

Creating Wall Paintings by Using Traditional Zardozi Work and Other Surface Ornamentation Techniques

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Zardozi work is an ancient form of embroidery basically done with gold or silver zari threads. It is also known as metal embroidery, though now-a-days it is also done with coloured metal threads. The word 'Zardozi' is derived by combining two words Zar and Dozi which in Persian language means gold and embroidery respectively. Therefore, it is clear that this art of embroidery originated in Persia which was brought to India by Mughals. Initially it was done with real metal threads of gold and silver. It was done on clothes for the rich and royal wall hangings, bed sheets, etc. In between, the application of pearls and precious stones, was added to it, basically it is done on silk, crepe, brocade and velvet fabrics. Zardozi embroidery saw its decline during the reign of Aurangzeb. It was revived after independence. Zardozi work is an extension of zari embroidery, which is done with crochet hook. The embroidery done gives the appearance of chain stitch. The things required for doing zardozi are beads, dabka, coiled wires, sequins, etc.

Zardozi is done with coiled metal wires studded with stones, beads, etc it is heavy in weight. Therefore, it is done on fabrics that are thick and heavy like silk, velvet, crepe, etc. Thus the choice of fabrics is also royal and expensive. The design to be done is first traced on the fabric, and then it is spread on the wooden frame. Further the embroidery is done by picking up single thread in the needle and sewing it into the cloth. This art requires patience and is quite complicated. Expertise is required to do it properly.

In the present study an endeavour has been made to blend two traditional wall paintings by fusing their motifs, symbols, human figures, etc. to add a fresh look and to create a unique effect on simple wall paintings by doing pure zardozi work and to blend it with other surface ornamental techniques such as patch work, embroidery, ribbon etc.

Significance of the study

Every one looks for variety in interior decoration. So, a need is felt to decorate home in such a way that it must have a potential to break the monotony of decoration.

- 1) Newly developed designs can open new dimension for interior decorators and these designs can be put to use in other areas of designing as well.
- 2) Study can help increase opportunities for employment in rural and semi urban areas.

- 3) Unusual and trendy designs so developed can catch the eye of potential consumers and help in preserving the traditional paintings and reduce the cost of producing it on fabric using natural and eco-friendly styles.

Objectives

- To collect and blend various designs of traditional paintings of India for preparing wall paintings.
- To assess the consumers' preferences for traditional motifs for wall paintings.
- To assess the acceptability and marketability of designed wall paintings or prototypes.
- To increase the diminishing charm of traditional paintings among masses.
- To study consumers' attitude and to zardozi work.
- To develop designs for wall paintings.

Operational Definition

Blend: - In the present study 'blend' term stands for combination of two traditional paintings.

Methodology

The various steps which were followed to achieve the objectives are as follows:

1. Tools for data collection

Secondary sources (books, journals, magazines and internet) were used to collect the details of traditional painting and modern painting, its features and prospects.

Collection of motifs

Traditional painting: - Six existing traditional paintings (approximately) of India were selected depending upon their crafts, designs, outlook, and popularity. Techniques materials and motifs used in particular tribe were studied in depth to get the base for designing of wall paintings. Some of these designs were used for their door decoration, ornaments and some of them for the life of ritual ceremony

Traditional Paintings in India

Kalamkari painting	Andhra Pradesh
Pichwai painting	Rajasthan
Pata chitra painting	Puri (Orissa)
Madhubani painting	Bihar
Miniature painting	Rajasthan

Analysis of designs

Designs of traditional painting were collected and analyzed in order to blend Zardozi work with surface ornamental techniques and to produce a fascinating, distinctive pattern. For this five designs of each painting belonging to different centuries and artists were selected.

Fusion of two paintings for developing new designs

For developing new designs for wall painting all the analyzed designs for traditional paintings and surface ornamental techniques were examined to find out whether the designs can blend with one another. Single pattern surface ornamental technique was blended with one traditional painting motif in order to create more appeal in the design. After trying fusion in innovative ways, surface ornamental techniques were found to be the best for use as a base (background), for wall paintings and the traditional painting motifs for creating an enriching mood.

Preparing design sheets for wall paintings

Placement of one traditional painting with one surface ornamental technique was tried in different styles and two paintings were based on pure Zardozi work. This phenomenon of placement was kept constant for all the design sheets.

2. Assessment of Acceptability of wall painting

The constructed wall paintings were evaluated by the following procedure:

- Selection of sample.
- Display and demonstration.
- Data collection.
- Statistical analysis.

3. Pricing and costing

- For calculating the total cost of materials, 20 per cent margin was added to the cost, which included 10 per cent profit and 10 per cent labour charges. Thus pricing was done.

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