Religious institutions				
b	The general public				
c	The wealthy elite				
d	The royal court				
9.	CHERIYAL SCROLL PAINTING				

1)	In which state of India did Cheriyal scroll painting originate?				
a	Telangana				
b	Uttar Pradesh				
c	Rajasthan				
d	Kerala				
2)	What is the primary medium used for Cheriyal scroll painting?				
a	Cloth				
b	Wood				
c	Paper				
d	Canvas				
3)	Which of the following best describes the narrative style of Cheriyal scroll paintings?				
a	Narrative				
b	Impressionistic				
c	Realistic				
d	Abstract				
4)	What are the primary subjects depicted in Cheriyal scroll paintings?				
a	Mythological stories and folk tales				
b	Still life				
c	Portraits of royalty				
d	Landscapes and nature				
5)	Which colours are predominantly used in Cheriyal scroll painting?				
a	Bright and vibrant colours				
b	Earthy tones				
c	Monochromatic hues				
d	Pastel shades				
6)	What is the typical shape of a Cheriyal scroll?				
a	Rectangular				
b	Circular				
c	Triangular				
d	Square				

7)	Which of the following techniques is commonly used in Cheriyal scroll painting?				
a	Tempera				
b	Watercolour				
c	Brush and ink				
d	Oil painting				
8)	How are the colours in Cheriyal scroll paintings traditionally obtained?				
a	Natural pigments				
b	Chemical dyes				
c	Commercial paints				
d	Synthetic pigments				
9)	Which of the following is a common motif found in Cheriyal scroll paintings?				
a	Geometric patterns				
b	Floral designs				
c	Human figures				
d	All of the above				
10.	CHITRAKATHI PAINTING				
1)	With which Indian state is Chitrakathi primarily associated?				
a	Rajasthan				
b	West Bengal				
c	Gujarat				
d	Maharashtra				
2)	What is the primary medium used in Chitrakathi paintings?				
a	Indigenous pigments				
b	Oil paints				
c	Watercolour				
d	Tempera				
3)	Which of the following best describes the narrative style of Chitrakathi paintings?				
a	Folkloric				
b	Modern				
c	Realistic				
d	Abstract				

4)	Which of the following colours are predominantly used in Chitrakathi paintings?				
a	Bright and vibrant				
b	Dark and sombre				
c	Pastel and muted				
d	Monochromatic				
5)	What are the primary subjects typically depicted in Chitrakathi paintings?				
a	Everyday life and folk tales				
b	Landscapes				
c	Mythological figures				
d	Portraiture				
6)	What are the primary subjects typically depicted in Chitrakathi paintings?				
a	Bold outlines and flat colours				
b	Soft shading and perspective				
c	Impressionistic brushstrokes				
d	Detailed and intricate patterns				
7)	What is the role of women in Chitrakathi art?				
a	Central				
b	Restricted to decorative elements				
c	Non-existent				
d	Minimal				
8)	What was the purpose of Chitrakathi paintings traditionally?				
a	Narrate stories and entertain				
b	Record historical events				
c	Illustrate religious texts				
d	Decorate temples				
9)	Which of the following best describes the texture of Chitrakathi paintings?				
a	Rough and textured				
b	Matte and velvety				
c	Varies depending on the artist				
d	Smooth and glossy				

11.	MATA NI PACHEDI			
1)	With which Indian state are Mata ni Pachedi paintings primarily associated?			
a	Gujarat			
b	Madhya Pradesh			
c	Maharashtra			
d	Rajasthan			
2)	What is the primary purpose of Mata ni Pachedi paintings?			
a	Religious devotion			
b	Historical documentation			
c	Storytelling			
d	Decoration			
3)	Who is the central figure in most Mata ni Pachedi paintings?			
a	A female deity			
b	A human figure			
c	A mythological creature			
d	A male deity			
4)	What is the colour palette typically used in Mata ni Pachedi paintings?			
a	Bright and vibrant			
b	Monochromatic			
c	Pastel and muted			
d	Dark and sombre			
5)	How can the style of Mata ni Pachedi paintings be described?			
a	Folk art			
b	Modern art			
c	Abstract			
d	Realistic			
6)	What is the primary medium used in Mata ni Pachedi paintings?			
a	Natural pigments			
b	Watercolour			
c	Acrylic paints			
d	Oil paints			

7)	On what surface are Mata ni Pachedi paintings traditionally created?				
a	Cloth				
b	Paper				
c	Canvas				
d	Wood				
8)	How is the composition typically structured in Mata ni Pachedi paintings?				
a	Symmetrical				
b	Diagonal				
c	Circular				
d	Asymmetrical				
9)	With which community or group of people are Mata ni Pachedi paintings associated?				
a	Religious rituals and festivals				
b	Historical events				
c	Royal courts				
d	Weddings and celebrations				
12.	TANGKA PAINTING				
1)	With which region is Tangka painting primarily associated?				
a	Tibet				
b	China				
c	Nepal				
d	India				
2)	With which religion are Tangka paintings primarily associated?				
a	Buddhism				
b	Taoism				
c	Jainism				
d	Hinduism				
3)	What is the typical shape of a Tangka painting?				
a	Vertical scroll				
b	Circular				
c	Square				
d	Rectangular				
4)	What is the primary medium used in Tangka paintings?				

a	Mineral pigments				
b	Tempera				
c	Watercolour				
d	Oil paints				
5)	What do Tangka paintings typically depict?				
a	Buddhist deities and figures				
b	Portraits				
c	Still life				
d	Landscapes				
6)	What does the background of a Tangka painting often feature?				
a	Ornate patterns				
b	Solid colours				
c	Detailed landscapes				
d	None of the above				
7)	How is the composition typically structured in a Tangka painting?				
a	Symmetrical				
b	Realistic				
c	Abstract				
d	Asymmetrical				
8)	What is the primary purpose of Tangka paintings?				
a	Religious				
b	Secular				
c	Historical				
d	Decorative				
9)	What colours are often used in Tangka paintings?				
a	Symbolic				
b	Bright and vibrant				
c	Dull and muted				
d	All of above the				
13.	NIRMAL PAINTING				
1)	From which Indian state did Nirmal painting primarily originate?				
a	Andhra Pradesh				
b	Tamil Nadu				
c	West Bengal				
d	Rajasthan				

2)	What is the primary material used as a base for Nirmal painting?				
a	Wooden panels				
b	Cloth				
c	Paper				
d	Canvas				
3)	Which of the following best describes the colour palette typically used in Nirmal paintings?				
a	Bright and vibrant				
b	Earthy tones				
c	Pastel and soft				
d	Dark and muted				
4)	For what are Nirmal paintings primarily known?				
a	Intricate floral and geometric patterns				
b	Detailed landscapes				
c	Realistic portraits				
d	Abstract designs				
5)	Which of the following techniques is commonly used in Nirmal painting?				
a	Lacquer work				
b	Tempera				
c	Watercolour				
d	Oil painting				
6)	What are the typical subjects depicted in Nirmal paintings?				
a	Floral and avian motifs				
b	Historical events				
c	Religious deities				
d	Mythological figures				
7)	Nirmal paintings often incorporate elements of what?				
a	Gold and silver foil				
b	Glass beads				
c	Stone inlay				
d	All of the above				

8)	What are the characteristic features of the Nirmal painting style?				
a	Fine lines and delicate details				
b	Impressionistic techniques				
c	Bold outlines and flat colours				
d	Thick and impasto brushstrokes				
9)	From where are the colours used in Nirmal painting typically derived?				
a	A combination of natural and synthetic colours				
b	Natural pigments				
c	Synthetic colours				
d	Chemical dyes				
14.	RAJASTHANI MINIATURE PAINTING				
1)	During which period did Rajasthani miniature painting primarily emerge?				
a	Mughal period				
b	Ancient period				
c	British colonial period				
d	Medieval period				
2)	What are the predominant themes in Rajasthani miniature paintings?				
a	Religious and mythological subjects				
b	Historical events				
c	Still life and abstract art				
d	Portraits and landscapes				
3)	Which colour is most commonly used as the background in Rajasthani miniature paintings?				
a	Gold				
b	Red				
c	Green				
d	Blue				
4)	By what characteristics is the style of Rajasthani miniature paintings defined?				

a	Dynamic and expressive lines				
b	Soft and delicate colours				
c	Abstract and geometric forms				
d	Realistic and detailed figures				
5)	What is the primary medium used in Rajasthani miniature paintings?				
a	Tempera				
b	Acrylics				
c	Watercolour				
d	Oil paints				
6)	Which of the following is a distinctive feature of Rajasthani miniature paintings?				
a	Flattened forms and linear composition				
b	Realistic portrayal of human figures				
c	Emphasis on shading and chiaroscuro				
d	Use of perspective				
7)	How are the female figures in Rajasthani miniature paintings often depicted?				
a	Elongated and graceful forms				
b	Strong and muscular bodies				
c	Chubby and rounded features				
d	Realistic proportions				
8)	What do the costumes and jewellery worn by the figures in Rajasthani miniature paintings reflect?				
a	Traditional Rajasthani attire				
b	Persian style				
c	European influence				
d	Contemporary fashion				
9)	Which of the following is NOT a characteristic of Rajasthani miniature paintings?				
a	Emphasis on landscape				
b	Gold and silver embellishments				
c	Intricate details				

d	Use of vibrant colours				
15.	KAVAD PAINTING				
1)	Kavad painting is primarily associated with which Indian state?				
a	Gujarat				
b	Madhya Pradesh				
c	Maharashtra				
d	Rajasthan				
2)	On what material is the Kavad painting done?				
a	Wooden panels				
b	Cloth				
c	Paper				
d	Canvas				
3)	What was the primary purpose of Kavad paintings?				
a	Be carried during religious processions				
b	Portray portraits				
c	Tell mythological stories				
d	Decorate homes				
4)	What is the predominant colour scheme in Kavad paintings?				
a	Bright and vibrant				
b	Monochromatic				
c	Dark and sombre				
d	Pastel and muted				
5)	Which of the following is NOT a common element in Kavad paintings?				
a	Landscapes				
b	Human figures				
c	Geometric patterns				
d	Floral motifs				
6)	How can the style of Kavad painting be described?				
a	Folk art				
b	Impressionist				
c	Abstract				
d	Realistic				

7)	How is the narrative style typically presented in Kavad paintings?				
a	Episodic				
b	Abstract				
c	Circular				
d	Linear				
8)	Which of the following is a common theme in Kavad paintings?				
a	Religious narratives				
b	Nature scenes				
c	Historical events				
d	Love stories				
9)	What technique is commonly used for creating Kavad paintings?				
a	Mixed media				
b	Tempera				
c	Watercolour				
d	Oil painting				
16.	NAKSHI PAINTING				
1)	With which Indian state is Nakshi painting primarily associated?				
a	Kerala				
b	Odisha				
c	Tamil Nadu				
d	West Bengal				
2)	What is the primary surface used for Nakshi painting?				
a	Cloth				
b	Wood				
c	Paper				
d	Canvas				
3)	Which of the following best describes the colour palette typically used in Nakshi painting?				
a	Bright and vibrant				
b	A mix of bright and muted tones				
c	Dark and sombre				

d	Pastel and muted				
4)	From what are the primary motifs in Nakshi painting inspired?				
a	Floral and fauna				
b	Human figures				
c	Religious figures				
d	Geometric shapes				
5)	Which of the following techniques is commonly used in Nakshi painting?				
a	Brush strokes				
b	Stencilling				
c	Embroidery				
d	Fingerprints				
6)	How can the overall style of Nakshi painting be described?				
a	Decorative				
b	Impressionistic				
c	Abstract				
d	Realistic				
7)	What are the primary colours used in Nakshi painting?				
a	A combination of bright hues				
b	Yellow, orange, and purple				
c	Black, white, and Grey				
d	Red, green, and blue				
8)	How are the lines typically drawn in Nakshi painting?				
a	Thin and delicate				
b	Straight and geometric				
c	Varying in thickness				
d	Thick and bold				
9)	Who primarily practices Nakshi painting?				
a	Women				
b	Professional artists				
c	Both men and women				
d	Men				
17.	PICHWAI PAINTING				

1)	With which Indian state are Pichwai paintings primarily associated?				
a	Rajasthan				
b	Madhya Pradesh				
c	Uttar Pradesh				
d	Gujarat				
2)	What is the primary purpose of Pichwai paintings?				
a	Religious devotion				
b	Storytelling				
c	Royal portraits				
d	Decor for homes				
3)	Who is the central deity typically depicted in Pichwai paintings?				
a	Krishna				
b	Durga				
c	Shiva				
d	Vishnu				
4)	Which of the following best describes the style of Pichwai paintings?				
a	Folk art				
b	Modern				
c	Realistic				
d	Abstract				
5)	What is the predominant colour scheme in Pichwai paintings?				
a	Bright and vibrant				
b	Monochromatic				
c	Dark and sombre				
d	Pastel and muted				
6)	What is the primary medium used in Pichwai paintings?				
a	Vegetable dyes				
b	Tempera				
c	Watercolour				
d	Oil paints				
7)	How is the composition typically structured in Pichwai paintings?				
a	Symmetrical				
b	Static				

c	Dynamic				
d	Asymmetrical				
8)	With what is the background of Pichwai paintings often filled?				
a	Detailed patterns				
b	Architectural elements				
c	Natural scenery				
d	Solid colours				
9)	With which religious or cultural practices are Pichwai paintings closely associated?				
a	Janmashtami festival				
b	Navratri festival				
c	Diwali festival				
d	Holi festival				
18.	SAURA PAINTING				
1)	To which Indian state is Saura painting primarily attributed?				
a	Odisha				
b	Jharkhand				
c	Bihar				
d	West Bengal				
2)	Which tribal community is predominantly associated with Saura painting?				
a	Saura				
b	Bhil				
c	Gond				
d	Santhal				
3)	What is the primary medium used in Saura paintings?				
a	Indigenous pigments				
b	Tempera				
c	Watercolours				
d	Oil paints				
4)	Which colours dominate the palette in Saura paintings?				
a	Earthy and natural colours				
b	Black and white				
c	Pastel and muted tones				
d	Bright and vibrant hues				

5)	What do Saura paintings predominantly depict?				
a	Daily life and nature				
b	Abstract patterns				
c	Religious deities				
d	Mythological figures				
6)	What are the characteristic features of the Saura painting style?				
a	Bold outlines and simple forms				
b	Impressionistic brushstrokes				
c	Soft shading and perspective				
d	Detailed and intricate patterns				
7)	Which of the following is a common motif in Saura paintings?				
a	Tree of life				
b	Human figure				
c	Horse				
d	Lotus flower				
8)	What is the role of women in Saura art?				
a	Central				
b	Non-existent				
c	Restricted to decorative elements				
d	Minimal				
9)	How is the composition typically structured in Saura paintings?				
a	Asymmetrical balance				
b	No discernible balance				
c	Radial balance				
d	Symmetrical balance				
19.	CHITRAVAN PAINTING				
1)	With which Indian state is Chitravan painting primarily associated?				
a	Madhya Pradesh				
b	Uttar Pradesh				
c	Gujarat				
d	Rajasthan				

2)	What are the primary mediums used in Chitravan paintings?				
a	Natural pigments and charcoal				
b	Tempera				
c	Watercolours				
d	Oil paints				
3)	Which of the following best describes the narrative style of Chitravan paintings?				
a	Folkloric				
b	Modern				
c	Realistic				
d	Abstract				
4)	What are the primary subjects typically depicted in Chitravan paintings?				
a	Everyday life and folk tales				
b	Portraiture				
c	Landscapes				
d	Mythological figures				
5)	Which of the following colours are predominantly used in Chitravan paintings?				
a	Earthy tones				
b	Dark and sombre				
c	Pastel and muted				
d	Bright and vibrant				
6)	What are the characteristic features of the Chitravan painting style?				
a	Bold outlines and flat colours				
b	Geometric shapes and symbols				
c	Soft shading and perspective				
d	Detailed and intricate patterns				
7)	What was the purpose of Chitravan paintings traditionally?				
a	Narrate stories and entertain				
b	Record historical events				
c	Illustrate religious texts				
d	Decorate temples				

8)	What is the paper or support typically used for Chitravan paintings?				
a	Handmade paper				
b	Cloth				
c	Wooden panels				
d	Canvas				
9)	From which areas of life do Chitravan paintings often depict scenes?				
a	Rural life				
b	Mythological realms				
c	Courtly life				
d	Urban life				
20.	WARLI PAINTING				
1)	With which Indian state is Warli painting primarily associated?				
a	Maharashtra				
b	West Bengal				
c	Gujarat				
d	Rajasthan				
2)	What is the primary medium used in Warli paintings?				
a	Rice paste and charcoal				
b	Tempera				
c	Watercolour				
d	Oil paints				
3)	Which of the following best describes the narrative style of Warli paintings?				
a	Folkloric				
b	Modern				
c	Realistic				
d	Abstract				
4)	What are the primary subjects typically depicted in Warli paintings?				
a	Everyday life and rituals				
b	Portraiture				
c	Landscapes				
d	Mythological figures				

5)	Which of the following colours are predominantly used in Warli paintings?				
a	Black and white				
b	Red and yellow				
c	Pastel and muted				
d	Bright and vibrant				
6)	What are the characteristic features of the Warli painting style?				
a	Simple geometric shapes				
b	Impressionistic brushstrokes				
c	Soft shading and perspective				
d	Detailed and intricate patterns				
7)	What was the purpose of Warli paintings traditionally?				
a	Asymmetrical balance				
b	Radial balance				
c	No discernible balance				
d	Symmetrical balance				
8)	Which of the following best describes the texture of Warli paintings?				
a	Rough and textured				
b	Varies depending on the artist				
c	Matte and velvety				
d	Smooth and glossy				
9)	On what material are Warli paintings traditionally created?				
a	Mud walls				
b	Cloth				
c	Canvas				
d	Handmade paper				
21.	KANGRA PAINTING				
1)	In which region of India did Kangra painting primarily originate?				
a	Himachal Pradesh				
b	Bengal				
c	Andhra Pradesh				
d	Rajasthan				

2)	Under which broader art movement is the Kangra style of painting often categorized?				
a	Pahari				
b	Deccan				
c	Rajput				
d	Mughal				
3)	Which of the following is the most prominent theme in Kangra paintings?				
a	Divine love and devotion				
b	Landscapes				
c	Courtly life				
d	War and battles				
4)	What is the primary medium used in Kangra paintings?				
a	Watercolour				
b	Fresco				
c	Tempera				
d	Oil paints				
5)	Kangra paintings are characterized by their what?				
a	Delicate and soft hues				
b	Monochromatic palette				
c	Dark and sombre tones				
d	Bold and vibrant colours				
6)	How are the figures typically depicted in Kangra paintings?				
a	Slender and elegant				
b	Realistic and proportionate				
c	Plump and jovial				
d	Muscular and heroic				
7)	The paper or support commonly used for Kangra paintings is				
a	Paper				
b	Ivory				
c	Wooden panels				
d	Canvas				
8)	Which of the following deities is frequently depicted in Kangra paintings?				
a	Krishna				

b	Durga				
c	Shiva				
d	Vishnu				
9)	Kangra paintings often incorporate elements of what?				
a	Nature and landscapes				
b	Mythological creatures				
c	Courtly life				
d	Architectural details				
22.	SOHARI AND PAINTING				
1)	With which region of India is Sohari painting primarily associated?				
a	Bihar				
b	West Bengal				
c	Uttar Pradesh				
d	Rajasthan				
2)	What is the primary surface used for Sohari painting?				
a	Mud walls				
b	Wooden panels				
c	Paper				
d	Canvas				
3)	Which of the following best describes the colour palette typically used in Sohari painting?				
a	Earthy and natural				
b	Dark and sombre				
c	Pastel and muted				
d	Bright and vibrant				
4)	What are the primary motifs in Sohari painting inspired by?				
a	Geometric shapes				
b	Human figures				
c	Religious figures				
d	Floral patterns				
5)	Who traditionally does Sohari painting?				
a	Female artists				
b	Professional painters				
c	Male artists				

d	Both male and female artists				
6)	What was the primary function of Sohari painting in traditional Bihar households?				
a	Protective				
b	Storytelling				
c	Decorative				
d	Religious				
7)	How would you describe the overall aesthetic of Sohari painting?				
a	Simple and rustic				
b	Abstract and modern				
c	Elaborate and ornate				
d	Sophisticated and refined				
8)	Which religions have influenced Sohari painting?				
a	Hinduism				
b	Jainism				
c	Buddhism				
d	All of the above				
9)	Which of the following techniques is commonly used in Sohari painting?				
a	Stencilling				
b	Fingerprints				
c	Brushwork				
d	All of the above				
23.	CHITARA PAINTING				
1)	With which Indian state is Chitara painting primarily associated?				
a	Karnataka				
b	Tamil Nadu				
c	Kerala				
d	Rajasthan				
2)	What is the primary medium used in Chitara paintings?				
a	Indigenous pigments				
b	Tempera				
c	Watercolour				
d	Oil paints				

3)	Which of the following best describes the narrative style of Chitara paintings?				
a	Folkloric				
b	Modern				
c	Realistic				
d	Abstract				
4)	What is the primary subject matter typically depicted in Chitara paintings?				
a	Everyday life and folk tales				
b	Portraiture				
c	Landscapes				
d	Mythological figures				
5)	Which of the following colours are predominantly used in Chitara paintings?				
a	Bright and vibrant				
b	Monochromatic				
c	Dark and sombre				
d	Pastel and muted				
6)	What are the characteristics of the Chitara painting style?				
a	Bold outlines and flat colours				
b	Detailed and intricate patterns				
c	Soft shading and perspective				
d	Impressionistic brushstrokes				
7)	The purpose of Chitara paintings traditionally was to				
a	Narrate stories and entertain				
b	Illustrate religious texts				
c	Record historical events				
d	Decorate temples				
8)	In terms of composition, Chitara paintings often feature what?				
a	Asymmetrical balance				
b	Radial balance				
c	No discernible balance				
d	Symmetrical balance				
9)	Which of the following best describes the texture of Chitara paintings?				

a	Rough and textured				
b	Varies depending on the artist				
c	Matte and velvety				
d	Smooth and glossy				
24.	PITHORA PAINTING				
1)	Pithora painting is primarily associated with which Indian state?				
a	Gujarat				
b	Maharashtra				
c	Madhya Pradesh				
d	Rajasthan				
2)	Which tribes are traditionally associated with Pithora painting?				
a	Rathwa and Bhilala				
b	Santhal and Munda				
c	Warli and Koli				
d	Gond and Bhil				
3)	What are the primary purpose of Pithora paintings ?				
a	Religious rituals				
b	Historical documentation				
c	Storytelling				
d	Decoration				
4)	What is the primary surface used for Pithora painting?				
a	Mud walls				
b	Wooden panels				
c	Paper				
d	Canvas				
5)	Which of the following colours are predominantly used in Pithora paintings?				
a	Earthy and natural tones				
b	Black and white				
c	Metallic and shimmering colours				
d	Bright and vibrant hues				
6)	What are the characteristic style of Pithora painting?				
a	Geometric patterns and symbolic forms				

b	Abstract compositions				
c	Realistic portraits				
d	Detailed figures and landscapes				
7)	Which of the following is NOT a common motif in Pithora paintings?				
a	Lotus flower				
b	Human figures				
c	Sun				
d	Horse				
8)	In terms of composition, Pithora paintings often feature what?				
a	Mythological stories				
b	Animal fables				
c	Historical events				
d	Daily life activities				
9)	What are the medium typically used in Pithora painting is?				
a	Natural pigments				
b	Acrylic				
c	Watercolour				
d	Oil paint				
25.	SANTHAL PAINTING				
1)	Santhal painting is primarily associated with which Indian state?				
a	Jharkhand				
b	Tamil Nadu				
c	Kerala				
d	Rajasthan				
2)	What is the dominant style of Santhal painting is?				
a	Geometric				
b	Realistic				
c	Abstract				
d	Impressionistic				
3)	Which of the following colours is commonly used in Santhal paintings?				
a	Vibrant and bold colours				
b	Earth tones				
c	Pastel shades				

d	Black and white				
4)	In terms of composition, Santhal paintings often feature what?				
a	Mythological figures and deities				
b	Abstract patterns				
c	Still life				
d	Urban landscapes				
5)	What is the traditional medium for Santhal painting?				
a	Walls of mud and cow dung				
b	Wood				
c	Paper				
d	Canvas				
6)	What is the purpose of Santhal painting is primarily?				
a	Religious and cultural expression				
b	Commercial value				
c	Aesthetic appreciation				
d	Historical documentation				
7)	Which of the following best describes the nature of Santhal paintings?				
a	Simple and symbolic				
b	Complex and abstract				
c	Highly detailed and realistic				
d	Photorealistic				
8)	Who traditionally does Santhal painting?				
a	Tribal communities				
b	Art schools				
c	Foreign artists				
d	Professional artists				
9)	The themes in Santhal paintings often revolve around what?				
a	Nature and human interaction				
b	Political issues				
c	Abstract concepts				
d	Modern life				

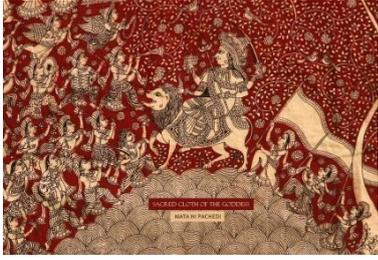
SECTION-III

Knowledge of the respondents regarding Type of Indian Folk Paintings

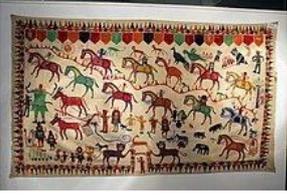
Recognize the following Type of Indian Folk Paintings.

Sr No.	Image of Paintings	Write the name of the Painting
1.		
2.		
3.		
4.		

5.		
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16.	 <p>Nakashi Art</p>	
17.		
18.		
19.		
20.		
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25.		

APPENDIX 2
ETHICAL CERTIFICATE



Institutional Ethics
Committee for Human
Research
(IECHR)

FACULTY OF FAMILY AND COMMUNITY SCIENCES
THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA

Ethical Compliance Certificate 2024-2025

This is to certify Mr. Aakash Sharma study titled; "Development of Educational module on Indian Folk Paintings for students of Interior Design." from Department of Family and Community Resource Management has been approved by the Institutional Ethics Committee for Human Research (IECHR), Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda. The study has been allotted the ethical approval number IECHR/FCSc/M.Sc./10/2024/29.

Komal

Prof. Komal Chauhan
Member Secretary
IECHR

Mini Sheth

Prof. Mini Sheth
Chairperson
IECHR

Chair Person
IECHR
Faculty of Family & Community Sciences
The Maharaja Sayajirao University of Baroda

APPENDIX 3

CONSENT FORM



Estd. 1949

NAAC Accredited 'A+' Grade

DEPARTMENT OF FAMILY AND COMMUNITY RESOURCE MANAGEMENT FACULTY
OF FAMILY & COMMUNITY SCIENCES

THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA VADODARA

INFORMED CONSENT FORM

The Department of Family and Community Resource Management at the Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara, is committed to ensuring the protection of human participants involved in research. This document provides you with details about the research, allowing you to make an informed decision regarding your participation. If you choose to participate, please be aware that you are free to withdraw from the study at any time without any consequences. This study seeks to Develop an Educational Module on Indian Folk Paintings for Students of Interior Design. You will be asked to provide basic background information (such as your Name, Age, Educational level) and extent of knowledge regarding the various Indian folk paintings. All responses will be kept strictly confidential, with no direct association with your identity. If you feel uncomfortable at any point during the study, you are free to stop participating without any obligation. The survey will take approximately 15-20 minutes of your time. Please ensure all questions are answered completely. For any inquiries or further information about the research, feel free to contact us.

By signing below, you acknowledge that you understand the nature of the study and voluntarily agree to participate. All information you provide will remain confidential, and your identity will be kept anonymous in any findings from this research.

Participant's Name & Signature:

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ABSTRACT

Indian folk paintings, imbued with rich cultural narratives and striking aesthetic appeal, represent a unique and invaluable resource for the field of interior design. These art forms, deeply rooted in the traditions and social fabric of diverse Indian communities, offer a wealth of inspiration for creating spaces that are both visually compelling and culturally meaningful. However, a significant gap exists within contemporary interior design education concerning the practical application and integration of these traditional art forms. This research addresses this critical gap by developing a comprehensive and pedagogically sound educational modules specifically designed to introduce interior design students to selected Indian folk painting styles. This research aligns with the National Education Policy (NEP) 2020's emphasis on integrating Indian Knowledge Systems (IKS) into the curriculum, recognizing the rich heritage of ancient and enduring Indian knowledge. By incorporating the study of Indian folk painting, this module aims to cultivate a deeper appreciation for India's artistic legacy and empower students to create interior spaces that reflect a profound understanding of their cultural roots. For the present study, the descriptive research design was selected as the present study focussed on extent of knowledge of the respondents regarding Indian folk paintings. The locale for the present the study was Vadodara, Gujarat, India. For the present study, the unit of inquiry were the Interior Designing Students of the Department of Family and Community Resource Management, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. For the present study, the sample comprised of 120 interior design students of Vadodara City. The sample for the present study was selected through purposive sampling method. For the present research, the Questionnaire was selected as the tool. A thorough review facilitated the investigator in the construction of the tool. The anticipated outcome of this research is a comprehensive educational module that will equip interior design students with the knowledge, skills, and cultural sensitivity necessary to create culturally rich and authentic interior spaces. This module will serve as a valuable tool for educators and students alike, fostering a deeper appreciation for India's artistic legacy and promoting innovation in contemporary design by seamlessly blending traditional and modern aesthetics. Ultimately, this research aims to contribute to the preservation and continued relevance of Indian folk painting within the evolving landscape of interior design."