

Digitalization of motifs: Traditional to contemporary through CAD

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■ **ABSTRACT** : Motif is the basic unit of design which plays a very significant role in designing. Each motif has its origin just like a fabric which has its specific origin and sequence. Huge amount of processing is needed for evaluation and to produce variety in shape and size for its finalisation and presentation. In designing process weavers are assigned for weaving process and other embellishment techniques like embroidery, dyeing, printing generates imaginings of attractiveness using motifs which are acquainted through art, music, literature, religion, environs and from the past on textiles. Improvement in any arena is crucial and on-going process so in the turfs of traditional textiles. For the development of fusion motifs, thirty traditional motifs were selected from both Kalamkari and Bidriware. A total of forty fusion motifs were developed using CAD softwares. Best twenty selected designs were further used on five home textiles to develop placements to get an overall look of the developed fusion motifs.

■ **KEY WORDS**: Motifs, Digitalization, Traditional, Fusion motifs

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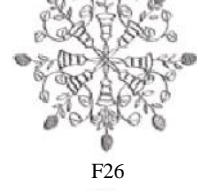

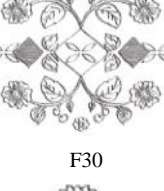





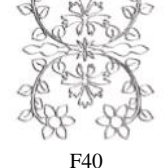
The basic unit of a fabric consists of a fibre, just like that the basic unit of any design is motifs. Development of diversified motifs is essential and continuing step in the textile field. The present work is about development of motifs using CAD softwares like Corel Draw-11 and Adobe Photoshop. In fine art and iconography a motif is defined as a fragment of recurring element which creates large design or aesthetic sense when joined together. Motifs can be rotated scattered and arranged differently to achieve variety, contrast, new shapes and uniqueness. Due to flourishing demand on the commercial market, utilisation of traditional patterns through special techniques and designing skills,

manipulation is required for development of the necessary outcome.

To contemporise the traditional art forms and to get a decent income for the artisans it is necessary to improvise the existing set of designs to develop a new facet of fusion designs, now-a-days people were more drawn towards the fusion arts and ethnic designs. This provides the opportunity to get well acquainted towards these arts.

■ RESEARCH METHODS

This section deals with the methods and procedures which are used for data collection with the objectives of

Table A : Top twenty fusion motifs								
Fusion motifs	MPS	Rank	Fusion motifs	MPS	Rank	Fusion motifs	MPS	Rank
 F1	78	I	 F2	82.66	II	 F3	79.33	IV
 F8	75	XIII	 F10	75.66	XI	 F14	77	VII
 F18	85.66	I	 F19	81	III	 F21	75.33	XII
 F23	78	VI	 F25	79.33	IV	 F26	76.33	IX
 F28	75.66	XI	 F30	75.66	XI	 F34	76.66	VIII
 F35	76.33	IX	 F36	75	XIII	 F38	76	X
 F39	76	X	 F40	82.66	II			

MPS- Mean per cent score

development of fusion motifs from traditional designs of Kalamkari and Bidriware for home textiles. The series of steps under this are as follows:

Collection of traditional motifs/ designs:

A total of 86 designs were collected including both Kalamkari and Bidriware, these designs were critically evaluated by the researcher on the basis of the creative latent, suitability for home textiles and adaptability for fusion development.

Development of fusion motifs and its evaluation:

Thirty designs were screened from the collected traditional motifs/ designs. Selected designs were coded and arranged in a sequence so that they can be used without any mix-up. Forty fusion motifs were developed using corel draw-11, adobe photoshop and 3ds max softwares. These fusion motifs were critically evaluated by a panel of thirty judges on a five point rating scale and top or best twenty fusion motifs were selected which are given in Table A.

■ RESEARCH FINDINGS AND DISCUSSION

The overall acceptability index of the developed fusion motifs ranged to 72 per cent. Top twenty fusion motifs which are selected were further used in developing home textile placements on five articles, which are

arched valence, cushion cover, fabric ceiling, roman blind and room divider, which got an overall acceptability index of 74 per cent, 73.18 per cent, 75.14 per cent, 71.40 per cent and 77.11 per cent, respectively (Sharma *et al.*, 2016).

Conclusion:

Fusion designing in home textiles is a growing trend which can provide artisans with active work, as the concept is new and flourishing, people were highly interested and this can open a new avenue towards digitization process. As the developed fusion motifs and home textile placements were highly accepted by the respondents, this type of work can be carried out by emerging designers. As the traditional designs were collected, this type of research works can be used in the form of a data repository which can help future generations to obtain old data.

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