

Motif Mapping and Dupatta Design Innovation: A Study on Mata Ni Pachedi for Contemporary Wear

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ABSTRACT

Mata ni Pachhedi, the sacred textile art of Gujarat's Vaghri community, traditionally used in goddess shrines, is known for its mythological motifs and natural dye techniques. This study reimagines these motifs into **wearable hand-painted dupattas on khadi cotton**, blending tradition with sustainable, contemporary design. A total of **15 motifs** were developed and transformed into **10 digital layouts** using design software. From these, **4 layouts** were finalized and hand-painted using the **kalam technique** and natural dyes in classic colors like black, red, maroon, and ochre. The research successfully bridges heritage craft with modern fashion, showing how traditional art forms can be preserved and adapted through **innovative design and eco-conscious methods**.

Keywords: Mata ni Pachedi, dupattas, khadi cotton fabric, motifs, contemporary

INTRODUCTION

Mata ni Pachedi, often referred to as the "Kalamkari of Gujarat," is a centuries-old sacred textile art form practiced by the Vaghri community. Traditionally created as a shrine backdrop for goddess worship, this art combines intricate hand painting and block printing on fabric using natural dyes. Each piece narrates mythological tales, depicts divine feminine forms, and reflects deep cultural symbolism.

This research aims to reinterpret the traditional motifs of Mata ni Pachedi into contemporary hand-painted dupattas on khadi cotton fabric. By merging indigenous aesthetics with sustainable fashion practices, the study not only seeks to preserve this dying art form but also to offer modern relevance and market appeal. Through motif development, design placement, and surface painting, the project explores a creative pathway to revitalize cultural heritage in wearable form.

METHODOLOGY

The study titled "*Development of Traditional Hand-Painted Dupattas from Motifs of Mata ni Pachedi on Khadi Cotton Fabric*" followed a structured methodology to fulfill its objectives. The research was carried out through the following stages:

Locale of the study

The study was conducted at Nootan Institute of Design and Communication, Visnagar, Gujarat—known for its blend of traditional and modern textile practices.

Selection and Development of Designs

Designs were selected from traditional Mata ni Pachedi art, focusing on motifs like the goddess, her vahanas, and symbolic elements. These were simplified, stylized, and adapted to suit the format of dupattas. The designs were manually sketched, keeping in mind natural dye compatibility.

Development of Placements for Dupattas

For development of placements using tools like- Adobe Illustrator and Photoshop, 10 unique design layouts were digitally developed for placement on khadi dupattas. These layouts balanced traditional compositions with modern aesthetics and were tailored to the flow and dimensions of the fabric.

Creation of Dupattas by Hand Painting

Four of the best designs were selected for final execution. Designs were hand-painted on khadi cotton using natural dyes and the traditional kalam (bamboo pen) technique. The dupattas featured narrative motifs and decorative borders, combining visual storytelling with sustainable fashion.

RESULTS AND DISCUSSION

The outcomes of developing hand-painted dupattas using **Mata ni Pachedi** motifs on **khadi cotton**. It highlights the thoughtful selection and adaptation of traditional designs, digital placement creation, and execution using natural dyes and kalam techniques. Out of 10 digital layouts, 4 were finalized and hand-painted. The project successfully merged traditional art with modern aesthetics, enhancing cultural value through sustainable fashion. It also addresses challenges like dye absorption and motif clarity during the manual process.

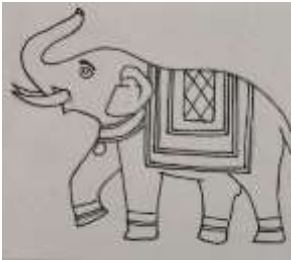



Process of mata ni pachhedi

Mata ni Pachhedi is a sacred textile art from Gujarat, created as ritual hangings for the Mother Goddess. It blends religious storytelling, folk art, and traditional handcraft techniques, using only natural materials.

Selection and Development of Designs –

The design process for Mata ni Pachhedi-inspired hand-painted dupattas on khadi cotton began with a detailed visual study of traditional artworks. Sacred motifs like the Goddess on a lion or elephant, temple domes, floral vines, and mythological scenes were carefully selected for their spiritual and visual appeal. From this, **15 designs** were developed, focusing on central motifs and decorative borders. Each design was sketched manually and thoughtfully stylized to suit the proportions of a dupatta. Complex elements were simplified for clarity while retaining the essence of the original art.

Table -1 Developed 15 designs from traditional mata ni pachhedi

			
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Development of Dupatta Placements

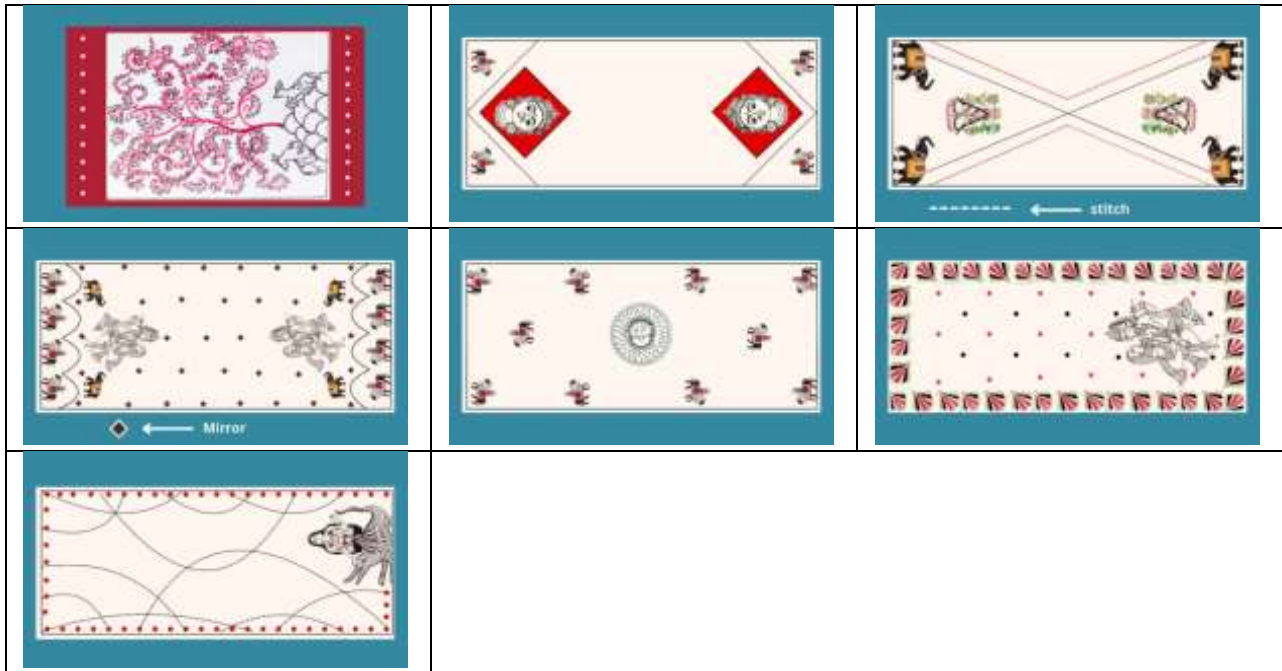
After creating 15 design sheets inspired by Mata ni Pachhedi, **10 placement layouts** were developed for hand-painted dupattas. These placements adapted traditional motifs into wearable compositions using design software like Adobe Illustrator and Photoshop.

The aim was to retain the spiritual essence of Mata ni Pachhedi while ensuring visual harmony and flow across the rectangular form of a dupatta. Some designs centered the Goddess motif at the ends, while others used borders or repeated elements like lions, domes, and floral vines.

Balanced spacing and traditional color schemes (black, red, maroon, yellow) were digitally applied. This digital phase helped test and refine ideas before final hand-painting, ensuring each dupatta remained both culturally rooted and aesthetically wearable.

Table- 2 Development of dupatta 10 placement layout using software





Creation of Hand-Painted Dupattas

From 10 digital layouts, 4 **visually strong designs** were selected and hand-painted on **khadi cotton dupattas**. Khadi was chosen for its natural texture, eco-friendliness, and excellent dye absorption.

Table- 3 Creation of selected 4 hand-painted khadi cotton dupattas

	
DUPATTA -1	DUPATTA-2
	
DUPATTA-3	DUPATTA-4

Designs were first **lightly sketched** on the 2.5-meter fabric, then outlined using a bamboo **kalam** with black natural dye (made from iron rust, jaggery, and tamarind). Once dried, traditional **Mata ni**

Pachhedi colors—red, maroon, ochre, and black—were filled in using fine brushes. Motifs included the Goddess, floral vines, temple domes, lions, and elephants. After painting, dupattas were **sun-dried, washed, and ironed** to fix the colors and ensure quality. Each dupatta became a wearable artwork—preserving the spirit of **Mata ni Pachhedi** while promoting **handcraftsmanship, culture, and sustainability**.

CONCLUSION

This study on *Motif Mapping and Dupatta Design Innovation* has successfully demonstrated how the sacred and traditional textile art of **Mata ni Pachhedi** can be meaningfully reinterpreted for **contemporary wear**. By developing **cultural rooted motifs** and transforming them into **digital placement layouts**, the project bridged the gap between **heritage and modernity**.

The final creation of **hand-painted dupattas** on khadi fabric using natural dyes and traditional *kalam* techniques not only honored the spiritual essence of Mata ni Pachhedi but also introduced it into the domain of **sustainable fashion**. The work highlights how thoughtful design, digital intervention, and cultural sensitivity can together **revive a dying art form** and give it a **relevant and wearable future**.

This project reinforces the importance of preserving indigenous crafts through **innovation, education, and eco-conscious design**, ensuring that such rich traditions continue to thrive in a modern context.

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