

Existing status and constraints of tie and dye craftsmen of Mewar Region of Rajasthan

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■ **ABSTRACT :** Indian Tie and Dye is the oldest craft tradition initiated before five hundred years ago and is even practiced today. This craft is flourishing with Gujarat and Rajasthan as chief production centers. The paper focuses present status and constraints faced by tie and dye craftsmen of Mewar region of Rajasthan. Study sample consist of craftsmen, who prepare the traditional headgear through tie and dye. Forty five (45) craftsmen from Udaipur, Chittorgarh and Bhilwara city of Mewar Region of Rajasthan were selected by snow-ball sampling method. Structured interview schedule was developed and administered for collecting the data. Study result indicates present scenario of tie and dye craft, production, pattern, design, motifs, finishing, material needed and constraints faced by craftsmen by calculating frequency and percentage.

■ **KEY WORDS:** Status, Constraints, Craftsmen, Mewar, Tie and Dye

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Tie and dye is a technique used to produce intricate designs by resisting the penetration of the dye through tying certain parts of the cloth by the use of thread. The tied cloth is dipped in the dye and retied and re-dipped for more number of colours. Finally, after drying the thread is removed to visualize the design. The Bandhej and Leheriya are two distinct methods of tie and dye which gained ample popularity since the time of its inception. Bandhej is a highly sophisticated and complex method of cloth decoration by combining various colours. Lehariya on the other hand, is a pattern that can be easily identified in the Rajasthani turbans.

Mewar region of Rajasthan state persist its historical respect and well known for its attire since ancient times.

Mewari Pagdi is the most popular and prestigious traditional headgear of India. Headgear is always been a symbol of honor and Mewari headgear was honored by Indian as well as Mughal emperors also. The Mewari Pagdi is famed for its designing, tying style and accessories used over it. Mewari Paag design *i.e.* Plain, Lehariya, Mothra, Chunari, Peeliya, Faguniya etc. can be produced through tie and dye technique. Mewari Paag is also an evergreen source of entrepreneurship. Tie and Dye craftsmen are continuing their legacy inspite of various odds which affects the originality of this craft and profession.

This paper attempts to know status and constraints faced by of tie and dye craftsmen of Mewar Region of

Rajasthan state.

■ RESEARCH METHODS

This study was exploratory in nature and attempted to assess existing status and constraints faced by purposively selected dyeing craftsmen from Udaipur, Chittorgarh and Bhilwara city of Mewar region of Rajasthan state. A structured interview schedule was developed and administered on selected sample to gather relevant information. Suitable descriptive statistics was used to analyze the data.

■ RESEARCH FINDINGS AND DISCUSSION

Study results have been presented in following sections:

Section: A- Socio personal profile of the respondents:

This section shows detail about socio personal profile of the respondents. It includes age, educational status, occupation, family type and monthly income of the

Table 1 : Socio personal profile of the respondents (n=45)		
Back ground information	Number of respondents (f)	Percentage (%)
Age (In years)		
Upto 25	3	6.67
25-50	25	55.55
Above 50	17	37.77
Education		
Illiterate	2	4.44
Literate	12	26.67
Primary	3	6.67
Middle	12	26.67
Secondary	12	26.67
Senior Secondary	4	8.89
Type of family		
Nuclear	12	26.67
Joint	33	73.33
Main occupation		
Dyeing and printing of headgear	39	86.67
Any other – Service, Business etc.	6	13.33
Monthly income in Rs.		
Upto 5,000/-	6	13.33
5,001/- to 10,000/-	10	22.22
10,001/- to 15,000/-	21	46.67
15,001/- to 20,000/-	5	11.11
above 20,000/-	3	6.66

family. The details of the information related to this have been furnished in Table 1.

With regard to age it is evident from Table 1 that majority of the respondents (55.55%) were in 25 to 50 years of age which was followed by above 50 years of age (37.77%). Educational detail shows that exactly equal number of respondents (26.67%) was literate and educated till middle and secondary level. Very few (4.44%) were illiterate. For family type it was found that majority of respondents (73.33%) were living in joint family and remaining (26.67%) were in nuclear family. Table 1 also shows that majority of the respondents (86.67%) had dyeing and printing as main occupation and others (13.33%) were had any other occupation like service and business. For monthly income it was found that little less than half (46.67%) respondents were having monthly income of 10,000/- to 15,000/- and very few (6.67%) respondent earn more than 20,000/- rupees monthly.

Section: B -Ancestral profession, year of association with dyeing craft:

It was interesting to know that with out any formal training all the respondents learned dyeing crafts from their forefather and still continuing their ancestral profession as their main occupation to generate livelihood. Association with this craft has been presented in Table 2.

Table 2 : Year of Association with this dyeing craft (n=45)		
Year of association	Number of respondents	Percentage (%)
Upto 10 years	3	6.67
10-20 years	6	13.33
20 – 30 years	12	26.67
More than 30 years	24	53.33

Table 2 indicated that majority of the respondents (53.33%) were associated with the craft of tie and dye more than 30 years. Little more than one fourth (26.67%) respondents were doing this from last 20-30 years. Very few (6.67 %) respondents were associated with this in last 10 years.

Section: C –Dyeing of headgear:

Length of headgear used for dyeing:

The detail about length of headgear used for dyeing by respondents has been presented in Table 3.

Length of headgear in meters	Number of respondents (f)*	Percentage (%)*
7	29	64.44
8	12	26.67
9	36	80.0
13	24	53.33
16	29	64.44
18	26	57.77
20	23	51.11
22	24	53.33
24	27	60.0
Any other	12	26.67

*Multiple responses

Wide variation was noticed about length of headgear. Multiple responses received in this regard. Table 3 shows that eighty (80.00%) respondents used to dye 9 meters of headgear. Exactly equal (64.44%) number of respondents reported that 16 meters and 7 meters fabric is used for headgear. Sixty (60.00%) respondents used to dye 24 meters of headgear and more than half of the respondents (57.77%) dye 18 meters of headgear.

Techniques used in dyeing:

The data pertaining to technique used in dyeing the headgear by respondents have been presented in Table 4.

Techniques used in dyeing	Number of respondents (f)*	Percentage (%)*
Dyeing without design	45	100.00
Resist dyeing	15	33.33
Any other	3	6.67

*Multiple Responses

Table 4 shows the data about technique used in dyeing the headgear. All respondents dye the fabric of headgear without any design whereas more than thirty per cent (33.33%) respondents used resist dyeing method to create design in headgear and few (6.67 %) respondents used other techniques.

Section: D- Mode of getting work and monthly production:

Data about getting work and monthly production of

headgear by respondents have been presented in Table 5.

Name of the Aspect	Number of respondents	Percentage (%)
Mode of getting work		
Per day basis	23	51.11
Order basis	22	48.89
Monthly production of headgear		
Upto 150	28	62.22
150-300	6	13.33
300-450	-	-
450-600	-	-
Above 600	11	24.44

Table 5 depicts that more than half of the respondents (51.11%) get work of dyeing the headgear on per day basis and little less than half (48.89%) respondents get work on order basis. It also shows that little more than sixty (62.22%) per cent of respondents produce 150 pieces of headgear per month while approximate one fourth (24.44%) respondents produce above 600 pieces of headgears.

Section: E-Type of design produced:

The data pertaining to design produced of headgear by respondents has been presented in Table 6.

Type of design produced	Number of respondents (f)*	Percentage (%)*
Plain	45	100.00
Lehariya	15	33.33
Chunari	15	33.33
Mothra	3	6.67
Faguniya	8	17.77

*Multiple responses

Table 6 shows that all the respondents produce plain headgear (Paag) as it is more prevalent in Mewar region of Rajasthan. It was followed by respondents who produce Lehariya and Chunari (33.33%). Faguniya designs of headgear were produced by approximately eighteen per cent (17.77%) and Mothra was produced by nearly seven per cent (6.67%) respondents.

Section: F - Raw material, Place of procurement

and quantity:

Raw material used for dyeing and Place of procurement of fabric:

The chief raw material used for headgear was pure cotton fabric and was obtained from out of the state *i.e.* Malegaon, Kolkata, Sikandarabaad etc.

Acharya and Samani (2017) reported that the technique of the resist dye process in which fabric is tied or bound to resist the dye prior to dyeing. Early times cotton, mulmul, handloom silk has been used but presently various synthetic fabrics like georgette and chiffon are also in trend. Traditionally vegetable dyes were used but today chemical dyes are becoming very popular. With changing times, Bandhani has become a part of fashion. The bandhni motifs include flowers, creepers, bells and so on. Bandhani comes in a variety of designs, colours and motifs and these variations are region specific.

Quantity of bring the fabric:

The data pertaining to quantity of the fabric procured for headgear have been presented in Table 7.

Table 7 : Distribution of respondents on the basis of quantity of the fabric procured (n=45)		
Quantity of fabric	Number of respondents (f)	Percentage (%)
As per requirement	19	42.22
In bulk	8	17.77
Both	3	6.67
Not procured	15	33.33

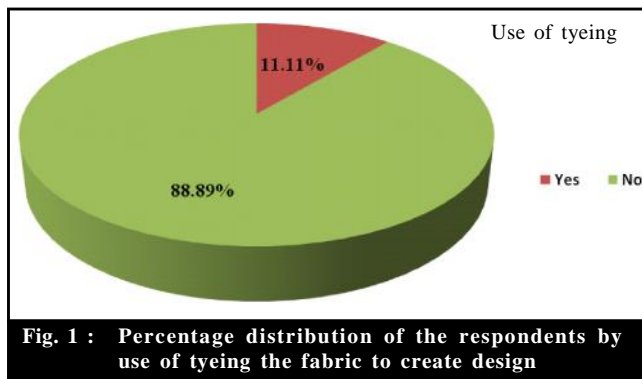
It is evident from Table 7 that less than half of the respondents (42.22%) brought the fabric as per the requirement while nearly thirty per cent (33.33%) respondents not procure the fabric. Nearly eighteen per cent (17.77%) respondents procure the material in bulk.

Section: G – Tyeing:

Tyeing the fabric, thread used and material tied with fabric :

The data pertaining totying the fabric have been presented in Fig. 1.

The Fig. 1 shows that that majority of the respondents (88.89%) did not tie the fabric because they prepared only plain headgear and only eleven per cent (11.11%) respondents used various tying techniques to create different design of headgear and they used cotton thread to tie the fabric for creating design in headgear. Only design creators use tying material *i.e.* thread over



fabric to create design.

Color used:

It is interesting to know that all respondents used bright and dull frequency of colour to design headgear which is developed by using synthetic dye as per occasion and importance.

Criteria of selection of colour combination:

The distribution of the respondents by criteria of selection of colour combination to design headgear has been presented in Table 8.

The Table 8 shows that all (100.00%) respondents select the colour combination on the basis of order placed by shopkeeper and forty per cent of the respondents (40.00%) select colour combination according to self choice for consumer.

Table 8 : Distribution of the respondents by criteria of selection of colour combination (n=45)		
Criteria of selection of colour combination	Number of respondents (f)*	Percentage (%)*
Order by consumer (Retailer, whole seller and direct user)	45	100.0
Self decision	18	40.00

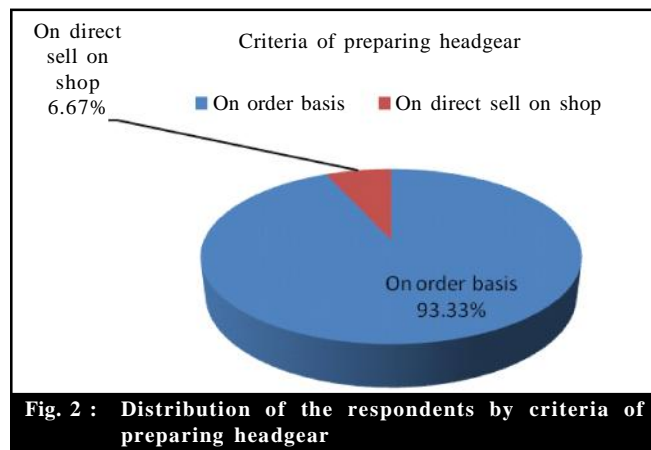
*Multiple responses

Section : H- Headgear preparation:

Criteria of preparing headgear:

The percentage distribution of the respondents by criteria of preparing headgear have been presented in Fig. 2.

In Fig. 2 indicates that over ninety per cent (93.33%) respondents prepare headgear on the basis of order received by customer while few (6.67%) respondents prepare headgear for direct sell on shop.



Selling the headgear:

The distribution of the respondents by selling the headgear has been presented in Table 9.

Selling the headgear	Number of respondents (f)	Percentage (%)
To direct user from shop	17	37.78
To market personal	28	62.22

Table 9 indicates that more than sixty per cent (62.22%) of the respondents sell the headgear to market personal while nearly forty per cent (37.78%) respondents prepared headgear for direct user in which user give the order to dyer and they prepare according to order. It is done mostly for royal families.

Profit earned:

The percentage distribution of the respondents by profit earned on per piece through dyeing and printing craft has been presented in Table 10.

Profit earned on per piece of headgear in Rs.	Frequency (f)	Percentage (%)
Up to 25/-	5	11.11
26/- to 50/-	15	33.33
51/- to 75/-	17	37.78
76/- to 100/-	5	11.11
Above 100/-	3	6.67

Table 10 indicates that majority of the respondents (37.78%) earned profit of Rs. 51/- to Rs.75/- which was followed by thirty three per cent (33.33%) respondents

who earned profit of Rs. 26/- to Rs. 50/- on dyeing of per piece of headgear. Very few (6.67%) craftsmen get Rs. 100/- and above on dyeing of per piece of headgear. Dyeing charges depend on length of headgear, type of finish, treatment to be given, and either the fresh headgear is given to dye or the headgear is given to re-dye. Craftsmen who develop design in headgear they earned more profit as compare to plain dyeing.

Section I : Material required for dyeing and printing and Technique used for tyeing the fabric

Material required for dyeing and printing:

The detail about distribution of the respondents of material required for dyeing and printing of headgear has been presented in Table 11.

Material required for dyeing and printing	Number of respondents (f)*	Percentage (%)*
Fabric	45	100.00
Thread	5	11.11
Colour/dye	45	100.0
Mordant	29	64.44
Equipment	45	100.00
Any other	23	51.11

Table 11 shows that various materials require to whole process of dyeing. All dyeing craftsmen produced various products through tie and dye *i.e.* Saree, Dupatta, Salwar Suit, dress material, headgear, Furnishing items etc. by using various techniques (Bandhani, Lehariya, Sangam) of tie and dye. In the whole process of tie and dye craftsmen required fabric, thread, tyeing material, colour/dye, mordant, equipment etc.

Various materials are used for dyeing traditional headgear. Table 11 shows that cent per cent respondents required fabric, colour/dye and equipments (Bowl, Spoon, Stick, container, gas etc). Nearly sixty five per cent (64.44%) respondents needed mordant while eleven per cent (11.11%) respondents required thread to tie and create designs.

Technique used for tyeing the fabric:

The data pertaining to material required for dyeing and printing of headgear have been presented in Table 12.

The data presented in Table 12 shows that equal

Table 12 : Distributions of the respondents by technique used for tying the fabric (n=45)

Technique used for tying the fabric	Number of respondents (f)	Percentage (%)
Bandhej	15	33.33
Lehariya	15	33.33

number of respondents (33.33%) create designs by Bandhej and Lehariya in headgear as these techniques are easy to produce by hand, most prevalent in Mewar region as well as have its historical and cultural significance. According to Hann (2005) and Shrinivasan (1989) supported that various dyeing techniques used in dyeing operations.

Help rendered in dying process:

It is interesting to know that cent per cent respondents need the help for tying and dyeing of headgear which was rendered family members which have been presented in Table 13.

Table 13 : Distributions of the respondents according to help rendered in dying process (n=45)

Name of the activity	Number of respondents (f)*	Percentage (%)*
Pre treatment	10	22.22
Tying	11	24.44
Dyeing	30	66.67
Drying	42	93.33
Post treatment	15	33.33
Any other	16	35.56

*Multiple responses

On the basis of multiple response pattern it can be inferred that respondents need help in drying (93.33%), dyeing (66.67%), in other processes like preparation of raw material and colour (35.56%), after dyeing treatment like starching, ironing and delivery of products etc. (33.33%), in tying (24.44%), pretreatment or before dyeing treatment (22.22%).

Section : J - Finishing treatment given on headgear:

Finishing treatment is given to headgear after dyeing and during dyeing process which has been presented in Table 14.

Table 14 shows multiple responses and shows that finishing treatment is given by all respondents on dyed headgear. Eighty per cent (80.00%) respondents apply starch on dyed headgear to provide stiffness in fabric and nearly forty seven (46.67%) respondents did iron

Table 14 : Distributions of the respondents according to finishing treatment (n=45)

Name of the treatment	Number of respondents (f)*	Percentage (%)*
Starching	36	80.00
Ironing	21	46.67
Both	6	13.33

and Thirteen per cent (13.33%) respondents apply starching and ironing both on headgear.

Section : K –Constraints faced by craftsmen and constraints faced in process:

Constraints faced by craftsmen:

Constraints faced by respondents has been presented in Fig. 3.

Fig. 3 shows the constraints faced by the respondents during the process of dyeing and found that majority of the respondents (93.33%) faced constraints in the business of tie and dye whereas nearly seven per cent (6.67%) respondents did not reported any constraints during tie and dye because they did not work at large level so they did not had any constraints.

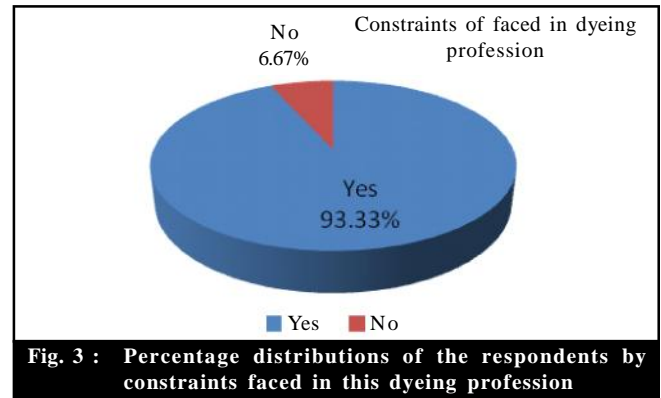


Fig. 3 : Percentage distributions of the respondents by constraints faced in this dyeing profession

Constraints faced in process:

The percentage distribution of the respondents by constraints faced in process of tie and dye has been presented in Table 15.

Multiple responses of respondents in Table 15 indicates that main constraints of respondents were losing the originality due to industrialization, introduction of roller printing machine, replication of design through printing and decline the market value of this craft (73.33%). Financial constraints due to lack of on time payment and insufficient payment made by market personal and middleman craftsmen lead to not getting the satisfactory

Table 15 : Distributions of the respondents according to type of constraints faced (n=45)

Type of constraints faced	Number of respondents (f)*	Percentage (%)*
Scarcity of Working capital / Financial constraints	25	55.55
Less information about Market and Marketing	12	26.67
Losing its original form/ Industrialization and introduction of roller printing	33	73.33
Lack of interest of new generation	22	48.89
Irregularity in employment	18	40.0
Mode of payment	20	44.44
Health Constraints	22	48.89

profit (55.55%), lack of interest of new generation due to insufficient profit gained by craftsmen, their children moved to other occupation (48.89%) and similar respondents also reported health constraints (48.89%) due to chemicals used in the process of dyeing especially with synthetic dyes which cause lung infections. Another constraints were mode of payment (44.44%), irregularity of payments (40.00%), low market information (26.67%), middle man benefits, poor wages for their hard work etc.

Singh *et al.* (2005) reported that tying and dyeing are manual procedure that directly exposes workers to various dyes and chemicals used for bleaching, printing and finishing. Diseases, such as allergic contact dermatitis, irritant dermatitis and nasal allergy, result from contact with dyes and chemicals, particularly acids, alkalis, oxidizing and reducing agents, detergents and solvents.

Conclusion:

It is evident that majority of the respondents belonged to above 25 years of age, had minimum qualification, living in joint family and run their profession of tie and dye as a main occupation and earning enough amount to spent their livelihood through their ancestral profession since last 30 years and more than it. All the respondents prepare the traditional of different length but different type of design was not created due to lack of skilled person and less market value. Majority of the respondents produced plain headgear and some of the respondents who produced different designs of tie and dye by the use of cotton thread to tie the fabric and prepare headgear according to customer demand or order placed by shopkeeper. Craftsmen used bright and dull

both type of combination in headgear. Lehariya and Bandhej were mostly created. Starching and Ironing were main finishing treatment on headgear. Lehariya and Chunari developers earned more profit as compare to plain headgear dyers. Respondents require help of extra manpower in various steps of dyeing and family members helped them. All the craftsmen were facing various constraints like scarcity of working capital, financial constraints, less market information, low marketing, losing its original form due to industrialization and introduction of roller printing, lack of interest of new generation, irregularity in employment, mode of payment, health constraints etc.

Hence, it can be conclude that tie and dye is the never ending source of entrepreneurship but due to constraints due to lack to sufficient economic profit and policies of middlemen craftsmen are moving away from this craft. Natural dyes are replaced by synthetic dyes which are hazardous to the skin and bad working posture also cause the ergonomic hazards. This study is suggestive that there is need to rehabilitate craftsmen for the tie and dye through organizing encouraging plan and programme for saving this beautiful cultural heritage.

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