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## **Development of Bandhani motifs inspired from Bandhani of Gujarat**

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**Abstract**

Bandhani of Gujarat attracts all the attention and admiration because of speckled with tiny square shaped dots, textured with crinkled crease of fabric, dyed with vivid dramatic colors; floral or abstract, circles or Zig Zags, figure or animals, birds or trees diverse patterns are created by distinctive techniques of tie and dye which is traditionally known as Bandhani. In this study of work After extensive evaluation of data three Bandhani motifs such as peacock abstract, peacock stylized both inspired from a famous mor-zad motifs of Bandhani were prepared. Whereas one border motifs from common type of Bandhani motifs “geometrical floral” was made.

**Keywords:** Bandhani, motifs, speckled, stylized and geometrical floral

### **1. Introduction**

Bandhani is considered as a symbol of love, girlhood and marital happiness and has been an auspicious and important part of wedding ceremony from ages. It is a colorful traditional art in which various types of motifs like geometrical, stylized, natural and abstract motifs are used and with the help of these motifs a design or a composition is made. Motifs are often inspired from nature and are also closely liked to natural, cultural, religious and socio –economic factor prevailing in any society. A motif is basic or smallest unit of a pattern. Motifs are repeated in different ways to create patterns and these patterns are repeated to create a design. Motifs have distinct identity of its own in a pattern or design. Very elaborated and intricate motifs are made, in Bandhani, such as flowers, creepers, bells and jalas. Knots are placed in clusters each with a different name, for example: a single knot is called ekdali, three knots is called trikunti and four knots is called chaubundi. Such clusters are worked intricately into patterns such as shikargah (mountain-like), jaaldar (web-like), beldar (vine- like), rashleela (dancing of lord Krishna with gopis in circle), pea-cock pattern (Mor-Zad), elephant, Rudrakasha, Bel Butti, mango pattern etc.

Bandhani material is sold folded and with the knots tied. One has to pull the folds apart for the knots to open. The tie dye art in Gujarat called as Bandhani is praised for its fine resist dots and intricate designs.

### **2. Reviews Related to Literature**

Muchikar, (1986) Muchikar elaborated that sometimes the prints/ motifs remain unchanged but their product stitched from, changed according to the fashion needs. These designs/ patterns are also manipulated to suit the present day needs like change in color combination changes the self-creativity of designs. Jain *et al.*, (1989) said the woven fabric has always been of great importance as Emani (2007) reported that many young men who were traditional artisans. They were Hindu weavers and Muslim dyers, printers and Bandhani artists, the Khatris. The handicraft industry is the second largest employer in rural India after agriculture, and has been the fastest-growing export growth sector since India's liberalization in 1991. Today, however, millions of artisans face a lack of infrastructure, stagnation and misalignment with a rapidly changing market, intense competition, decline of the natural materials on which they depend, and the lack of the information and skills needed to benefit from new market opportunities. Artisans are confronted by new challenges that include those associated with technology, communication and intellectual property. The study includes an analysis of the most common handicraft value chains today and the major needs and challenges identified by groups of artisans and retailers surveyed across four different locations in India. The study

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also includes interviews and perspectives of the stake holders of the handicraft value chain.

Edwards (2013) [2] reported that The Khatris are a hereditary caste of dyers and block printers in Kutch district, Gujarat. This article reviews the traditional market for the Khatris' textiles, discussing in detail items made for specific client castes, chiefly the farmers and herders of Kutch. It analyzes factors that have affected this traditional market in the postcolonial period, such as the wholesale industrialization of manufacture and changing patterns of agriculture. It goes on to identify the emergence of new, globalized markets and how the Khatris are developing new products in response to those markets.

Dange and Mandloi (2015) reported the art of Bandhani is highly skilled process; it is very popular handy craft all over India. After processing Bandhani work results into a variety of symbols including, dots, squares, waves and strips. The technique involves dyeing a fabric which is tied tightly with a thread at several points, thus producing a variety of patterns like Leheriya, Mothra, Ekdali and Shikari depending on the manner in which the cloth is tied. The main colours used in Bandhani are natural. In fact, all colours in bandhani are dark. At present, Rajasthan and Gujarat in India are largest centers of tie and dye textile. Each state has particular areas and each caste and each tribe has its special design. This process is completed by tying the fabric and then dyeing it with colors.

### 3. Material and Methods

The study was carried out by using survey method in the regions of Gujarat. Various questions related to the study of work were asked to the respondents for the data collection.

#### 3.1. Bandhani motifs

For developing stylized designs in Bandhani various question related to motifs of Bandhani were asked to the respondents, as types of motifs, names of the most famous motifs and most intricate types of motifs and so on.

#### 3.2. Analyzing the motifs related to Bandhani of Gujarat

After survey it was observed that motifs in form of mainly abstract and geometrical, natural and somewhat in stylized way were processed. The main motifs preferred by Bandhani designers were animal (elephant) or birds- pea-cock, parrot, floral motifs, humane figure- dancing girls, various geometrical motifs – square, circle, rectangle, diamond, vertical, horizontal, zig -zag and diagonal were also on trends.

#### 3.3. Development of stylized motifs inspired from motifs of Bandhani of Gujarat

Development of one stylized and one abstract motif both inspired from a famous (Mor-Zad) motif of Gujarat and development of one geometrical floral motif inspired from a traditional border motif.

### 4. Result and discussion

**Table 1:** Distribution of workers according to their view towards the question: Mostly which type of motifs used in traditional costume of Gujarat made from Bandhani technique?

S. No	Mostly which type of motifs used in traditional costume of Gujarat made from Bandhani technique?	Frequency	Per cent
1.	Floral motifs and geometrical motifs	6	6.00
2.	Figurative motifs	20	20.00
3.	Stylized motifs	4	4.00
	Total	100	100.00

**Table 2:** Distribution of workers according to their view towards the question: Is any particular style of motifs famous in costume of Gujarat region

Is any particular style of motifs famous in costume of Gujarat region?	Frequency	Percent
Yes	14	14.00
No	86	86.00
Total	100	100.00

**Table 3:** Distribution of workers according to their view towards the question: Name of famous ethnic wear of Bandhani in regions of Gujarat.

S. no.	Name of famous ethnic wear of Bandhani in regions of Gujarat.	Frequency	Percent
1.	Gharchola	7	7.00
2.	Odhani/aba	4	4.00
3.	Chandrokhani	19	19.00
4.	All of them	70	70.00
	Total	100	100.00

**4.1.** According to the observed view of respondents it was found that 6.00 per cent respondents said that mostly floral and geometrical motifs used in traditional costume of Gujarat, 20.00 percent agreed with figurative (elephant, peacock and dancing lady) motif. 4.00 per cent said that mostly stylized and abstract motifs are used in traditional costume of Gujarat and 70.00 per cent respondents said that all type of motifs used in traditional costume of Gujarat.

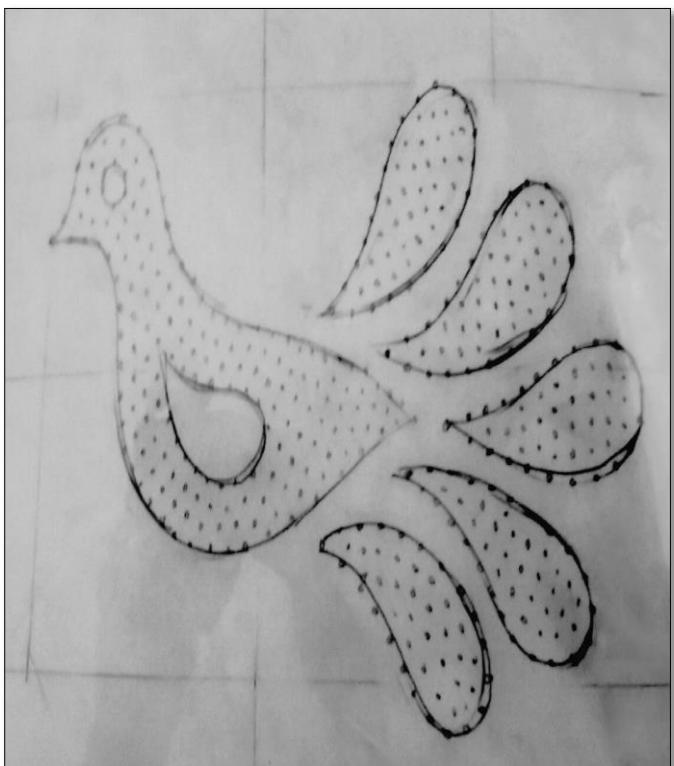
**4.2.** According to the second table or observed view of respondents it was found that 14.00 per cent agreed with that there is a particular style of motifs famous in costume of regions of Gujarat and 86.00 percent respondents said that there is no particular style of motif famous in costume of different regions of Gujarat.

**4.3.** according to third table it was found that 11.00 per cent respondents said that gharchola is the famous ethnic textile of Gujarat while 72.00 percent said that aba or abo is the most famous, 19.00 per cent respondents said that chandrokhni is the most famous ethenic wear of Gujarat and 70.00 per cent respondents were in favor of all of them as a famous ethnic textiles of Gujarat.

#### 4.4. Pictures of developed motifs



**Fig 1:** Stylized motif of peacock (inspired from Mor-Zad)



**Fig 2:** Abstract motif of peacock (inspired from Mor-Zad)



**Fig 3:** Floral geometrical motif (inspired from traditional border motif of Bandhani of Gujarat.)

## 5. Suggestion

- Advance tools like coral draw can be used for making wave motifs, intricate geometrical motifs, concentrated circle motifs and so on the motifs which are developed by using c++ programming are more systematic, accurate and can be changed with the use of change in parameter given in the programme.

- In the market there are numbers of 2D and 3D software's available for motif designing from which any one can get the more clear future visual view of motifs.
- National fair can be organized by the government for the motivation of hand craftsman.
- Advance techniques of design makes process less time and labour consuming. Workers can print out their motifs on paper and then motifs can be transferred on butter paper. Because by the hand some critical motifs cannot be developed as precisely as they are.
- At one hand the Bandhani art is very vibrant, alluring and soothing to eyes but and the other hand it is a costly traditional art of textile. The craftsman needs to make it cost effective to reach more and more people.

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