

# Beauty of Royal Zardozi Hand Embroidery Design Implementation on Fashion Accessories: A Traditional Craft of Bhopal City

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**Abstract:** *Indian handicraft has immense growth potential as its strength lies in the large and cheap workforce. Producing of this intricate and finer design many skilled artisans are involved. The main objective of this paper is to provide the broad summary of the Zardozi embroidery making by specialist Zari artisans and the issues and challenges they are facing. The paper also provides broad understanding of this traditional craft making process and significance of the embroidery application for its modernization. Holistically, a professional approach by budding designers with adequate governmental support could subdivision the demand while activating the supply-chain. The government of India and state governments tries to bring in programs and policies to uplift the artists. The Non-governmental organizations too work relentlessly in this arena. This sector still suffers due to its being unorganized, Lack of education, low capital, inadequate usage of new techniques, and flawed institutional framework.*

**Keywords:** Handicraft, Artisan, Zardozi, Embroidery, Modernization, Designers, Government, Organization, Education etc.

## 1. Introduction

The richest embroidery of India is the Zardozi which was introduced in India by the Mughal invaders in the 17th century. Zari work or zardozi is a form of embroidery, which came to India from Persia. Its literal translation, 'Zar' means gold and 'dozi' meaning embroidery. Thus, Zardozi come from the Persian term meaning 'embroidering with gold threads.' In this embroidery, gold coils and beads are tucked onto fabric using a needle and thread. Metals like gold and silver are transformed into a zari (thin thread) that is used to adorn motifs onto rich fabrics like silk, velvet, organza, chiffon, etc. The Royal dresses of the Begums of Bhopal were also made using the delicate work of zardozi on luxurious fabrics. The art has revived a lot over the years all credit to the contribution of local artists who showcase the best possible facet of the craft at the exhibitions, and fashion houses that are introducing it in their clothing and decor range.

However, under the rule of Aurangzeb, the royal patronage stopped and it led to the decline of the craft. Since the cost was high and raw materials quite rare, craftsmen could not carry on with the embroidery on their own. Many craftsmen left Delhi and went to the courts of Rajasthan and Punjab in search of work. With the 18th and 19th century bringing industrialization, the craft suffered another setback. It was only after receiving independence in the year 1947 that the Indian government undertook steps to promote Zari embroidery.<sup>1</sup>

The history of Zardozi embroidery in India dates back to Rig Vedic times. Infact, the last 5 decades has seen a phenomenal progress in terms of revival of this golden art. The use of gold and silver threads, beads, stones, and imaginative designs has made it one of the most sought after glittering art to decorate fabric. Tendency to wear Indian

zardozi embroidery in India and western women should increasing, as the demands are high the manpower also increase. The materials used to do the embroidery has also been commercialized to meet the demands of the consumer over the period of time and to reduce the cost, so as to make available to all. Metallic wires, kora, saadi, kinari, salma, badla, sequins, stones and other such materials are used today to add to the glitz and glamour of the embroidery.

The veracity of this craft has led to its implementation on many surfaces for decorative and embellishment purposes. Traditionally used to adorn Lehengas, Turbans, Dupattas, and Sarees, Zari-Zardozi work now extends to accessories like purses, footwear, caps etc. A popular product is the drawstring purse. Home décor products like cushion covers and tea costars and tea cozies are embellished with zari-zardozi work.<sup>2</sup>

Various kind of high quality fabric such as Raw Silk, Dupion Silk, Net, Georgette, Crepe, Samo Satin, Satin, Velvet, Chanderi, Organza, Chiffon, Tissue, Shimmer are used for this royal embroidery.<sup>3</sup>

## Tools and Raw Materials

The tools are required for the embroidery:

- Wooden Frame is used to fix the plain cloth for stiffness.
- Scissor is used to cut excess tread in embroidery.
- Tracing Sheet is used to draw the reference design.
- Kerosene is used to mix with the color solution to mix and trace the design on fabric.
- Colour Solution is used for tracing purpose.
- Needle is used to embroider on the fabric.
- Silk Thread- A basic material for hand embroidery.

<sup>2</sup> Study of zari-zardozi craft Bhopal

<sup>3</sup> Zardozi fashion

<sup>1</sup> Heritage of zari work zardozi craft of bhopal

- Cotton, velvet, satin, and silk cloth are used to embroider the required design.
- Sequin Beads is used to enhance the design.
- Tailor's Chalk is used to draw designs on framed fabric.

The tools and raw materials used in making Zardozi embroidery shown in table-1.1.

**Table 1.1:** Tools and raw materials used in making Zardozi embroidery

	
<b>Glass beads:</b> They are the cheap material used in zarizardozi work	<b>Needle:</b> Used for embroidery
	
<b>Scissor:</b> Used for cutting out the excess of thread	<b>Tracing sheet:</b> It is used for tracing the design on the cloth
	
<b>Reel of thread:</b> Used for embroidery and sewing the glass beads	<b>Kerosene:</b> Kerosene mixed with color solution is used for tracing the design from the tracing sheet on the cloth

### Zardozi Embroidery Techniques

The techniques used to create traditional Zardozi embroidery are same across India. There are main 4 basic techniques:









- 1) **Designing:** The designing is the initial stage the process of zardozi embroidery on a butter sheet whole design is drawn with a pencil and over the design, holes are made using a needle. In the Mughal period, designs were comprised of complex nature, floral and leaf motifs but in the modern days by contemporary method with influence with the traditional style patterns are more preferred such as geometric stylizations of similar motifs.
- 2) **Tracing:** Tracing the design on to a fabric is done by placing the patterned butter paper on a flat table with the fabric underneath. Kerosene and color solution is mixed together and this solution is then dipped with a wad cloth, which are then rubbed over the tracing sheet. This allows the ink from the sheet and the design gets discovered over the fabric.
- 3) **Wooden frame:** Wooden rectangular frame are then made for fabric to be set on this frame to stretch the design-imprinted fabric. The size of the frame is usually depended on the size of the fabric. It is then stretched out

and tightly held to give the cloth a uniform tightness. The artisans then sit around this frame to start the embroidery work on traced sketches.

- 4) **Embroidery:** Embroidery is then done over the traced design on the fabric using a needle and thread. Over that it is then embroidered with stone beads using needle and thread. These beads are embroidered by passing the thread into both above and below the fabric. It may take minimum of 3 days to 10days to complete a design depending on the intricacy of design and number of artisans working on a piece. These embroidery works are then used to make the different products such as sling bag, handbag, men kurtha and many other different varieties of articles.

The Zardozi handcrafted embroidery making process shown in table-1.2.

**Table 1.2:** Zardoziembroidery making process<sup>4</sup>

	
<b>Step-1:</b> Sketched on a sheet of paper	<b>Step-2:</b> Cloth is fixed to the wooden frame
	
<b>Step-3:</b> Cloth is measured and the markings are made to execute the embroidery work	<b>Step-4:</b> The detailed design pattern is sketched on the tracing sheet
	
<b>Step-5:</b> The sheet that has a design is placed in appropriate place on the cloth that is fixed to wooden frame	<b>Step-6:</b> The kerosene with color solution is wiped on the tracing sheet thoroughly to create the design's impression on the cloth
	
<b>Step-7:</b> A view of the cloth on which the impression is made	<b>Step-8:</b> A clear outlook of the design once it is dried

<sup>4</sup> Making process of zari-zardozi embroidery Bhopal Madhya Pradesh



**Step-9:** The threads are stitched upon the design



**Step-10:** Using a big needle the design is being made with the help of threads



**Step-11:** A glimpse of the artisan working on zari-zardozi work



**Step-12:** The glass beads are stitched in a design pattern upon the stitched threads



**Step-13:** A view of glass beads being stitched by the artisan



**Step-14:** Once the border and the bold designs are stitched, the secondary design patterns are stitched with glass beads



**Step-14:** View of design being stitched using glass beads with needle



**Step-15:** An outlook of the completed zari-zardozi work



**Step-16:** The final product

for growth of zardozi craft production. The craft need design intervention to produce innovative fashionable accessories by fashion designers. Practitioners are not getting proper support system in capturing proper market; henceforth sustainability of the craft can be stronger in the current competitive market. It is our responsibility to lift this craft up this on higher level so that government can do more events and activities to attract public.

### 3. Objectives

- To spread awareness and preferences for Zardozi work on fashion accessories products among people.
- To implementing of traditional to modern motifs and designs on fashion accessories.

### 4. Scopes and significance of the Study

The royal Zordozi embroidery has always been a universal form of an art. The Indian traditional embroidery has impact of foreign influences and globalization of embroidery techniques to outshine many of its counterparts in today's market scenario. This hand crafted articles are producing followed by traditional technique, hence researcher feel that application of modern technique need to be introduced to achieve new and innovative motif designs. Further these motifs and designs implementation on fashionable accessories via approaching modern technique the Zordozi craft can get benefitted directly or indirectly and fulfill the requirement of the global market.

### 5. Research Methodology

Present study is descriptive and exploratory in nature. The researcher has selected three cities i.e. FDDI Chhindwara, Amity University, Noida, and NIFT Kangra. The data were collected from the primary source through questionnaires. The questionnaires were distributed equally in among three design institutes to 60 respondents and which comprise 20 each questionnaire to all three departments to know their view. The secondary data were collected from deferent sources i.e. websites and available reviewing of relevant literature, and visual boards and designs were taken from a group of student's project done under my guidance.

### 6. Implementing of modern design approach on fashion accessories

- **Inspiration Board:** Embroidered floral gives an awesome mesmerizing elegance look to any product made with zardozi. Detailing of the zardozi are worldwide famous. Variety of flowers combining together and its detailing are the main elements of the inspiration would like to carry into the accessories products, shown in figure-6.1.

## 2. Problem statement of the study

This traditional craft is completely depending upon hand work, and which takes long time. Artisans working in this craft are not getting proper wages of their effort. These artisan need support from state Government for better future





Figure 6.1: Inspiration board

- **Mood Board:** This mood board is depicted golden metallic and shiny look which give ethnical indication for the collection. Application of The silver, gold and copper has its own aesthetic. The color palate used for base fabrics are quite darker than raw material of embellishment color which will give royalty, shown in figure-6.2.



Figure 6.2: Mood board

- **Trim Board:** The raw materials are mainly used Hoop, Needle, French wire, Metal Thread, Fabric, Sequins, Beads, and Gold plated wire etc. are mainly sourced for making accessories products, shown in figure-6.3.



Figure 6.3: Trim board

### Design Development

**Mini Purse-**The rectangular shaped silhouette of this mini purse illustrated. The velvet fabric used to construct this accessory which has zipper on upper side, contain geometrical shape for Zardozi work. Laces, beads and lurex metallic threads are embellished with embroidery. It has a hanging strip on left side to hold on arm. The product can be carried for traditional parties along with Lehenga, Saree and traditional Suits, shown in figure-6.4.



Figure 6.4: Mini purse- Illustration and final product

**Hanging-**The rectangular shaped silhouette of this small wall hanging decor item illustrated. It has geometrical shape with heavy work, used a lot of different things in which buckram paper used for the base stiffness, silk & satin has been used as main fabric over the buckram. In the silhouette are Zardozi work has done on it, sequins, beads and laces are used with the help of silk thread. The border is filled with stars at both sides and decorated with different coloured crystal stone, and mirrors in the border of the bottom. Hanging strings in golden metal bells or artificial pearls used on top and bottom part by used thread along with golden beads. This wall hanging can surprise your friends and guests with the artistic and embroidery work, shown in figure-6.5.

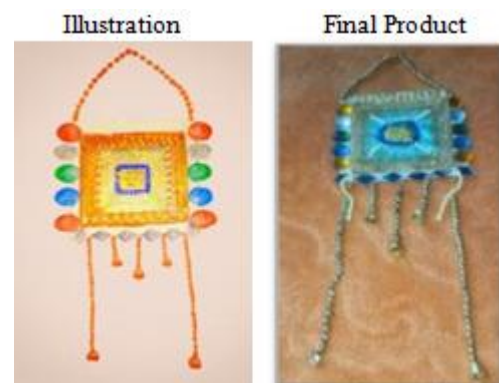


Figure 6.5: Hangin for home décor-Illustration and final product

**Coin holder wallet-**The pentagon shaped short coin holder wallet design illustrated to keep small things like keys, coins etc. Silksatin fabric is used and a zipper to open it. The peacock motif is decorated on the front of the product. Crystal materials, stars, beads, mirrors and pearls are used to fill the motif design by using silk thread. To make it more beautiful and attractive hanging pearl finished Ball with

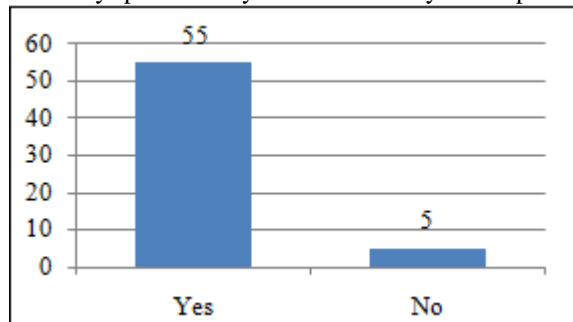
pearl string is attached with it. It is the perfect accessory to wear for a party or a day/night function, shown in figure-6.6.



**Figure 6.6:** Coin holder wallet- Illustration and final product

## 7. Result and Discussion

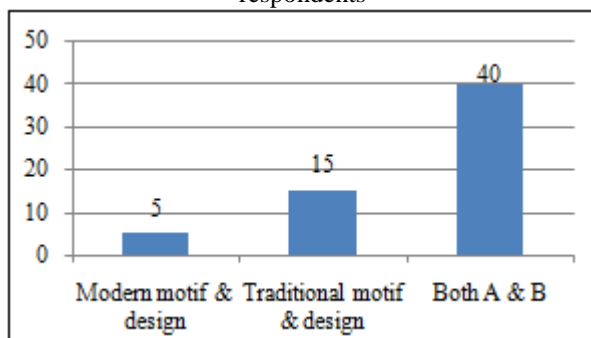
**Table 7.1:** Result for awareness about Zardozi as traditional embroidery- practiced by craft community at Bhopal City



Valid	Yes	Frequency	Percent	Valid Percent	Cumulative Percent
	No	5	8.3	8.3	100.0
	Total	60	100.0	100.0	

**Interpretation:** On asking the above question it is found from the table-7.1 that about 91.7% respondents are aware and while 8.3% respondents are not aware about zardozi embroidery which is practiced traditionally by craft community at Bhopal city.

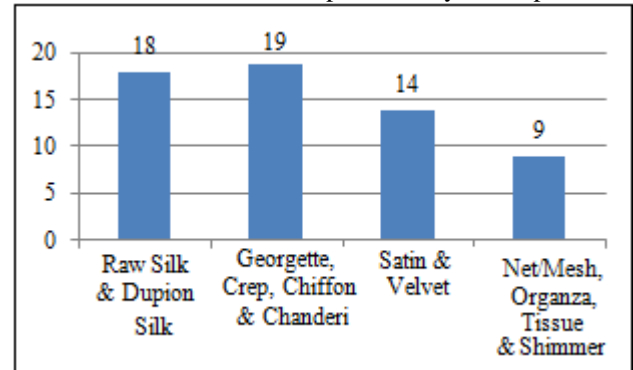
**Table 7.2:** Result for most suitable type of motif style exploration on fashion accessories would be preferred by the respondents



Valid	Modern motif & design	Frequency	Percent	Valid Percent	Cumulative Percent
	Traditional motif & design	15	25	25	33.3
	Both A & B	40	66.7	66.7	100.0
	Total	60	100.0	100.0	

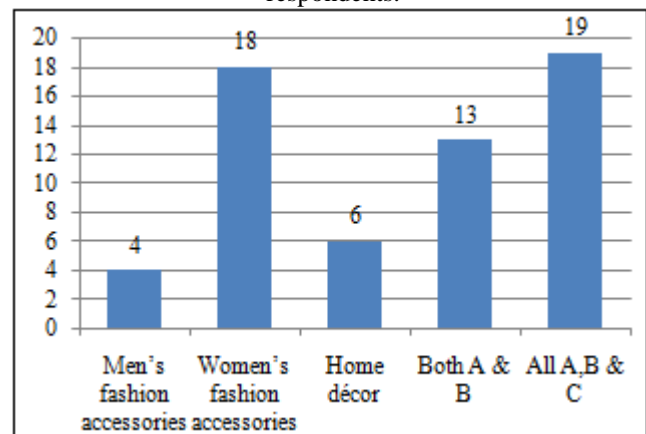
**Interpretation:** On asking the above question it is found from the table-7.2 that about 66.7% respondents think for exploring of both modern & traditional motif & design. About 25% respondents think for traditional motif & design, while 8.3% respondents think for modern motif & design respectively.

**Table-7.3:** Result for which types of fabric materials on which zardozi work would be preferred by the respondents.



**Interpretation:** On asking the above question it is found from the table-7.3 that about 31.7% respondents think for Georgette, Crep, Chiffon & Chanderi. About 30% respondents think for Raw Silk & Dupion Silk, and About 30% respondents think for Satin & Velvet while 15% respondents think for Net/Mesh, Organza, Tissue & Shimmer respectively.

**Table 7.4:** Result for which types of fashion accessories segment on which zardozi work would be preferred by the respondents.



Valid	Men's fashion accessories	Frequency	Percent	Valid Percent	Cumulative Percent
	Women's fashion accessories	18	30	30	36.6
	Home décor	6	10	10	46.6
	Both A & B	13	21.7	21.7	68.3
	All A, B & C	19	31.7	31.7	100.0
	Total	60	100.0	100.0	

**Interpretation:** On asking the above question it is found from the table-7.4 that about 31.7% respondents given preference for exploration of Zardozi embroidery work on men's, women's and home decor fashion accessories

categories. About 30% respondents think for women's fashion accessories. About 21.7% respondents think for both men's and women's fashion accessories, while 10% respondents think for home décor fashion accessories respectively.

**Table 7.5:** Result for which types of fashion accessories silhouettes on which zardozi work would be preferred by the respondents.



		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Indian fashion accessories	5	8.3	8.3	8.3
	Western fashion accessories	15	25	25	33.3
	Indo-western fashion accessories	40	66.7	66.7	100.0
	Total	60	100.0	100.0	

**Interpretation:** On asking the above question it is found from the table-7.5 that about 66.7% respondents prefer for implementation of Zardozi embroidery work on Indo-western fashion accessories silhouettes. About 25% respondents think for western fashion accessories, while 8.3% respondents think for Indian fashion accessories silhouettes respectively.

**Interpretation:** On asking the question 7.6 that “name few zardozi embroidered fashionable accessories which you would like to carry during parties?”

It has been found from the respondents that Potli bags, Handbags, Scarfs, Neck-piece, Duppata, Pouch bag, Earrings, Clutches, Sari, Party wear dress, Hand bag, shawl, Battue, Card holder, Belly shoe, Ear rings, Bracelet, Chokher, Jewellery, Earring, Stole, Neck piece, Sandals, Juti, Hats, Footwear, Bangles, Bracelet, Head gears etc. which is being suggested and liked to carry during the parties.

## 8. Findings

- Majority of respondents are aware about the Zardozi craft known for its royal hand embroidery which is being practiced in Bhopal city.

- Majority of respondents have been preferred for Zardozi embroidery exploration of both modern & traditional motif & design on fashion accessories.
- Majority of respondents have been preferred Georgette, Crepe, Chiffon & Chanderi and similar response received for Raw Silk & Dupion Silk respectively.
- Majority of respondents have been preferred for exploration of Zardozi embroidery work on Men's, Women's and home decor fashion accessories categories.
- Majority of respondents have been preferred for implementation of Zardozi embroidery work on Indo-western fashion accessories silhouettes.

## 9. Conclusion

It can be observed from majority of the respondents are young women belonging to the age group of 20-29 years. Majority of the respondents are aware about this craft. Respondents are shown more interest in both modern & traditional zardozi motifs & designs on fashion accessories. Georgette, Crepe, Chiffon & Chanderi, Raw Silk & Dupion Silk fabric surface are found to be more suitable for zardozi embellishment work. Exploration of Zardozi embroidery work on men's, women's and home decor fashion accessories category are well accepted. Zardozi embroidery work implementation on Indo-western fashion accessories silhouettes and Indian fashion accessories silhouettes are liked by the respondents. The survey also showed that functionality, design, comfort and appeal of the garment through value addition are utmost important to the consumer irrespective of the cost.

The traditional zardozi art of Bhopal still intrigues the global consumer minds. It has stimulated the interest of the global market. Globalization and liberalization has taken over the today's market, competition has reached its highpoint and to survive. It has now become a necessity to restore these decorative forms and incorporate the same on new products and styles to cater the needs of the consumer today.

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