



Implementation of Bidri art motif on fabric as surface ornamentation technique

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ABSTRACT

This article discusses the implementation of Bidri art motif on fabric as surface ornamentation technique specifically through embroidery. Bidri art is a traditional handicraft that typically uses gold inlaying, but due to rising prizes, artists in Hyderabad now use brass and silver. The only machine used in the process is a buffing machine, as the precision of handcrafting cannot be replicated by machinery. Textile designer can integrate Bidri motifs into fabrics to create products for clothing's and interior home decor. The craft can be implemented through structured or integrated designs and surface finishes, adapting extinct craft features. The collaboration of skilled artist and designer can produce unique, enduring models that celebrate Indian craft and craftsmen while paving new ways for future development.

KEYWORDS

Bidri art, Embroidery, Handicraft, Indian craft, implementation.

INTRODUCTION

Bidri art is originated in 14th century in the region of Bahamani sultan. Bidri art represent the unique metalware manufacture. The beautiful craft of Bidri work origins in Persia and its development happened at bidar which is placed in Karnataka. Bidri art is an important export handicraft of India and is considered a symbol of wealth. Bidri art is an exclusive art form that enemited from royal court of the Deccan. This kind of metalwork and technique to produce it are found in India alone.

Bidri art is a popular form of metal ornamentation reflecting the craftsman skill. Bidri craft is a perfect fusion of Iranian and Indian heritage. Zinc, copper and silver “The art of Bidriware has evolved over time, reflecting the changing tastes and influences of

successive generations of artisans and patrons” (Dr.N. Balasubramanian -“Bidri ware: A tradition in transition”)

Bidri art is artistic metallic work these Bidri art work known as ‘KOFTAGIRI’ consisting ornamentation of encrusting gold or silver on iron object and decorate objects made with the help of zinc and copper. “The secret of Bidri lies in its blackened finish, which is achieved through a unique process of alloying, engraving, and oxidizing” (Dr.P. Satyanarayana, Bidri: The art of the Blackened metal”)

Objects made from the art is Farshi huqqa, chilam or fire cup Abkhora (Water bowl) Sarahi (jug) Mohnal (mouth pipe) Dibba (box). These objects made from get inspired Designs like Calligraphy, floral, Geometric, Phooljhadi, Animal figurine design. Forms and shapes used like Tarkashi, Zarnishan, Zarbuland, Tehnishan, Mehtabi, Phooljhadi.

History of Bidri art

Bidar is located in Karnataka; India is the hometown of the Bidriware industry and is famous for the Bidri handicraft art form. Bidar art was introduced during the rule of the Bahmani’s and is an important class of work produced from the 17th century until the present day. The art form originated Persia and was brought to India by the group of Khwaja Moinuddin Christi, the unique style of Bidri art was developed through a mix Turkish, Persian, Arabic and local style. The craft was greatly patronized by the ruling kings and the art has been handed down from generation to generation, making it a family business for some artisans.

Bidar art is a type of handcraft that involves creating vases, jewelry, bowls, boxes and showpieces using a specific set of tools and raw materials. The craft is unique bidar due to the exclusive use of soil found there, and it has geographical indication tag. The process involves transferring designs from paper to metal and final product has a deep black matt coating achieved through the application of coconut oil. Artisans use machines only in the buffing process and not in the actual creation of the art.

Process of making Bidri products

Bidriware is a handicraft made from alloy of copper and zinc in a 1:16 ratio. The eight stages of Bidriware manicuring include moulding, smoothing by file, designing by chisel, engraving by chisel and hammer, inlaying smoothing again buffing and oxidizing by soil and ammonium chloride. In the moulding process, a metal mould is used to create a deep mould in clay mixed with resin and castor oil. The design is fixed on the metal in the form of channel, and a silver wire is inserted into channel and pushed using a chisel. Once the silver wire fits into the channel, it is hammered well and smoothed with sandpaper. Finally, a mixture of soil from Bidar with ammonium chloride and water is used to blacken the base surface and coconut oil applied to maintain the color,

Motif of Bidriware

Bidriware produced in different shapes and types for specific functions in aristocratic households. five main types of inlays are used to ornament Bidriware objects, creating impressive white contrast finished on the black background. The designs and motif are

inspired by Mughal patterns and presented in geometrical and flower forms. Tarkashi and Tehnishaan are the most commonly used patterns in bidar, while Aftabi involves high skill and Zarnishaan or Zarbuland refers to inlaying with high or low relief. Bidri art is significant source of income in India due to its popularity in domestic and international market.

Introduction to Embroidery

Embroidery is a surface ornamentation technique that uses a needle, thread and yarn to decorate fabrics. It has for centuries and has involved with styles and technique. Embroidery originated in China near East around 30,000 B.C. It was a sign of high social status in Muslim societies and was used to decorate items such as handkerchiefs and horse trapping. In 18th century England, embroidery was skill marking a girl's passage into womanhood and conveying rank and social standing. Today most contemporary embroidery is done with computerized machines. Surface ornamentation technique like embroidery, mirror work, applique, lace work is popular. Different types of embroidery are popular in different regions of India. Phulkari has been mentioned in the famous, Punjabi folklore. Kantha embroidery is from west Bengal. The type of embroidery kasuti is from Karnataka. Chikankari is a traditional embroidery style from Lucknow, India. Surface ornamentations play a huge part in fashion design and is preferred by designers to draw in and keep clients.

Type of Embroidery

There are two types of embroidery.

1 hand embroidery 2 machine Embroidery.

Hand embroidery involves embellishing cloth with colourful thread and beautiful beads using a needle and thread. It is practiced all over the world and requires different types of fabric, needles, threads, embroidery frames, ruler, trimming material, scissors and trace paper. Linen, velvet, silk, cotton, satin, chiffon, crepes are commonly used fabric for embroidery. threads like cotton silk, metallic, fine wool and viscose rayon are selected based on the colour texture, length, thickness and suitability for final effect of embroidery pattern.

Research Methodology

Research methodology refers to the specific process of identifying and analysing information for research. It involves studying different tools and techniques for collecting information to solve the identified problem. In this

Study. The researcher used the survey and exploratory research method. The primary data for the research was collected through a questionnaire and interview. The research focused on investigating the implementation of Bidri art motifs on textile as a surface ornamentation technique. The data was collected from Bidri artists through field visit and personal interview. To find out the consumer acceptance of developed products, survey method was used. Survey of 100 consumers was taken through offline mode from Chatrapati Sambhajnagar district.

PRODUCT DEVELOPMENT

Product 1 Dupatta

A black raw silk dupatta with computerized machine embroidery was created using silver Zari thread. The embroidery included a Bidri motif in the border and butties using Satin Stitch and Back stitch. The software used was Willcom and it took a week to complete. The cost of the product was 2400Rs.

Product 2 Kurti

A cotton silk Kurti with hand embroidery was created using silver thread. The fabric used was 2 meters in length. Aari work technique was used to embroider the selected motif, which was traced onto the fabric after pattern lay outing with a local tailor. After the embroidery was completed, the drafted pattern was sent for stitching, which took a week to complete.

Product 3 cushion cover

A cushion cover with Mercerized cotton fabric and hand embroidery was created using silver Zari thread. The selected motif was implemented using Bidri art, and the embroidery was done using Aari work technique. The fabric required was 1 meter, and it took a week to complete. After the embroidery was done, the drafted pattern was sent for stitching.



Result and Discussion

Age Distribution:

40 years and above: ████████████████ 18%

20-40 years old: ████████████████████████████████████ 82%

Gender Distribution:Male:  8%Female:  92%**Awareness of Bidri Art:**Not aware:  70%Seen products:  20%**Usage of Embroidered Fabric:**Yes:  90%No:  10%**Satisfaction with Using Embroidered Fabric:**Satisfied:  82%Not satisfied:  18%**Fabric Preference and Desire for More Designs:**

Preferred fabric and wanted more designs:

 90%Didn't prefer fabric or didn't want more designs:  10%**Willingness to Pay for Garments:**>1000rs:  60%>2000rs:  40%**Conclusion**

Fabric embellishments or ornamentations are decorations that are normally added to fabrics to make them more beautiful, because of the nature of the decorative patterns and designs, for creation. embellishment is the ultimate tool of the designer. The practice of using gold for inlaying has increasingly stopped owing to its rising prices. The artist in Hyderabad use brass along with silver for inlaying the Bidri articles to cut down on production cost. Bidri art is a handicraft, machinery is circumventing to maintain the precision. The only

machine used in making process is the buffing machine. It was also found that Bidriware was usually practiced by the Muslim community in Bidar as well as Hyderabad.

Design solution by textile designers by creative approaches can create demand for product and textile space which are socially sustainable. An attempt has been made to implement the concept reviving of ancient Bidri art by integrating Bidri motifs in Textile. Interpreting and studying the age old Bidri craft and its historical process can help in translating a textile space which can implement the craft in built space with varied approaches, design features and techniques unique to the craft.

The end product is not only an object but a work model which can be achieved by collaboration of design development of embroidered with strategies and skill of artist. Surface ornamentation technique on garments will never go out of fashion.

The implementation of the craft can either be designs that are structured based or integrated, surface finish with adaption of craft features which are now extinct. Impact of such model and its implementation at various scale can strengthen and generate opportunities for both the domains by recognizing Indian craft and craftsmen in multiple direction.

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