

DESIGNING OF DUPATTAS INSPIRED FROM EGYPTIAN MOTIFS

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Abstract

Art is the simplest way to create forms that are pleasing to the heart of their viewer. The oldest art form, Egyptian, was practised in most nations. Typically, it was painted on walls and featured three- or two-dimensional images. Egyptian art depicts the entire human experience, including life, death, and life beyond death. The goal of the current study was to use fabric painting to adapt the collected Egyptian motifs onto fabric. By taking inspiration from Egyptian paintings, motifs were collected from different books. These motifs were classified into 4 different categories, i.e., animal figures, human figures, floral motifs, and border motifs, and then presented for evaluation. Subsequently, various suitable fabric samples were collected from the market and painted in one Egyptian motif. These samples of fabrics were presented for evaluation. The most anticipated fabric, i.e., Tussar Silk, was selected for the design of dupattas in three selected colours (Sunlight, Leaf Green, and Peach). After evaluation, numbers of Dupatta designs were created and categorised in 3 categories (Border with Centre Design, Borders, and Border with Corner Design) with the help of Adobe Photoshop Software and displayed for evaluation, out of which the top most selected designs were rendered on the products and a complete range was produced.

Keywords: Egyptian motifs, designs, dupattas.

Introduction

The painting was one of the earliest creative activities that contend with sculpture in embodying the concepts and ideas of his primitive experience of life (Robb and Garrison). Ideology and aesthetics can both be used to define the significance of Egyptian art. While one could not exist without the other, it is crucial to examine these factors to understand the purposes of Egyptian art and how it affected the civilization that produced it. Any piece of Egyptian art's main purpose was to express a specific viewpoint regarding the place of individuality in society.

The art can be described as a national emergency along with the need for static civilization in the regions belonging to Asia, Crete, and of course, Egypt where it is considered as national because of its long duration and wide influences (Read;1949: 67). Egyptian art is one of the most consistent, rich and enduring artistic traditions in the ancient time. The artistic journey began in Egypt (6000- 3150 BCE) through the image of animals, human beings, and supernatural figures carved on rock walls, and other drawings were colored as well rather than the paintings. The main theme of these paintings is to mirror the life of the mass population of Ancient Egypt (Kazimierz; 1969). "The paintings were conceptual rather than sensuous" (Descroches; 1965: 12). The natural laws were never disobeyed by the Egyptians as their mode of presenting man, natural objects and the environment remained almost the same for thousands of years and they considered the artist who replicated the most admired styles of the past at best. Egypt is known for its pyramids or one can say that Egyptians feel proud every time they look at the Wonders on Earth. Art is something that takes human beings to another level, a level beyond the reach of our senses. This reach may be of the spiritual type or transcendental (Read; 1949: 70).

From all corners of the earth, man has contributed something of himself to the decoration of woven material (Kafka; 1959: 2). Clothing is one of the necessities of men. They perform an important function of modesty, decoration, and protection, and act as social assets. Traditional clothing can be further divided into many different varieties some of which are very common versatility that enhances the outfit's beauty. Textile however stands in an ambiguous position between art and craft (Das: 1992: 2). The Dupatta has been in tradition in many parts of South Asia for centuries. The Dupatta changed its popularity and importance over time as it went on from being a normal practical wear to being that complements the overall dress of a woman.

The present study "Designing of dupattas inspired from Egyptian motifs" was conducted to look into the possibilities and to solidify the creativity of traditional paintings. The purpose of designing of dupatta using Egyptian motifs was executed because Egyptian art is very rich, traditional, and appealing. So, if Egyptian art is amalgamated with Indian traditional clothing artistically it will be more appealing and captivating. It solidifies cultural diversity and the exchange of culture and art supports the nation together. The main motive was to achieve new heights in the design while maintaining the natural ethnic beauty with the simplicity and originality of art forms. This study is to achieve something new for the upcoming designers, manufacturers, and customers of the modern era. The everlasting charm of fabric painting with a wide collection of Egyptian motifs gives a wide scope for creating aesthetically beautiful designs.

Aims & Objectives

The aims & objectives of the study are as follows:

- Collection of motifs from Egyptian art.
- Designing of dupattas with the help of Adobe Photoshop using Egyptian motifs.
- Creation of a range of dupattas using Egyptian designs and hand painting techniques.

Material, Method and Result

Materials used in the study included Fabric, Dye and Fabric colors.

Collection of Motifs

Books and websites were reviewed to study the history of Egyptian art. Research work was done by referring to various libraries such as the National Gallery of Modern Art, New Delhi; the Art Museum, Sector 10, Chandigarh; and the Govt. Home Science College, Sector 10, Chandigarh, Chandigarh; and the Govt. Home Science College, Sector 10, Chandigarh. Various motifs were collected from the histories reviewed.

Categorization and Evaluation of motifs

Motifs were classified in 4 categories:

- Category 1: Animals figures
- Category 2: Human figures
- Category 3: Floral motifs
- Category 4: Borders

Evaluation of Motifs

Four categories were presented to the judges for the evaluation and following were the results:

Table no. 1: Evaluation for Animal Figures

S. NO	ANIMAL FIGURES	SCORE	RANK
<u>1</u>	<u>Motif No. A1</u>	<u>271</u>	<u>II</u>
2	Motif No. A2	129	XV
3	Motif No. A3	174	VII
<u>4</u>	<u>Motif No. A4</u>	<u>272</u>	<u>I</u>
<u>5</u>	<u>Motif No. A5</u>	<u>196</u>	<u>V</u>
<u>6</u>	<u>Motif No. A6</u>	<u>240</u>	<u>III</u>
7	Motif No. A7	153	IX
8	Motif No. A8	138	XII
9	Motif No. A9	159	X
10	Motif No. A10	136	XIII
<u>11</u>	<u>Motif No. A11</u>	<u>216</u>	<u>IV</u>
12	Motif No. A12	197	VI
13	Motif No. A13	130	XIV
14	Motif No. A14	95	XVI
15	Motif No. A15	141	X
16	Motif No. A16	191	VII
17	Motif No. A17	69	XVII

Table No. 1 depicts that the motifs No. A4 got the first rank with a score of 272, A1 was at the 2nd rank with a score of 271, A6 got the 3rd rank with a score of 240, A11 got the 4th rank with a score of 216, and A5 was at the 5th rank with a score of 196.

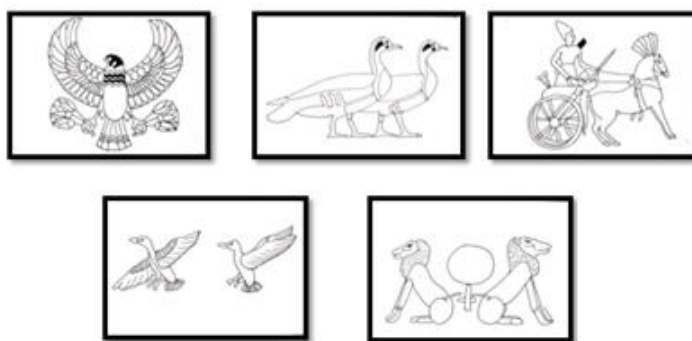


Fig 1: Selected motifs for the creation of Dupatta Designs.

Table no. 2 Evaluation of Human Figures

S. NO	HUMAN FIGURES	SCORE	RANK
<u>1</u>	<u>Motif No. B1</u>	<u>284</u>	<u>I</u>
2	Motif No. B2	167	IX
<u>3</u>	<u>Motif No. B3</u>	<u>272</u>	<u>II</u>
4	Motif No. B4	218	VI
<u>5</u>	<u>Motif No. B5</u>	<u>264</u>	<u>III</u>
<u>6</u>	<u>Motif No. B6</u>	<u>231</u>	<u>IV</u>
7	Motif No. B7	119	XIII
<u>8</u>	<u>Motif No. B8</u>	<u>229</u>	<u>V</u>
9	Motif No. B9	120	XII
10	Motif No. B10	168	VIII
11	Motif No. B11	148	X
12	Motif No. B12	114	XIV
13	Motif No. B13	84	XVI
14	Motif No. B14	125	XI
15	Motif No. B15	111	XV
16	Motif No. B16	173	VII
17	Motif No. B17	73	XVII

Table No. 2 depicts that motif B1 was ranked first with 284 marks, motif B3 was ranked 2nd with 272 marks, motif B5 was ranked third with 264 marks, motif B6 was ranked fourth with 231 marks, and motif B8 was ranked 5th with 229 marks.

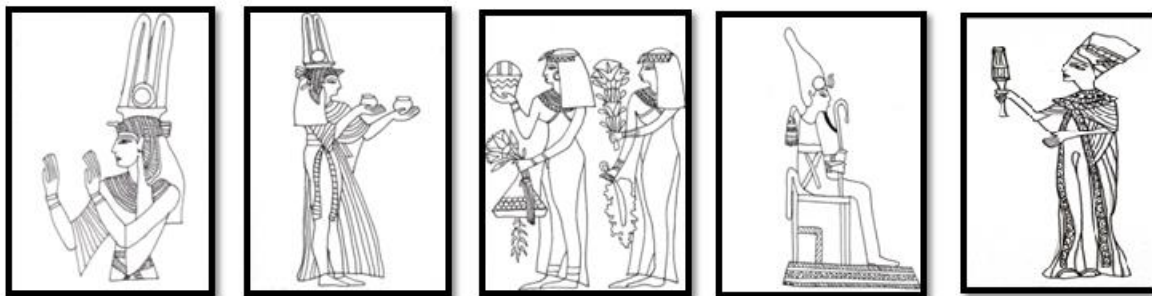


Fig 2: Selected Human Figures for designing of dupattas.

Table No. 3 Evaluation for floral motifs

S. NO	FLORAL MOTIFS	SCORE	RANK
<u>1</u>	<u>Motif No. C1</u>	<u>302</u>	<u>I</u>
2	Motif No.C2	142	XI
3	Motif No.C3	183	VII
4	Motif No.C4	142	XI
5	Motif No.C5	179	VIII
<u>6</u>	<u>Motif No.C6</u>	<u>207</u>	<u>IV</u>
7	Motif No.C7	144	X
<u>8</u>	<u>Motif No.C8</u>	<u>278</u>	<u>II</u>
9	Motif No.C9	119	XIV
10	Motif No.C10	135	XII
<u>11</u>	<u>Motif No.C11</u>	<u>217</u>	<u>III</u>
12	Motif No.C12	191	VI
13	Motif No.C13	147	IX
<u>14</u>	<u>Motif No.C14</u>	<u>204</u>	<u>V</u>
15	Motif No.C15	134	XIII
16	Motif No.C16	87	XVI
17	Motif No. C17	106	XV

Table No. 3 depicts that motif C1 was ranked first with 302 marks, motif C8 ranked 2nd with 278marks, motif C11 was ranked third with 217 marks, motif C6 was ranked fourth with 207 marks and motif C14 was ranked 5th with 204 marks.

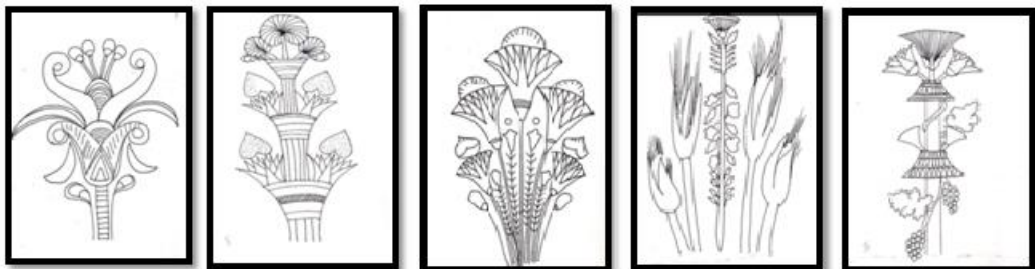


Fig 3: Selected Floral motifs for designing of dupattas

Table No. 4 Evaluation for borders motifs

S. NO	BORDERS MOTIFS	SCORE	RANK
<u>1</u>	<u>Motif No. D1</u>	<u>253</u>	<u>II</u>
<u>2</u>	<u>Motif No. D2</u>	<u>271</u>	<u>I</u>
3	Motif No. D3	177	VI
<u>4</u>	<u>Motif No. D4</u>	<u>214</u>	<u>IV</u>
<u>5</u>	<u>Motif No. D5</u>	<u>223</u>	<u>III</u>
6	Motif No. D6	150	XII
7	Motif No. D7	159	XI
8	Motif No. D8	150	XII
9	Motif No. D9	164	VIII
10	Motif No. D10	134	XIII
11	Motif No. D11	111	XV
12	Motif No. D12	162	IX
<u>13</u>	<u>Motif No. D13</u>	<u>195</u>	<u>V</u>
14	Motif No. D14	123	XI
15	Motif No. D15	160	X
16	Motif No. D16	166	VII
17	Motif No. D17	88	XVI

Table No. 4 depicts that motif D2 was ranked first with 271 marks, motif D1 was ranked 2nd with 253 marks, motif D5 was ranked third with 223 marks, motif D4 was ranked fourth with 214 marks, and motif D13 was ranked 5th with 195 marks.

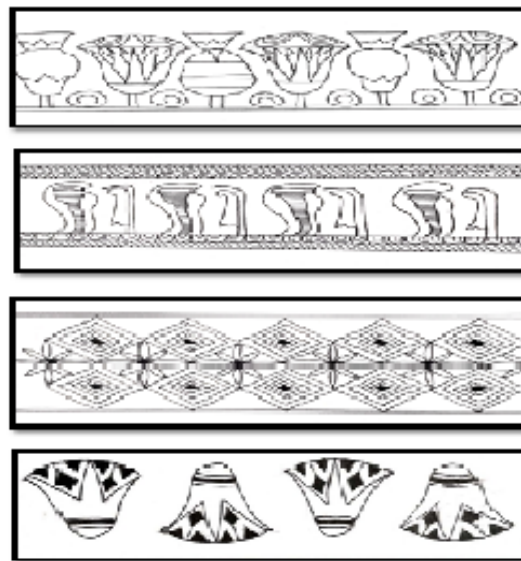


Fig 4: Selected border motifs for designing of dupattas.

Categorization and Evaluation of the created designs using the most preferred motifs

The designs were categorized into 3 categories, with 10 designs in each category. These designs were evaluated by 30 judges. The judges evaluated designs in terms of placement and overall appearance.

Table no. 5: Evaluation of Borders with Center Designs for Dupattas

S. No	DESIGNS	SCORE	RANK
1	Design No. A1	70	V
2	Design No. A2	60	VI
3	Design No. A3	82	II
4	Design No. A4	73	IV
5	Design No. A5	73	IV
6	Design No. A6	76	III
7	Design No. A7	29	VIII
8	Design No. A8	36	VII
9	Design No. A9	73	IV
<u>10</u>	<u>Design No. A10</u>	<u>88</u>	<u>I</u>

Table No. 5 depicts that design No. A10 was ranked first with 88 marks and design A3 ranked 2nd with 82 marks. The other designs, A6, A5, A4, and A9, were in decreasing order, i.e., from 3rd to 10th position. Therefore, the top-most designs were selected for the creation of dupattas with hand painting.

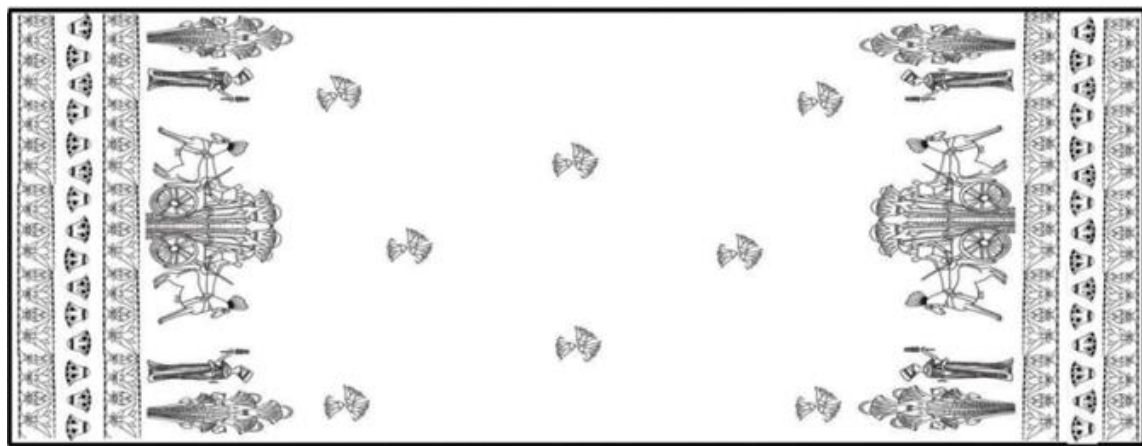


Design No. A10

Table No. 6: Evaluation of Borders with Scattered (buti) Designs

S. NO	BORDERS WITH SCATTERED DESIGNS	SCORE	RANK
1	Design No. B1	49	VIII
2	Design No. B2	73	V
3	Design No. B3	24	X
4	Design No. B4	59	VII
5	Design No. B5	77	IV
6	Design No. B6	33	IX
7	Design No. B7	70	VI
8	Design No. B8	90	II
<u>9</u>	<u>Design No. B9</u>	<u>109</u>	<u>I</u>
10	Design No. B10	78	III

Table No. 6 depicts that design No. B9 was ranked first with 109 marks and design No. B8 was ranked second with 90 marks. The other designs, B10, B5, B2, B7, B4, B1, B6, and B3, were in decreasing order, i.e., from 3rd position to 10th position. Therefore, the top most designs were selected for the creation of dupattas with hand painting.

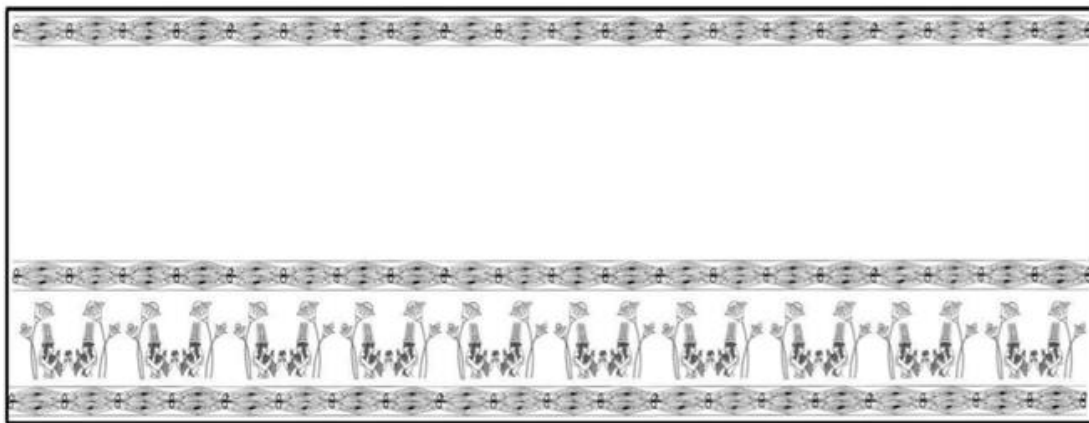


Design No. B8

Table No. 7 Evaluation of Border Designs

S. NO	BORDER DESIGNS	SCORE	RANK
1	Design No. C 1	88	II
2	Design No. C2	58	VII
3	Design No. C3	34	X
4	Design No. C4	45	IX
5	Design No. C5	76	IV
6	<u>Design No. C6</u>	<u>89</u>	<u>I</u>
7	Design No. C7	71	V
8	Design No. C8	65	VI
9	Design No. C9	53	VII
10	Design No. C10	81	III

Table No. 7 depicts that design No. C6 was ranked first with 89 marks and design No. C1 was ranked second with 88 marks. The other designs, C10 and C5, were in positions in decreasing order, i.e., from 3rd position to 10th position. Therefore, the top-most designs were selected for the development of dupattas with hand painting.



Design No. C1

Evaluation of Suitable Fabric for Dupattas

Six different fabrics for dupattas were shown to the judges, and the following were the results:

Table no. 7: Evaluation of Suitable Fabric

S.NO	SAMPLE NAME	SCORE	RANK
1	Organza	89	IV
2	Pure silk	97	III
3	Raw silk	107	II
4	<u>Tussar silk</u>	<u>114</u>	<u>I</u>
5	Chanderi	49	VI
6	Chinon	69	V

Table No. 7 depicts that Sample No. 4, i.e., Tussar Silk, got maximum marks (114) and was ranked first. Sample No. 3, i.e., Raw Silk, was at the 2nd position (107 marks), Sample No. 2 at the 3rd position (97 marks), whereas Sample No. 1, i.e., Organza, Sample No. 6, i.e., Chinon, was at the 5th position, and Sample No. 5, i.e., Chanderi, was at the 6th position with 49 marks, respectively.



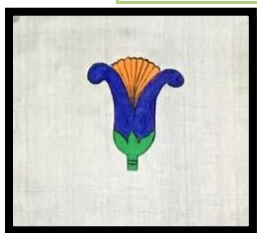
Selected Fabric (Tussar silk)

Evaluation of Background Color for Fabric

Eight pastel colours from the 2020 colour forecast were chosen for evaluation as background colours, and the following were the results:

Table no 8: Evaluation for Base colour of Dupattas

S.NO	FABRIC COLOUR	SCORE	RANK
1	Sunlight	69	I
2	Light brown	36	VIII
3	Peachy	64	III
4	Minted	76	V
5	Cotton candy	67	IV
6	Fluff	43	VII
7	Carolina	60	VI
8	Leaf green	53	II



Sunlight



Leaf Green



Peach

Final Designed Dupattas



Painted Dupatta-1



Painted Dupatta-2



Painted Dupatta- 3

Conclusion

Fashion-conscious people are always looking for new creations. Artwork designs can be a great source for the development of a wide range of end products. Creating effects that are similar or close to the source in terms of colour and design enhances the artistic and technical skills of the designer. Hand-painted products are very unusual in the market today, and the researcher has made an attempt to produce modern designs that are influenced by Egyptian motifs and offer something special to the customers.

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