

**A CRITICAL REVIEW OF EVOLVING AND CHANGING
TRENDS OF *PHULKARI* ART OF PUNJAB**

Ph. D. THESIS

by

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INDIAN INSTITUTE OF TECHNOLOGY ROORKEE
ROORKEE – 247667 (INDIA)
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TRENDS OF *PHULKARI* ART OF PUNJAB**

A THESIS

*Submitted in partial fulfilment of the
requirements for the award of the degree*

of

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in

FINE ARTS

by

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CANDIDATE'S DECLARATION

I hereby certify that the work which is being presented in the thesis entitled "**A CRITICAL REVIEW OF EVOLVING AND CHANGING TRENDS OF *PHULKARI* ART OF PUNJAB**" in partial fulfilment of the requirements for the award of the Degree of Doctor of Philosophy and submitted in the Department of Humanities and Social Sciences of the Indian Institute of Technology Roorkee, Roorkee is an authentic record of my own work carried out during a period from July, 2013 to February, 2018 under the supervision of Dr. Ila Gupta, Professor, Department of Architecture & Planning, Indian Institute of Technology Roorkee, Roorkee.

The matter presented in this thesis has not been submitted by me for the award of any other degree of this or any other Institution.

(RAJINDER KAUR)

This is to certify the above statement made by the candidate is correct to the best of my knowledge.

(Ila Gupta)
Supervisor

Date: / /2018

ABSTRACT

Traditional handicrafts of the rural India have become a center of attraction of art and craft appreciators. Punjab is rich in traditional art and craft, among them, *Phulkari* embroidery has made a mark globally for its beauty and elegance. *Phulkari* was a traditional form of art, used to be practiced by the women of Punjab to embellish their personal apparels such as shawls, stoles etc. *Phulkari* always played an important role in the lives of Punjabi girls. It was more like a precious personal gift meant for special family occasions, such as welcoming a newborn into the family or a gift to the daughter during her nuptial ceremony. Traditional *Phulkaris* not only reflect the versatility, hard work and creativity of the rural women but they also represent the traditional culture of Punjab. *Phulkari* has been known for its vibrant colors and beautiful designs. In earlier times, *Phulkari* was created with flower motifs, geometrical patterns and flora and fauna motifs with detailed outlines. These animated motifs played a symbolic role. In contemporary Punjab, the authentic tradition of *Phulkari* started fading due to various socio-economic factors. However, in the recent years, it has regained popularity in the commercial market, mainly through the transformation of technique and design after introducing several new items of popular taste. This new popularity is the result of the strength, beauty and artistry that is attracting buyers.

The present study is a comprehensive analysis of the traditional *Phulkari* embroidery and its motifs and techniques. The thesis has been divided into six chapters. It gives the introduction of the study in respect of origin and history of *Phulkari* embroidery. The study examines the previous studies on the chosen area and sheds light on the traditional aspect of *Phulkari* embroidery and its tools, technique and material. It was only the women, who used to prepare material for embroidery and then create beautiful designs to wear it on various occasions. They made remarkable contribution in preparing the shawls of *Phulkari* in different forms. The traditional forms of *Phulkari* were unique and extraordinary because they were not associated with any commercial purpose unlike the current ones. This study gives in depth information about the creativity and imagination of women which have gone in creating the forms of geometrical motifs, flora and fauna, daily activities with human figures and daily useable things with the technique of embroidery. The research also provides a study on the revival of *Phulkari* embroidery through NGOs and GOs, social media, and fashion industry. The study assesses the role of entrepreneurs, product designers, fashion designers and interior designers in the revival

of *Phulkari* embroidery. Traditional craft of *Phulkari* embroidery shows tremendous growth and opportunity of employment and income generation to countless livelihoods through Self Help Groups. A qualitative survey of the case study of Patiala district of Punjab is also presented. The current trends, tools, technique and motifs of contemporary *Phulkari* embroidery have been evaluated. The socio-economic profile of the artisans involved in *Phulkari* embroidery is critically examined and the contemporary motifs, trends and technique, with special reference to the rural and urban area of Patiala is also discussed. The study also looks at the working condition of artisans keeping in the mind the increasing demand of *Phulkari* embroidery in international market. With the increasing demand of market women are working under some agents and owners who are not providing sufficient money to the artisans for their hard work. The work sheds light on general health problem of embroiderers, the occupational hazards on their health and their working ability. It is finally concluded that the art of *Phulkari* has now come at a new level of sophistication, but is losing its originality. The major focus now lies in monetary return instead of conservation of traditional knowledge. However, the commercial *Phulkari* has provided livelihood to many rural women and has contributed immensely in empowering rural women of Punjab.

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CHAPTER- 1

INTRODUCTION

1.1 HISTORICAL BACKGROUND

Phulkari and *Bagh* are traditional forms of embroidery from Punjab and are closely associated with the socio-cultural life of the state. These particular art forms have evolved for centuries, as an inseparable and intimate part of the culture. The richness of '*Phulkari*' & '*Bagh*' lies within the silk threads which reflect the colours of a vibrant state. Traditionally the embroidery was done on hand dyed and hand spun cotton known as '*Khadder*' or, simple white cotton known as '*Thirma*'. Such needlework is essentially a woman's craft and narrates the saga of the maker. *Phulkari* and *Bagh* embroideries can be primarily differentiated by the surface these cover. '*Phulkari*', literally means the flower work whereas '*Bagh*' literally means a flower garden. Primarily embroidered as gifts (in the form of *shawls*) for important family occasions, the threads tend to stitch the family values together. *Phulkari* and *Bagh*, much like the state of their origin, are about celebration. Sadly, this traditional art form is slowly losing its authenticity. The forms have evolved from the traditional to contemporary, keeping in mind the demand of the modern customers. The modern machine embroidery has posed the biggest threat to this art. In addition to fabric, the embroidery is also used on other decorative items and utility objects but on a very small scale. Although in 2011, *Phulkari* and *Bagh* have received the geographical indication (GI) status from GOI, but the art at large is suffering, owing to improper infrastructure and lack of initiative. Many NGOs along with government bodies have taken initiative for cluster development by forming self-help groups and by creating opportunities for market linkage, but the knowledge of traditional embroidery is getting shadowed owing to market demands. Traditional *Phulkari* and *Bagh* have a steady demand in the USA, UK and Middle East etc. but the artisans hardly receive their much deserved labor. Thus, artisans from the present generation are becoming reluctant to continue this beautiful tradition of embroidery. This situation definitely poses threat to the future of the said community and definitely will harm the rural livelihood in the long run. A major gap lies in the promotion of this art, where the customer is often unaware about the cultural ethos which is attached to it. *Phulkari* of Punjab is being commercialized in its various forms like various folk arts of India. During the recent past, the artisans of *Phulkari* have got recognition in national and international markets. This innovation is changing its form gradually but somehow it is affecting the organic values of

its designs. If we see this innovation with regards to the artisans, we can assume that nowadays they have taken this art as a source of employment. Additionally, they are becoming familiar with the inventive techniques and modern tools however the concern of this study is related not only to the growth of artisans but also to the dying art of *Phulkari*. If we look at this art through a comprehensive overview, there are certain aspects which need to be reconsidered. These aspects are related to the preservation of traditional *Phulkari* and the promotion of the artisans. In various organizations, these artisans of Punjab are working as an organized body. They are giving their hard work and precious time to produce various designs but not as artisans. They are working as machines that get orders from their directors/designers/mediators to repeat the previous design or to copy the given one. They are forgetting the actual spirit of the embroiderer which had been inculcated from the time of its origin. In this regard, it is essential to put the traditional aspects of *Phulkari* along with the modern one. The study is based on a comprehensive survey of the earlier methods of *Phulkari* and their usage in current times. Then, the modern trends of various sectors including fashion design, interior design and social media have been observed with respect to *Phulkari*.

1.2 ORIGIN OF EMBROIDERY

The evolution of the art of embroidery has been established with the history of human beings for personal expression of innovation. According to the Romans, embroidering clothes meant 'painting with needle' because embroidery has equal significance like painting. Both the arts need creativity and uniformity of forms. The art of embroidery was started during prehistoric times when man used to cover the body with the help of natural leaves for protection from nature. This was the first step, when humans joined the leaves by sewing and gradually started to explore natural forms in the form of embroidery. The evidence of its origin can be traced through ancient statues, paintings, literature and archaeological sites.

The main source of the origin of embroidery has been traced from the fine bone needle, which has been found on the archaeological sites of the upper Paleolithic period. Different types of bone needle are shown in fig no. 1.1. The animal and flower forms of embroidery onto the fabric were established in the Eastern Mediterranean area and in Southern Russia. Ancient Egyptian tomb of 'Tutankhamun' (fourteenth century B.C.) is one of the earliest examples of decorative clothes. A historical specimen of linen garment has been found from the tomb of Tutankhamun of early 14th century BC with detailed appliqué and embroidery work shown in below mentioned fig no. 1.2.



Fig 1.1 Bone Needle (1608-1610)

Source: <http://historicjamestowne.org/selected-artifacts/bone-needles/>

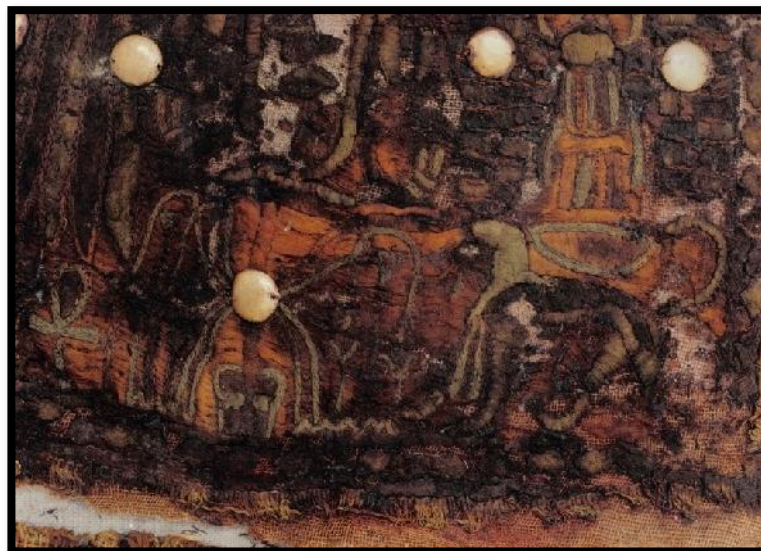


Fig 1.2 Detail of an embroidered found in the tomb of Tutankhamun,

Photograph by Nino Monastra.

Source: Textile Research Center (<https://trc-leiden.nl>)

The beginning of Indian textiles can be traced from the Indus valley civilization (Third millennium B.C.). From Indus valley civilization, some figures have been found in which embroidery has been depicted on drapery. These show that the art of embroidery existed in this period for 500 years. A terracotta bust of the king priest which was discovered at Mohenjo-Daro shows the origin of embroidery. This bust depicts the priest wearing a shawl with some embossed motifs. The shawl has been worn over the left shoulder and under the right arm by the man. Thus this shawl shown in fig no.1.3 reflects the embellishment of textile with embroidery technique.

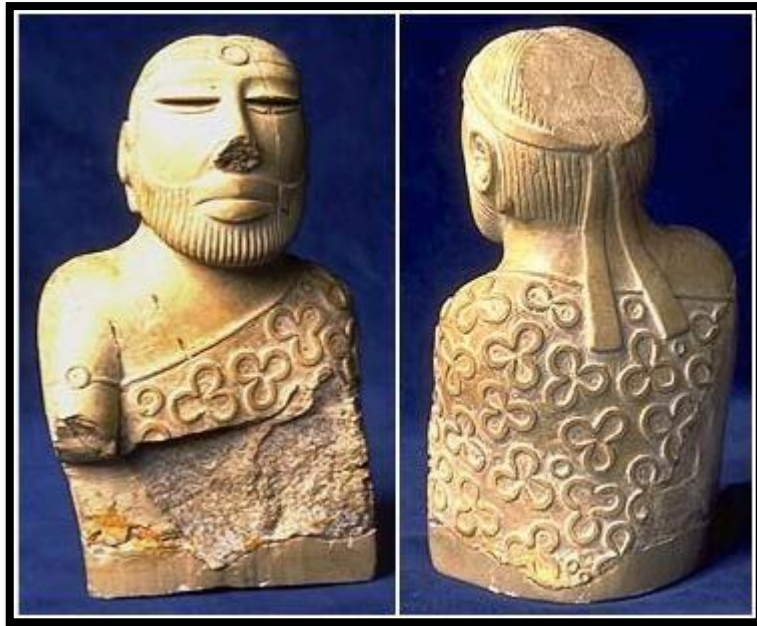


Fig 1.3 Torso of a 'Priest King' from MohenjoDaro in 2600-1900 BCE

Source: <https://in.pinterest.com/pin/285134220131702113/?lp=true>

The decoration of textile with the art of embroidery by patterns and design was established in the prehistoric age, when human beings were in need to cover their body with rejoined leaves and flowers in decorative manner. The tradition of needlework has been discovered to be dating back to 2300 BC to 1500 BC. The needle work has been opulently adopted from a variety of regions, in which each and every custom has an extraordinary style and an individual motivation. Since the bronze needles from ages ago have been discovered at the site of Mohenjo Daro (2500 BC to 1500 BC), it is clear that needlecraft was popular from the very early period (Crill, 1999). Many references of embroidery can also be seen in early literature including the Vedas and the Mahabharata etc. There are evidences of embroidery on the clothes of the sculpture of the Buddha at Sanchi and Bharhut in Madhya Pradesh (2nd–1st century B.C.). The sculptures of the Kushanas from Mathura and Gupta art, from the medieval period had been decorated with the same. The Gupta dynasty was also called the 'Golden Age' because it was known as the classical period of the Indian art and all forms of art and tradition flourished during this time period. The cave paintings of Ajanta near Aurangabad show the interest of royal patronage in textile arts. We can see the art of embroidery in the wall paintings of Ajanta caves (5th-6th century A.D), on various types of clothes like scarves, veils, waist cloth, tunics and jackets. There is a close resemblance between the embroidery style of Ajanta and *Phulkari* of Punjab which had come under Persian influence (John Irwin & Margaret Hall 1973). Ajanta's rock paintings show early samples of *Phulkari* embroidery, as few designs and motifs are similar shown in fig no. 1.4 and 1.5.

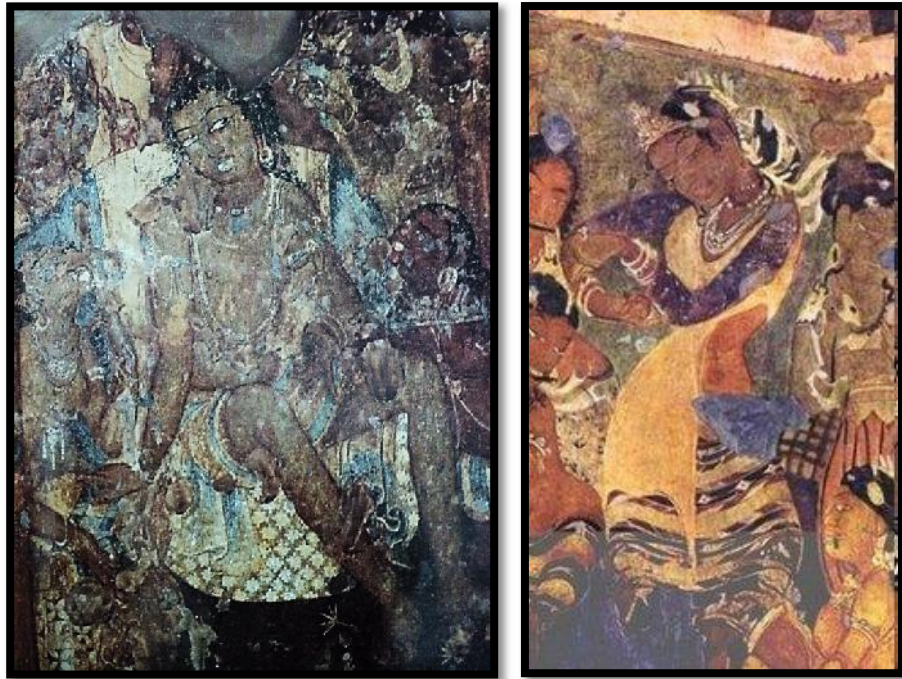


Fig no. 1.4 Embroidery in Ajanta mural painting

Fig no. 1.5 Geometrical Embroidered pattern in Ajanta mural painting

Source: https://upload.wikimedia.org/wikipedia/commons/0/01/Ajanta_dancing_girl_now_and_then.jpg

The evidence of embroidery has also been found in the palm leaf paintings of Eastern school (11th-13th centuries) and miniature paintings of Western Indian school (12th-16th centuries). The Mughal dynasty during the time period of Babur, Humayun, Akbar, Jahangir, Shah Jahan and Aurangzeb provided a new shape to the field of art and craft in India. Abul Fazal, Akbar's historian has mentioned *karkhanas* (workshops) in his writing which had been used for creating works of art in the field of textile for the emperor's commissioned work. The Mughal emperors were fond of embroidery. They used to arrange workshops for the encouragement of craftspeople (17th Century). The workshops were helpful to develop new fantastic patterns for both Indian and Persian people. Thus, the style of embroidery changed under the time period of Mughal rulers. Akbar (1555-1605), Jahangir (1605-1627) and Shahjahan (1627-1658) contributed to the development of the art of embroidery. These embroideries were well known and exported from India before the arrival of the European people. In this way, the technique of embroidery was also changed as per the demand of foreign customers.

Embroidery is an art which has been recognized as a part of heritage almost all over the world. It has always remained a fusion of old and new traditions, and experimental in various styles and mediums, with its new dimensions of technology, it is the biggest phenomenon in the field of fashion (Lehri 2006). Every state and region has a different and unique style of embroidery

which is easily recognized through different types of threads, colours and patterns associated to nature, religion and everyday life of the people, representing the culture and way of life of their society. “The unremarkable sensitivity of the weaver rooted in custom and ritual had its origin in religious fervor creating a relationship between him and the cloth he wove,” Radhakrishna (2004).

Every Indian state has a unique identity in the forms of motifs and style. India is a land of different castes and classes and almost each community has their different style of embroidery which is known by the state viz. *Kantha* of Bengal, *Kashida* of Bihar, *Kutch* and *Kathiawar* of Gujarat, *Chamba Rumal* of Himachal Pradesh, *Kasuti* of Karnataka, *Kashida* of Kashmir, Embroidery of Manipur, Appliqué craft of Orissa, *Phulkari* of Punjab, *Chikankari* of Uttar Pradesh and Embroidery of Rajasthan (Naik & Byadgi, 2008).

1.3 INDIA AND EMBROIDERY

“Embroidery is the art of applying decoration by needle and thread to the surface of a piece of woven cloth.” (Staniland 1991).

India is known as a country of various cultures and traditions which have been marked with the genesis of ritualistic performance. The artifacts of India narrate the fables of its cultural heritage which have been preserved from generation to generation. The vastness of Indian culture cannot be captured entirely through art and craft but a major part of it, has been preserved successfully through various indigenous styles and influences. According to Bhatnagar Indian religious texts like the Rig Veda and the Upanishads are the only clues to know about the subcontinent’s superiority of Indian Textile (2005). Various forms of art including architecture, handicraft, painting and sculpture provide a language of knowledge, customs and lifestyle of a particular state through the ages.

The practices of ancient times have been portrayed through its magnificent folk arts and crafts through various media such as pottery, painting, sculpture, metal work, paper art, weaving and embroidery. Rustam Mehta in “Masterpieces of Indian Textiles” says, “There is perhaps hardly a village in this vast subcontinent where there is no colony of caste weavers, each member sitting beside his simple loom, weaving out the traditional beauty of India's own precious heritage” (1970). All the evidences showcase a true mirror image of their socio-cultural life and tradition. All these arts and crafts had originated only to satisfy the necessity of human beings but now they have become the evidences of the creative minds of their inventors. The art of

textile also has a marvelous saga in a variety of forms. In the context of textile, if we trace the purpose of their origin, they served the single purpose of decoration. All the fabrics had been made to cover or to hide the human body and then decorated with motifs and shapes. The humans had started to develop the embellishment of clothes with beautiful embroideries. The result had come in the form of beautiful designs which had the uniformity of beauty and grace. “This old artisanal craft was firstly developed in private homes and convents and the purpose of the embroidery was to mimic the effect of the fabric, using precious yarns (gold and silver) and creating designs with soft borders” (Livia 2015). The art of embroidery began in India with gold and silver threads. Megasthenes described Indian textile as “worked in gold and ornamented with various stones, also flowered garments of the finest muslin” (Coomaraswamy 1913). The folk and tribal embroidery of India has a beautiful amalgamation of colour, motif and design. This amalgamation gives pleasure and conveys aesthetical sense. The entire process of composing the forms and colours generates pleasure to the spectator's eye. The embroidery is a form of decoration on fabric which is a kind of expression with emotions and aesthetic attributes through the needle and thread. The word ‘Embroidery’ comes from the dictionary of Anglo-Saxon which means border. The border is a French word coming from bord, which stands for ‘the border which is decorated’. “The word Embroidery comes from the Anglo-Saxon word for "edge", but the technique itself was being used long before that. The term was first applied to decoratively stitched borders on medieval church vestments. But over time it came to cover all stitched decoration on any textile fabric” (Classic Cross Stitch 1998). According to the Encyclopedia Americana ‘Embroidery’ “is the addition of pattern or other ornamental effects of a textile by the use of needle and thread”. The main purpose of embroidery is to decorate and to embellish the clothes with colour combination and significant motifs.

Every state and region has a different and unique style of embroidery which is easily recognized through different types of threads, colors and Patterns associated with nature, religion and everyday life of the people which represent the culture and way of life of their society. Every Indian state is unique due to its different motifs and style. The stitches of embroidery had been arriving from diverse parts of the countries which have been adopted with variations in numerous states in India. The stitches and technique of embroidery may be the same in every region of India. According to Chattopadhyay “In the ancient books, the universe is referred to as a woven fabric” (1975).

1.3.1 Embroidery of India

Indian people consume their free time in doing different types of hand embroidery which showcases the culture and heritage of that place. Every state has been blessed with versatile talents of embroidery which are different from one another. India has a rich heritage of art and craft but among these, Indian embroidery expresses 'unity in diversity' due to regional multiplicity. (Naik 1987). We can easily recognize the regional and cultural diversity through the technique and style, colours of thread, different types of motifs of the embroidery of their community. "Indians use all the embroidery stitches known to the rest of the world but with local variation and innovation" (Chattopadhyay 1975).

1.3.1.1 *Kantha* of Bengal

Bengal is well known for *kantha* embroidery literally meaning rags. "The word '*Kantha*' is translated into English as 'rags' and quite literally refers to the material used in creating this traditional quilt forms" (Desai 1987). It is done by women, with coloured cotton on big size bedspreads (quilted). *Kantha* is domestic embroidery which is used for personal use and as gift to their relatives. At times women take six months or more time to complete one *kantha*. In this technique of embroidery old and unnecessary clothes are arranged into several layers according to the required thickness with the edges folded in. The base is filled with fine quality embroidery. The motifs of *kantha* embroidery exemplify Hindu myths and rituals, figures of animals, birds, human beings, plants and everyday life scenes. The major stitches like darning, satin, loop and for outline, stem and back stitch, have been used in this technique of embroidery. Madder red, indigo blue, green, yellow and black coloured threads are used in embroidery of *kantha*.

1.3.1.2 *Kashida*, *Sujani* and appliqué work of Bihar

Kashida embroidery is done by women for their domestic use which has unique styles. In this style chain stitch is called '*jhinkana*' because when the needle is pulled through the cloth for making a design, it makes a light sound. The designs are done in geometrical patterns like rectangles, squares, wavy lines and diamonds. Embroidery is done with white, yellow and green coloured thread on white, blue and black background. Another type of embroidery called *Kanbi Bharta* resembled the embroidery of *Phulkari* and *Bagh* from Punjab. In this type of embroidery geometrical patterns are used on red base with yellow, white and green thread in darning and herringbone stitches. Embroidery covers the whole surface of the fabric. *Sujani* is a type of patch work similar to the *kantha* of Bengal. In this type of embroidery women choose motifs from their surroundings. Bihar is also famous for its appliqué work. "This work is

famous as *Khatwa*, more complicated and laborious” (Naik 1996). This is done on tents and canopies used on ceremonial occasions and also done by women for their own garments. For this purpose, cloth is cut down according to the required motif and pasted on red and orange background on which appliqué is done with white colour.

1.3.1.3 *Kutch* and *Kathiawar* of Gujarat

The *kutch* embroidery was originated by the cobbler (Shoe maker). It is done with chain stitch on satin, cotton and silk cloth with the help of a hooked needle called ‘*aari*’. The motifs of birds, animals, human beings are embroidered with bright coloured threads. In this technique of embroidery, thread is used from the back side of the cloth and the cloth is held by wooden frame as in *Phulkari* embroidery of Punjab. Appliqué work is done by women for their personal and commercial usage with highly stylized motifs on cotton cloth with cotton thread. This is patch work embroidery in which pieces of coloured and printed fabric are cut into different shapes and sizes and sewn together on a plain background for achieving a compositional form. Mostly bird and animal figures have been used as motifs of appliqué work. Kathiawar also is a famous embroidery of Gujarat in which darning, herringbone and chain stitches are used in bright colours to draw natural motifs.

1.3.1.4 *Chamba Rumal* of Himachal Pradesh

The *Chamba rumal* (kerchiefs) embroidery is done by women of Jammu and Kangra valley of Himachal Pradesh. In this, motifs are depicted from the scenes of *Pahadi* painting which are related to *Krishna leela*, *raas leela*, *raga* and *ragini*, hunting scenes, marriage and court scene. The embroidery is done with running and darning stitches with bright colours. These types of embroidered clothes were used for giving gifts by the bride and bridegroom’s families on ceremonial occasions. The embroidery is done on cream coloured silk fabric with bright and contrasting colours. “*Chamba* embroidery is truly a needle painting, so vivid and lively are the facial expressions, so full of movement the bodies” (Chattopadhyay 1975). The embroidery is done with double satin stitch which is exactly the same on both sides and satin stitch is used for the outlines of motifs.

1.3.1.5 *Kasuti* of Karnataka

“The word *Kasuti* can be analyzed as ‘*Kai*’ means hand and ‘*suti*’ is cotton thread, i.e. *Kasuti* is hand work of cotton thread, in Karnataka language” (Naik 1987). *Kasuti* of Karnataka is done by elderly women and young girls both for personal usage. The women and girls assembled in their courtyard in the afternoon and embroidered while chatting and gossiping. This is done by women for passing their free time thus it is purely a domestic art. The motifs of *kasuti* are

associated with temples, plants, birds, animal and flowers.

1.3.1.6 Kashida of Kashmir

Kashida of Kashmir is done by men for commercial purpose. It is a type of appliqué work which is done with waste wool thread on various types of clothes like silk and wool in gay colours. The main motifs of fruits, vegetables, animals and birds are embroidered with stem, satin and chain stitches. In this type of embroidery pleasing designs of landscape of Srinagar and Kashmir valley are also depicted.

1.3.1.7 Embroidery of Manipur

The embroidery of Manipur is very famous all over the world because of its uniqueness and aesthetic beauty. It is done by women on cloth for personal use and worn by them as *lungi* or *saong*. The embroidery is also done on umbrella, tent and pavilions, thus it is purely a commercial art. The embroidery is done on the border of plain fabric in dark colour. This embroidery is done with untwisted silk threads of red, white and black colour in satin stitch.

1.3.1.8 Appliqué craft of Orissa

Appliqué work of Orissa originated from the village of Pippli. It is patch work embroidery. In this technique bright coloured patterned fabric is sewn on the plain fabric. Various types of motifs like birds, animal, vehicle and also human beings are embroidered as motifs.

1.3.1.9 Chikankari of Uttar Pradesh

Chikan embroidery also known as *chikankari* is done by Muslim women of lucknow, the capital of Uttar Pradesh. It is an example of delicate and beautiful embroidery because it is done on white coloured plain fabric with white coloured thread, mainly forming floral designs. Thus this embroidery is also known as white embroidery. Various types of stitches like satin, herringbone, buttonhole, stem and backstitch are used for the ornamentation of the fabric. This embroidery is differentiated according to the pattern of the design like net embroidery or heavy embossed embroidery.

1.3.1.10 Embroidery of Rajasthan

Rajasthan is famous for its metal embroidery done with silver and gold. Each community of Rajasthan specializes in different styles of embroidery. The different types of metal embroidery are *Zardozi*, *Gota work*, *Danke-ka-kaam*, *Mukke-ka-kaam* and *Aari tari*. The embroidery of Rajasthan reflects the wealth and prosperity of the state. The embroidery is done in satin, buttonhole, cross and chain stitch.

1.3.1.11 Phulkari and Bagh Embroidery of Punjab

Phulkari is a traditional form of embroidery done by the women of Punjab for various uses. Various geometrical patterns from nature and daily activities with human forms, structure the art of *Phulkari*. In the past, in *Phulkari* embroidery, the women of Punjab used '*khaddar*' as the base cloth which they made through the spinning and weaving of cotton. In *Phulkari* embroidery, the cloth is ornamented with flower motifs, birds and human figures with soft untwisted floss silk called '*pat*'. The artisans of *Phulkari* embroidery formed the designs with imagination and creativity. These designs were made with limited colours of thread due to lack of resources. The variety of clothes was also less and basically blue, white or red coloured fabric was used for embroidery. *Phulkari* on a blue based textile was called *nilak*, while *thirma* was another kind of *Phulkari* in which the fabric was left un-dyed. This un-dyed surface was then filled with bright colored thread like red (Grewal and Grewal 1988). Darning stitch was particularly used in *Phulkari* earlier but some other stitches were also used such as *Dandi* (stem), herringbone, satin, back, running, blanket, cross and chain stitch. The women embroidered *Phulkari* from reverse side of the cloth in geometrical and natural motifs by counting thread with darning stitch. *Phulkari* plays a major role in every occasion of the local people like wedding, the birth of a son or daughter, death etc.

1.4 HISTORY AND ORIGIN OF PHULKARI

The art of embroidery is given great importance in Punjab, as Guru Nanak Dev ji, (1469-1538 A.D) the founder of the Sikh religion, said in the holy book the Guru Granth Sahib:

“Kadh Kasida Pehreh Choli,

Ta Tum Janoh Nari”

Freely translated, it reads “Only then you will be considered an accomplished lady when you embroider yourself your own blouse”.

Mrs. Steele describes *Phulkari* as “a work of faith, savoring somewhat of sowing seed in the red-brown soil... Its beauty is to be manifested later on, with the rare holiday-making, when the worker will, perhaps for the first time, unfold the veils, to see and wear the fruits of the labors” (1887-1888). The basic history and origin of *Phulkari* is not well- known due to lack of evidence and proper documentation.

The earliest mention of *Phulkari* has been found in the famous love story of '*Heer Ranjha*' written by Waris Shah (1725-1790). *Phulkari* has been mentioned in the costumes of *Heer*. In “*Harishcharitra*” the author, Bana Bhatt of the 7th century A.D., mentioned, “some people were

embroidering flowers and leaves on the cloth from the reverse side”. This description is similar to the technique of *Phulkari* and *Bagh* because they are also done on the backside of the cloth with flower and leaf motifs. As per this reference, Jasleen Dhamija argued that such kind of embroidery was probably prevalent in various parts of the country during the 7th century. According to her, this technique of embroidery survived only in Punjab, while similar motifs are sometimes used in Bihar and Rajasthan (Dhamija 2004).

Some studies on the art of *Phulkari* suggest that it came from Iran where it is known as ‘Gulkari’. Gulkari consists of two words, ‘Gul’, which means flower, and ‘Kari’, which means work. This is the same etymology for the word *Phulkari*. Apart from these references, some people opine that the art of *Phulkari* belongs to central Asia and came under the patronage of Jat tribes, when they migrated to India and started to live in Punjab, Haryana and Gujarat regions. According to Rizvi “the women of the *Jat* community are specialized in *Phulkari* work in all the districts of Punjab, wherever this community has settled down *Phulkari* work has originated and flourished,” (Rizvi, 2006). Some of them believe that they adopted the native style of embroidery which was prevalent in those areas but S.S. Hitkari opposed this fact and stated that the Khatri caste of Sikh and Hindu community had developed this art.



Fig 1.6 Group of Punjabi Ladies- Circa 1905 (Chifon and Co., Bombay)

Fig 1.7 “Tawayif” (Courtesan) Named “Ilahijan”- Circa 1900 (Patiala, East Punjab (now India)

Source: www.indianheritage.biz

It has also been mentioned that the original forms of *Phulkari* have come under the influence of various communities and cultures. During the time of British Influence, the art of *Phulkari* came under some influences and women started to develop and exhibit various kinds of clothes as a head-cover like the Manchester goods, available in markets (Steele 1888).

Dongerkerly stated that “The origin of *Phulkari* is associated with the brave and industrious Jats who occupy the districts of South-East Punjab and parts of the adjoining areas of United Provinces” (1951). The references of *Phulkari* have been found in the religious script of the Guru Granth Sahib. The actual origin of it can be traced back to the 15th century AD. The earliest available articles of this embroidery are *Phulkari* shawls & handkerchiefs embroidered in the *Chamba* style during the 15th century by *Bebe Nanaki*, the sister of Guru Nanak Dev Ji (1469-1539), the first guru of the Sikh religion. These articles have been preserved at the holy Sikh places in Punjab, at the Gurudwara Dera Baba Nanak in the district of Gurudaspur. Another shawl has been preserved in the Gurudwara Mao Sahib in the district of Jalandhar. The shawl was used by the 5th Sikh Guru, Arjun Dev Ji (1563-1606), when he got married to Mai Ganga (Grewal and Grewal 1988). According to these theories and existing articles, it is difficult to trace the exact origin of the traditional Punjabi *Phulkari* embroidery. Ananda K. Coomaraswamy describes that "The original art stemmed from the rural Hindus (Jats) from Rohtak, Gurgaon and Delhi; while in Hazara a more artistic and developed form is found." In this he partially echoes Mrs Flora Steel, who, in the Journal of Indian Art in 1888 noted “The art in its most original form is found today among the small farmers of Rohtak, Hissar and Gurgaon."

Flora Anne Steel (1847-1929) deeply analyzed the *Phulkari* embroidery of Punjab when she lived in India for 22 years as Inspector of Girls Schools in Punjab. In one of her articles, published in 1894, she put forward another theory about its origin. She writes, "It seems undoubtable that wherever the stalwart Jat tribes of the southeastern plains came from, with them came the original *Phulkari* workers; for the art, almost unchanged, lingers still in its best form among the peasants of Rohtak, Hissar, Gurgaon, Delhi and to some extent in Karnal".

1.5 SCOPE OF THE RESEARCH

The study is helpful to understand the changing trends of *Phulkari* art from the traditional to contemporary Punjab along with the socio economic status of women involved in this art. The study will be beneficial to assume the current scenario of *Phulkari* along with the status of working artisans. The production of *Phulkari* can be improved after fulfilling the basic requirements of the artisans. The organic form of *Phulkari* can also be preserved and reinvented after the implementation of some policies. The various ways of employment can be improvised to empower the female artisans who are working under the unorganized sectors. The status of the organized sector can be revived by adding technical innovations, bringing new tools, techniques and machines etc.

1.6 PURPOSE OF THE STUDY

The present work is an attempt to analyze the contemporary aspect of *Phulkari* of Punjab through a comparative analysis between the traditional and the contemporary. Many researchers have defined the traditional aspect of *Phulkari* along with the description of motifs and techniques. The contemporary aspects of *Phulkari* with its innovative methods and institutional policies have been taken as a criterion of study to know the future perspective of *Phulkari*, as it is essential to explore the above aspects. This study also focuses on the symbolic significance of the designs of *Phulkari* and the reasons behind their implementation in current industries. The changing trends of motifs and the significance of colours have been evaluated through a comparative study from the Independence to modern time. In this course of observation, several questions (mentioned below) came up that needed to be answered.

What are the reasons behind the changing trends of *Phulkari*?

What are the basic differences between the traditional and contemporary *Phulkari*?

What efforts have been made by the government of Punjab to preserve and promote this traditional art?

What is the present scenario of women empowerment, derived by *Phulkari*?

What are the new trends and designs of *Phulkari*, used in interior, exterior and textile on international level?

Which types of material, technique, colors and tools are used for making the contemporary *Phulkari*?

Today, how many women are involved in this traditional art of *Phulkari*?

What are the barriers which affect the adoption or rejection of *Phulkari*?

Is commercialization good for *Phulkari* or not?

1.7 FOCUS OF RESEARCH

Punjab is one among the most popular states of India which is popular for its *Phulkari* embroidery. In the Patiala district of Punjab, a majority of women from both urban and rural areas are involved in the art of *Phulkari*. Patiala is also the first place where the Jat tribe migrated and lived. This area is a hub of retailers, distributors and craftsperson who are involved in the production of *Phulkari*. The area has been evaluated through quantitative and qualitative research as thousands of artisans are working under the organized and non-organized sectors.

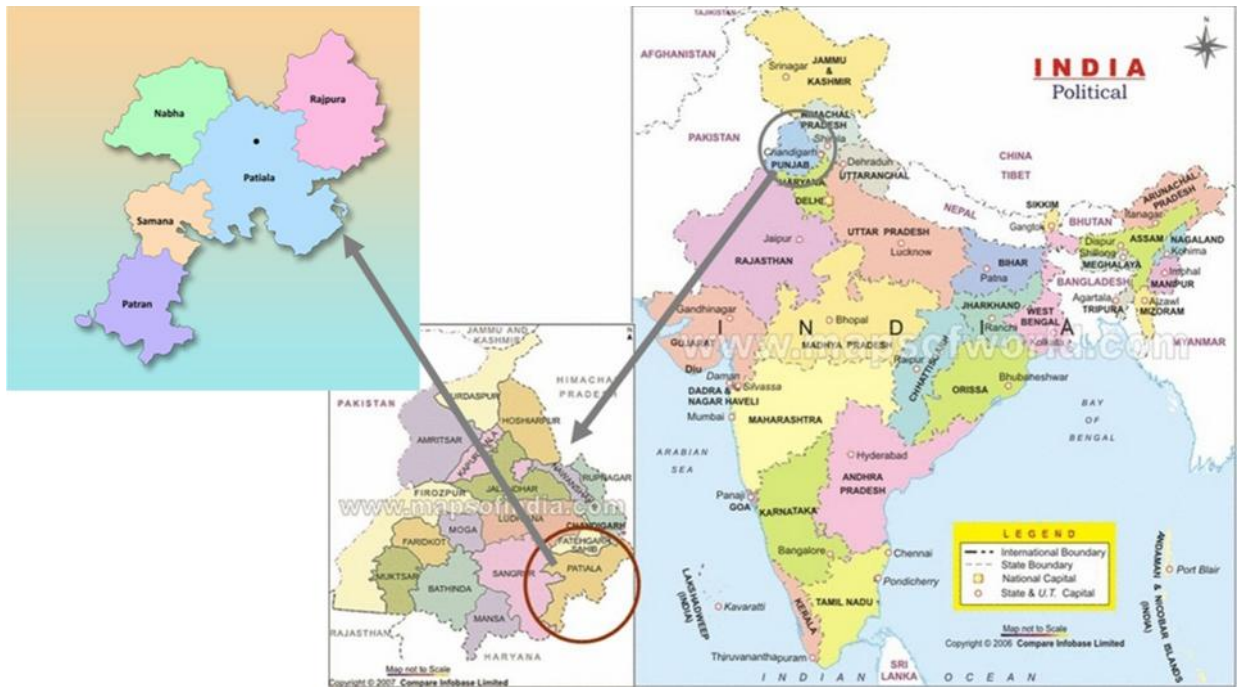


Fig 1.8 Geographical view of Study Area

The craft of *Phulkari* embroidery was founded by the Bahawalpur community in India, which migrated from Pakistan during the Partition of 1947. Thousands of people of this community were settled in a separate township created for them in Patiala city, called Tripuri by the erstwhile ruler of Patiala, Maharaja Yadavindra Singh. At least one woman, if not more, of each household in the rural area of Patiala is occupied in this work. In Patiala and its surrounding areas, the art has been promoted through commercialization, in which around 2 lakh persons get employment, including traders, artisans, wholesalers and retailers. There are many women who are embroidering *Phulkari* under some NGOs and Government Organizations.

1.8 AIMS OF THE STUDY

The aim of the study is to evaluate the traditional and contemporary forms of *Phulkari* through qualitative and quantitative survey.

1.9 OBJECTIVES OF THE STUDY

The study is related with the traditional and modern aspects of *Phulkari* where artisans and

other supportive organizations play a major role. The objectives have been designed to understand the comprehensive status of both which are as follow:-

1. To critically evaluate the traditional *Phulkari* Embroidery and analyze the religious and cultural factors in design sensibility.
2. To assess the contribution of current media working towards the preservation and promotion of the art as per the changing trends in context of market driven design.
3. To document and critically evaluate the role of different materials and techniques used in contemporary context of *Phulkari*.
4. To access the socio-economic status of women involved in *Phulkari* industry in Patiala district of Punjab.



Fig 1.9 An Overview of major Findings

Source: Researcher

1.10 METHODOLOGY

The study has been based on primary as well as secondary data in which qualitative and quantitative methods have been followed. For the qualitative methods, the primary survey has been done after taking the personal interview of the artisans, visiting markets for survey, surveying the NGOs and government organizations in Patiala district of Punjab. The

documentation of embroidered articles has also been done through field survey from archives/museums and personal collections. The contemporary trends of *Phulkari* art have been analyzed through visual assessment, photographs and surveyed instruments (questionnaire, Personal Interview). The interviews have been taken by the researcher after following interview guide, telephonic conversation, and electronic mail methods. Information on the photographs of traditional *Phulkari* has been collected from the National Handicraft and Handloom Museum of Delhi, the textile section of Chandigarh Government Museum, and the Calico Museum of Textile in Ahmadabad and from the virtual repositories of various museums across the globe as well. The secondary data in connection with the origin and development, tools, technique, pattern and material of *Phulkari* has been collected from books, journals, newspapers, brochures, pamphlets, documentaries and magazines etc. Several libraries like Punjab University Chandigarh, Punjab Agricultural University Ludhiana, Punjabi University Patiala, Guru Nanak Dev University Amritsar, I.G.N.C.A. Delhi, and Kurukshetra University have been visited to collect the relevant literature. Some of the art and craft centers like Rural Museum Ludhiana, Government Textile Museum Chandigarh, Virasat-e-Khalsa Anandpur Sahib and Craft fair of Punjab Agricultural University have also been visited for the collection of photographs and information. The quantitative methods have been followed through pilot survey in Patiala district and the detailed descriptions of the above methods are as follow:

- The Patiala district of Punjab was selected as the study area, in which, *Phulkari* embroidery is dominant. The data has been collected through random sampling survey method from rural and urban areas including the organized and unorganized sector of the district. The blocks are Pattran, Patiala, Rajpura, Bhunerheri, Sanour, Samana and Ghanour in which, the personal interview of the artisans and members of NGOs, Government Organizations and Self-help groups have been conducted.
- The questionnaire contained close ended and open ended questions. Furthermore, questions enclosed the qualitative and quantitative information of the respondent. The information synchronized with the objective of the study.
- The data collection has been divided into three parts.
- In the first, 264 women artisans were taken for personal interview, those who are involved in contemporary art form of *Phulkari*. In it, the questionnaire includes personal information, socio-economic profile, problems regarding their work environment and livelihood sustainability of the artisans etc. Furthermore, the information of their work experience, knowledge, raw materials, techniques, tools, the NGOs and government organizations was also

undertaken to see the current growth of *Phulkari*. The survey also includes the documentation of traditional *Phulkari* with respect to cultural and religious aspects included in *Phulkari* embroidery work. The following chart shows the sample size of data collection.

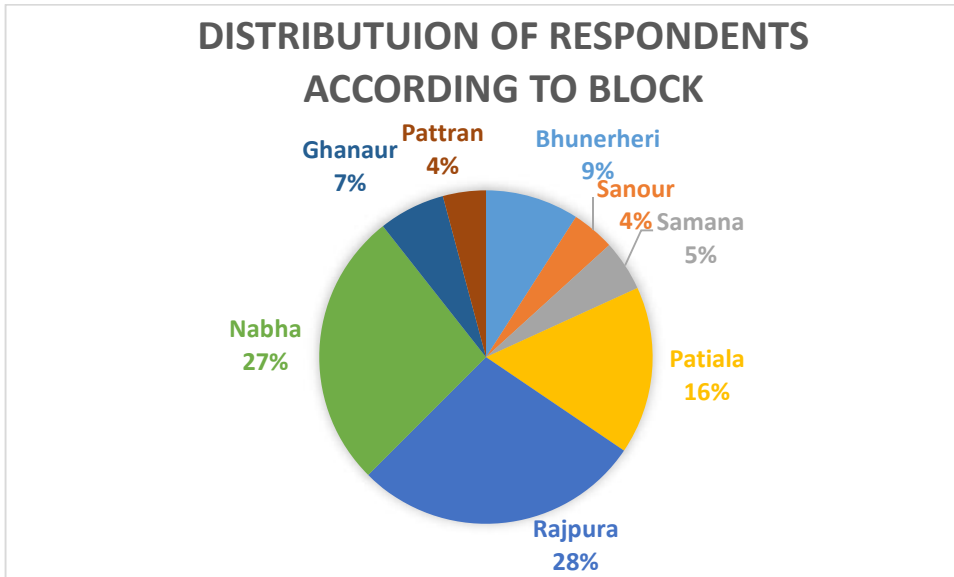


Fig 1.10 Sample Size of Data Collection
Source: Researcher

- In the second part, the current trends of *Phulkari* embroidery have been observed through market Survey. For this, 20 retailers and wholesalers were selected from Patiala urban market for personal interview. The modern design and technique involvements in embroidery have been explored further to describe the quality and utility of products. These modern designs can be helpful for rural artisans in finding new buyers and better profit margin.
- In the third part, persons involved in reviving and preserving the art of *Phulkari* embroidery have been observed. For this, the survey has been conducted through personal interview of experts (textile writer, architect, fashion designer, product designer and entrepreneur), to understand the current market trends of *Phulkari* embroidery and to further explore their interest in reviving and preserving the art of *Phulkari* embroidery in future.
- To analyze all the information, Microsoft excel software has been used to get the average and percentage for calculation. After getting the results from this calculation, the analysis of one chapter has been made. Following data chart shows the methodology of the study

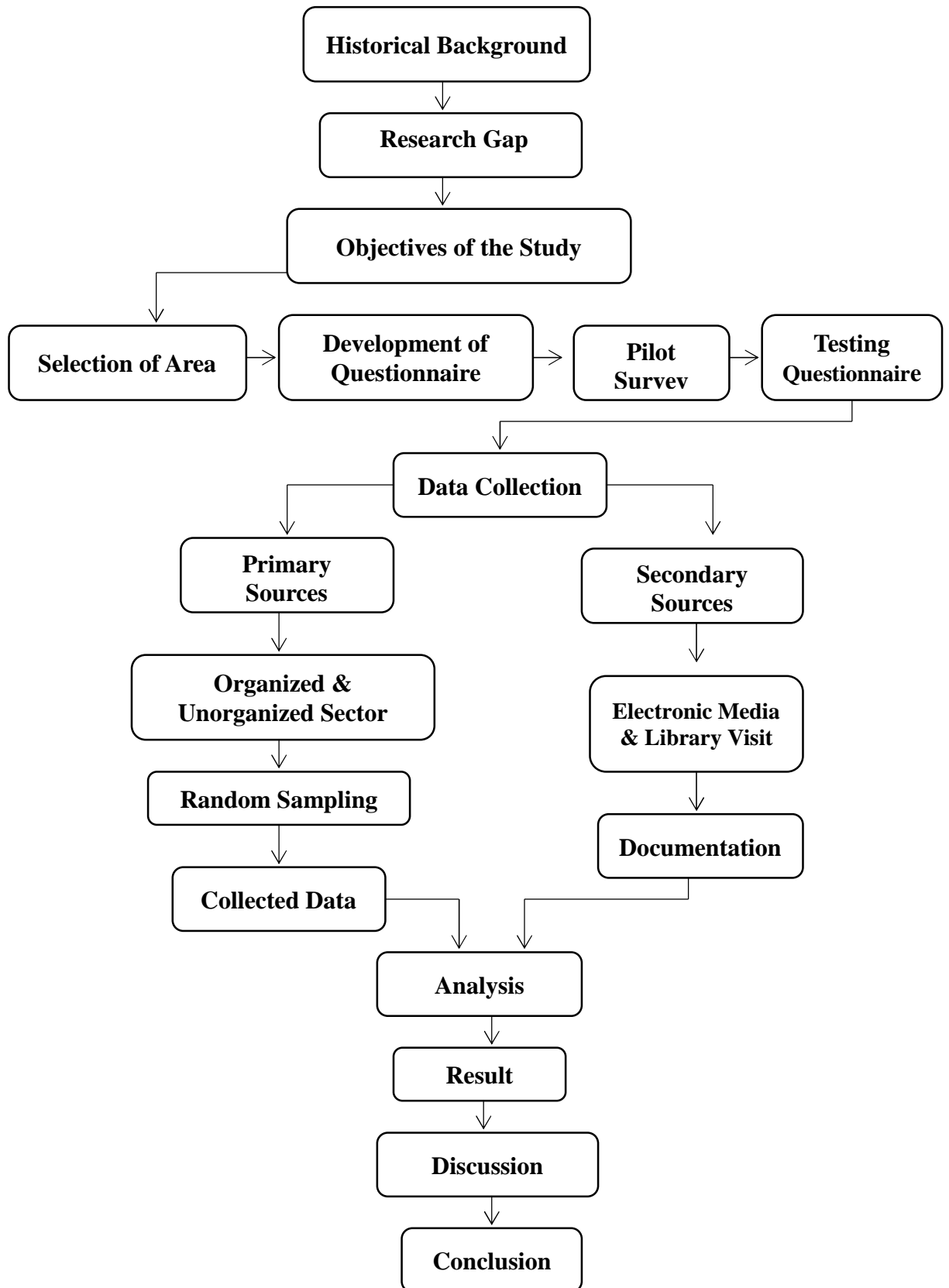


Fig 1.11 Research Methodology
Source: Researcher

1.11 LIMITATIONS OF THE STUDY

Unavailability of adequate literature.

Problems related to interviews with craft persons and designers.

Field survey in the market and rural area of Patiala Punjab.

Limitations in the selection of study area, as it became difficult to cover all in one study.

1.12 HYPOTHESIS

-) The traditional motifs of *Phulkari* embroidery are dying due to commercialization.
-) Does the creativity of artisans preserve in contemporary aspect?
 -) The designs of *Phulkari* embroidery are entirely driven through religious hegemonies or not?
-) Does the organized sector preserve the traditional *Phulkari* rather than the unorganized sector?
-) The revolution of electronic media plays a major role in the enhancement of *Phulkari* embroidery across the country and outside the country.
-) The artisans are getting sustainable livelihood through *Phulkari*.

1.13 ORGANIZATION OF THESIS

The study has been divided into six chapters which cover the entire scenario of *Phulkari* from earlier to contemporary times. The first chapter consists of the introduction to the embroidery that includes origin and development of Indian embroidery and origin of *Phulkari* embroidery in the state of Punjab. The chapter also discusses the scope and purpose of the study with research questions, aim, objectives and methodology of research for exploring the socio-economic condition of women involved in *Phulkari* embroidery from Patiala, Punjab.

In the second chapter literature review focuses on relevant literature which reveals the study related to traditional aspects as well as some aspects of the contemporary *Phulkari* embroidery. But the focus study carried out the current status of *Phulkari* embroidery. The present study also fills the gap by making analytic study of the artisans' condition as laborers in

the organized and unorganized sector of Patiala in Punjab.

The third chapter deals with the traditional *Phulkari* embroidery from the beginning. This chapter also analyses the traditional tools, technique and material of *Phulkari* embroidery. The chapter also discusses the motifs of traditional *Phulkari* embroidery which are classified into geometrical, birds and animal motifs, vegetables, fruits and floral motifs, jewellery motifs, household motifs and miscellaneous motifs. This chapter also sheds light on the different types of traditional *Phulkari* embroidery. The third chapter also analyses the socio religious aspect of motifs and symbolic significance of colours and motifs of traditional *Phulkari* embroidery.

The fourth chapter provides an analytical study on the revival of *Phulkari* embroidery through NGOs and GOs, social media, and fashion industry. The chapter assesses the role of entrepreneur product designer, fashion designer and interior designer in the revival of *Phulkari* embroidery by creating new designs and products. This chapter evaluates the current trends, tools, technique and motifs of contemporary *Phulkari* embroidery.

The fifth chapter analyses the socio-economic characteristics of the artisans involved in *Phulkari* embroidery with special reference to the rural and urban area of Patiala in Punjab. Among others, this chapter profiles the ethnicity, religion, social categories, age group and education status of the artisans in the organized and unorganized sector. This chapter also discusses the wages and earnings of the artisans and problems of the artisans regarding their work environment. The whole fifth chapter is based on secondary sources of data.

The last chapter provides synthesized findings of the chapters. In this chapter we also provide some suggestions regarding policies for betterment of the artisans' situation and also the betterment of *Phulkari* embroidery. This chapter also contains future study on contemporary *Phulkari* embroidery.

1.13.1 Chapterization

Chapter 1: Introduction

Chapter 2: Review of Literature

Chapter 3: Revisiting the Traditional Threads of *Phulkari*: A Comprehensive Analysis

Chapter 4: *Phulkari* in the Modern World: A Critical Approach

Chapter 5: Statistical analysis of a survey

Chapter 6: Summary and Conclusion

CHAPTER 2

REVIEW OF LITERATURE

2.1 Introduction

Before going to the respective approach, it is essential to discuss the existing studies on the area. In first section of this chapter the reviewed studies have been discussed. The second section of the chapter is based on historical accounts of the *Phulkari* embroidery because without going through the historical records, it is not possible to get the proper understanding of the study. The studies discuss the evidence of embroidery has been found from the dawn of the civilisation and *Phulkari* may be there from the ancient times. After tracing the historical accounts the studies related with the origin and history of traditional *Phulkari* embroidery have been discussed. The fourth section represents a detailed observation on the tools and techniques of *Phulkari*. The fifth section of the chapter helps in shaping the symbolic significance of the motifs and designs of *Phulkari*. The revival and enhancement of *Phulkari* embroidery has been closely evaluated in the sixth section. The seventh section of the chapter narrates the contemporary scenario of *Phulkari* with the advancement of new tools and techniques. The last section of the chapter gives the existing gap of the reviewed studies and represents the need of further or selected study.

1. **Study related to history of Embroidery**
2. **Origin and history of Traditional *Phulkari* Embroidery**
3. **Raw Material, Tools and Technique used in *Phulkari* embroidery**
4. **Semiotics of *Phulkari* Motifs**
5. **Revival of *Phulkari* Embroidery**
6. **Contemporary *Phulkari* Embroidery**

2.2 History of Embroidery

Textile is an initial requirement for every human being. The textile is basically used to cover the body and to get protection from natural climates. Textiles are deeply connected to the daily lives of human beings. It is existed everywhere from the ancient to the recent Ages. The need of textile has been gradually changed from simplification to decoration. The clothes which used

to be made for the requirements of body during the initial time of civilization have been changed in the form of decorative pieces. This requirement of beauty and decoration has slowly become a sign of identity of a particular culture. When clothes became the identity of culture and traditions, people became more conscious and attentive for their clothes. In this way, the appearance of textile has been channelized to represents the variety and uniqueness of a particular place. The studies show that the textile has emerged as a medium to trace the religious, cultural and socio-economic values of each and every place.

1958 Jamila Brij Bhushan argued that fabrics can be used as a nonverbal medium to understand the traditions of a particular place. This observation can be done after tracing some basic information of the fabric like the raw material indicated the geo-climatic conditions. This evaluation can further be extended through other related information. The motifs tell the story of customs, cultural values and beliefs of people.

1975 Kamaladevi Chattopadhyay, India is a land which is famous for its diversely cultural background. The artefact of human creativity reflects the local traditions and customs which differ from one region to another. Each region practices its own idiosyncratic style, colour and technique to enhance their aesthetic appeal. The people of India apply many types of embroidery stitches and these are recognized to the rest of the world. These stitches also have some local variations and innovations which give unique identity to each state. The creative form of embroidery with individual style is somehow proved helpful to determine the environmental influences on the life of human beings. It is observed by Chattopadhyay that women are very passionate and singular for the work of embroidery. They show their interest in all ways to decorate the most of the fabric which they wear, cover and use in daily life in stylized and beautiful patterns.

1990 Bhushan, J. B. The earliest clothes of embroidery have been found in Europe and Asia. The amazing stylization of appliqué art in the form of tapestry of leather and felt had been excavated from burial mounds in the Altai Mountains (dated from the 4th century B.C.). Seven different clothes had been used at that time for instance to depict a horse, a rider and a griffin, people used different clothes. The work which was done with horsehair needed to be finalized with a fine needle. Another cloth has been found, show a garden dated from 4th to 5th century A.D.) and decorated with beautiful rows of tree (probably from Eastern Mediterranean country).

1990 Paine stated that the art of embroidery is not only related with fabric but it is a fusion of

various elements where fabric is decorated with accessories and threads. This art further accomplished with the help of other decorative things as like metal, mirror, horn shell, beetle wings, beads, buttons, coins, tassels, feather, fish skin, bone, teeth of animals and other minor objects. Most of the embroideries are usually created through forward stitchery. The designs are traced or drawn through creativity and the threads have been counted and the work is done with the help of needle and hook. In embroidery, usually the thread of silk, linen, cotton, gold or silver is used and the technique of using the thread is also varied which depend upon the selection of accessories. The process is particularly performed through stitching the objects on the fabric and weaving it with the joint of another thread so that the decorative objects become entirely visible on the cloth.

1997 According to Naik the need to decorate the textile has been realized by the man from the very dawn of the civilization and the processes of weaving, printing, dyeing and embroidery but the design making process was followed through the art of embroidery. It is the oldest art for decorating clothes and its references have also been found in the Bible. The Jews learnt this art form Egyptians, Babylonians and Persian people. The linen in the time of Greek, Egyptian and Roman civilization had been decorated with the fine strips of gold and other unique metals.

2004 Parul Bhatnagar, men have invented and created something for their own fulfilment. This creativity shows his essential love for nature which manifests directly or indirectly in all creations. They express their needs, socio-geographical environment, and economic status through art and craft. Particularly, among this creativity, textile shows the utmost influence of the social life, the seasons and his field of work. The costume establishes individual identity of a particular human in society and which also links him up with the social hierarchy.

She discussed the significance of fundamental unity between the craftsmanship of stitch and the choice of design. This unity is more beatified with the utilization of appropriate colours. The embroidery of each region is somehow channelized through its environmental conditions, history and traditions but their basic stitch are quite similar. We can found herringbone and running, satin, stem, chain and darning stitch in every embroidery but their way of application is different which create the characteristic beauty of them individually.

2005 Bhatnagar stated that the documentation of any design should be done through authentic resources and materials. Indian has a variety of folk and material culture which has been preserved in museums, art galleries, design centres, and craft development centres. These places have a beautiful view of visual pleasure like a dream; people can get a marvellous feast

after entering into these places. The creation of old times has been preserved at such places, which offer a sensible approach to celebrate the astonishing culture of that time.

2007 Ellena & 2010 Sethi opined that we found rare evidence of embroidery before late fifteenth century in the tangible forms but in the findings of archaeological surveys there is a plenty of unearthed bronze needle which are dated to 2000 B. C. These evidences of sewing skills have been found from the Indus Valley civilization which indicated that skill and interest of that time of people. Moreover, the literature accounts and other plastic arts indicate the advancement of weaving the clothes with sophisticated techniques which somehow conclude that the art of embroidery is partied form the ancient times in Indian subcontinent.

2011 Beg evaluated that the historical evidences of embroidery has been found from the third century. A world known traveller Megasthenes described the evidences of the same in the form of chinar leaf, lily, saffron flower and fauna in the regions of Kashmir. The particular process of Indian embroidery has been followed through naturally dyed threads with various shapes and designs.

2012 Binod Bihari Satpathy, the culture is based on three eternal and universal values of *Satayam* (truth), *Shivam* (Goodness) and *Sundaram* (Beauty). These aspects are closely linked with culture. The culture brings us closer to truth through philosophy and religion. Culture produced the beauty in our lives through the artifacts and makes us aesthetic beings; and it gives the ethics and teaches us the values of love, tolerance and peace which brings closer one human being to another.

2016 Jaina Mishra discussed the role of traditional textiles which made for personal uses. The traditions and customs of people can be seen always in the various patterns of embroidery. Each and every individual can see a living tradition of any society after coming into the contact of such embroidered pieces. Generally people observe only the outer structure of such motifs but rarely try to find out the symbolic significance of such embroidered motifs.

In the subcontinent of India, the technique of embroidery for the ornamentation of textile has been used for centuries not only to decorate the textiles but also for the ornamentation of temples, houses, clothing and drapes for animals. It generates a symbolic and emotional meaning which showcases the traditional culture and values (Paine, 1990; Harvey, 2002; Crill, 1999).

2.3 Origin and history of Traditional *Phulkari* Embroidery

The accounts on the origin of *Phulkari* have been found in various literatures including Sikh. In this section, the works of various researchers and historians have been taken where it is majorly found that the origin of *Phulkari* is very old. The embroidery had been invented and used to satisfy the religious and social customs but a larger part of study shows that the ability of women used to be judged through the embroidered clothes of *Phulkari*.

1951 Dongerkery S. kamala, the origin of *Phulkari* embroidery was particularly associated with the Jats tribe. The flower work of *Phulkari* is very complicated and needs more efforts and time. In previous times, the expenses were very low as compare to current times. This is the biggest cause of the degradation of this art in current times. These aspects force the artisans to compromise in the quality of the products to increase the quantity. The government and non-government organization are making their best to enhance the status of *Phulkari* but it is still need effort to get back into its original form.

1955 Rampa Pal explained the traditional folk songs that women sing when they do the embroidery of *Phulkari*. According to her, these folk songs explain the culture and heritage of Punjab and the use of *Phulkari* for different occasions. The traditional *Phulkari* was not meant for money and this was the major reason behind the authentic approach of this remarkable creativity. She successfully described the material and techniques of traditional *Phulkari* and where the fusion of nature and their imaginative inputs were the biggest source. The modern generation cannot understand the value of this art because it is excluded from the category of professional art works and this art was started as a commercial business during the time of partition. Then, *Phulkari* art was started to become popular in international markets and women were involve in making handloom items. In conclusion, she gave some solution to promote and preserve the art of *Phulkari* and suggested that the women who embroidered *Phulkari* should use the modernized ways and try to convince the authorities to include *Phulkari* in education for girls. This may be helpful in the growth of *Phulkari* and for the other arts too.

1975 Gill Singh Harjeet stated that culture plays a major role in the construction of any art forms. In all religions and cultures, these practices shape a particular aspect which dictates the imaginative and realistic inspiration for the artists. The art of Punjab is exclusively channelized through the genesis of cultural values and it can be read through a certain pattern of codes. The patterns of *Phulkari* embroidery are also based on the semiotics of cultural representations where certain deities, local ways of performing rituals have been incorporated in designs. These patterns are not limited to *Phulkari* but can be seen through the other ornamented patterns of

daris, juttis, jewelleryes', utensils, weapons, musical instruments of the Punjabi folklore.

1977 Gill Singh Harjeet explained the story of *Phulkari* as the story of the happiness and the hazards of one girl's life. This study has been carried out through a comprehensive survey of the life of a Punjabi woman named Preeto with respect of her embroidered *Phulkari*. The study has been divided into two categories. The first category is related with the cultural and social aspects of *Phulkari* in the life of Preeto and another is related with the symbolic significance of Preeto's *Phulkari* through the reproductions of her works. The stitch and every colour of a *Phulkari* have cultural significance but they are entirely related with the life of Preeto. The form of sparrows, pigeons, and peacocks are semi-logical forms and present a conceptual network of metaphysical beliefs and precautions that are necessary for a woman's plod but they are not superstitious. They help to narrate the ideology of Preeto which is beautiful and incisive and took a sublime shape after passing through various states of mind and reproduction.

1992 According to Khurshid, *Phulkari* is made with two Sanskrit words *Phul* (flower) and *Karya* (to do) and jointly it represents "to flower work". In the process of folk art embroidery, it stands for the ancient craft of embroidery (flower designs with pure silk threads) on a sheet or women's shawl (*chaddar*) of pure cotton cloth called Khaddar or Khadi. The cotton clothes used to be prepared in the power-looms and were available in the local city markets. The reviewed study on *Phulkari* shows that this commonly used *Chaddar* was also known as *Til Patra Phulkari*. Khurshid further presented a detailed account of the types of *Phulkari* as *Phulkari*, *Bagh*, *Chope Phulkari* and *Shishadar Phulkari*. It is also stated in the description that in *Hazari Phulkari*, there is an absence of figure work and a *nazar battu* (a black dot for the protection form evil eye) used to be made on a corner of the embroidered cloths.

1992 Das argued that the word is stand for flower work or craft of flower and known as a particular form of needle craft, practiced in Punjab. The main group of women who used to embroider this art belong to peasantry for decorating their shawls and veils. The major centres were Rohtak, Gurgaon, Hisar, Karnal and adjacent areas of Delhi in the east and Peshawar, Sialkot, Rawalpindi and Hazara in the west (now in Pakistan).

1996 Trail, argued that the *Hazara Phulkari* is already mentioned in the historical records of Greek rules. The art of *Phulkari* was there in various countries including the neighbouring regions of Swat and Punjab.

1998 The development of multipurpose designs was done by **Goyal** through the combination of

traditional motifs. The fabric of Khaddar and Cham Silk were the selected fabrics for using these innovative designs. He also applied different techniques for this innovation i.e. machine embroidery, hand embroidery and painting, screen painting have been applied to the *Phulkari* designs and then compared all the invented designs on the basis of appearance. As per the comparison, the most convenient technique is Machine embroidery for the apparels and household articles. The least preferred technique is considered screen- printing. In conclusion, it is stated that machine embroidery is best for giving fair appearance and takes less time and low cost.

2000 Michael Beste wrote an article called, “*hopes and Dreams- Phulkari and Bagh from Punjab*” published in Hali magazine. He pointed out the traditional embroidered covers and hangings of the Punjab known as *Phulkari* and *Bagh*, which are embroidered with many geometrical designs in silk floss on hand woven cloth. The time of *Phulkari* is probably unknown but the evidences of *Phulkari* have been found from 1820s. These dated pieces of *Phulkari* (made between 1870 and 1920) can be found in the museum of Ahmadabad, Delhi, Lahore and London. The daily life motifs such as *gobhi* (cauliflower), *Bagh* and *mirchi Bagh* (spinach), *shalimar* and *chaurasia Bagh* are very similar with the motifs which were made in Mughal garden monuments. The motifs like *ikka Bagh* (inspired by playing cards) and other related designs are particularly related with the life of Punjabi culture. According to Beste the first reference of *Phulkari* has been found in the Sikh literature of 15th century and the other evidenced were found in the accounts of Vedas, Mahabharata, Guru Granth Sahib and folk songs of Punjab. The art of *Phulkari* is being alive till present from the 15th century through these songs. The first commercial use of *Phulkari* embroidery began in 1882 for export under the consent of Maharaja Ranjit Singh.

2004 Bilgrami stated in the book titled “*Tana Bana*” that *Phulkari* embroidered shawls were very popular among Kutchi Rabari of Nagarparkar in Tharparkar, Sindh and were known as “*lugodi*” (women’s shawl). The art of *Phulkari* used to be called Sirgal and Salari in some of the areas of Hazara and was given as a gift to the bride. This tradition has been followed from the long 700 years in the rural areas of Punjab. Other areas like Khyber Pakhtunkhwa (former N.W.F.P), Chakwal and Hazara were famous for their exquisite *Phulkari* work.

2004 Ismail analysed that during the 15th century onwards, the tradition of darning stitch (which used in the making of *Phulkari*) has come through the migrations of the Swat in the neighbouring places including Mardan Basin, the Mansehra Valley, Hazara and Punjab. In

these areas women used to do embroidery on articles of daily uses including gifts and shawls of *Phulkari*. The article titled, 'the evolution of *Phulkari*' represented the status of contemporary *Phulkari* and it is quoted that "attempts at commercialization, left to impressive time saving pattern adopted in cheaper material that destroyed the genuine spirit of *Phulkari*". The favourite cloth of the embroidery is coarse Khaddar (bought from the markets of Haripur) where the synthetic silk floss are used with the base colours of black, white, saffron and beige. The embroidery is done with red, shocking pink, magenta and turquoise, and a mix of gold and greens. The khadi cloth for the shawl is usually come in the deep reddish-brown, white or yellow, and sometimes black. In the areas of Hazara and Punjab, the colours like vibrant shocking pink, maroon, green, yellow, or a monochromatic golden and white are used for the *Phulkari*.

2006 Rizvi observed that women usually found geometrical patterns attractive and used them frequently with untwisted silk floss to create different shades with same colours. The base is remained same in the form of rough and hand-woven spun cotton (Khaddar). The work was usually done on the reverse side of the fabric with darning stitch and the colours were, "off white, indigo, madder, saffron yellow or brown". The term *Bagh* (called gardens in English) were used for the fully embroidered shawls and was very loving to women and they were used during the time of wedding of a girl as a gift in the form of dowry. Jisti is another kind of *Phulkari* stitch, which is performed particularly in the area of Haripur. The name is given by an NGO to make it unique from the other forms.

2007 Dhamija Jasleen shared her experience of *Phulkari* embroidery when her grandmother used to spun through charkha and sing a folk song. Then this thread was given to a Hindu weaver to weave and a Muslim dyer to die. Then this cloth was embroidered further and turned into *Phulkari*. In this course of discussion, she described the process and techniques of *Phulkari* and its associations with the ritualistic and realistic life of women. In these days, the original forms of *Phulkari* have been disappeared and to some extent in the discourse of its revival it is difficult to bring the natural forms of traditional embroidery.

2009 Michael argued that the relationship of bride and groom and their families used to be presented through *Phulkari* and *Bagh* as a part of dowry. These traditions were not only limited to marriage but spreader all over the life of women for instance when the mother of newly born baby left her room on the eleventh day, she first wore *Phulkari* for this tradition. At the same time, very large pieces of embroidered cloth with the less richly worked named *Til Patra* were

given to the servants.

2010 Frederic Rond described the ancient Punjabi textiles from eastern and western Punjab. It is stated that the traditional *Phulkari* was embroidered by the women of Punjab till the beginning of 20th century. *Phulkari* has lost its original form today but some textile industries are imitating the forms of *Phulkari* with the help of machines. The material culture of *Phulkari* has lost its originality due to partition of India and Pakistan. The tradition of *Phulkari* is not only practiced by the Sikh people but it is also connected with the Hindu and Muslim culture. The collection of *Phulkari* which is displayed in the museums is almost 150 years old. Previously the *Phulkari* was used to be exchange by the women for buying utensils for kitchen or sell in a very low amount. Then these pieces were sold further to the dealers in big cities. The pieces of *Phulkari* are currently available through industries but the traditional forms have lost their value. They are available on internet and reached in the biggest museums including Quai Branly museum and Victoria and Albert Museum.

2010 T.G. Singh the *Phulkari* embroidery of Punjab is an intimate part of every ceremony, function and for any new beginning of life of the Punjabis. The motifs of embroidery are reflecting the way of life, local culture and tradition of Punjab. These motifs showcase the people from different castes, creeds, economic and social background. The historical evidences of *Phulkari* have been found from the Swat Valley in the north, through the places of Hazara, Rawalpindi and Jhelum, Sialkot and Lahore (Pakistan) and Amritsar, Jalandhar, Patiala (Punjab, India) and Rohtak and Hissar (Haryana, India). It is also mentioned that some evidences of *Bagh* have been found in early literature of Banabhatta's Harshacharita (written in the 7th century AD.) The embroidery provides a short glimpse of the emotional life of people along with their family ties through a genuine way of depiction of folk aspects.

2011 Kaur Parbhjot analysed dissimilar schemes related to revival the art of *Phulkari* embroidery which are designed to support and safeguard the traditional art of *Phulkari*. In this context, some efforts have been done to reconstitute the lost and dying forms of this art with respect to cottage industry. The State and Central Government, NGOs, designers and entrepreneurs play a major role to reinvent the original aspects of *Phulkari* as all handicrafts are being restored in connection to maintain their basic values. This craft were mainly started by the Bahawalpur community from Pakistan. The people of this community were migrated during the time of partition and settled in a small village named Tripuri of Patiala city under the patronage of Maharaja Yadavindra Singh. She critically observed the role of all organizations

and persons involved in the revival of this art and argued the loopholes and benefits of these organizations. In conclusion she suggested that the artisans are not getting benefits of these organizations due to lack of awareness and mismanagement. Previously, the art was deeply connected with the heart of the women of Punjab but now its spirit is entirely disappear as per the marketing benefits. She argues that vibrant colour scheme in different technique makes *Phulkari* embroidery fascinating artistic artefacts which showcase the rich cultural and artistic history of state. Before 19th century *Phulkari* embroidery had been produced for daily consumption but after 19th century it made for commercialization. By the turn of the 20th Century, *Phulkari* was dying due to lack of awareness and preservation. *Phulkari* embroidery is the source of livelihood of thousands, few crafts persons have been able to take full labourer due to lack of expertise and exploitation of the crafts person by middlemen. Many mutual efforts of State and Central Government, NGO's, designers and entrepreneurs made to revive the lost art of *Phulkari* as a cottage industry.

2011 Shabnam Bahara Malik described the changing trends of thread from silk to synthetic in *Phulkari* with reference to its revival in the rural area of Hazara, in the province of Khyber Pakhtunkhwa, Pakistan. Traditional *Phulkari* were part of dowry but this tradition is fading out. The reason may be, 1950s due to various social, economic factors. By the inventiveness of an NGO to revive and promote *Phulkari*, regained popularity of commercial scale. The newly emergent trend of commercialization has been happened owing to their unfading lure, beauty and artistry to attract both local and foreign buyers. Traditional *Phulkari* was prepared by elder women of the family with lots of hard work but contemporary *Phulkari* is prepared for commercial purposes and has taken the shape of a commodity. The commercialization entails more profit motive rather than its original purpose of body-adornment and keeping a rural tradition alive. There are tremendous changes in contemporary *Phulkari* in the context of motifs, materials and colours. Its commercialization is a sort of compromise with its quality and durability as a traditional art form. Traditional silk thread is replaced by second quality synthetic silk floss made of viscose and polyester. The main purpose of revival, however, is to generate livelihood to many poor rural impoverished households, especially women in rural Hazara. The village Noorpur of District Hazara has been taken as a case study. During this study, a respondent named Gul bibi informed that *Phulkari* was unknown to the villagers until a girl from this village learned *Phulkari* from a place named Kot Najibullah (a village near Noorpur) from a very old woman. Then, the girl taught this art to Gul bibi and other women of Noorpur but due to lack of resources this did not get commercialized. It is told by Gul bibi that

one day the founder of an NGO came to meet Gul bibi and then this art had been commercialized internationally. In this way, the NGO played a major role to revive and improvised the art of *Phulkari* in rural Hazara but compromised with its quality and durability. On the contrary, it has been become a major source for the livelihood of many women.

2.4 Raw Material, Tools and Technique used in *Phulkari* embroidery

The work of some prominent researchers has been taken to get the idea of basic tools and techniques of *Phulkari*. The study shows that the basic tools and techniques were used to make the designs of *Phulkari* as per the convenience of that time. The major books related which accounted on the materials and techniques have been taken into consideration.

1960 Mahinder Singh Randhawa analysed the *Phulkari* technique, tools and material before the partition of Punjab. He also reported on the folk songs sung by women of Punjab while embroidering *Phulkari*. He also stated that the disappearance of *Phulkari* is a 'big cultural lose' for the state of Punjab and the schools of girls are particularly responsible for this because they are teaching the foreign designs of other embroideries to the student and these design are nowhere stand in front of the organic value of *Phulkari*.

1973 Irwin John and Margaret Hall analyzed Indian embroideries including 19th century *Phulkari* embroidery of Punjab from historical textiles of India at the calico museum, Ahmedabad. He observed the types and techniques of *Phulkari* through a brief survey and narrated the whole process of *Phulkari* in term of ritualistic representations.

1980 S. S. Hitkari also explained the technique and material of traditional *Phulkari*. According to Hitkari, *Phulkari* plays a major role in the life of women, every women embroidered *Phulkari* for her personal usage. He also explained the different types of *Phulkari* and the meaning of different colours and designs and compared the *Phulkari* of the West Punjab to the East Punjab. In recent past, the involvement of women with T.V., cinema and the other means of entertainment is a biggest reason in the distraction of women from *Phulkari*. This craft was particularly meant for women and girls but in current times females face more burden as they have to take education as like boys. This situation of involvement in studies and occupation is also a reason behind the disappearance of *Phulkari*. In the end, he opined that there is an urgent need to preserve the dying art of *Phulkari* because it is one among the marvellous folk arts of India.

(2010) According to **Gupta Smita Charu**, The geography of Indian rural places is the major reason behind the folk and cultural traditions of *Phulkari*. The art of *Phulkari* represent the entire activity of women who involved in *Phulkari*. Moreover it represents their ways of seeing things, their imagination and methods of representations in the production of *Phulkari*. The threads of *Phulkari* have been used as a biggest medium of expression and nonverbal communication of their desire. These designs were particularly prepared with the fusion of socio-cultural and religious aspects in symbolic way.

2.5 *Phulkari* Motifs and Semiotics Symbolism

Phulkari have various beautiful motifs which have symbolic and aesthetic significance. The major books and articles of the motifs and designs of *Phulkari* have been studied. These studies show the existence of motifs and their meaning which are related with the life of the women of Punjab.

1986 Grewal explored the traditional material and technique of *Phulkari* embroidery. The study conducted that *Phulkari* has been embroidered on thin voiles, cambric, silks, sheer georgettes, chiffons and chiton, fabric for making dress material. Mainly thick poplin, khaddar and casement fabric used for embroidering household articles like bed-covers and curtains, cushion covers and table cloths. The different types of motifs in geometric shapes have used in the traditional *Phulkari* embroidery. The women have depicted floral motifs as cotton bolls, wheat ears, sesame seeds, marigold, jasmine and small buds. They picked motifs from their all-around environment like mango slices, rolling pin, peacocks, parrots, snakes, umbrellas, kites, aeroplanes, Cyprus trees and various jewellery articles. Traditionally Women used untwisted strong and lustrous silk thread called Pat in different colours. Pat silk thread was sold by local vendors who obtained it from Kashmir and Bengal. According to him the quality of lustre and sheen of thread has continued unaffected in rayon floss which has been used instead of hand spun silk floss those days. The colour combination of threads has been depend upon the base fabric.

1988 Neelam and Amarjeet Grewal analysed the significance of motifs in various kinds of *Phulkari* and mainly focused on the evaluation of the motifs of Sainchi *Phulkari* (a band shows figured designs, which is performed usually in the Malwa region, Bhatinda and Faridkot districts). The Sainchi *Phulkari*, the outline of figures and motifs of daily life is traced through black ink by women. It is further stated that a Punjabi woman pours out her soul, emotions, dreams and inspirations through the stitches and colours of *Phulkari* embroidery. According to

Punjabi women, a *Phulkari* is a realistic representation of the rural life of Punjab as interpreted by the embroiderer. The *Phulkari* is embroidered for domestic and commercial purposes as well.

1992 As per the observation of **Carr and Pomeroy**, the ideology of design is based on a common visual thinking which ends on a parallel simulation where shapes, colours and application of textures somehow correlated. They are not separate they are much aligned through this visual thinking. The recognition of a successful designer is based on his or her skill of judgment in the selection of various elements of style, shapes and applied colours and textures.

1993 Frater argue that, somewhat Illustrations are only conveyed the vivacious visual impact of *Phulkari*, and photography is completely failed to capture the shine of the silk thread. The embroidery is done with outstanding geometric medallions in reds, shocking pink and maroon colours. Through these colours combination of embroidery motifs narrates the story of depicting people and objects of rural Punjab. Women generally use hand-woven and handmade cotton cloth khaddar for embroidering *Phulkari* on which they use dominant *Phulkari* embroidery stitch the darning stitch and made several distinctive motifs from their surroundings.

2004 Marshall et al, the motifs are differentiated as per the selection of designs i.e. realistic, abstract, geometrical, and stylized. In the section of geometrical motifs, the checks, plaids, circles and stripes are included. The flora and fauna are come in the category of realistic motifs and they both belonged to the nursery and animals, mostly grow in the forest. The variations of natural forms come into the category of stylized motifs while the abstracts motifs include any abstract representation which is far from natural aspects.

2005 Betala, the traditional motifs are inspired by flora and fauna of nature and adopted through generation to generation. These motifs are originated from the rhythmic lines and decorative forms which make them unique in themselves. The Indian traditional designs are mainly originated with the structures of *jaal*, *butis*, centerline, grapevine, ogee, paisley and border. The modern designs are particularly differentiated through the absence of these traditional values. These modern designs are suitable to the contemporary trends and entirely different from the traditional patterns of detailing. They are typically influenced by the impressionism and minimalism.

2009 Jyoti and Grover evaluated that the activity of design is not a casual and simple process. Through the activity of design produces an expressive statement with the help of conscious and knowledgeable manipulation of the elements. It is a combination of man's creativity where mind, knowledge and emotions are unified to originate the idea. The word 'design' derived through the fusion of compositional lines, forms, colours, shapes and texture in a decorative way. These designs are found in the textiles which are used for personal and household usage and other items including equipment, jewellery and other decorative objects. This art of designing thing is very ancient in India and we found various traditional motifs as like lotus, shrubs, trees, fruits, birds, animals and other related things.

2012 Shailja D. Naik wrote about the motifs of *Phulkari* and *Bagh* after an analysis of the different types of embroidery. In the words of Shailaja D. Naik India is exhibit "Unity in Diversity" through the rich heritage of culture, tradition, art, music, literature, sculpture in the terms of festivals, rituals, art, music, costume and language" (Shailaja D. Naik 1996). The narration about *Phulkari* has been described first in the story of Heer- Ranjha, written by Waris Shah and evidence had been found in the form of Rumal (handkerchief) which was embroidered by the sister of Sikh Guru, Guru Nanak Sahib. She particularly observed the various techniques and styles of *Phulkari* and *Bagh*. According to her *Phulkari* have various motifs which are based on geometry, vegetation forms, figurative and animate motifs, etc.

2014 Gupta Anu H. & Mehta Shalini explored the designs and patterns of traditional and contemporary *Phulkari* through a comparative study. It is observed that the traditional *Phulkari* has taken a new shape after coming into the contact of new or modern techniques. The contemporary forms of *Phulkari* are very helpful to provide livelihood to the marginalized women and emerged in the form of a biggest support system for them. These trends of *Phulkari* are not very unique as they are sometimes represented in repetitive styles which are very good for commercialization. Apart from commercial values, if their stylized depiction is observe on the bases of authentic values, their spirit will disappear slowly.

2014 Chaudhry Jyoti Bhasin and Pant Suman conduct study on the symbolic meaning of the animal and birds motifs in traditional Indian embroidery. Indian artisans are normally inspired from nature and took it as a motif of embroidery as beauty with the name of birds and Animals. The Indian textiles are a nonverbal language which speaks about the way of life of particular state including geo-climatic conditions, legends, myths and beliefs. These type of motifs are used as for aesthetic appeal as well they are contacted with strong symbolic significance of the

particular environment. The different states embroidery has been depicted with various motifs in their unique style which is totally dependent upon the understanding and aesthetic sense of the artisans.

2015 Neha Soni convey that fertility is depicted in all religion with symbol, rituals and prayer. The existence of human is also symbolically depicted through the 'seed' and 'womb' which is associated with 'prana' or breathes. The symbol related to fertility shown from the 25,000 BC, Stone Age artists to the present time period in a different symbol of life giving capacity of women. Fertility has been symbolized in Indian art through colours, motifs, gestures and postures of figures including water, trees and plants, vegetables, fruits, birds and animals. There are numerous fertility symbols, depicted in various state embroidery with natural motifs. The motif of *Phulkari* embroidery which has been used as gift given by in laws family and their own family during auspicious occasions of marriage is the sign of the blessings for procreation.

2.6 Revival of *Phulkari* Embroidery

Various governments and non-government organization and self -help groups are working for revival of *Phulkari* embroidery. Many books/citations/reports from govt. NGO and writers have discussed. This section observes the zest of these studies.

1999 Michelle Maskiell *Phulkari*, a folk art of Punjab has a home based craft which has travelled actively to Hazara, Swat, Swat Kohistan and Chitral areas of Khyber Pakhtunkhwa Province. The embroidery decoration has shown in prominent geometric motifs in various colours like reds, shocking pinks, and maroons, monochromatic golden. These textiles narrate the stories of rural Punjab through deception of people and objects. The production, exchange and consumption of *Phulkari* embroidery has been analysed in the time frame of colonial and Postcolonial Punjab as per global economy. As per the study, the material cultures have been influenced and get promotion through the increasing commercialization of the regional economy. Author michelle further added that the issues related with women empowerment have been resolved with the help of *Phulkari* in India and Pakistan during the post-independent period.

2003 According to the **Laila Tyabji** that women embroidered their culture, lives and own life story through stitches in all over the world. Currently through these stitches women are generating income for themselves and their families and also improve the countrywide financial

system and export trade. In India, craft is not just made for production process it is a source of earning and employment. The creativity of rural women means to conquer her desire and the boundaries of her limited income- her way of transcending the dependence and drudgery of her arduous agrarian and domestic life cycle. It is a creative skill and strength that is distinctively hers; an individual statement of her womanliness, traditions and creature.

2004 Kaur & Sodhi analysis the role of Krishi Vigyan Kendra Patiala in preserving the art of *Phulkari* embroidery in now a days and described the process of developing new prototypes. The women under organised sector from rural Punjab were benefited under knowledge cum skill training programme by government of India. These types of programme are promoting self-employment which improved the socio-economic status of women through increased income. Women also learn leadership quality, communication skills by selling their products without involvement of middlemen. Government should have organise training programmes and workshop so that women of rural Punjab can improve their standard of living and contribute to their family income.

2004 Singh & Kaur discussed the role of Krishi vigyan Kendra in revival of Punjab's traditional folk art of *Phulkari* embroidery. The institution provide the training to the rural women from different villages. The training provide income sources and also teach them to start their own entrepreneurship. They were also providing financial and marketing assistantship for selling their products which they made by applying different technique of *Phulkari* embroidery. Women are also making different types of products with the variations of traditional pattern of *Phulkari*. After completing these products they exhibit these items in different craft fairs like PAU kisan mela, regional kisan melas and kisan club meetings etc. Women get the very good exposure in these craft fairs, as women contribute themselves in revival of Punjab's traditional art *Phulkari*. Government also contribute in creating awareness and revival of our cultural heritage.

2007 According to **Frater Judy**, *Phulkari* the traditional craft was mainly created for personal use and it is directly connected with aesthetic and culture. In the last few years changes has been done through innovation with design and colours in traditional crafts. Traditional craft are dying out. Artisans are struggling for their deserved labour but due to illiteracy they cannot improve their living standard. Government and non-government organizations taking efforts to save the traditional craft through organizing seminar, Bazaar, Subsidy and Craft Mela and Master Craftsman and Shilp Guru Award for raise awareness and respect. Artisans have ability

to produce innovative design which makes art appropriate to the current market. Through the design innovation artisans can achieve self-confidence and creativity. Artisans are trained to imagine like designers. The participation of artisans in developing design and craft which is the first priority of craft to re-integrated. Traditional artisans have potential, creative skills and knowledge of craft so they have to raise genuine sustainability, to restore the strength of traditional craft.

2008 Mezzadri argued that cultural production of textile handicrafts and embroidery are increasing in recent times which shaped a global impact in the foreign markets. The art which is stated to decorate the garments and to give as a gift has been transformed into a biggest resource of commercialization. It provides livelihood to the artisans and helps to enhance the quality of the products.

2010 Sethi, Domestic embroidery emerged as a biggest resource of income, employment and empowerment of women embroidered. The commercialization of these products is a way to modify these designs as per the demand of the market. The artisans of *Phulkari* are adopting these changes and getting income for their designs. The women of these communities are getting extension as per the demand of the consumer and they are becoming economically advanced. This is proven beneficial for boosting their confidence and self-esteem.

2011 Gera noted that around 200,000 women are engaged in the *Phulkari* embroidery in the areas of Punjab. These women are not earning properly due to lack of networking in markets. The cluster of Punjab is now one among the 79 clusters of India, working under the cluster Development Programme, which was initiated in 2007. The products of these rural women have been exhibited in international markets including Malaysia, Bahrain and China, on the invitation of their governments. Around 3,000 women, involved in 50 self-help groups, have got name and fame in the international markets for popularizing and reinventing the forms of this craft.

2011 Malhotra observed that the work of embroidery play a major role in the life of Punjabi women, even the name of *Phulkari* is also associated with the beautiful aspects of life. The *Phulkari* is now reinvented with innovative designs and women are very keen to decorate the clothes with various kind of stitch on shawls, cardigans, scarves, table covers, cushions and bedspreads.

2012 Gupta argued that the women of Punjab have gained the wisdom of *Phulkari* designs

after sacrificing their leisure and comfort. The womanhood of a woman was particularly judged after seeing the designs of *Bagh* and *Phulkari* and after calculating the numbers of these pieces. In current scenario, the situation has changed entirely, and they are more involved in other activities. This traditional craft of Punjab has gone through remarkable changes and imbibed with its changing socio-cultural traditional, emotional values with beautiful products and designs. The production of *Phulkari* is also done for the commercialization by the women artisans of local community. The work of *Phulkari* has various rigorous stages so it is particularly embroidered by the group of common and marginalized women. The organizations which are working for its revitalization feel that this craft need more attention with continuous flow and various innovations in terms of motifs and colours.

(2013) Rajput Chandana and Kaur Harinder discussed most flourishing and lucrative handicraft industry of Punjab. Modernization and mechanization is dying the traditional design, trends and customs associated to the traditional craft. Demand and affection of traditional craft helps in the revival in Indian fashion industry in the context of latest trends and designs. Creative skills and dexterous artisans of state, rural women produce a variety of handicraft and they have foremost involvement in Indian textile production and economic development. Many NGOs have revived the art and craft of Punjab. The contemporary craft has been transformed from the original one due to commercialization. NGOs and eminent fashion designer is serving and showcasing the rich traditions, customs and life style of Punjabi People through craft and textile of Punjab. Through the support of NGOs and government organization the traditional craft has reached in to international market and clients.

2.7 Contemporary *Phulkari* Embroidery

The status of contemporary designs of *Phulkari* and its impact of commercialization have been observed through existing studies. The section includes all the books and journals on the conditions of contemporary designs of *Phulkari* embroidery.

2001 Bains and Bhatti visualized the designs of *Phulkari* through the development of software in which arithmetic operators is been used under Microsoft Disk Operating System (MS-DOS). In this software, the designs of *Phulkari* can be explored with the help of technology where the immediate visualization and alterations can be operated with fewer efforts. This innovation is also helpful to guess and check the suitability of designs for commercial reproductions.

2003 Ray reported study on Philosophy of *Phulkari* in which they categorised *Phulkari* according to the embroidered surface as *Bagh*, *chope*, *ghungat Bagh*, *nilak*, *salloo*, *til patra*, *shisdar* and *suber*. There are different types of *Phulkari* and *Bagh* which is recognised by the designs and motifs embroidered on the. All material for *Phulkari* embroidery hand spun, hand woven and home dyed cotton khaddar has been prepared by women initially. The motifs of *Phulkari* embroidery has been done silk thread known as *pat* in bright colours like golden yellow, crimson red, green, orange, blue, white and black. The main motifs of *Phulkari* embroidery has been choose from nature like floral and plant, fruits and vegetables, birds and animal motifs, household motifs like rolling pins, hand-fans, comb, brass utensils and other miscellaneous motifs like roads, aeroplanes, kites, tops, feathers and umbrellas and embroidered mostly in geometrical motifs. Today many traditional craft suffered lots due to its complex design, material, manufacturing processes, etc.

2006 According to Rizvi the specializations of Jat community women was that they all were experienced and know the good work of *Phulkari* embroidery. This community had settled down various places where the work of *Phulkari* embroidery had grown with time. Haryana state is also famous for *Phulkari* embroidery in which Rohtak is considered as the main hub of *Phulkari* work. The main centre Rohtak, Hissar, Gurgaon, and Karnal of Haryana are now world famous of the work of *Phulkari* embroidery. In these cities women are also creating experiments with *Phulkari* embroidery through colour combination and motifs.

2007 Babel and Sodha produced ten types of *Phulkari* products with the use of jute fabric and then presented the designs in front of a group of expert. In judgment, they suggested that minimum twenty percent of profit can be earned after adding such fusion of jute fabric and *Phulkari*. They are beautiful and eco-friendly products which can enhance the utility and beauty of the production of *Phulkari* designs.

2.8 Exiting Gap in Reviewed Studies:

The studies show the layout of the *Phulkari* and it has been discussed several times that the traditional forms of *Phulkari* were embroidered by the women to follow traditional values. They mostly used to embroider these designs for their dowry. All the studies related with traditional embroidery provide an overall layout but the close observation for the reasons behind such applications is lacking everywhere. In context of the motif related accounts, it has been observed that the motifs have only been discussed on the perspective of art and

mythology. There is a strong need to observe these motifs and designs after relating them with the personal experiences of women. The studies related with contemporary *Phulkari* show that the traditional forms of *Phulkari* have been replaced with the new inventions but the socio-economic status of women artisans have not been observed so far. The present study is also an attempt to draw the overall resources of the revival of *Phulkari* and to get the actual status of women artisans through a number of interviews. The study also represents a comprehensive approach with respect to women empowerment through the art of *Phulkari*.

CHAPTER- 3

REVISTING THE TRADITIONAL THREADS OF *PHULKARI*: A COMPREHENSIVE ANALYSIS

3.1 Introduction

In this chapter, the art of *Phulkari* has been evaluated through comprehensive analysis. The traditional forms of *Phulkari* in earlier times have been studied closely through historical accounts to assess its contemporary status. The chapter has been divided into five sections. In the first section, the origin and role of traditional *Phulkari* has been discussed from the very roots. The second section is based on a critical assessment of the earlier techniques and materials used in *Phulkari*. In the third section, a classification of *Phulkari* has been discussed. In the fourth section, the motifs and their symbolic significance have been evaluated. The connection of Punjabi Semiotics has been observed through the folk songs of Punjab, which were frequently accounted with the reference of *Phulkari*. In the last section, the socio-cultural aspects of *Phulkari* motifs have been studied in the context of their process and application. The application has been divided into two approaches; the first approach is based on the assessment of religious and cultural ceremonies in the design of *Phulkari* as numerous ceremonies were performed only with the clothes having *Phulkari*. Another is based on the significance of motifs with respect to its Socio-cultural aspects.

3.2 Traditional *Phulkari*

India is known to have various cultures and traditions which are represented through art and craft. The artefacts of India narrate the fables of its cultural heritage, successfully preserved from generation to generation. A major part of Indian culture is represented through art and craft, where religion plays an intense role. Various forms of art including architecture, handicraft, painting, and sculpture provide a language of knowledge, customs and lifestyle of a particular region through the ages. This individuality of a traditional language has been preserved through various indigenous styles and influences. There are numerous places which have diverse cultures and traditions. These aspects are one of the ways to balance the life of Indian people in a systematic way. Traditions become an ideology of society and teach them the ways of living. These traditions are not only beneficial for the present generation but also help future generations to become aware of the social, political and economic status of their

country. The aesthetic values and cultural aspects of particular art forms become a symbol of their identity worldwide. This aesthetical element is embedded richly in various folk arts of India. Numerous people from all over the world have travelled to India for its magnificent masterpieces of heritage and culture. Indian artisans produced astonishing art and craft using ordinary and easily available local material with their artistic sense. This aesthetic sense draws the attention of people from all over the world. Indian handicraft has been kept alive and preserved in the museums by the Indian government and other non-governmental organizations.

Punjab, one of the famous states of India, has been known as ‘Sapata Sindhu’ (which means seven rivers), before the partition of 1947. The state of Punjab is situated in the North Western part of India. In terms of land area, Punjab is the 15th largest state in India. The name ‘Punjab’ is made of two words, “Punj” which means five and “Aab” which means river. Thus the word Punjab means ‘the land of five rivers’ and which are Satluj, Beas, Ravi, Chenab and Jehlam. The sixth river is called Saraswati, and the seventh one Ghaggar, both of which are now in Pakistan. Agriculture is the main occupation of this state. Their vibrancy and energy is most visible in their rich cultural and folk tradition which reflect in the traditional folk dances, festival, art & craft and traditions. Punjab is famous for their art, craft, folk, festivals and traditions from ages. Punjabi people enjoy every movement of their life through celebration of their tradition and culture. The following fig 3.1 showcases the colours of Punjab.

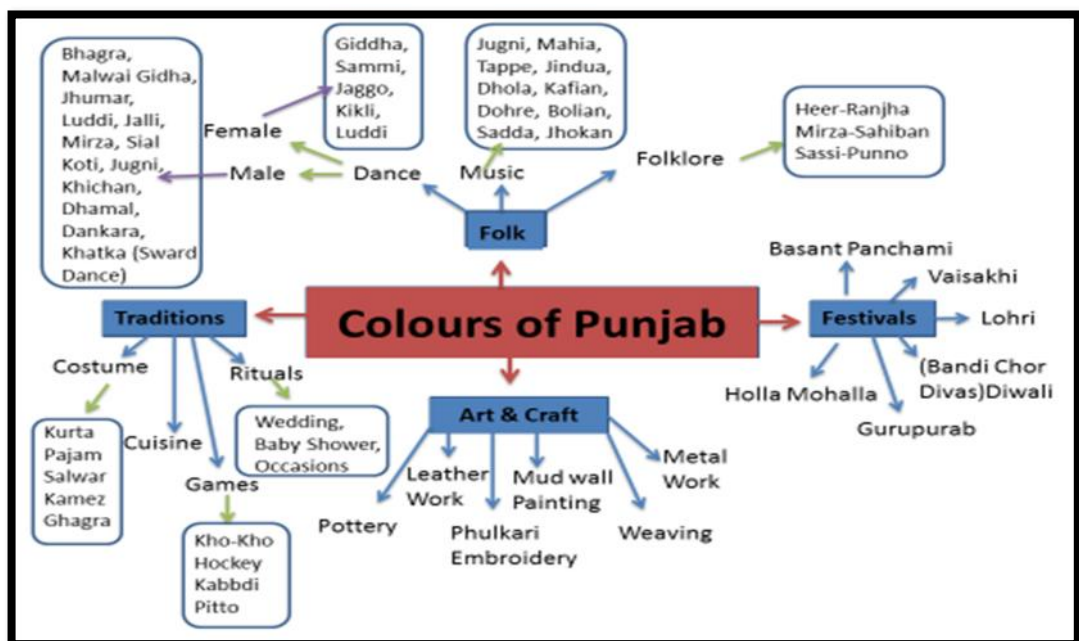


Fig. 3.1 Culture of Punjab
Source: Researcher

Most of the people in Punjab are always engaged in doing some activities like art and craft in their free time. These activities are the reflection of their vivaciousness, energy, dynamism and enthusiasm from the dawn of their civilization to the present time.

The art and craft of Punjab is a mirror of its cultural values and customs. These cultural elements have been preserved by the people of Punjab because they contribute and make big efforts to preserve and promote the art and craft of their state. The women of Punjab are not only strong and well built but they also have a simple heart and creative imagination that enables them to make original and outstanding arts. In earlier times, women of Punjab were not educated enough, but they had remarkable skill in domestic arts like cooking, weaving, embroidery, dyeing, knitting and so on. These arts had been taught by their elders in a pleasant and friendly atmosphere. The art and craft including wood work, basketry, *Phulkari*, mud wall painting, parandi and Punjabi jutti shown in fig. 3.2 are famous worldwide.



Fig. 3.2 Various Arts and Crafts of Punjab
Source: Researcher

Embroidery is one of those arts, which was practiced by the women for making or decorating clothes. “Embroidery is defined as the addition of pattern or other ornamental embellishment to a fabric by the use of needle and thread” (Krishna Lal 2013). The art of *Phulkari* is one of the most popular embroideries and particularly used to be practiced by women in Punjab. This art of embroidery is getting attention day by day recently and has taken a significant place in the contemporary textile industry. The earlier ways of making *Phulkari* were very different compared to the contemporary ways. The old ways are known as traditional ways and the *Phulkari* is called traditional *Phulkari*.

“While the men worked in the fields in the wine-like (winter) air, the women sat in the afternoon sun spinning and embroidering while they sang together, before starting to cook for their men. They embroidered *Phulkaris*....” (Tondon1968). *Phulkari* and *Bagh* were the traditional embroidered shawls, embroidered in rural Punjab. The word *Phulkari* comes from two Sanskrit words “*phul*” which means flower and “*Kri*” which means work. Taken together, *Phulkari* means ‘flower work’. “In time, however, the term came to be used only for an embroidered head cloth or shawl, some 1.40* 2.30 m in size, also known as an *odhini*” Michael Beste (2000).

This kind of embroidery began in Punjab in the 15th century and is still prevalent. The main characteristic of *Phulkari* is that the embroidery is done on the opposite (wrong) side of the cloth and the design is automatically embroidered on the front side of the cloth. In Punjab, through the ages, *Phulkari* has carried its own significance. Traditionally, *Phulkaris* and *Baghs* were given to a bride as a gift at the time of her wedding. (Dhamija 2004). *Phulkari* was closely related to the life of a Punjabi girl. It is assumed that *Phulkari* is a symbol of happiness and prosperity and ‘*Suhag*’ (marital well-being) of a married woman. The traditional *Phulkari* also represents the hard and tough but colourful life of Punjabi women in a symbolic way. “This was the canvas on which women expressed their desires with a needle and thread.” (Mohamedali 2017). The fig 3.3 shows the main centres of *Phulkari* and *Bagh* in Punjab, Haryana and Pakistan. The districts of Amritsar, Jalandhar, Ludhiana, Kapurthala, Hoshiarpur, Ferozpur, Bhatinda and Patiala of Punjab, Peshawar, Rawalpindi, Hazara, Jhelum and Sialkot in Pakistan and Rohtak, Hissar and Ambala of Haryana are known for *Phulkari* embroidery worldwide.

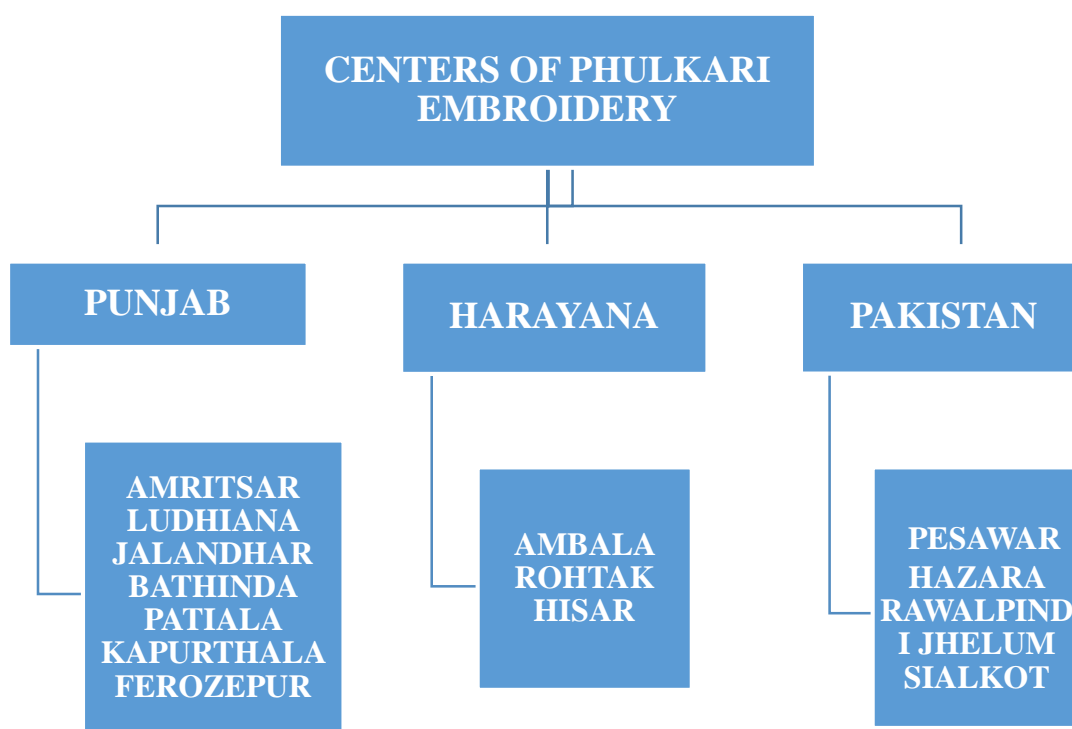


Fig. 3.3 Centres of *Phulkari* Embroidery

Source: Researcher

3.2.1 *Phulkari:* *Phulkari* is a type of flower embroidery which means “to do flower work,” (Khurshid, 1992) *Phulkari* has been embroidered on the edges of cloth and also embroidered as small flower on entire fabric with blank space left in between two motifs. A simple embroidered *Shawls* or *duppatta* used for daily purposes known as *Phulkari* (Khurshid, 1992).

3.2.2 *Bagh:* *Bagh* is the second type of *Phulkari*. *Bagh*, literally meaning a garden full of flowers, has been used for giving as a gift and worn by women on auspicious occasions, such as wedding and birth of a son (Malik 2011). The word ‘*Bagh*’ was used for embroidered cloth particularly made in the areas of Peshawar, Sialkot, Jhelum, Rawalpindi and Hazara, which now come under the territory of Pakistan (Randhawa 1960). The difference between the *Phulkari* and *Bagh* is, in *Phulkari*, the cloth is ornamented with embroidery with visible base and on the other hand, in *Bagh*, the fabric is so closely embroidered that the silk threads cover almost the entire ground, so that the base is invisible. “The embroidery on the *Bagh* covers every inch not even a thread of the base fabric is visible” (Pal 1955).

3.2.3 *Chope*: *Chope* is another form of *Phulkari* where embroidery was done on the edges (border) on both the sides (front and back) with running stitch leaving the centered space unembroidered. *Chope* was mainly embroidered for wedding rituals. The maternal grandmothers took a great deal of care, attention, and pride in embroidering ‘*Chope*’ to make it an exclusive gift for the wedding day of their granddaughters (Hitkari 1980).

The girls used to learn this craft in their childhood from their mothers, and when they reached the marriageable age, they became experts in *Phulkari*-making. Their artistic skill and hard work would be a quality to judge their proficiency and eligibility as a good bride (Hitkari 1980, Dhamija 2004). Sometimes the beginning of *Phulkari* was practiced as a ritual and the women used to organize a prayer ceremony, distribute sweets and *Prasad* (some food articles, which are usually distributed after the ending of religious ceremonies or worship). This ritualistic kind of practice made *Phulkari* a symbol of love and affection (Hitkari 1980). The tradition of *Phulkari* embroidery was mostly connected with the Sikh religion but collectively shared with the Hindu and the Muslim religion. This connection of *Phulkari* across various religions shows the liberal aspect of its forms which were not restricted to religious boundaries but attached with people as a geographical specific art (Federic 2010).

Punjabi women made the traditional *Phulkari* of Punjab after completing their household work. They used to sit together in a group called “*Trinjan*” where all women were engaged in embroidery, and involved as well as in dancing, laughing, gossiping and weaving. *Phulkari* is associated with the inner feelings of Punjabi women. Thus it has been known as feminine art (Hitkari 1980). Traditional *Phulkari* was made of hand-dyed and hand-woven spun cloth called “*khaddar*” using high quality untwisted silk thread called “*pat*” with bright colours like red, green, golden, yellow, pink and blue. It was done with an ordinary needle in the darn stitch, without the help of any tracing, drawing, pattern or design. For embroidering a single *Phulkari*, an average of 50 to 100 gram of ‘*Pat*’ was needed and for *Bagh* 100 grams, to 150 grams was required. The silk thread was imported from Kashmir, Afghanistan, and Bengal and dyed in Amritsar and Jammu. The best quality of silk thread used to be imported from China. Handling this kind of thread needed more expertise and experience (Randhawa 1960). The *Khaddar* cloth was available in four colours white, red, black and blue. White was used for the mature women and widows, while red was used for young married women. Black and blue colours were used for daily uses by women. Grewal and Grewal and Hitkari said that certain embroidery thread

colors were associated to suitable base colors, and artisans embroidered the vast majority of textiles in conventional colour combination (Grewal and Grewal 1988, Hitkari 1980). A *Phulkari* used to take from a month to a year's time to complete, and the special types of "*Vari Da Bagh*" almost took a year. The time of *Phulkari* process also depended upon the design, pattern, and the expertise of the embroiderer (Hitkari 1980). For example, a "*Vari Da Bagh*", which was embroidered to cover the entire surface of the cloth with the invisible base, usually took ten years to complete. It was based on a complicated design of golden coloured silk thread (Dhamija 2004). The *Bagh* and *Phulkari* were embroidered on a non dyed fabric called "*Thirma*" (Grewal 1988, Pal 1955). The women of the Eastern Punjab embroidered *Phulkaris* with patterns of human, animal, and plant forms, as well as other jewellery patterns. In this type of *Phulkari*, women used to trace the outline of the design with black ink, and then fill them with the darning stitch (Hitkari 1980). Satin stitch, herringbone stitch, cross stitch, chain stitch, blanket stitch, back stitch, stem stitch, and running stitch were used in *Phulkari* embroidery.

This technique was practiced by Punjabi women to get efficiency in this art for the betterment of their future because *Phulkari* was also considered as an essential practice, which made them a good bride or a perfect woman (as mentioned in studies). The very process of traditional *Phulkari* was not as easy as the contemporary one. First of all, ladies or women had to finish their daily chores, and then they had to prepare all the material required in *Phulkari*. *Phulkari* in earlier times had much significance and importance because it was the responsibility of a girl to prepare clothes for her dowry (*Daaj*) at the time of her marriage. Rampa Pal claimed that women started embroidering a *Phulkari* almost immediately after the arrival of a baby girl, because there was a custom in the upper middle class weddings of pre-partition Punjab that fifty *Phulkaris* items were given to the daughter as dowry (Pal 1955). *Phulkari* was also a way in which people used to show-off their richness; even their family status was also judged by these *Phulkari* gifts. Hitkari and Dhamija said that the girls were trained in this craft in their babyhood by their mother and grandmother, and they attained expertise in such embroidery when they reached their marriageable age, thus by making a *Phulkari*, girls were showing their skill, art and hard work that added to their eligibility as a good bride (Hitkari 1980, Dhamija 2004). Rampa Pal stated that after independence many women migrated to Punjab, were separated from their families who needed financial support. Since most of the women knew *Phulkari* embroidery, some women belonging to high government authority collaborated with other people and showed inventiveness and resourcefulness through organizing camps and work centers where the *Phulkari* embroidery was used for the first time as a technique of

ornamentation for recent home linens and furniture (Pal 1955).

3.3 Process of thread-making

Women would wake up early in the morning and then finish their domestic work. After completing their domestic work they used to go to fields for collecting cotton in hot weather shown in fig 3.4, no male member of house used to help them, they would complete this whole process alone. Men were not bothered to help them in the process of making thread, which shows the patriarchal politics of that time. They would collect cotton and bring it home by carrying it on their head in a bundle of 15-20 kilos. Then cotton would be separated from seeds and thin strips would be prepared by them. This cotton was the only option, which was locally available for women to do embroidery (Banerjee 1982). First of all, spinning would be done by women, in which, yarn would be made through cotton to prepare the base fabric of *Phulkari*.



Fig 3.4 Women wearing *Phulkari* picking mustard stalks
Source: Rampa pal (The *Phulkari*) Courtesy: M.S. Randhawa Esqr.

The process of spinning was closely connected to the life of Punjabi women because when they spun cotton they used to sing folk songs, which were related to the future of young girls. Folk song of Punjab has been originated by Punjabi people for joy and happiness passed by one

generation to another. Punjab has folk songs in which Punjabi people convey the socio-economic status, lifestyle, seasons and festivals of Punjab. Mostly young and unmarried girls used to spin cotton because, in earlier times, the whole burden of the domestic task was borne by the younger ones. In this process, their dreams, ambitions, fears, and nervousness regarding the existing and coming life were intermingled because it was the only way of expressing their inner talent. Young girls used to spin cotton into yarn in a group called '*Trinjan*' where all girls and women would sit together while doing their work related to *Phulkari*. They were involved in gossiping, singing folk songs, dancing, and sharing grief and happiness of their life. The process of making yarn from cotton by spinning was done with *charkha* (spinning wheel) shown in fig 3.5. The wheel is called '*Phat*' in the Punjabi language. Two wheels were joined with a net of a thread called '*Kasann*'. Both wheels were supported by two bars called '*Munne*'. The iron spindle which was called '*Takla*' used to be placed on the opposite side of the wheel, which was supported by three wooden bars called '*Guddian*'. The thread called, '*Maalh*' was passed from *Kasann* to the iron spindle when women used to rotate wheel with the help of handle called '*Hathrha*', which was attached to it. In this process, spun yarn was collected from the spindle. This process was very hard and done by women for making the base cloth of *Phulkari*. Mostly women used to play the spinning wheel, the '*Charkha*' after getting free from domestic work. Every woman or girl knew the way of playing *Charkha* and the process of spinning cotton as they used to be trained through their elders. The *Charkha* is also related with other crafts like making of *Newar* (broad tapes used for beds), weaving *Durries* (used to cover the bed, floor, open prayer place), making *nala* (waist tape used on *salwar* and *pyjamas*), cotton rugs and bed linen like *Khes*, *Chadder*, *Chauthathi* (Pal 1955). All these works were particularly done by women only and men had no involvement in such kind of works.



Fig 3.5 Weavers in Himachal Pradesh (Indian state sharing a border with Punjab)

Image Source: <https://thekrafthouse.wordpress.com/>

3.3.1 Making base fabric-*Khaddar*

Base fabric, which is called *Khaddar*, was prepared after cotton spinning through weaving technique. Fabric weaving was done by women or by village weaver, known as '*julaha*'. This technique is performed on a pit loom. In the pit loom, the weaver sits with his or her legs in the pit in which there are two pedals that manually open the warp threads (longitudinal threads) and permit the weft shuttle (transverse threads) which is used for shuffling the thread to pass through freely. The process of spinning cotton and fabric weaving for their personal uses was a common work in the life of those women, who belonged to Punjab (urban and rural) (Tondon, 1961). *Khaddar* is a hand woven and hand spun fabric which is a durable, cheap and ideal medium for embroidering *Phulkari*. It is also very durable for doing *Phulkari* because, in *Phulkari* process, most of the work is dependent upon thread counting. This task of counting thread can be easily done on *Khaddar* because it is loosely spun and coarsely woven. This hand woven *Khaddar* has been divided into three categories, in which the first one is loosely spun and coarsely woven style *Khaddar*. The second type is called '*Chaunsa Khaddar*', which is specially prepared for *Bagh* embroidery and the third one is '*Halwan Khaddar*', which was very popular in the market of Hazara and Rawalpindi in west Punjab (Pakistan).

In the primary stage, *Khaddar* is very suitable for doing embroidery because it has a tightness to hold the fabric without a wooden frame. *Khaddar* is not only durable due to its thickness, but it is also very appropriate fabric to keep the body warm in winters and to keep the body cool in summers. Moreover, its types also vary at different places with different names, like a light weighted *Khaddar* called '*Halwan*' is woven at Ludhiana in east Punjab and Bahawalpur in west Punjab (Pal 1955). Traditionally, the size of *khaddar* fabric for *Phulkari* was 2.30×3.40 meters and for *Bagh* 3×3.75 meters and the third type of *Phulkari*, *Chope* is larger and bigger than *Phulkari* and *Bagh*. The *Khaddar*, which was used for *Phulkari* was very small in width, therefore, women had to join two or three pieces together for the required width. *Phulkari* clothes used to be prepared in very long size because women had to cover the whole body in earlier times, so big clothes had been embroidered by them. This process of broadening the clothes was also done by women with hands because at that time sewing machine was not available. The Fabric of *Khaddar* was woven between 45cm. to 60 cm. areas for each piece and then 2 to 3 pieces were joined together for required width according to their choices (Hitkari 1980). Women took natural dye for dyeing their base fabric which was produced from natural

products, such as flower, barks, leaves, and roots of tree and plants. The process of dyeing fabric was done by women themselves or village dyer called '*lalari*'. In recent past, in Punjab, the method of making *Phulkari* was totally pure, organic and natural. Chemical and other synthetic products were not used for dyeing and straightening fabric or thread (Gillow and Barnard 1991). These dyes were prepared by women from the roots of *manjeeth* (madder) plant, the bark of *kikar* (acacia) and the flowers of *palash* (flame of forest). *Manjeeth* is a type of creeper which is available in the north-west hilly region up to the north-east border of India. In this process, the roots of plant were used as a coarse powder. Then, boil was given for 2 to 3 hours for achieving different shades of colours. Beste wrote "The ground was often red, considered lucky by the Hindus and the Sikhs alike. One also finds brown, various blue tones, black and white. Green is very rare. Hindu women from northern Pakistan mostly used a white ground with dark red silk for the embroidery" (Beste 2000). Red colour was mostly used by them in embroidery because it has been considered an auspicious and favorable colour in numerous ceremonies. *Phulkari* and *Bagh* were usually made for marriages and religious ceremonies so the dominance of red colour can be seen in these clothes. As Hitkari mentioned that *Phulkari* and *Bagh* have been associated with marriages and other festivals, so these clothes were dyed in red because red colour is very auspicious and favorable colour of the Hindu and the Sikh (Hitkari 1980). In the process of dyeing, fabric was washed with water and soaked in the alum solution (which acted as mordant), for one whole night and put into the decoction of *tamarisk* (a form of deciduous tree) gel. This treatment was done to make suitable fabric for the absorption of the dye. Then women prepared dyes and boiled it with water for many hours to dye the fabric evenly. Sometimes fabric was soaked in the dye for the whole day for achieving dark colour. The fabric was again treated in the alum solution. At last fabric was soaked again in tamarisk liquid. This treatment was used to get fast, bright and durable colours.

3.3.2 Thread for doing Embroidery

A special untwisted silk thread was used, which had a soft floss and this is called 'pat'. "Untwisted coarse silk yarn, produced from the outer threads of the silk cocoon, was used for the embroidery" (Beste 2009). This silk thread had been imported from different places like Kashmir, Bengal Afghanistan and Turkistan because this type of thread was not available in Punjab. Then this was dyed locally in Amritsar and Jammu because women were known to the methods of dying (Das, 1992). Then this dyed fabric was circulated by shopkeepers and peddlers all over Punjab. Silk floss thread and needle were bought by women from these

peddlers or village stores. Sometimes women took needle and thread after giving grains and hand-spun threads in place of money, particularly those women, who belonged to marginalized groups. Thus, women used to buy these expensive tools from such resources for doing embroidery (Maskiell 1999). This silk thread was very fluffy so it needed proper control and management with extra care and was kept in a clean cloth after finishing the work. The prize of the thread or pat was very high, it was sold at Re. one to Rs. two per *tola* (about 13.64 grams) as per its quality (Hitkari 1980). Silk thread was an essential element in this embroidery because it used to give an attractive form to the embroidery. The amount of thread used in one *Phulkari* was approximately 50 to 100 grams and in *Bagh* embroidery, the double amount was required (Naik 1996). Mostly bright colours like golden yellow, red, blue, black, violet, orange, crimson, green, brown and white were used by women for embroidering *Phulkari*.

3.3.3 Needle

A sharp pointed needle, which was little larger than the ordinary one, was used for embroidery because it needed detailed designing and forms. This needle is also very suitable for the silk floss thread because it has a wider eye. This wider eye is manageable for twisted silk thread to put flossy thread in the needle. In the recent past the length of the needle is made as about two to three inches. Women bought needle from the village store or paddlers at very low prices. The art of *Phulkari* embroidery was done with a pointed needle on the base fabric, which makes these designs very detailed and appealing. Now days women are using a needle called tapestry in different sizes according to their requirement.

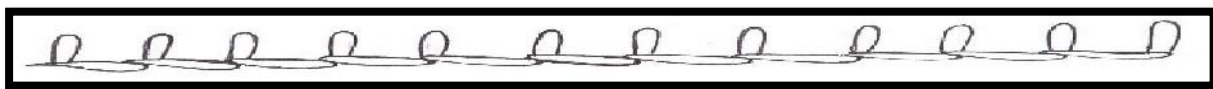
3.3.4 Stitches of *Phulkari*

The *Phulkari* was embroidered with different type of stitches shown in fig 3.6, these stitches have been used according to pattern. *Phulkari* was mainly embroidered by short and long darning stitch. In this stitch, threads were counted to make designs on the backside of the cloth and designs used to appear on the other side of the cloth. The darning stitch was run in a straight line rather than curved one because horizontal and vertical forms were embroidered in this style. It was known as the major stitch of *Phulkari*. It is stated by Steel that *Phulkari* patterns mostly depended upon the darning stitch style, which is done on the back side of the cloth (Steel, 1880). The length of this stitch depended upon the pattern and it was mostly done in $\frac{1}{2}$ or $\frac{1}{4}$ cm lengths. Darning stitch was used to fill up patterns and designs and thread

counting was done to control and measure the designs. The way of counting thread was very appropriate and free from any mistakes or extra efforts. This very process of counting thread was done consciously with full dedication because each design used to denote a particular form. Therefore, this was done consciously and if women used to do this work with other activities, then the sequence could be disturbed, which can be caught easily by another person. The women of Punjab embroidered different designs of *Phulkari* with the technique of ‘warp way’ and ‘weft way’ in darning stitch (Naik 1996). Another stitch including satin stitch was also used in *Phulkari* embroidery. ‘Satin stitch’ was mostly used in leaves of flowers. ‘Satin stitch’ was used in *Phulkari* embroidery with a single and double row to cover the edges or sides of the border. It is a simple and flat stitch. It is mostly used to cover the background of the cloth. Sometimes, satin stitch was used as a darning stitch to fill the pattern. Double ‘running’ and ‘chain’ stitches were used to draw the lines of pattern and design and then darning stitches were used to fill the existing base. It is mostly used in the form of animal, birds and human figures as an outline. This stitch was used in all directions. It was used in both shapes: curves and straight, as per the choice of the pattern. ‘Running stitch’ was used to join the different parts of embroidered patterns in *Phulkari* and *Bagh*. ‘Stem stitch’ was used to draw outlines and mostly used to embroider stalk of flower pattern. Stem stitch is also known as *dandi* (stalk) stitch. ‘Blanket stitch’ relates to the border of cloth. It was embroidered on the edges of cloth for finishing. ‘Cross stitch’ was embroidered as the border of embroidered pattern on the whole surface of the fabric. Sometimes, the outline of the pattern was embroidered in green colour thread for significant boundary of the pattern. These green lines were embroidered with herringbone stitch. Cross stitch was also used as the border of the pattern in the *Phulkari* embroidery. Mostly straight and flat stitches were used to draw the outline of the pattern and cover the edges and fabric border. The major stitch of *Phulkari* is darning stitch. Others stitches were used to fill the blank space of cloth and to enhance the beauty of the main pattern and design.



(a) Darning Stitch



(b) Blanket Stitch

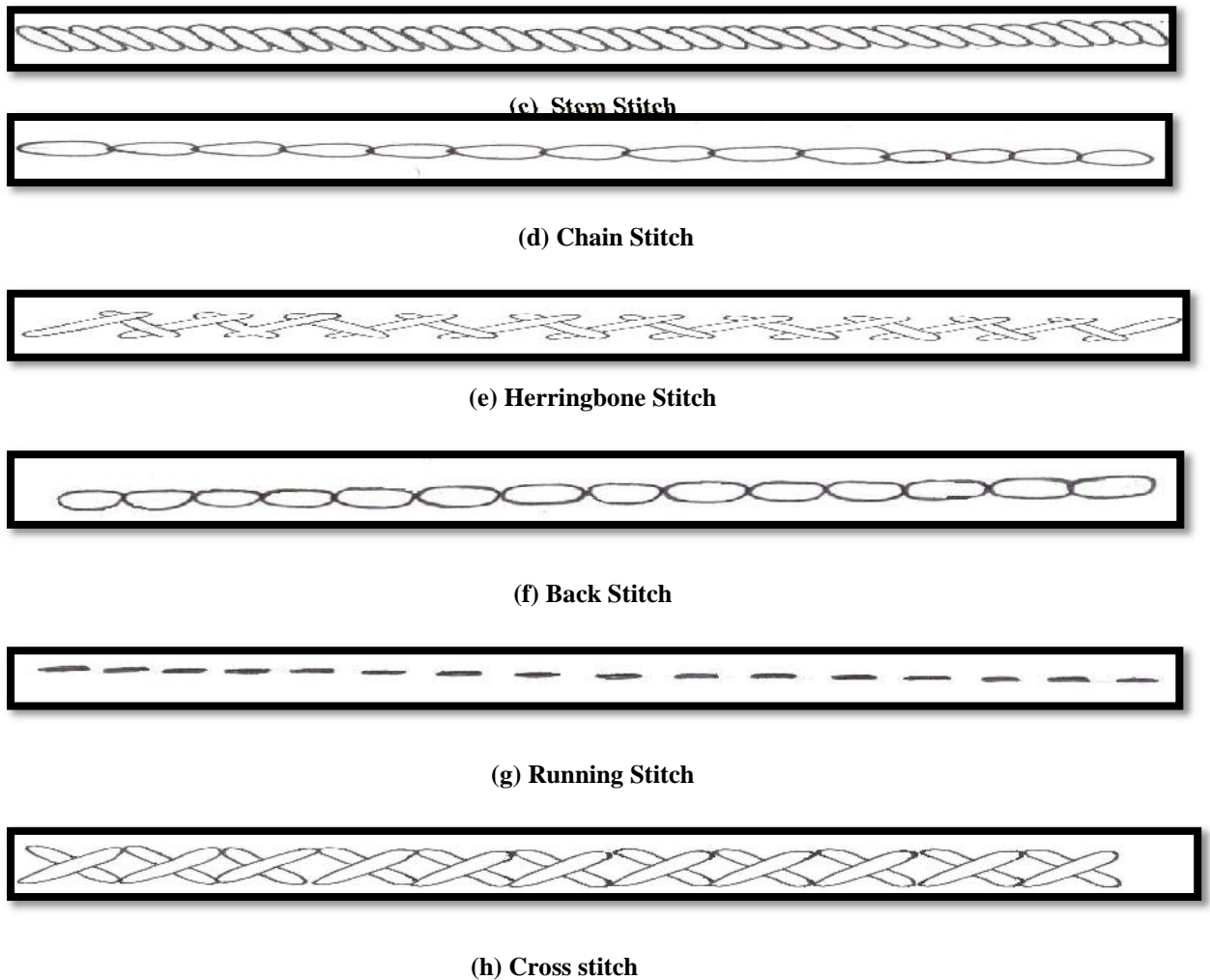


Fig. 3.6 Embroidery stitches used in *Phulkari*
Illustration done by the Researcher

3.3.5 Process of *Phulkari*

Neelam Grewal describes the connection among women and *Phulkari*. According to her the process of preparing coarse ground textile symbolizes the tough life of the Punjabi woman. The bright and vibrant silk thread colours represent hopes and dreams of women. Thus the entire process of doing *Phulkari* embroidery closely represents the life of Punjabi women.

Phulkari is the finest artistic expression of Punjabi rural women. *Phulkari* was a domestic craft in the traditional aspect. It was not done for earning money (Steel 1888). Tondon stated that when men went to work in the fields during the winter, the women sat in a group called “*Trinjan*” in the afternoons; they embroidered *Phulkaris* while singing songs before cooking for their husbands. The young girls used to learn the technique of embroidery from their family members, sisters, mothers, and grandmothers in their early childhood. The designs and patterns of *Phulkari* have been done through the imagination and creative skills without taking

reference from books and other sources. The women of Punjab has genius and outstanding qualities to create motifs through multi-directional (warp way and weft way) using of darning stitch (Naik 1996). In the recent past, all women know the technique of embroidered *Phulkari*. The creativity and imagination of women have been produced in the forms of geometrical motifs, flora, and fauna, daily activities with human figures and daily usable things in forms, with the technique of embroidery. The complicated designs of a figure which has not been drawn by any professional artist have been drawn by these women in an outline of black ink and then this line has been filled with darning stitch (Hitkari 1980). The elderly women of the family used to start doing embroidery after the birth of their grandchild which was later used on their grandchild's marriage ceremonies. The traditional *Phulkari* was associated with all ceremonies and rituals which were related to the life of Punjabi women.

3.4 Motifs of *Phulkari*

The designs of *Phulkari* were usually found to vary from one region to another. The difference can be seen in some of the areas of Western and Eastern Punjab, where squares and triangles, animals and birds, figurative composition of human and figures are usually found (Hitkari 1980). Different geometrical patterns like triangle, square, rectangle, vertical and horizontal lines with aesthetic sense and imagination fabricate complicated designs in *Phulkari* embroidery. These designs were clearly defined with varied shades of colour combination. The implementation of the colour combinations defines the characteristic of the pattern (Naik, 1996).

3.4.1 The Geometric Motifs:

Mostly geometrical motifs were used by Punjabi women for making *Bagh*, which was used to cover the whole surface of the fabric with embroidery. Geometrical shapes such as triangles, squares and vertical and horizontal lines with changing directions were used for creating designs in *darn stitch* through various colour combinations. The subject matter of *Phulkari* was comprised of flowers, animals, human forms and many other things made with geometrical patterns. According to Sandeep Dua, Geometry has been known as a strong instrument in intrinsic symbolism and nature of order in the past (2012). The following fig 3.7 shows the different motifs of traditional *Phulkari* embroidery in geometrical pattern.

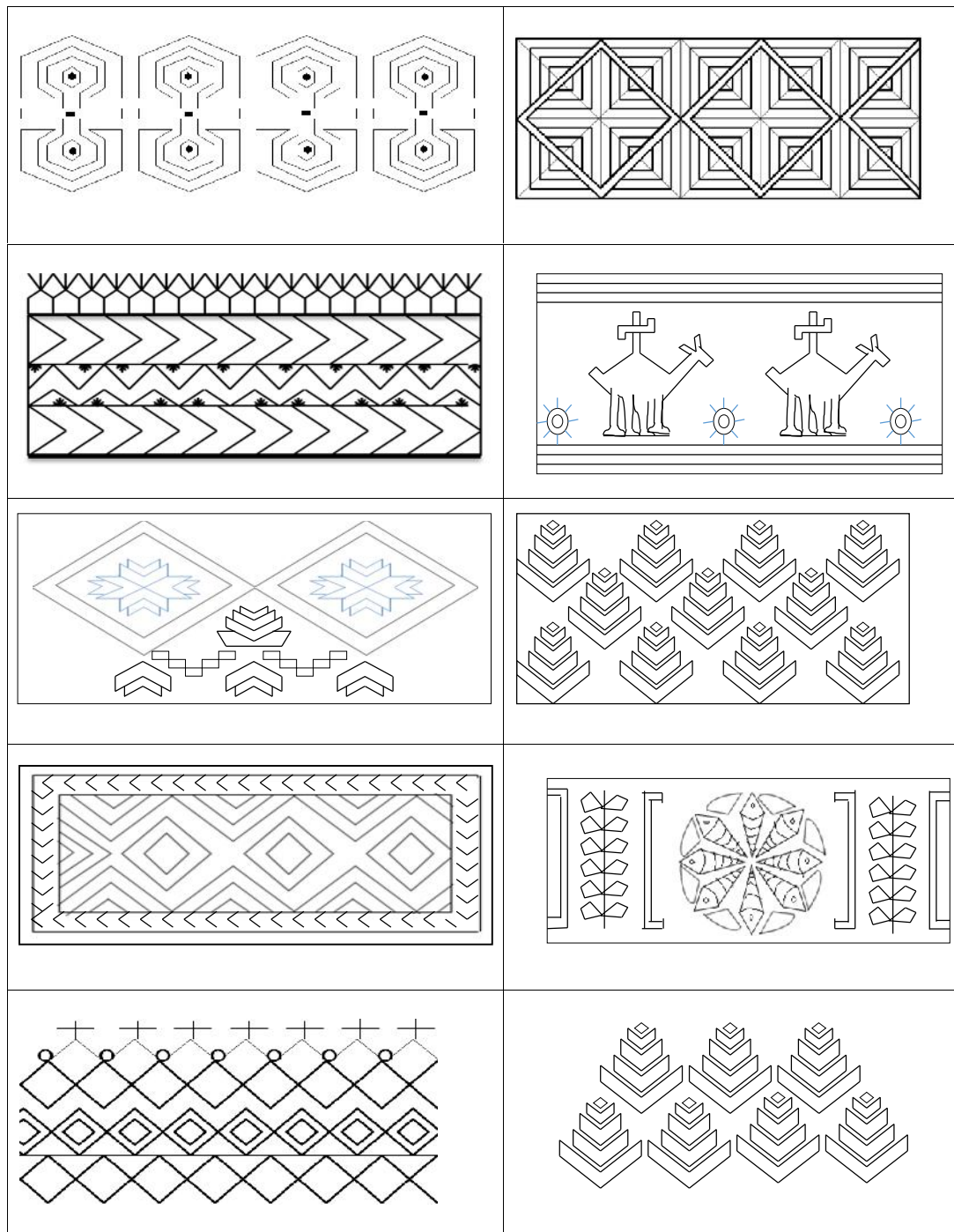


Fig. 3.7 Geometrical motifs of traditional *Phulkari* embroidery
 Source: Illustration done by the Researcher

3.4.2 Vegetables, Fruits and Floral Motifs:

Nature provides us many motifs for creating art. In continuation of it, the name *Phulkari* suggests ‘a growing flower’ so many floral motifs were used by women with their own imagination and taking reference from nature. Everybody used *Genda* (marigold), *Surajmukhi*

(sun flower), *Motia* (jasmine) and *Kol* (lotus flower) in *Phulkari* and *Bagh*. Sometimes, the field of *Phulkari* used to be embroidered with small patterns called “*Butian*”. The fruits like Santara (orange), Anar (pomegranate), Aakh (pear), Bhut (muskmelon), mango slice, and *chhuare* (dried dates) were used in *Phulkari* as motifs. Various vegetables in the form of their replicas were also used, for instance, *karela* (bitter guard), *Gobhi* (cauliflower), *Mirchi* (Chili) and *dhaniya* (coriander). Most of the designs were traced with black and blue ink and then filled with darning stitch (Hitkari 1980). Vegetative and floral motifs were the center of attraction of every spectre. Moreover stylized *karela* (bitter gourd), mustard flowers, golden yellow marigold, jasmine buds, lotus, flowering trees were embroidered as motifs on the base fabric (Dhamija, 2007). The following fig 3.8 and 3.9 show the detail of floral motifs of *Phulkari* embroidery in geometrical forms.

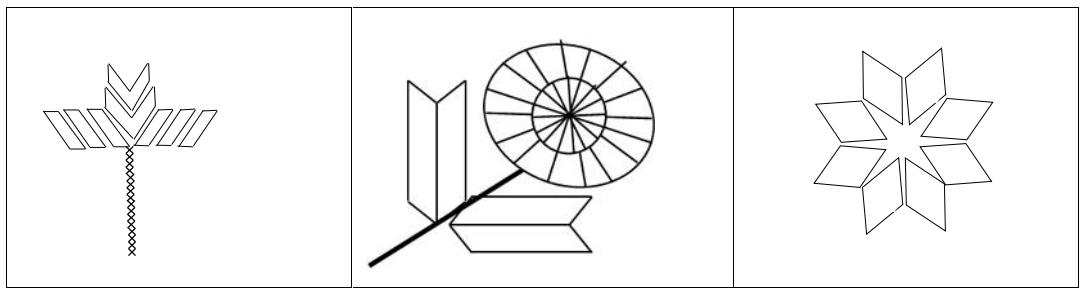
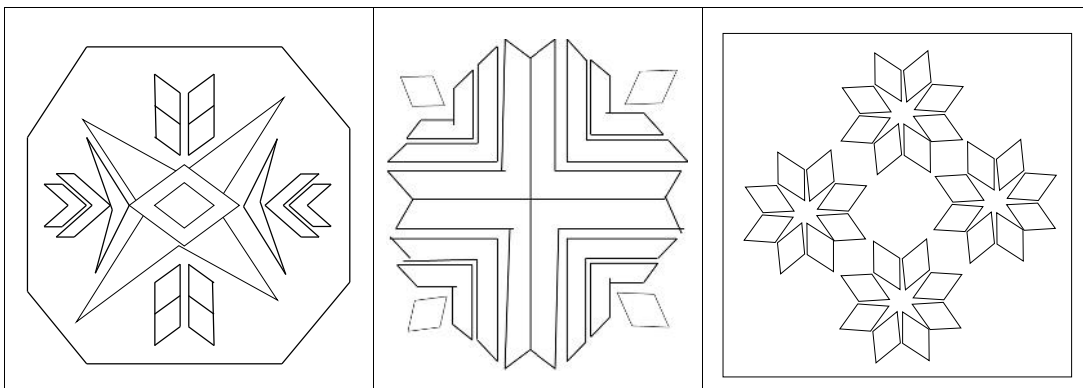


Fig. 3.8 Flower Motifs of Traditional *Phulkari*
 Source: Illustration done by the Researcher



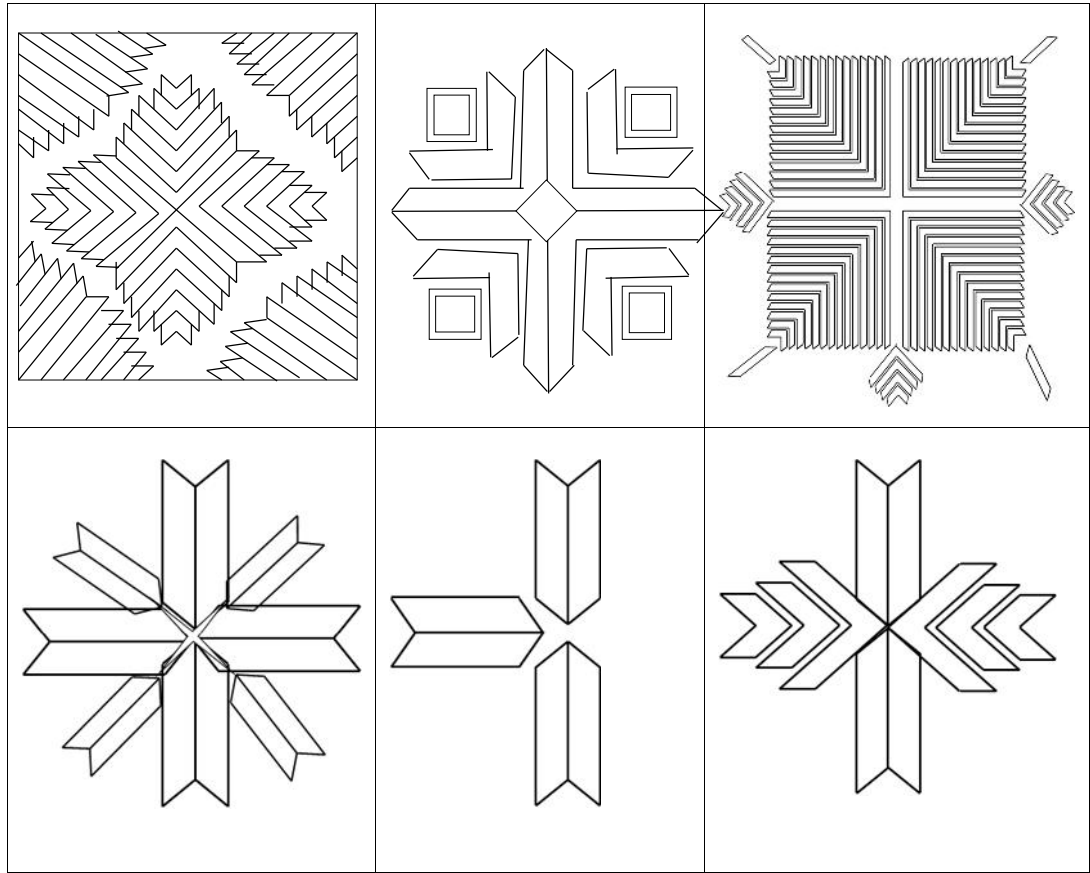


Fig. 3.9 Geometrical Flower Motifs of Traditional *Phulkari*
 Source: Illustration done by the Researcher

3.4.3 The Bird and Animal Motifs:

The bird and animal and human forms motifs were also used in *Phulkari* by the women of Punjab. *Sainchi Phulkari* is known for its figurative motifs (Morrel, 2000). Cow, buffalo, goat, camel, horse, elephant, snake, fish, tortoise, pig, rabbit, frog, cat, rat, donkey, squirrel and lion were commonly used in this craft as motifs. Different birds like peacock, parrot, sparrow, crow, owl, hen, and pigeon were the most popular motifs of this embroidery. “*Sainchi Phulkari* are figurative pieces narrating the life in the villages of south east Punjab. Local animals (goats, cows, elephants, big cats, scorpions, peacocks) are represented moving among wrestlers, farmers, weavers, etc” (Rond 2010). The below mention fig 3.10 shows the various birds and animal figures of *Phulkari* embroidery. The researcher illustrated birds and animal motifs in fig 3.10 because it is not clearly visible in the images of *Sainchi Phulkari*.

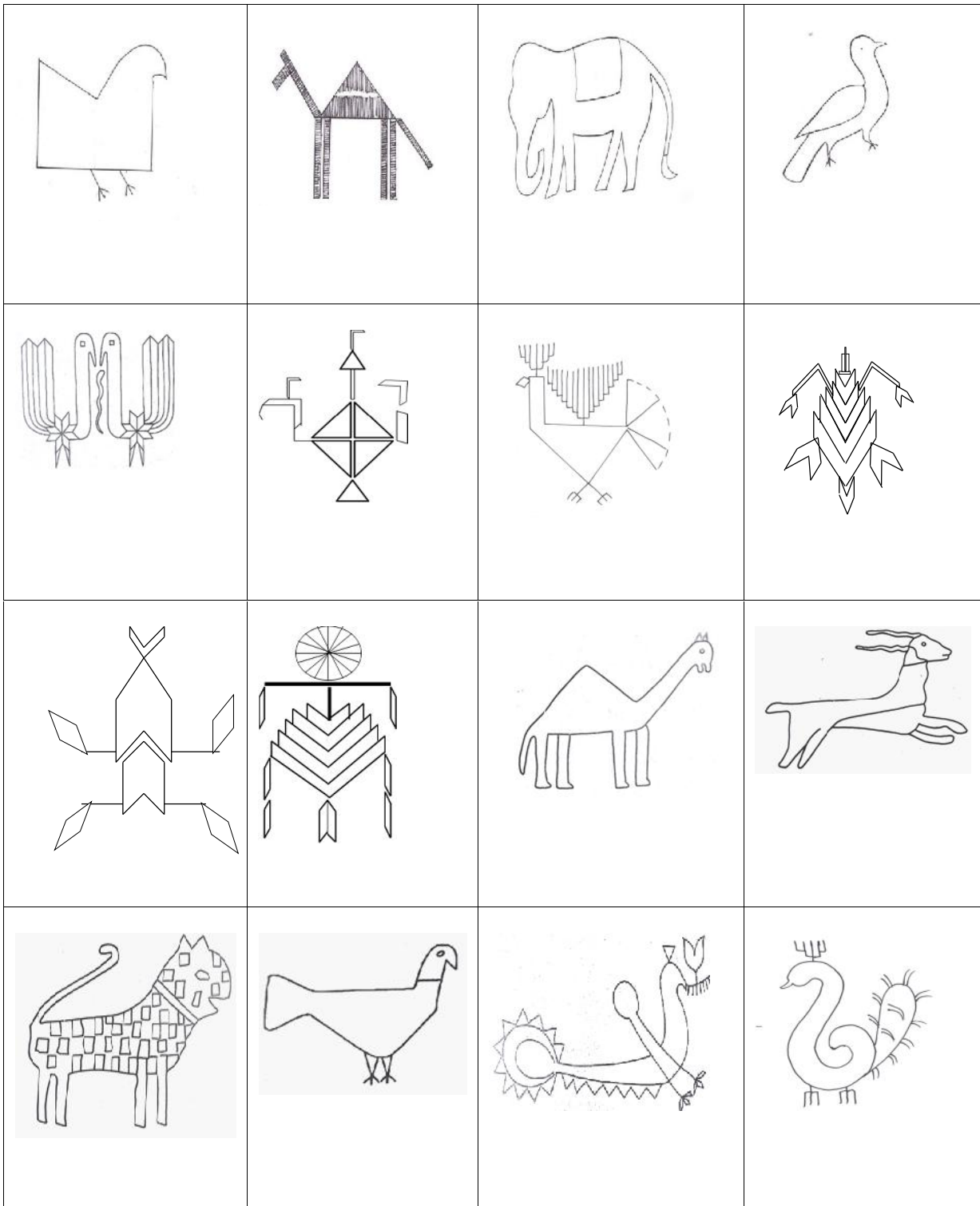


Fig. 3.10 Bird and Animal motifs of traditional *Phulkari* embroidery
 Illustration done by the Researcher

3.4.4 The Household Articles:

Some kitchen articles were also used as motifs in this craft. These articles are *velana* (rolling pin), a *gadava* (brass urn) half filled with water, and a *ghara* (pitcher) etc.

3.4.5 Jewellery Motifs:

Women of Punjab often used jewellery articles as motifs for the embroidery shown in fig 3.11. They used items like necklace, *Kangan*, *Karanphool* and *Jhumka*, different types of earrings, *guluband*, different types of bracelets, nose rings, *Tikka*, *Shingar Patti*, *Phools*, and *Rani Har* with a pendant as *Phulkari* motifs. All these articles were embroidered in a yellow coloured thread because they were shown as made of gold. Some jewellery items, which were worn by women on some occasions and in daily life as well, were also depicted by *Phulkari* artisans. These jewellery items were *Rani Har* (necklace), *Kangan* (bracelets), *Jhumka* (earrings), *nath* (nose rings), *Tikka*, *Shingar Patti* (jewelry article for head) etc. (Aryan 1983).

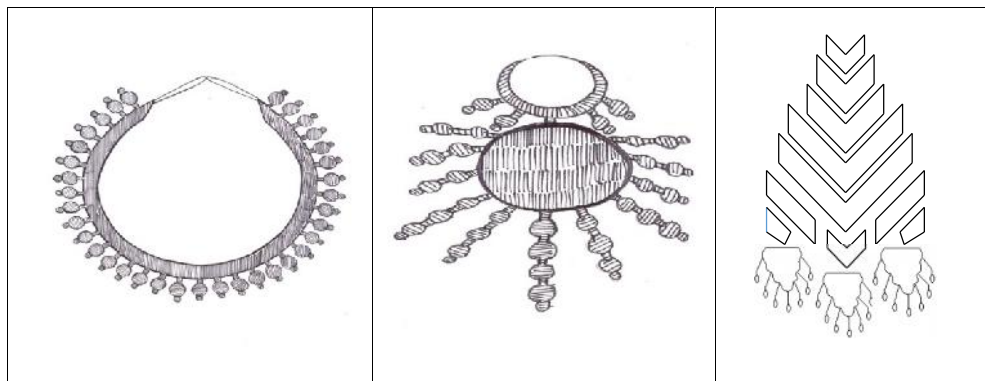


Fig. 3.11 Jewellery Motifs of Traditional *Phulkari*

Source: Illustration done by Researcher

3.4.6 Miscellaneous Articles:

Some other motifs of *Phulkari* were taken from the rural life, for example, *Shalimar*, *Char Bagh* and *Chaurasia Bagh* depict the glimpse of Mughal and other historical gardens. *Bagh* was embroidered with a red and yellow coloured flower called *Asharfi* (mohur or gold coin) *Bagh*. “*Ike*” (ace of diamond design) style came from playing-cards. There were *Dhoop Chhaon* (sun light and shade), *Lahriya* (waves), *Patedar* (stripes), *Chand* (moon), *Patang* (kite), *Saru* (cypress tree), *Dariya* (river) and *Shisha* (mirror) patterns also, which were used as decorative motifs. Some other motifs belonging to transport items like railway train, motor car; *ratha* (chariot) were also embroidered in *Phulkari*. Domesticated animals, birds, and wild animals were also depicted in *Phulkari*. Sometimes *Phulkari* and *Bagh* were known according to the motifs embroidered on it like *kanki* (wheat) *Bagh*, *belan* (rolling Pin) *Bagh*, *karela* (bitter

Gourd) *Bagh*, dhaniya (coriander leaves) *Bagh*, mirchi(Chilly) *Bagh*, kakri (cucumber) *Bagh*, gobhi (cauliflower) *Bagh* and chand (moon) *Bagh*. There are some other *Bagh* which are recognized by the colours of threads like pachranga *Bagh* (embroidered with five colours), satranga *Bagh* (embroidered with seven colours) and naurangi *Phulkari* (embroidered with nine colours).

In daily activities, women were depicted as churning curd, spinning cone, grinding wheat and corn. Some other realistic issues of daily life like railway train with lot of smoke and passengers looking out from the window, man ploughing with two oxen, a man lying on charpoy, police man catching a criminal, a British official walking with a stick in his hand, a man sitting in a chair and women standing before him with a fan in one hand and a glass of cold *sherbet* (sweet drink) in the other hand, a shopkeeper sitting in his shop and smoking hookah (smoking through pipe), were shown frequently. The human form is also embroidered by Punjabi women in her *Phulkari* embroidery in geometrical form which is drawn in fig 3.12. Other emotional sentiments connected with day to day scenarios, like two women fighting with each other, husband beating his wife, were also depicted in *Phulkari* with visual effects. All these scenes reflect the status of women, as they are doing all household works, still beaten by man. Till today, although things have changed a lot but still women are being tortured by male dominated society

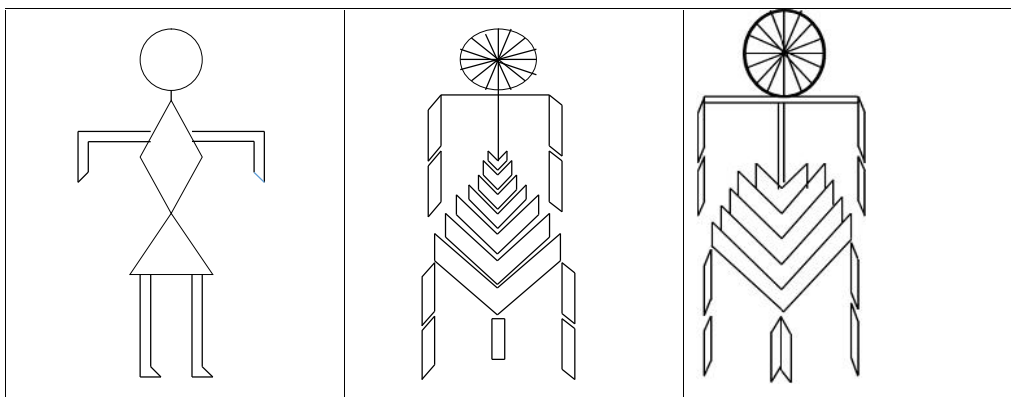


Fig. 3.12 Geometrical human Motifs of Traditional *Phulkari*

Source: Illustration done by the Researcher

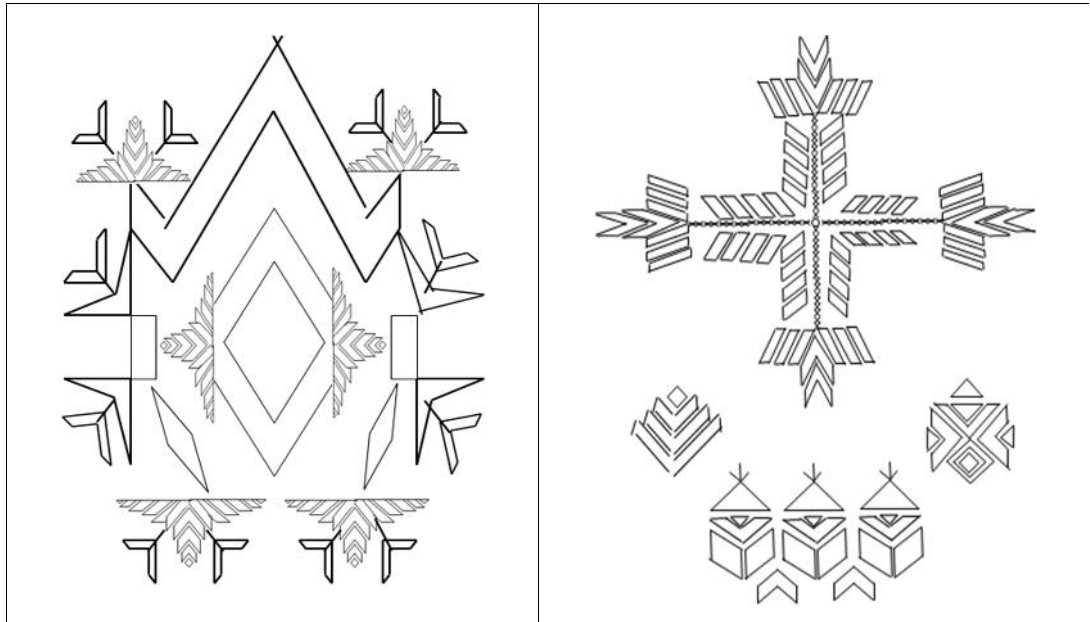


Fig. 3.13 Temple Motifs of Traditional *Phulkari*

Source: Illustration done by the Researcher

Fig. 3.14 Geometrical motif of Traditional

3.5 Types of *Phulkari* and *Bagh*

There are many types of *Phulkari* depending upon the motifs, specific characteristics, colour of the base fabrics and thread. The different types are described below:

3.5.1 *Thirma*

If the *Phulkari* was embroidered on a white coloured base cloth, it was called “*Thirma*” (Grewal and Grewal 1988, Pal 1955). It was a symbol of purity. It was worn by older women and widows. Bright colours were used on this type of *Phulkari*. The white base colour looked like the outline of the pattern and light base colour was contrasted with bright coloured thread for achieving aesthetic beauty as shown in fig 3.15 and 3.16. “This *Phulkari* from the north of Punjab, shared by Hindu and Sikh traditions and very appreciated by collectors is identified by its white *Khaddar* called *Thirma*, symbol of purity” Rond 2010). Mainly *Thirma Phulkari* was embroidered in pink and red colours on a light background on entire cloth and sometimes on the border of the fabric as well.

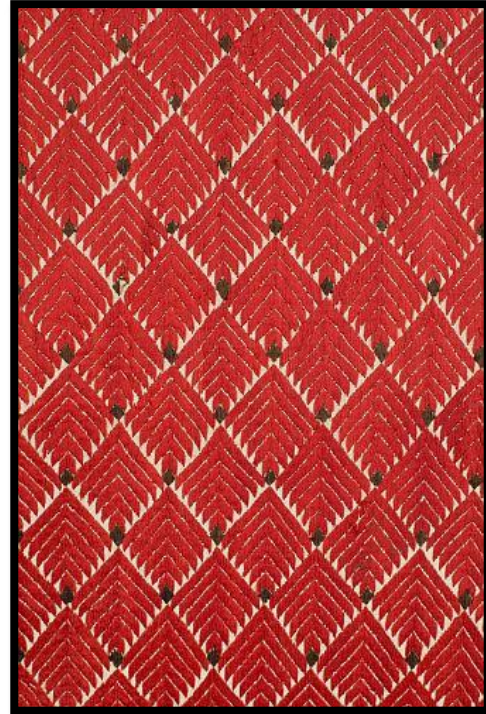
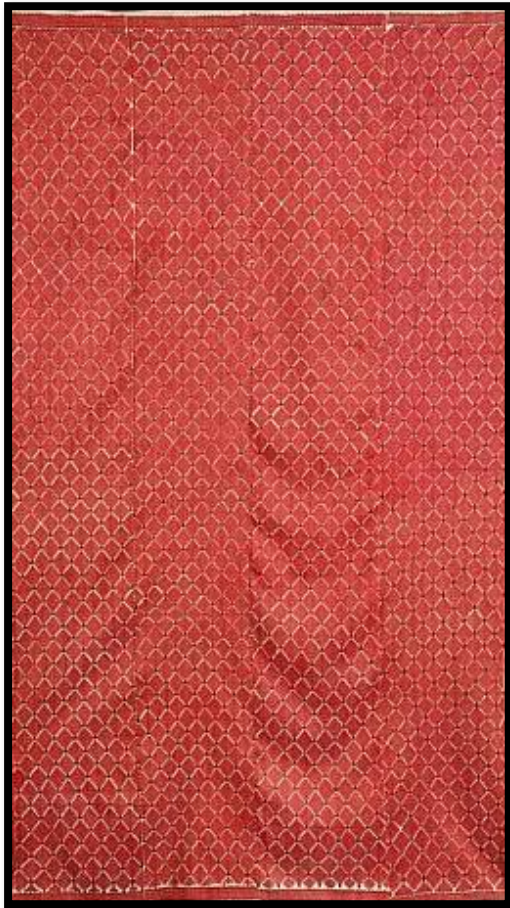


Fig. 3.15 *Thirma Bagh*

Fig. 3.16 *Detail of Thirma Bagh*

Source: <http://www.indianheritage.biz>

3.5.2 *Chope*

Chope was the wedding *Phulkari* and embroidered by the maternal grandmother (*Nani*) when her granddaughter was born. These were used as a gift for the bride on the wedding ceremony. The *Chope* was made to wrap over the body of the bride, when she took a bath before the marriage ceremony. *Chope* was also used to cover the bride's dowry. These were slightly bigger than other types of *Phulkari*. In this *Phulkari*, embroidery was done in darn stitch with yellow colour thread on red colour base fabric. In this the design was shown in similar form, from both the sides thus it is a very hard and tough task to manage the same look on both the sides; front and back. The reason for the same embroidery on both the sides is that a grandmother would wish that her granddaughter always be blessed with happiness in her entire life and also after her death, one both the sides of her existence. This shows the versatile talent and hard work of the women of Punjab. The border is embroidered with large size triangles which are embroidered towards opposite direction. These triangular motifs represent male and

female figures which are separated by a distance conveying that the bride and groom's physical intimacy is not to take place before marriage. *Chope* is a symbol of pride, faith and happiness. Grandmother, mother and other relatives would get together for starting the embroidery on an auspicious date and time. They would choose one place and clean it, then spread durries (Floor mat) on it. All women used to sit together and chant holy prayers. Some sweets or *gur* (jaggery) would be distributed and *kalava* (sacred thread) would be tied on the wrist of every woman. The songs called '*Suhag*' (songs related to good wishes to the girl's upcoming life as the bride) used to be sung by women. In an atmosphere of devotion, blessing, friendship and religion, a *Chope* was embroidered. The entire process of embroidering *Chope* is full of joy and happiness which is transferred in a shawl with the blessings of elders. *Chope* is embroidered in large and small symmetrical triangular motifs which are embroidered on the two sides of cloth in vertical direction and without any border, thus it is a symbol of unlimited happiness (Rond 2010). One *Chope* takes several months and even years to complete because it is embroidered in holbein stitch instead of darning stitch. Below mentioned fig 3.17 is a *Chope* designed *Phulkari* where triangular motifs represent male and female figures as described earlier. Sometimes peacock motif is also embroidered on the corner of *Chope* as it is a symbol of fertility and happiness as shown in fig 3.18.

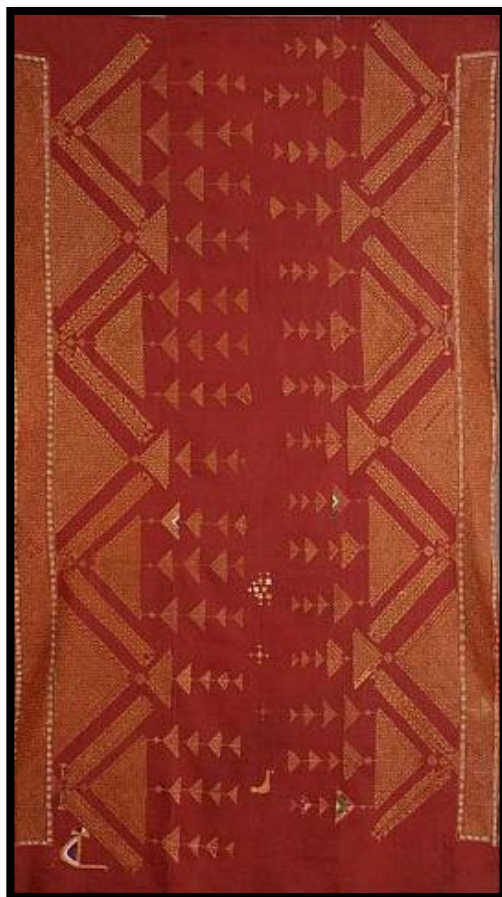


Fig. 3.17 Thirma Bagh

Fig. 3.18 Detail of Thirma Bagh

Source: <http://www.indianheritage.biz>

3.5.3 Vari-da-Bagh

This kind of *Bagh* was gifted to the bride by her mother-in-law when she was entering her in-laws' house. It was always made on orange red coloured *Khaddar* with a single golden and orange coloured pat (*Hitkari 1980*). *Vari* means the clothes and jewellery articles that are presented to the bride by her groom's family. This kind of *Bagh* was given to the girl before her marriage by her mother-in-law to shower the love by her groom's family. *Vari-da-Bagh* is embroidered in single colour but the geometrical motifs are easily recognised because of reflection of light and shade of the silk thread shown in fig 3.19. In this type of *Bagh* geometrical motif of rhombus or diamond is the main motif which is depicted in different sizes. The outer diamond represents the Earth, the next inner one has a symbol of city and the third inner one symbolizes the in laws' house. The last outer diamond motif is divided into four or five small diamond shaped motifs that almost certainly symbolize the parents of the groom and the newly married couple. The detail border of *Vari-Da-Bagh* in fig 3.20 shows the darker shade of middle colour and is also embroidered with zigzag pattern including diamond shaped motif which symbolizes unity, balance and rhythm. Thus *Vari-Da-Bagh* symbolizes the patience, responsibility and endurance. "The bride was wrapped in this *Bagh* by her mother in law when she was receiving the keys of her new house, thereby meaning that the bride was becoming responsible for the maintenance of the house"(Rond 2010). The outer motifs of diamond motif in different colours symbolize the barriers or restriction of the in laws' family which shows that the bride has to follow the rules and regulation of the in laws' family.



Fig. 3.19 Vari Da Bagh

Fig. 3.20 Detail of Vari Da Bagh

Source: <http://www.indianheritage.biz>

3.5.4 Bawan Bagh

Bawan means fifty-two in Punjabi. In this kind of *Bagh*, the base cloth was divided into fifty-two boxes with embroidery. Each of these boxes was embroidered with a different design made in bright colours. *Bawan Bagh* was embroidered by professionals (expert women in this embroidery) to show their skill and patience. It shows the versatile talent and creativity of women. The different types of geometrical motifs are shown in Fig 3.21. In Sikh religion there is historical significance of fifty two numbers. The sixth guru Shri Guru Hargobind Sahib had released the fifty two prisoners (Hindu kings) with himself from the Mughal Emperor Jahangir. The day of liberation is celebrated by the Sikhs as '*Bandi Chhor Divas*' on the occasion of Diwali. The tailor made a special chola (dress) with 52 panels attached to it for Guru Ji on this day of liberation. The *Bawan Bagh* also signifies the history of *Bandi Chhor Diwas*. This was being used in religious ceremonies. The detail of *Bawan Bagh* is shown in fig 3.22. This *Phulkari* is a major instance of different geometrical patterns of *Phulkari* embroidery which shows the versatile talent of the women of Punjab. Every motif is different from each other. In

this *Phulkari*, there is a motif of dancing peacock shown in fig 3.22 and blooming flowers with radiating geometrical patterns are spreading happiness.



Fig. 3.21 *Bawan Bagh*

Fig. 3.22 Detail of *Bawan Bagh*

Source: <http://www.indianheritage.biz>

3.5.5 *Darshan Dwar or Darwaza*

Darashan Dwar literally means ‘a gate from where one can see God’. This kind of *Bagh* was embroidered to make offering to God after the fulfillment of a wish. The person used to go to the religious place and show her/his respect and love towards God with the *Darashan Dwar*. It was always embroidered on a red coloured base cloth (*Hittkari 1980*). Human figures, plants, animals, birds and flower motifs were used in this *Phulkari* shown in fig 3.23. The door was made in this *Phulkari* in which human figures were shown. The top of architectural building was decorated with geometrical patterns in yellow coloured silk thread. This *Phulkari* is divided into two parts in which gates were embroidered in the opposite direction. Both sided

gates are divided with geometrical patterns. The *Darashan Dwar* (fig 3.24) is considered an architectural *Phulkari*.

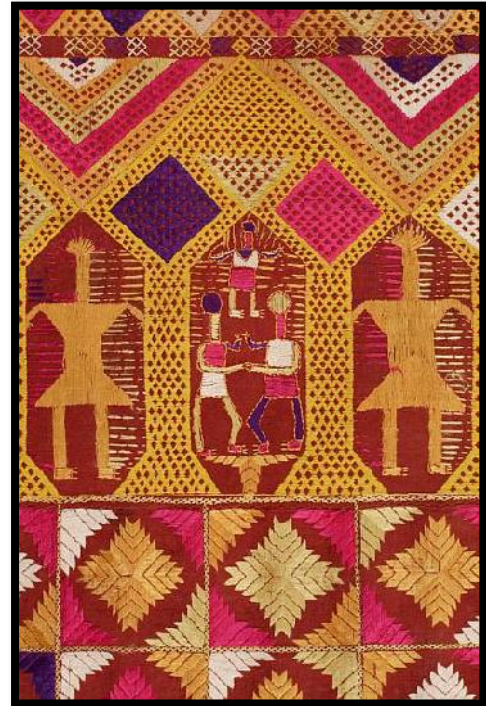
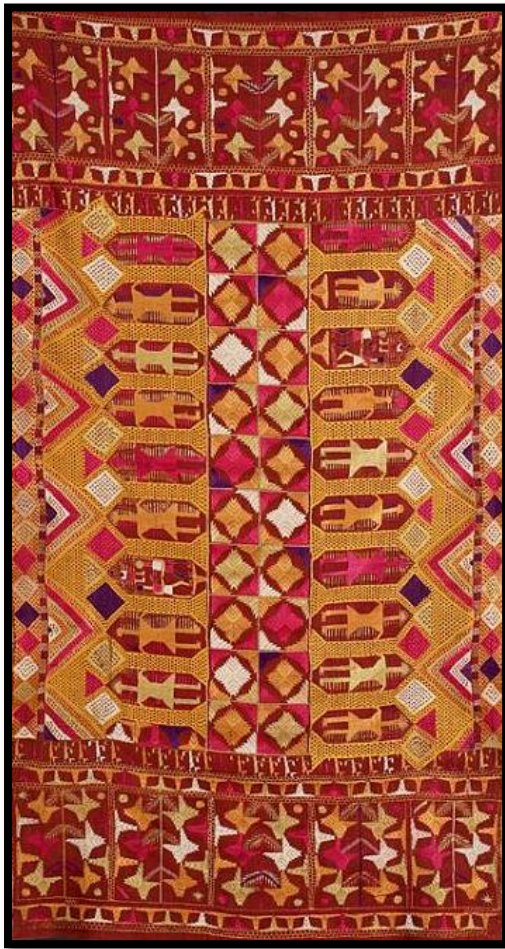


Fig. 3.23 *Darshan Dwar or Darwaza*

Fig. 3.24 Detail of *Darshan Dwar or Darwaza*

Source: <http://www.indianheritage.biz>

3.5.6 *Sainchi Phulkari*

The meaning of *Sainchi* is ‘figuring a design’. In this *Phulkari*, motifs were represented with the embroidery from the rural life of Punjab. *Sainchi* was the specialty of the *Malwa* region and of Bhatinda and Faridkot districts of Punjab (*Grewal and Grewal 1988*). It was the only *Phulkari* in which designs were traced with black ink before starting the embroidery (*Hitkari (1980)*). Human figures, animals and birds were used as motifs in the *Sainchi Phulkari*. “Wool or cotton threads are often used instead of silk” (M. Beste).

Sainchi Phulkari can be divided into two groups because of the background colour variation. The first is embroidered on red coloured ground which represents the human figures in working condition, animals on the entire border of fabric, train on the two sides of corners as shown in

fig 3.25. The entire fabric showcases the birds, beasts and village scenes and so on, in asymmetrical manners and end borders. This type of *Sainchi Phulkari* represents animal, birds and human motifs in every direction. The second type of *Sainchi Phulkari* is done on black, dark brown or blue background colours, with symmetrically drawn motifs as shown in fig 3.26. In this type of *Sainchi Phulkari* five lotus flowers are embroidered and the first one is in the center of the fabric. With the center lotus, the entire cloth is divided into four parts with a cross. The other four lotus flowers are in the corners of each part. Various forms of men and women in daily activities are shown in that *Sainchi Phulkari*. Abstract peacock forms give the impression of symmetry in the end borders, while various animals, birds and jewellery objects, increase the aesthetic beauty of *Sainchi Phulkari*.

The entire *Sainchi Phulkari* has been embroidered with various activities of men and women including scenes of everyday life, utility household objects such as jewellery and combs, domestic animals and birds etc. The main objects/subjects/themes are men playing dice games, women spinning wheels, cooking or engaged in other routine activities. Other popular imageries like railway with smoke and the passengers looking out of carriage windows, circus images with animals and acrobats are shown in the appropriate manner in *Sainchi Phulkari* embroidery. Other human figures such as a begging yogi, a man beating his wife, or British official visits a village are main motifs of *Sainchi Phulkari*.

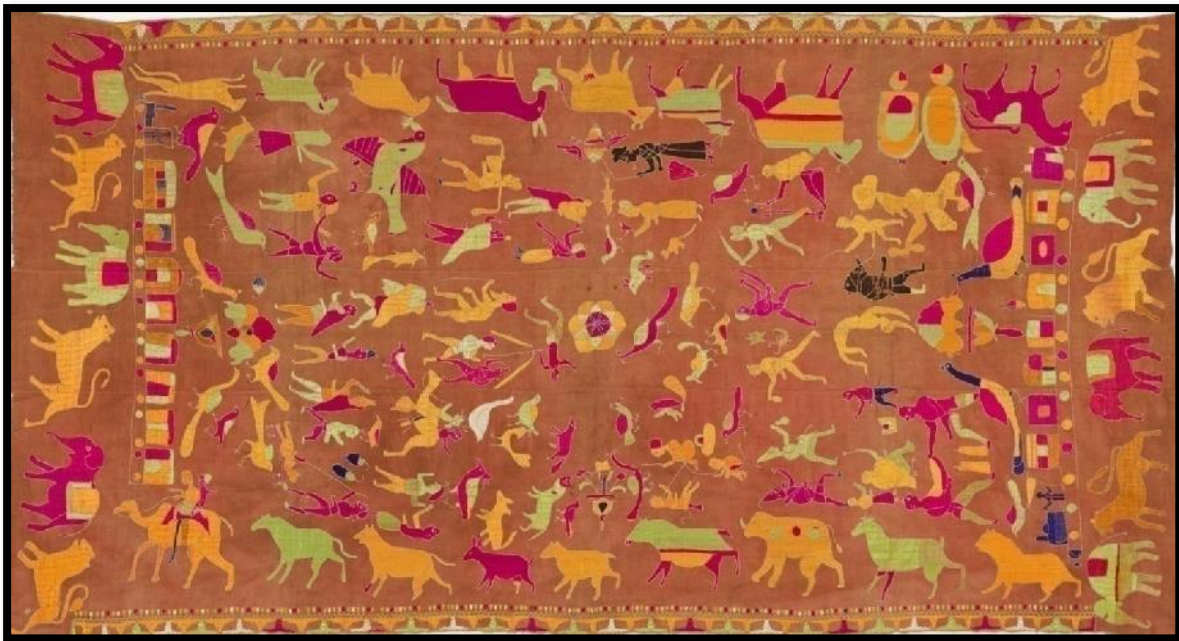


Fig. 3.25 Sainchi Phukari on Brown colour base cloth

Source: <http://www.philamuseum.org>

The Jill and Sheldon Bonovitz *Phulkari* Collection



Fig. 3.26 Sainchi *Phulkari* on black colour base cloth
 The Jill and Sheldon Bonovitz *Phulkari* Collection
 Source: <http://www.philamuseum.org>

3.5.7 Miscellaneous *Phulkari*

Saloo was an ordinary plain red coloured shawl of *Khaddar* for daily use in the house. It was embroidered with motifs of animals, birds, jewellery or human figures. *Ghungat Bagh* was embroidered in west Punjab in which embroidery was done on four sides of the cloth and the centre was left unembroidered. This *Bagh* was called *Ghungat* because a large sized triangular motif was embroidered mostly in one colour on a portion of cloth which was used to cover the head. The *Suber* was worn by the bride at a particular stage of marriage ceremony known as “*phera*”. These were a symbol of love, care, passion, and happiness. “Their arrangement corresponds to those in the *Suber Phulkari*, which is carried by the Punjabi bride when she has walked round the holy fire (*pherey*) seven times” (Beste 2010). These were embroidered in red/ orange colour with a bright golden yellow coloured thread. In this *Phulkari* embroidery was done in floral motifs in each corner and the rest of the space is left plain. The specialty of *Til Patra* stands for ‘a sprinkling of sesame seeds’. This kind of embroidery was done with small dots on an overall field. These types of embroideries were mainly used for everyday purpose as well as presented to the domestic servants and laborer as a gift on the occasion of marriage or any other auspicious occasions. The *Nilak Phulkari* embroidery was ornamented in a black and navy blue base cloth of *Khaddar*. Various types of floral patterns were made with yellow and crimson-red silk thread



which made the *Nilak Phulkari* attractive. This type of *Phulkari* was also embroidered for daily use. As the name itself shows, in this *Phulkari*, the mirror pieces were stitched on top of the *Phulkari*. It is done in a red or a chocolate brown background that makes the design very attractive. The women of the south eastern parts of Punjab generally made *Shishedar Phulkari*. The area presently comes under the state of Haryana (Hitkari 1980). *Suraj Mukhi* means ‘Sun Flower’ shown in fig 3.27. In this *Phulkari*, the field was embroidered with large sized lozenges, which were divided into nine small parts embroidered with different colours. In the center of every small lozenge, another small lozenge was embroidered with a white thread and a black or red coloured outline. It looked like a geometrical pattern which is unique compared with other *Phulkari* designs. Sometimes *Phulkari* embroidery is known with the pattern which is embroidered on it. The single motifs like peacock, parrot, pigeon, wheat, kites are known according to the motifs like *Mor Bagh*, *Totta Bagh*, *Kanki Bagh*, *Patangi Bagh* etc shown in figure no 3.28.



Fig. 3.27 Suraj Mukhi Flower from west Punjab

Source: <http://www.indianheritage.biz>

		
<p>Paan (Beetle Leaf) <i>Phulkari</i></p>	<p>Mor (Peacock) <i>Phulkari</i></p>	<p>Kanki (Wheat) <i>Phulkari</i></p>

		
Surajmukhi (Sunflower)	Tota (parrot) <i>Bagh</i>	Foliage Pattern
		
Patangi (Kite) <i>Phulkari</i>	Belan (Rolling Pin) <i>Bagh</i>	Iaheria (zig-zag wave) <i>Bagh</i>
		
Stylized <i>Bagh</i> Tara (four-part flower)	Sar Pallu <i>Bagh</i>	Ghungat <i>Bagh</i>
		
Eight Petal Flower	Jaal (Lattice) Work	Geometrical Pattern <i>Phulkari</i>

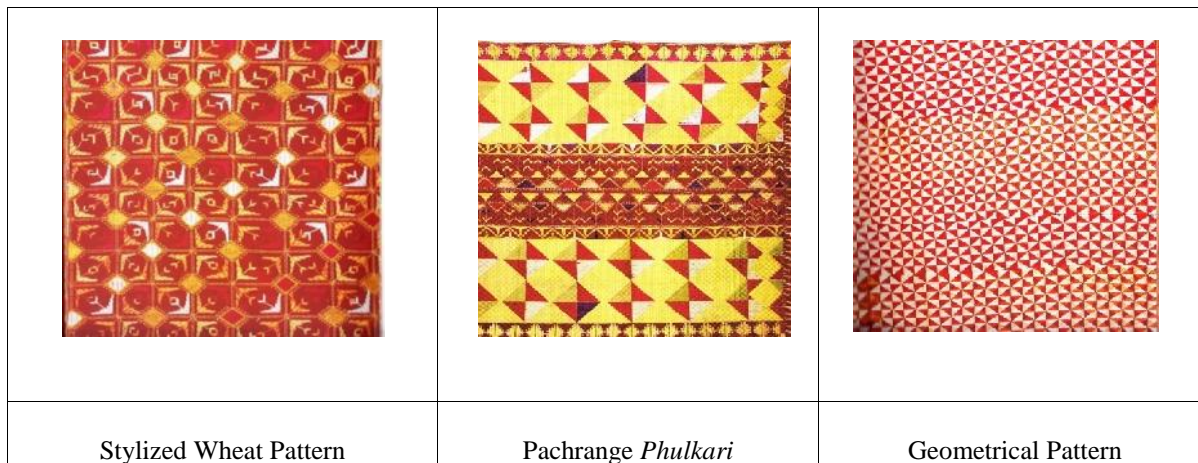


Fig. 3.28 Different Types of *Phulkari* and *Bagh* according to the Pattern

Source: IGNCNA

It is a well-known fact that Punjabi people have belief in superstitions and the supreme power of God. They wear and keep some things to ward off the evil eye. This was called '*nazar battu*'. In this regard, an infant would have a black spot highlighted on his/her cheek, forehead, and back side of the ear to protect him/her from evil eye. For the embroidery, most perfectionist women also used another colour suddenly (sometimes in black) in one motif or left a small area unembroidered for keeping the evil eye away. Sometimes women just left a loose hanging thread which indicates that the work is unfinished. Women from Sikh Religion were "liberal" and in general less superstitious comparative to Hindu women. Sometimes women would also embroider the name of the character which they would depict in their embroidery as a motif in Gurumukhi script in a corner while the name of the embroiderer or of the owner was also found in another hidden place. Sometimes the embroiderer would depict *Om* or *Ek- Onkar* in the corner of the fabric. These holy mantras of the Hindus or the Sikhs were embroidered for invoking God's blessing during the entire tough and hard task of embroidery. This also symbolizes the blessing of superstitious power to the wearer.

3.6 Symbolic Significance of Colours and Motifs

Indian art is full of symbolic meaning in respect to the motifs, colour and design. Each motif has its own story of past. Previously, the women of Punjab used to make *Phulkari* and *Bagh* for their "*Suhag*" (marital bliss) and prosperity. They were only using those colours and motifs which they liked the most. The colours and motifs of traditional *Phulkari* have symbolic meanings which vary from product to product. The motifs of *Phulkari* embroidery were particularly embellished with the roots of indigenous culture because women were more

involved in domestic activities; they had to decorate their clothes so they only had their surroundings to include in the patterns. After their childhood, when they entered the adolescent age, they would usually sit in their houses in groups, where they would see the flora and fauna around, so the motifs of animals and flowers have been taken from it. After their marriage, they would need to celebrate their marital relationship, so they have taken symbolic patterns in the form of some figurative drawing. They would need to stick to the geometrical patterns because without equipment, it is a difficult task to embroider motifs on the surface. Some gender based themes can also be seen in symbolic way in the traditional *Phulkari*, for instance, women giving water to men or serving them with handmade fan.

3.6.1 Colours

The generosity and ethnic values of any embroidery cannot be created without harmonious colours. The colours of *Phulkari* are chosen to produce the living and lively pictures of the women of Punjab. The women used to pick primary colours during that time because they would usually make colours from organic things in older times. This very phenomenon of using natural colours had been started from the ancient times and followed till the 19th century. In the variety of colours the most dominating colours of the traditional *Phulkari* are red, green, yellow, orange and blue.

3.6.1.1 Red

Red colour was mostly used by the women as a colour of the base fabric to embroider the *Phulkari* and *Bagh* shown in fig 3.21. Red always symbolizes happiness, prosperity, love, passion, desire, and excitement. Red colour also signifies the blooming flowers and sunlight that gives us life which is clearly shown in fig 3.17. It also stands for power and energy and comes in the category of warm colour. That is why the mother goddess is always depicted in a vibrant red colour. Apart from these qualities red denotes auspiciousness and purity and it is considered the colour of newly wedded women in most of the religions. People usually choose this colour in almost all ceremonies because it gives energy and force. The *Phulkari* embroiderers have chosen this colour in maximum amount because red is more associated with the life of women rather than men. They love to wear red dresses, particularly in festivals. This colour also reflects supernatural approach in Hindu mythology because numerous goddesses have been shown as wearing this colour. In Sikh religion, this colour is also worn at traditional ceremonies.

3.6.1.2 Yellow

Mostly yellow and shades of yellow colour have been used in *Phulkari* and *Bagh* in much quantity (fig 3.19). It is a symbol of happiness, liveliness and success. It signifies fertility and has a special significance in Punjab because it is the colour of wheat and the mustard flower. It is also a symbol of power, enlightenment and supernatural feelings. Most of the motifs of *Phulkari* are based on socio-cultural life, where agriculture is the major concern of the people of Punjab. So, the colours have been chosen to reflect the same harmony of field and mustard flowers through the thread of *Phulkari*. In Hindu religion, it is considered the favourite colour of numerous Gods for instance Lord Vishnu is often shown as wearing yellow clothes. It represents light as it is a warm colour too. It creates a beautiful contrast, when it is merged with red.

3.6.1.3 Orange

Orange colour is a symbol of cheerfulness and creativity which produces a mystical effect on the mind and suggests wonder. It is also a symbol of affordability and low cost. Orange colour gives an effect of the mixture of red and yellow and looks very astonishing in clothes (fig 3.28). It is one among the favorite colours of women and in *Phulkari* it gives a powerful effect. This colour also represented bravery, cheerfulness and dedication, usually found in the people of that time, so it may be placed on the patterns of *Phulkari* to show these feelings.

3.6.1.4 Green

Green colour is a symbol of freshness, nature, clean environment, holiness, harmony, and honesty. It offers a restful effect and pleasure. It symbolizes the fertility power and reproduction. In Muslim religion, it has an important place and is considered the purest colour. This colour comes in the category of cool colours and has an eye-soothing attribute shown in fig 3.20. It also represents growth and life and denotes nature. This colour also has a dominant value in the art of *Phulkari* because of these significant attributes.

3.6.1.5 Blue

Blue colour is a symbol of nature and truth. It comes under the category of cool colours. It is usually considered a symbol of water and sky. This colour also reflects rain and longevity and gives a cooling effect to the eyes. The *Phulkari* artisans have not used it too much as it has less

religious or cultural values. The *Phulkari* artisans have used blue colour in some parts of motifs (fig 3.25 to show the oddness in *Phulkari* which keep away their art piece from evil eye.

3.6.1.6 White

White is used in a special kind of *Bagh* base cloth called “*Thirma*”. The *Bagh* is made particularly for elderly women and widows. This colour also denotes purity and calmness and is particularly worn by aged women. So, this particular kind of *Phulkari* is made by the women to give to these women. White colour thread have also used in *Phulkari* shown in fig 3.24.

Thus, it can be concluded that the *Phulkari* and *Bagh* that were embroidered by the women of Punjab are symbols of happiness, prosperity, energy, fertility, peace of mind, harmony in creativity, purity and sincerity of a woman’s mind, freshness of mind, pleasure of life, simplicity of women, a reflection of rural Punjab, liveliness and devotion.

Some women have embroidered the same motifs in different colours. It shows their creativity. Some women have embroidered a motif with colours in different forms and have tried to differentiate their work from other women’s embroidered motifs. They have not used black colour except a small black dot, which they would usually do to protect their piece from the evil eye. That looked very odd but it was meant to keep the evil eye away. They used only these colours because they had limited options as it used to be a long process to create colours with organic methods. These colours also represent some symbolic values of the life of women as red represents their married life and green represents their productive powers. Orange colour also represents their love and passion for their family while white represents the caring attitude of elderly women.

3.6.2 Motifs

Nature always plays an important role for the designers who make *Phulkari*. They borrowed many elements from nature to create certain motifs. The women of Punjab incorporate those motifs to embroider their *Phulkari* and *Bagh*. The main intention is, it helps them to express their emotions through visual forms. The main interesting thing is, in *Phulkari* and *Bagh*, the wonderful forms and shapes are created by simple lines and circle, carrying meanings that lie deep in the embroiderer's heart.

Based on the variety of types of *Phulkari* embroidery and the manifest level of the signs and

symbols which constitute this universe, the symbolic significance of *Phulkari* is divided into three major divisions. These three different types of *Phulkari* are differentiated according to patterns, functional usages, colours of the base fabric and threads, as well as different embroidery style of several states.

3.6.2.1 Geometrical Motifs

The use of triangle form is very popular in *Phulkari* embroidery. There are several examples in Indian art where triangle symbolizes the holy trinity in unity. The male power of Hindu deity Shiva is also represented by a triangle. Double triangles represent man and universe. Three triangles represent the past, present, and future, and which is the symbol of spirit, mind, and body in terms of natural universe. The upward triangle represents fire that is recognized with a male, the linga (symbol of Shiva). The downward triangle represents water and creation and symbolizes female organ. These might be the main cause of the popularity of triangle which was found in *Phulkari* embroidery. Similarly, the use of circle in *Phulkari* embroidery indicates its significance. The circle is the symbol of the revolving universe, energy and power that has no end. The Sun and the moon are also represented by circle. On the other hand, other geometric figures, like vertical line is also found in *Phulkari* embroidery, generally, symbolizing power which protects the universe and the square represents the earth. Dot with red colour represents power. Parallel lines represent a consequence of repetition and produce an illusion. Curved lines represent water. A zigzag line symbolizes enthusiasm and lightning. The swastika is a symbol of Hindu religion which represents the four stages of human life, death, and immortality.

3.6.2.2 Tree, Fruits and Vegetation

Tree, fruits and vegetation motifs have been used to represent the birth and nourishment of nascent life. Flowers symbolize the natural beauty. The pomegranate symbolizes good fortune, prosperity, wealth, and fruitfulness. Orange and mango represent freshness and prosperity.

3.6.2.3 Animals and Birds

Use of animals and birds, more specifically the sparrow signifies inspiration and productivity, the peacock is to denote love, beauty, pleasure, and achievement, goodwill and immortality. Tortoise is a symbol of wealth and power which protects the world. The cow is a symbol of cultivation powers of the earth, fertility, and wealth. The elephant represents power and

success. Fish is a symbol of calm and happiness. Pig is a prolific animal connected with fertility. Snake represents fertility, birth, death, and rebirth. Horse is a symbol of manliness, power and strength.

The spinning wheel is the symbol of wheel of creation and the end. “Women churning buttermilk symbolize the earliest movement of heaven and earth and the churning of the oceans; the serpent represents control of creation and of fertility” (Desai 1986). The peacock is a symbol of love and happiness. The peacock is also a symbol of coming of rain which is a much awaited time for the nourishment of the fields.

3.7 Phulkari in Art and Poetry

When Punjabi women worked on a *Phulkari* they sang together in a group called “*Trinjan*”. When the *Phulkari* was embroidered for a bride, the women sang “*Suhag*” songs that depicted the future life of the bride, and her new relations. They offered her good wishes. If the *Phulkari* was embroidered in the bridegroom’s family, the women sang “*Ghori*” songs. Amrita Pritam, the modern young poetess also sings of the *Phulkari*. The late Amrita Sher Gil, the world famous Punjabi artist (daughter of Sardar Umrao Singh Majithia) immortalized the *Phulkari* in her painting “Resting” where one woman is seen wearing Punjabi *Phulkari* sitting in a group of Punjabi girls (Pal 1955). Poetry related to *Phulkari* is as follows.

Utte Phulkari, main rahandi kuwari,

Sassu put perdes nu toriya aye.

Kadhana a Bagh, sassu suti aye jag,

Sassu put perdes nu toriya aye.

Tandh nahi pani, meri ayhal jawani,

Sassu put perdes nu toriya aye.

Chamba, rawail, sassu bichade mail,

Sassu put perdes nu toriya aye.

Veiled in a *Phulkari*, I wish I had remained a maid,

My mother in law has sent her son to foreign lands!

A whole 'Bagh' awaits embroidery, O, mother in law wake up!

My mother in law has sent her son to foreign lands! Not a stitch will I work, O, look at my youth!

My mother in law has sent her son to foreign lands!

Jasmine and morning glory, O, mother-in-law, let the parted meet!

Why ever did you send him to alien shores! (From a spinning bee song) (*Randhawa 1960*)

Khoonh vich pani, man meri rani

Kadegi kasidhra, paegi madhani!

Water in the well, my mother is a queen,

She is busy in embroidering the "churn" motif. (From a "Thal" song) (*Pal 1955*)

Main kadna Dilli darwaza,

Pachian di lia de logri.

I will embroider the Delhi gate,

Oh, get me twenty-five rupees worth of a yarn. (From a "Giddha" song) (*Pal 1955*)

Sir Phulkari, hath chun kangan,

Pair panjeba pa,

Aider sakhian ather sathiyan

Bathi pedha dah!

A *Phulkari* on her head, bangles tinkling on her wrists,

Anklets on her feet, surrounded by friends, she sits on a 'pedha' (a low stool). ("A Doha") ([7])

Chand prage' aiye jaiye, chand prage wari,

Dar koonjan di sohni kaddhi mooh ton chukk Phulkari.

'Chhand prage' we come and go, 'chhand prage' we see the window,

A "flock of cranes" on your *Phulkari*, O lift it up, and let me behold your face.

(A song sung by the bridegroom's Family) (*Randhawa 1960*)

Dhi hove tan dhan hove, kiya ji O nirdhan dhi na hove,

Dayan lakh Phulkariyan, jithe dhi da adar hove

There must be wealth if there is a daughter, Oh, the poor should not have a daughter!

A lakh *Phulkaris* will I give as dowry,

If my daughter is honored by her parents-in-law! (From a marriage song) (*Pal 1955*)

Phul kadhia je pherwan, phul kadhia je tori da

Tori da ki rang solahiya, range soahiya Gori da

Husn gori da cho cho painda jeon makhion makhiari da

Main gori ae kajla paiya dadha rang Phulkari da.

I embroidered a flower; I embroidered a "Bhindi" flower,

O' fair one your bloom is incomparable, what is a bhindi-flower?

Your beauty overflows like the honey dripping from the honey comb,

Your "kajalled" eyes flash beauty like the

Gay colors in your *Phulkari* (A love song) (*Pal 1955*)

3.8 Social and Cultural Aspect of *Phulkari* Embroidered Motifs

The cultural significance is well-defined by Kamala Dongerkery, who wrote, "the value which

the young bride attaches to the *Phulkari* is not to be measured by its market price as a work of art, having regard for the material, labour, and skill which have contributed to its making, but by the filial tenderness, affection, and gratitude, which are the least return she can make for the best of good wishes and the most affectionate of thoughts for the texture of the cloth with each single stitch that has helped to complete the design”.

Phulkari and *Bagh* are closely related to the life of Punjabi women. *Phulkari* used to play a significant role (*Phulkari* dupatta) in each and every simple or elaborate function, festival and in get together function (Naik 2012). All religious or auspicious ceremonies had been considered incomplete without *Phulkari*. *Phulkari* was worn by women on all festivals and ceremonies in traditional Punjab. *Phulkari* is intensely related to the life of Punjabi women. Some Scholars like Naik and Hitkari say that numerous kinds of *Phulkari* were used personally by women on family functions and religious festivals (Naik 1996, Hitkari 1980). This trend was essentially followed in every Punjabi household. *Phulkari* is given as a gift to the bride by her grandmother on marriage occasion (Steel, 1888). Therefore, this kind of *Phulkari* was particularly made by the grandmother and mother of the bride, so that bride could start her new life with the blessings of the elders in the form of *Phulkari*. In this way, *Phulkari* had been considered as a symbol of love, care and pride. A woman used to start embroidery after the birth of a child (particularly girl child) because a single *Phulkari* or *Bagh* took several months or almost one year to complete. *Phulkari* had been given to the bride as dowry as per the socio economic status of the family. Traditionally *Phulkari* was considered a big part of a girl's dowry and in upper middle-class families, there was a custom to give fifty *Phulkari* and *Bagh* in dowry (Pal 1955). Grandmother, mother and other female relatives also used to contribute in making *Phulkari* for the dowry of the girl. All women sat together in a group and embroidered *Phulkari* as singing songs and reciting poems and hearing stories from one another. These types of activities showcase the care, love, unity, and emotions of Punjabi women. Women used to pass their free time under the guidance of their elders. In this process, they not only got familiar with their experiences, but they learned a lot through this way of communication. On the day of the marriage, a custom known as *nahai dhoi* (the ceremonial bath) was practiced in which the groom took bath under the cover of *Phulkari*, held by his sister, mother, and cousin. This particular style of covering the groom through *Phulkari* is still in the practice and used in numerous events of marriage because *Phulkari* is not only a cloth but it is also a symbol of care, faith, devotion, and loyalty. The song, which is mentioned below, is related to the dowry of a daughter. Previously in Punjab the custom of dowry was performed rigorously in both the

upper and middle class families In this way, the pain of bearing the girl child had also been embroidered in the threads of *Phulkari* because at that time it was said that if god gave a daughter to the family, then he should give wealth for the dowry in her marriage. It is also described by Pal that if any person is poor and not capable to give a dowry to her daughter, then God should not give daughter to these families.

Dhi hove ta dhan hove kiyaji O nirdhan dhi na ho

Dayan lakh Phulkariyan, jithe dhi da adar ho!

There must be wealth if there is a daughter,

Oh, the poor should not have a daughter!

A lakh *Phulkaris* will I give as dowry

If my daughter is honoured by parents-in-law! (Pal 1955).

In some districts of Punjab, little girls are still learning the technique of embroidering *Phulkari* from their grandmother, mother and other elderly women. Traditionally, it was prohibited for woman to be educated in schools, but they were properly trained in household works in the pleasant ambience of their house. Young girls also used to learn to represent in society and to survive and manage everything at the in law's house. Usually, girls used to watch their elders as embroidering *Phulkari* from their childhood (at the age of eight or nine) and then learn the entire form as a play, which is played with needle and thread (Hitkari 1980). At the age of adolescence, they would become experts in *Phulkari*. This expertise in the embroidery was taken as a signal by their elders that they were eligible for marriage. In this way, their growth was identified through the perfection of *Phulkari*, and their maturity was often judged through the cloth they embroidered. In this collection of *Phulkari*, the finest form was picked by their elders and then preserved for the time of their wedding because the best works were given to their in laws as dowry. The family members used to keep the finest forms because they wanted to display the proficiency of their daughters to the in law's family. *Phulkari* was a unique thing for a woman, which was associated throughout the life of a woman, particularly after marriage. There were certain occasions, when women used to wear *Phulkari* only; for instance, on the annual festival of 'Karva Chauth'. (Irwin& Hall), Hitkari has suggested that this festival has been celebrated by women through fasting for a whole day and praying for the long and happy married life with their husband (Irwin& Hall 1973, Hitkari 1980). It was considered as the

symbol of ‘*Suhag*’ (marital bliss). A special kind of *Phulkari* was presented to the girl by her maternal grandmother at the time of marriage, when a custom of wearing ‘*Choodha*’ (when the bride was to wear red bangles from the wrist up to the elbow before marriage) is performed. This special ceremony called ‘*Choodha Chadhana*’ is usually performed by the bride’s maternal uncle. *Phulkari* was only a handmade craft in earlier times but now it is being commercialized through various forms. Another particular kind of *Phulkari* known as ‘*Suber*’, heavily embroidered in red coloured thread with geometrical patterns, was used by bride during ‘*Phere*’ ceremony (in which she takes seven rounds of the holy fire with her husband) (Naik 2012). Red colour is associated with power and encouragement. In some districts of Punjab there was a custom after the birth of child, in which the mother of the child was draped with a beautiful *Phulkari*. This custom was performed when the mother of the newborn had spent eleven days in the maternity room and then on her eleventh day, she came out (Hitkari 1980). In the recent Past, *Phulkari* and *Bagh* were also used for religious ceremonies of ‘*Akhand Path*’ of holy ‘*Guru Granth Sahib*’ and ‘*Ramayana*’ or ‘*Katha*’ for the decoration of wall (Hitkari 1980). The best-embroidered shawls were also worn by women on the special religious occasion of Gurupurab because it was also used to show respect and love for God.

Phulkari and *Bagh* were closely associated with the birth ceremony of a new born baby. After the birth of the baby, the baby was bathed for ‘*Namkaran Sanskar*’ (the naming ceremony of the baby). After having a bath, the infant was wrapped in an old *Phulkari*, used by his or her grandmother. Another reason for wrapping the child in the *Phulkari* was its softness and soothing quality. On this occasion, women used to sing songs to celebrate the arrival of the infant.

Jamada ra lal gudhar balatai

Kuchar lilta inna mayia te dai

Natha te dhota lal pat baletaya

Kuchar lilta ma pajayia

When the child was born

He was wrapped in a patched quilt.

When the child was bathed

He was wrapped in silk embroidery (Dhamija 2007)

During the puberty ceremony, the girl was covered in a red *Chope* embroidered by her maternal grandmother after having bath and they used to sing:

Wadie ji wadie,

Nazar na lagai ma pey jai.

Wadie ji wadie,

Kadhni ma kudi da rata rata Chope.

Good wishes! mother

Let not the evil eye touch her

Mother, take out the girl's red embroidered *Chope* (a type of *Phulkari*) (Damiya 2007)

A *Phulkari* textile was a type of shawl or dupatta and an integral part in the life of the people of Punjab. There was a custom, known as *maiyan pana*, in which the boy and girl (who are going to be married) sit under the shadow of *Phulkari*. In this custom other relatives, particularly women used to apply mustard oil on the hair of the boy and the girl and the '*Batana*' (Mixture of turmeric powder with mustard oil) was also applied on their bodies and faces. After performing this first ceremony of the wedding, the boy and the girl were restricted to go out of the house. Other female relatives and the maternal aunties of the couple used to wear *Phulkari* and go out for filling the pitcher with water from a particular religious well. This particular custom is known as *Gharoli Bharna* (filling pitcher with water). The water of the pitcher was used by the couple for performing the custom of *nahai dhoi* (the ceremonial bath). Sometimes *Phulkari* was used to cover up the *doli* (in which the bride comes to her in laws' house after the marriage) and *Vari* (the jewelry and clothes which were given to the bride by her groom's family) of the bride. A special type of *Phulkari* known as '*Til Patra*', embroidered with small flowers was given to the servants as a gift (*lagis and lagana*), who remained involved in all household work during the marriage ceremonies. *Til Patra Phulkari* is known for everyday use and it was given to the domestic servant or other labourers like washerwoman, sweeper, dishwasher, *nain* etc. who were engaged during a marriage in the house (Hitkari 1980).

Phulkari was not only used to celebrate auspicious ceremonies but it was also used on funeral ceremony. The dead body of *suhagan* (whose husband is still alive) was also covered with *Phulkari* which symbolized that she spent a peaceful and rich life. When an old person died, he or she was also covered with *Phulkari* which symbolizes that the dead person died at a ripe old age. Some other types of *Phulkari* such as *Darshani Diwar* were also used for the offerings at holy places (*mandirs and gurdwaras*) and *bhet* was offered after the fulfilment of the wish. It was embroidered with red coloured thread in architectural pattern (Hitkari 1980). *Phulkari* and *Bagh* were essential parts of several family functions, including interior decoration, and other human accessories. In textile items, a sheet of *Phulkari* was used to cover the bed known as *Palang Posh* (bed cover) and to cover the table, known as *Mez Posh* (table cover) for the decoration of the house on ritualistic ceremony or to greet the special guests.

The threads of *Phulkari* were closely connected with the life of Punjabi women in earlier times. It was only the women, who used to prepare material for embroidery, and then create beautiful designs to wear it on various occasions. They gave their remarkable contribution in preparing the shawls of *Phulkari* in different forms. The traditional forms of *Phulkari* were unique and extraordinary because they were not associated with any commercial purpose like the current ones. The sentiments of women were associated in each and every thread of *Phulkari*. The richness and diversity of *Phulkari* showcase their limitless efforts and ability to produce such wonderful designs with patience. The beauty of colourful silk thread was spread on to the cloth that describes the tough, blissful and happy nature of the Punjabi people. The work of doing embroidery would be started after performing some religious customs, which signifies their devotion, beliefs and respect for God. In present times, the durability and quality of *Phulkari* is not that good as compared to the traditional one, because the handwork has been replaced with machines. Traditionally *Phulkari* was completed by one woman only but today it is completed by a group of women as a collaborative act. The commercialization of *Phulkari* is not entirely negative because numerous poor and marginalized people, particularly women, are getting work for their livelihood. The art of *Phulkari* has come with a new level of sophistication, but it is losing its originality, which flourished it from the day of its origin. To conclude, it is considered that *Phulkari* was connected with the life of Punjabi people and became an emblem of their religious customs. The glimpse of ritualistic performances and realistic events can be seen through the designs and patterns of *Phulkari*.

3.9 Socio-Cultural Significance of *Phulkari*

India is known as having various cultures and traditions which are represented through art and craft. The artefacts of India narrate the fables of its cultural heritage which have been preserved from generation to generation. The vastness of Indian culture cannot be captured entirely through art and craft but a major part of it is successfully preserved through various indigenous styles and influences. Various forms of art including architecture, handicraft, painting, and sculpture provide a language of knowledge, customs, and lifestyle of a particular state through ages.

India has been recognized as a land of diverse cultures and its traditions and moral values direct the life of its people in a systematic way. This particular culture becomes an ideology which teaches them how to pass life in a particular society. People get knowledge about the social, political and economic status of their country through historical accounts of their culture. The caves of Ajanta and Ellora can be seen as an instance which provides a clear glimpse of the culture of those people. The aesthetic values and cultural aspects of particular art forms have emerged as a symbol of its identity worldwide. This aesthetical element is richly embedded in various folk arts of India. Numerous travellers of all over the world have travelled to India for its magnificent masterpieces of heritage and culture. Indian marginalized women produced astonishing art and craft using ordinary materials with their artistic sense and thoughts which catch the attention of people from all over the world. The diversified talent, interest and artistic attributes of each state and community are known for their different and traditional handicrafts. This cultural richness can be seen through their expressions of art and craft which maintains its exotic legacy and tradition. Indian handicraft has been kept alive and preserved in the museums by the Indian government and other non-governmental organizations. In these folk arts, the folk art of *Phulkari* from Punjab has also been renowned nationally and internationally. Art and craft of Punjab is a mirror of its cultural values and customs. These cultural elements have been preserved by the people of Punjab because they contribute and make big efforts to preserve and promote the state's art and craft. In earlier times, the women of Punjab were not educated properly, but they had remarkable skill in domestic arts like cooking, weaving, embroidery, dyeing, knitting and so on. These arts had been taught by their elders in a pleasant and friendly atmosphere. Embroidery is one of those arts, which was practiced by women for making or decorating clothes. The word *Phulkari* is made from '*Phul*' means flower and '*Kari*' means doing, thus the word *Phulkari* is used for flower embroidery work on the clothes. *Phulkari* is a traditional craft of undivided Punjab practiced from the 15th century to till date. The origin of

Phulkari embroidery could not be traced due to climate changes. But there is some argument of scholars regarding the origin of *Phulkari* that it came in India with *Jat* tribes and some say that it came from Iran. But, no one said anything about the exact origin of *Phulkari*. It is difficult to trace the first evidence of the first *Phulkari*. In Sikh religion, the first evidence of *Phulkari* was found in the text of 15th century, in the words of the first Guru of Sikh religion. There are many references of *Phulkari* embroidery in the Vedas, Mahabharata, the Guru Granth Sahib and folk songs of Punjab.

Human beings do not know how to live in a society but after coming into the contact of the society a person automatically know how to live and act in a particular way through culture. Culture is basically a thought and the particular behaviour of people which connects the people in the society. Culture is a key which works to manage the ways of living including thinking and performing as a member of society. Culture is an approach to the lifestyle in which the things including food, costume, verbal communication, and supernatural powers come in a particular way. Culture can be seen in the standard of living, literature, and spiritual practices, art and craft activity. Culture has been divided in two parts namely, material and nonmaterial Culture. Material culture means objects that are associated to the outer material aspects of the life such as dress, food, environmental things and household utensils. These aspects are clearly visible to any person. Non-material culture refers to feelings and emotions of a particular person in which ideas, thoughts and beliefs can be observed. Present generation knows about their specific cultural barrier from their ancestors and they in turn had learned it from their predecessors. Thus this is an ongoing process which has been followed by human beings. Through culture, human beings get attached with their ancestors. It gives knowledge for life and religious faith. It has separated the humans from the animals. Thus, it can be concluded that culture makes humans and humans make culture. Culture is varied from one state to another and also from one country to another. Thus the lifestyle, way of living, food habits and religious practices of a country are entirely different from another. It can say that people from a country are characterized by its unique culture and traditions. Culture has changed according to the experiences of the ancestors and people also add new thoughts and ideas which they think useful for their future generation. They know about their cultural beliefs, customs, traditions, norms, and style from the elders in respect to heritage. Heritage is generated through the creativity of artefacts, treasures of knowledge and scholarly achievements, philosophy, invention, and discoveries.

Human beings and culture are two sides of a coin which could not be separated from each

other. Human being as an individual lives in a family, in which he learns how to live in a particular family. Several families live together in the form of society. Society means a social structure in which humans share their culture, rituals, values, norms, and beliefs. 'Without culture, we would not be human at all' (Giddens 1997). Culture has played an important role in society. Society and culture are two different forms and they always work together. According to Merriam Webster, Culture is "the beliefs, customs, arts, etc. of a particular society, group, place, or time". The term 'culture' is used as a language, value, and norm in which a person deal with language, traditions, customs, dress up, food, knowledge, and skills. All these things are learned by people to make up the 'way of life' for a civilized society. Culture is mainly accepted from one age group to the next throughout the development of socialization. Even though there are numerous aspects of it on a daily basis life which are collected by the people of society, there are dissimilar conceptions and definitions of civilization contained by this universal approach. The embroidery of Punjab has also originated a particular visual culture which narrates the life of the women of Punjab. This art comes into the category of artefacts.

India is a land of numerous cultures and cultural based artefacts. These artefacts are highly embellished in the form of temples, churches, mosques, forts, performing arts, classical dances, sculptures, paintings, architecture, literature etc. Art is the oldest medium to express culture and traditions. The scenes of daily activities and other surrounding things had remained a favourite theme of the artists from the prehistoric period to recent times. The artistic activities are particularly done to capture and communicate the emotional values and inner beliefs. These emotional sentiments and treasure of knowledge was carried out from generation to generation and transformed into culture. It becomes a language of visual communication and originates a visual culture in the form of art. It not only contains aesthetic and cultural values but it also has the personal experiences and thoughts of the artist. The cultural values are particularly preserved by art and not only become the history or present of the society but it becomes the future too. The present and historical artefacts are preserved in the museum, art galleries, and literature and then revisited again and again after some modifications.

These sources are very useful to preserve culture and traditions. In India, this cultural preservation has been done successfully through the ages. India had been invaded many times and the immigrants had secured its authentic culture along with the fusion of their individual antiquities. There are various sites which were discovered and ornamented to secure such treasure because without such kind of collection, the life of human beings is worthless. The significance of cultural preservation has been successfully defined through these lines, "Life

without the collective resources of our libraries, museums, theatres, and galleries, or without the personal expression of literature, music and art, would be static and sterile – no creative arguments about the past, no diverse and stimulating present and no dreams of the future” (Sir Peter Bazalgette, 2014).

This preservation of material culture can be seen in the threads of *Phulkari*. *Phulkari*, a form of embroidery is usually created to decorate the textile. Embroidery is a handmade art; performed with needle work and this is an act of decorating the textile. The motifs of embroidery are created with the use of needle and thread. *Phulkari* is a beautiful technique for creating artistic designs and it is deeply filled with artistic emotions and feeling. The technique of *Phulkari* is largely performed by women, like other folk arts of India. Women have been engaged in doing embroidery for personal uses on a large scale. *Phulkari* is the famous traditional art of thread and originated mainly in Punjab. Women of Punjab embroidered *Phulkari* embroidery through imagination and their aesthetical approach made it a unique art. The women of Punjab were well trained in *Phulkari* embroidery and this training was given by their elders. The training of *Phulkari* used to be very essential for woman rather than education because in society woman had to learn all the domestic works along with other artistic skills. It was a kind of restriction in earlier times but may be some women performed it according to their own will. It may also be assumed that gradually they developed their interest in it but at first, they were bound to do that. If look at this issue through a gender perspective it was a hierarchy because only women had to learn this art and men were entirely free. In this way, this course of observation is indicating two factors. The first factor is that *Phulkari* was considered a feminine art in earlier times and in current times too, it is politicized and degraded. It is bound by such gender politics and suffering for its recognition. Another factor is that women were directed through patriarchy and they had to perform this art for proving their efficiency to men. This domination of male can be observed through the statement of the first saint of Sikh religion, Guru Nanak Dev ji, who added that (“Kadh Kasida Pehreh Choli, Ta Tum Janoh Nari”) means only then you will be considered an accomplished lady when you will embroider yourself your own blouse.

The motifs of *Phulkari* embroidery have been particularly made in geometrical forms because in earlier times, the resources were very few and linear patterns were easier to embroider. *Phulkari* has been divided into three parts *Phulkari*, *Bagh* and *Chope*. *Phulkari* used to be embroidered on a cloth with beautiful motifs at the intervals of the surface. When, the entire cloth is embroidered with motifs, it is called *Bagh*. In *Chope*, motifs are embroidered only on

the edges of the cloth. *Phulkari* was a hereditary craft which was passed from the elders to younger girls. The motifs of *Phulkari* had been taken from the environment including flora and fauna. In these environmental motifs, various kinds of birds, animals, trees, and flowers had been adopted after modifying them as per the demand of the available resources.

Apart from such environmental motifs, *Phulkari* was also beautified with some symbolic motifs like entertainment scenes, love stories, domestic activities and women serving their family and so on. In entertainment motifs, some scenes of day to day activities can be seen like wrestlers preparing for a bout, jugglers juggling, young girls dancing etc. “Especially graphic are scenes featuring figures such as a beginner yogi, a man beating his wife, or a British official visiting a village” (Micheal 2010). These activities were particularly captured because women were forbidden from the means of entertainment and their desire was embroidered in the threads of *Phulkari*. The love stories had been depicted because in Indian society love had always been forbidden for women but men were always allowed to do so. This restriction of not having a lover could not be broken but they might fulfill their inner feelings through the threads of *Phulkari*. This is added by Singh (2010) that “the desire of love and be loved is instinctive and natural. In Punjabi conservative rural society, young girls found an outlet for this instinct by depicting legendary lovers like Heer-Ranjha, Sassi-Punnu, Mirza-Sahiban & Sohni-Mahiwal on their embroidery.” (T. G. Singh 2010)

Domestic activities such as women churning curd, grinding wheat and corn and spinning yarn were also illustrated in *Phulkari* which represents their tedious jobs at home. In earlier times, women had to do all the domestic work and other decorative work as well which shows how busy they were. In return of those laborious works, they got nothing.

Gender discrimination and female foeticide have also been observed through illustration, for instance, in *Phulkari* embroidery, a scene of female foeticide had been captured by women. In this scene, a man is depicted as killing a girl child who is lying on a cot (fig 3.30). He is trying to kill the child with the stock of the rifle. The woman is shown as stopping him but she could not because, at that time, female foeticide was very common. This scene proves the helplessness of a woman in that society where her child was killed in front of her eyes but she could not stop it. This scene remained as a sad memory and an unforgettable moment for the woman so she painted this brutal incident through threads.

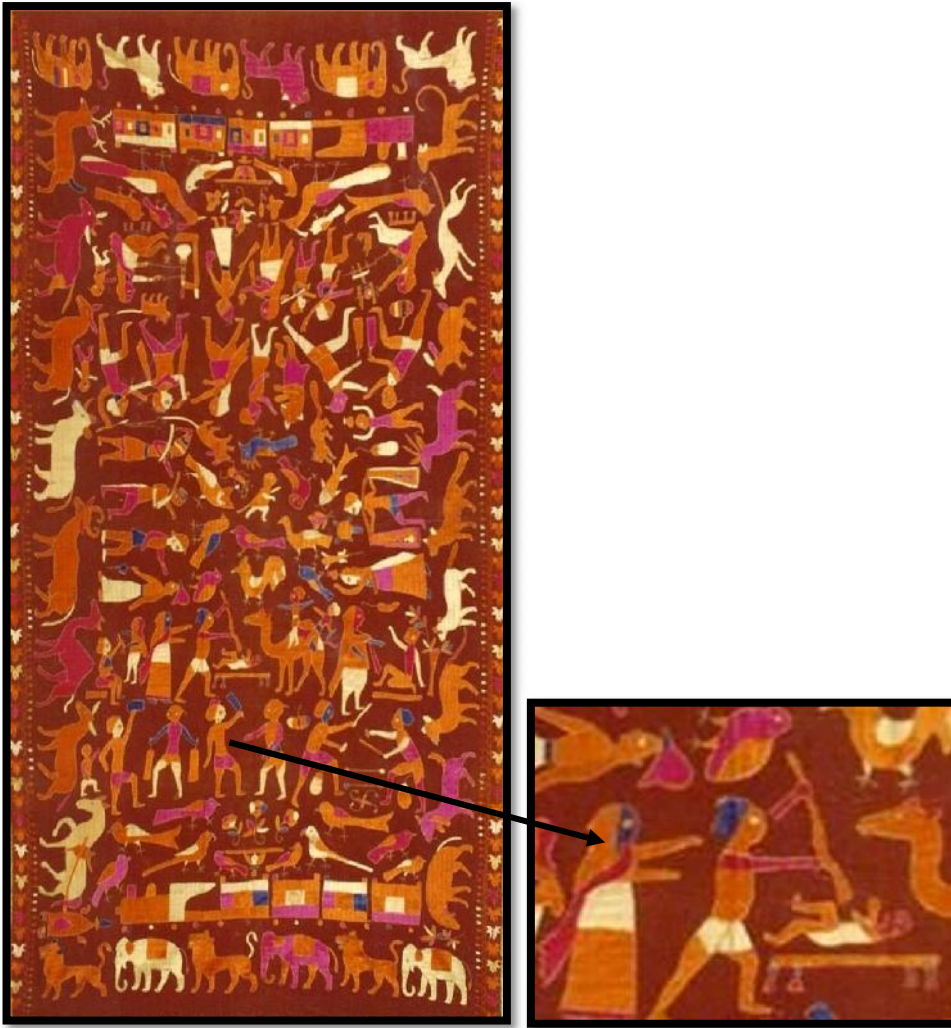


Fig. 3.29 Figurate motifs in *Phulkari*

Fig. 3.30 Detail of female Foeticide Motif in *Phulkari* Embroidery

Images Source: <https://in.pinterest.com/>

In numerous scenes, domestic violence has been depicted by women and it is described by Hitkari (1980) in a book '*Phulkari: The Folk Art of Punjab*', that in one of the scenes, the woman is depicted as serving her husband. The man is sitting on a chair and having a drink and the woman is standing as holding a hand fan. This scene again portrayed the dominance of man over woman.

In these narratives, some other stories of day to day activities had been depicted which represent cultural and religious aspects of the society. In these narratives, the traditional *Phulkari* was decorated with various ceremonies from the very birth of the child till his or her death. In Punjabi culture, most of the ceremonies were particularly performed with the decorated cloth of this embroidery. The name of the *Phulkari* had also been given as per the celebration like *Vari-da-Bagh*, *Thirma* and *Chope*. The custom of dowry used to be performed

by the girls after bringing these clothes as a gift with them. In previous times, *Phulkari* was given in counted numbers. The animals and birds were used in a symbolic way because in India, animals and birds are closely associated with the life of human beings. The peacock is used for depicting the feelings of love and separation and it is also considered a religious symbol of God. The snake is often depicted with the peacock which symbolically represents sexual union and fertility and this kind of *Phulkari* was given to the couple so that they spend a happily married life. In each of the *Phulkari* women usually made a kind of sign as they considered it as a protector of evil eye. “Sometimes the embroidered syllable *Om* or *Ek Onkar* is visible. These holy mantras of the Hindus or the Sikhs are meant to invoke God's blessing on the success of the work or to bring divine favour to its wearer” (Micheal 2010). This shows their superstitious thinking, which is again a part of supernatural beliefs of the people. They called this motif (which was made for the evil eye) *najar battu* (the protector of evil eye).

3.10 Conclusion

The traditional ways of *Phulkari* are more valuable than the contemporary ones. This study is related with a close observation of traditional *Phulkari*. The traditional *Phulkari* used to be designed with organic methods. Women used to prepare all materials on their own and then they used to produce these patterns on handmade fabric with natural coloured threads. They used to take their inspiration from the socio-cultural and religious aspects of their society. *Phulkari* used to be designed for gift purpose where the skills of women were judged through their produced products. They used to produce various kinds of *Phulkaris* for all rituals and ceremonies including dowry. In previous times, women used to be more dedicated to their work so they used to go through all the difficulties for the effective outcomes. They used to think and work like an artist and used to draw these patterns with their imaginative free-hand skills without any tracing, this is the major reason behind the production of this magnificent art of geometry. They used to play with flora and fauna in a symbolic way which can be seen with the variety of motifs. In the geometrical assessment, it can be seen that women were more concerned about their high spirit as geometry represents power and feeling of strength. These qualities are now getting disappeared due to commercialization for contemporary *Phulkari* is leading the artisans towards compromises with the quality and durability of the products. The emotions have been replaced with materialization where such feelings like offering gifts or ritualistic practices have been lost in the mouth of modernization. The art is limited to earn empowerment for women after paying the cost of degradation and misconstruction of the

previous treasures. The richness of this rural art was related with happiness, generated through the inner soul of *Phulkari* through cloth, folk songs and decorative items. Earlier, a single *Phulkari* was made by the group rather than an individual and the outcome was unique with tremendous aesthetical approach. The work performed through a group in a happy environment used to become a marvellous piece of art but today, this united performance has lost its authenticity.

Today, *Phulkari* and *Bagh* embroidery are performed without traditional tools and technique. The process of making *Phulkari* has also changed due to lack of expertise and time. Traditional *Phulkari* has been kept and preserved in the museums and displayed through exhibitions for spreading awareness in the young generation regarding this art of Punjab state. The traditional technique and process of making *Phulkari* is totally dying due to commercialization and schooling. The promotion of *Phulkari* is done through various NGOs, government organizations etc. but their way of approach is not as genuine as it should be. The personal interest of women in making *Phulkari* is fading away gradually due to its commercial revival and market values. This change particularly started after the colonial encounters in Indian markets when women were in need of financial support but now they can think otherwise. They can grow more after introducing their inventive skills like the earlier ones.

In this context, it may be considered, that revival of *Phulkari* has not been done in respect to its original techniques. It is the only way to reproduce the products for earning livelihood. It may be said that the efforts should not be limited to its marketing purposes, but they should be extended to generate that emotional spirit in women, which was associated during its origin. To give emphasis on rituals, *Phulkari* was embroidered and learned in a specific process. It is essential to give it variety in the application of motifs and colours because this is the best way to differentiate such kind of art.

CHAPTER-4

PHULKARI IN THE MODERN WORLD: A CRITICAL APPROACH

4.1 Introduction

In the third chapter, the traditional aspects of *Phulkari* have been evaluated. The present chapter deals with the current status of *Phulkari* embroidery and its promotion and renovation. Earlier, *Phulkari* was meant for textile only but now it is coming into other forms of art works such as: utility objects, accessories, footwear, hanging items, interior decorations etc and so on. In this chapter the working status of government and non-government organizations, involved in the revival of *Phulkari* has been discussed. The promotion of *Phulkari* through various sectors including fashion designing, handloom industry, social media, mass-media and other self-help groups has been traced to construct a relation between the traditional and contemporary production of the *Phulkari*. The artisans of Patiala district and other experts have been interviewed for qualitative survey. The blocks of Patiala district namely Rajpura, Patiala, Nabha, Bhumaheri, Sanour, Samana, Ghanaur and Pattaran have been selected for the study.

4.2 Mapping the Roots of the Revival

The year 1880 has been known as a historical year because in this year *Phulkari* production was done for commercial purpose and sold in international market during British Raj (Banerjee1982, Mukherjee1985). “Punjabi women across a wide spectrum of social positions in the nineteenth century stitched, wore, exchanged, purchased, inherited, and hoarded *Phulkaris*” (Maskiell 1999). Till the end of 19th century and starting of 20th century *Phulkari* embroidery was used at wedding ceremonies by women and also used for giving as gift. According to Latifi, *Phulkari* embroidered clothes were ‘going out of fashion’ by 1911 in the rural and urban areas of Punjab. By 1920s, most women of Punjab were not showing their interest in the embroidery of *Phulkari* and they were also not wearing *Phulkari* embroidered clothes for ceremonial occasions. The designs of *Phulkari* have strong connection with the people of Punjab and with women, in particular. The accountable initiative for the revival of *Phulkari* in Punjab was taken during the Colonial times. Maharaja Ranjit Singh (1881) took the first initiative, when he signed a treaty for exporting it to the Western countries. The basic demand

of the market was satisfied with embroidery on curtains, purses, coats and covers of various things. This was the time, when *Phulkari* got its ways of promotion in the international markets. The exhibition and promotion of this art had been started through fairs and exhibitions. “It was the discovery of the country’s living traditions of craftsmanship and decorative design which assigned to India her pride of place in the circuit of world fairs and international exhibitions after the 1850s” (Guha Thakurta 1997). The exhibition of *Phulkari* embroidery took place in 1864, 1881, 1893 and 1909 at Lahore which popularized the *Phulkari* embroidery and also increased the demand of traditional art of *Phulkari* embroidery (Hoffenberg 1993). The basic purpose of commercialization was related to the need of financial support to the marginalized artisans. As Maskiell stated that, the craft of *Phulkari* used to be a medium to pass the leisure time and to prepare products for the dowry by women, but it emerged as a big resource of trade in developing the interest of British people after 1850s (Maskiell 1999). The revival of *Phulkari* is a challenging term because of the label of woman made craft or because of “the gendered nature of traditional craft” (O’Brian 1999). It is not an easy task there are various factors which prevent its growth i.e. “the rising cost of the required physical inputs” (Jain 1985), during the partition of India and Pakistan (Brijbhushan, 1990, Pal 1955). The products made with *Phulkari* embroidery have been popularized by organizing international exhibition at Europe and North America during the second half of 19th century (Hoffenberg 1993, Richards 1990). The demand of this art had gone out by the end of the 19th century, when an exhibition of *Phulkari* was organized in London in 1881. It was the time, when Punjab was suffering from severe drought and the artisans were bound to sell some of their products to earn money. In Western markets, the *Baghs* and *Phulkaris* were exhibited for sale as titled, ‘Manchester’ and ‘Jubilee’ *Baghs*. At that time, the quality of *Phulkari* also went down because of the growing demand and the artisans were compromising with the quality of cloth, colour and patterns and adopting some Western patterns (Steel 1888). It is generally found that these works were judged first for their femininity, and then judged by their quality or authenticity. The basic promotion had started at the time of partition (1947) in the form of employment to women, who were suffering from financial crisis in both India and Pakistan. At the time of partition women were suffering from financial crisis “a band of devoted women wives of high government officials and others showed initiative and resourcefulness in opening and organizing camps and work centers where the *Phulkari* stitch was used for the first time as a method of decoration of modern household linen and furnishing” (Pal 1955). This group has started a refugee Handicrafts sale room which is further known as central cottage industries emporium (Maskiell 1999) Looking up to the current condition of traditional craft after

independence, governments of both the countries, India and Pakistan tried their best attempts for revitalization of *Phulkari* embroidery but, few women were attracted in wearing and embroidering *Phulkari* embroidery. Independence and partition of India affected the tradition and heritage of Punjab because countless products of textile were damaged and misplaced during violence associated with the migration of millions of people from Punjab. Some *Phulkari* embroidered products were also sold by refugees (Maskiell 1999). At the end of 20th century, women were not interested in embroidering and wearing *Phulkari* embroidery due to modernization. According to Mrs Krishen Kaur (a skilled embroiderer of *Phulkari*) in 1970s “no one embroiders *Bagh* nor they give in dowry. It is only when a marriage takes place that an ancestral *Bagh* is customarily draped over the bride for a few minutes” (Hitkari 1980). Kamaladevi Chattopadhyay started working on reviving the traditional art of *Phulkari* embroidery after independence. She was selected as the Chairperson of All India Handicraft Board and mostly wore handcrafted textile so that others also knew the beauty and gracefulness of the heritage of India (Chattopadhyay 1986). “Mrs Kamaladevi Chattopadhyay is an admirer of the craft and chiefly instrumental in organizing the *Phulkari* festival in Delhi and thereby paving the way for its revival” (Pal 1955). Through these exhibitions, *Phulkari* embroidery was revived in modern trends which increased the demand of *Phulkari* in foreign country. After independence *Phulkari* embroidered products were liked by people when “variation of the *Phulkari* work adapted to modern needs” (Brij Bhushan 1958). According to Beste, “Village women still practice the craft, also stitching bed and cushion covers and a variety of other clothes, but the art probably reached its zenith in the late 19th and early 20th Centuries” (Michael Beste 2000). According to Hitkari, the creativity and sensitivity of Punjabi women will be developed in the innovative forms of expression. He also added that there was a need to preserve the art of *Phulkari* in his book named *Phulkari - Folk Art of Punjab*, (Delhi 1980) and “So let us hope that in the course of time something as unique and as fascinating as the *Phulkari* will exist. Until then it remains for us to save what is left over from destruction and keep it for the new world”. Some of the scholars opine that Western influence is the major reason behind the commercialization of *Phulkari*. Kaur mentioned that these initiatives have also been taken after coming under the influence of Western culture. From the remote past, the products of *Phulkari* have been popular as ethnic wears for the traditional ceremonies. Now, *Phulkari* dupattas are transformed into a variety of objects as cushion covers, wall hangings, bed spreads, kurtas, curtains etc. for the market” (Kaur, 2011; Jaitly 2012). Although, *Phulkari* has been commercialized through various agencies on a larger scale, it still has some crucial barriers to overcome. The contemporary technologies of marketing are also looked into from a

comparative angle which creates major problems in the promotion of *Phulkari* (Jaforullah 1999).

Gradually, some of these problems are now resolved and the patterns of *Phulkari* are equipped to evoke the interest of people because the artisans are having support of various agencies including government institutions, non-government organizations, self-help groups and social media. It is not that women artisans are free from all the preventions but the contemporary market gives them more resources to foster their skills into a well-organized manner. These major organizations are NABARD, SIDBI, KVIC, DC (Handicrafts) etc. which contribute in the process of revival and revitalization of *Phulkari* in India. Social media also plays a significant role in the process.

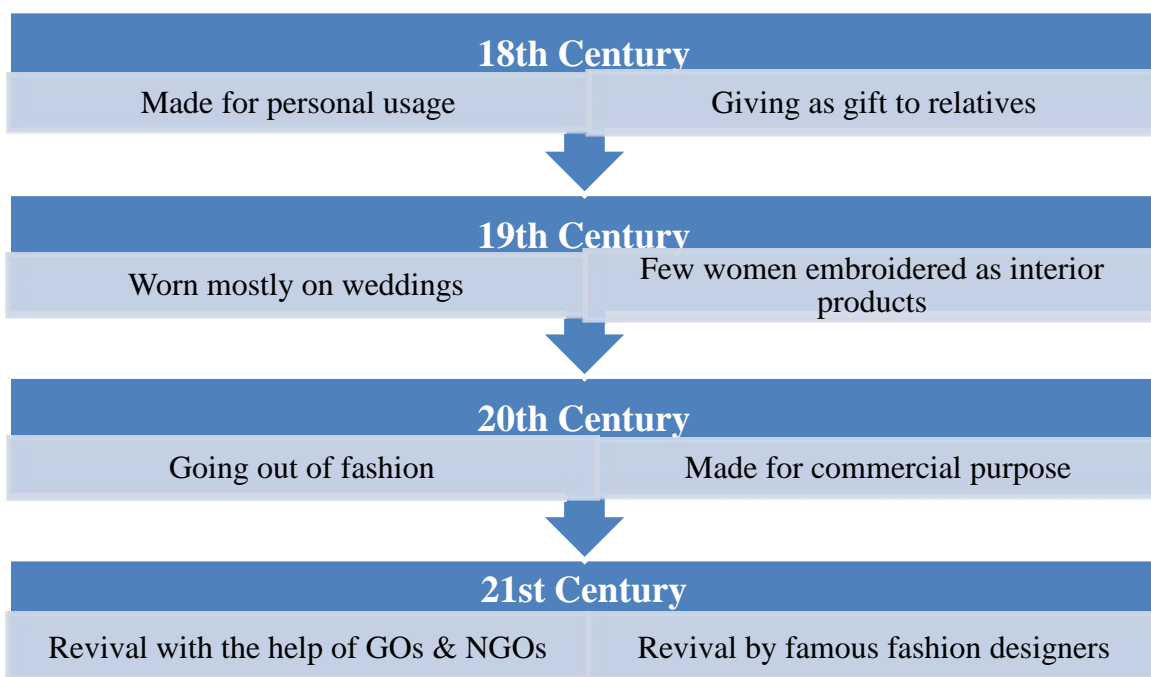


Fig 4.1 Development of *Phulkari* Embroidery

4.3 Revival or Role of Government and Non-Government Organization

The Artisans of *Phulkari* are not alone in the process of the revival. They are getting help of some government (GOs) and non-government (NGOs) organizations. Almost every folk art requires a patronage or helping hand. NGOs play an eminent role in generating self-employment for women and improving the social and economic status of rural communities. A non-governmental organization (NGO) is a term which is initiated by the United Nation. It is a fully non-profit organization which is not a part of the government. These Organizations have

been operating independently under legal group of people, who work for humanity issues, environmental issues and development. *Phulkari* is a source of livelihood of so many families because they belong to marginalized groups. Their financial or economical condition does not allow them to invest money. They are being supported through these governing bodies. Most of the groups constitute to empower women after promoting their artistic skills to enhance the basic skill, which is the easiest way to empower women. These groups have been constituted at various levels, some groups serve at national level and some groups serve at state or city level. The skills of *Phulkari* artisans have been taken as a tool for empowering them by these groups. These groups basically serve two major purposes. The first is to empower women (artisans) and the second is to promote and revive the dying art of *Phulkari*. For the first purpose, these bodies have taken initiative for this cluster development after forming self-help groups to empower women. They provide training to women and encourage them to participate in rural crafts through their talent and creativity. They train women in the use of new techniques and tools to develop new designs according to the demand of the market. The second purpose is accomplished through the promotion of *Phulkari* through museums, exhibitions, through fairs, craft festival etc. Some of the organizations have been described below.

4.3.1 Promotion of *Phulkari*: the Initiative of GOs and NGOs

4.3.1.1 Indian Institute of Crafts and Design (IICD): It is a technical organization which works for cluster development. It works under the commission named SFURTI (for Khadi and Village Industry) for the promotion of *Phulkari* in Patiala district. This agency is working for the development of artisans after promoting the initial skills and cultural knowledge of *Phulkari* artisans. The main aim of the agency is to provide the sources of livelihood to the artisans. The agency is also working to bridge a linking point between the artisans, craft persons, other skilled persons and the market.

4.3.1.2 Patiala Handicraft Workshop Cooperative Industrial Society Ltd: The Patiala Handicraft Workshop Cooperative Society was registered in 1997 with the Punjab Cooperative Society. The main objective of it is to enhance the development of rural women after organizing the training procedure in relevant areas to develop the talent of embroidery. This NGO works for the rejuvenation of folk art of Punjab with the ideology, 'Earn While You Learn'. The NGO works with the motto of "society for rural women empowerment". It is a registered society with the Punjab Government. There are about 6,000 artisans registered with the NGO and about 880 families are associated with it. This is also an NGO which works for

the empowerment of rural women, particularly for the revival of the dying craft. It works like a society and helps numerous rural women for earning their livelihood and is registered under the Punjab government. It is one among the major supplier to the state government-run emporia in Chandigarh and Delhi.

4.3.1.3 Fashion Technology Park: Fashion Technology Park, situated in Mohali, is known as a fashion agency. It works under the Government of Punjab for empowering the rural women. The agency is deeply involved to connect the traditional roots of craft and handicraft with the advancement of contemporary trends. A special cell named WEE (Women Empowerment Enterprise) is also developed to support the female artisans. According to its data bank, presently over 2000 craft persons are registered and getting training at Bassi Pathana in collaboration of MBCT. Various contemporary designers are working with these rural craft persons to create new and innovative designs as per the demand of the market. The agency also runs a training centre and provides certificates to all the girls. Then these trained girls are selected for employment in various design agencies.

4.3.1.4 Urbo Rural Integrated Development Association (URIDA): It is an Indian NGO established in 1991. This NGO is working for the development of urban slums and rural areas where the development process is not fully accessible to the marginalized people due to poverty, ignorance and illiteracy. The organization is working in the areas of education, health, women empowerment and building of artisans.

4.3.1.5 Craft Council of India: Craft Council of India was founded in 1964. It was the biggest initiative of Kamaladevi Chattopadhyay towards safeguarding and giving a new approach of modernity to Indian heritage. This NGO works for the benefits of handicraft persons and artisans and has various regional centers. The agency works for the improvisation of the craft through different trainings after observing the status of market. Technical staff is sent to survey the market and then the product is prepared as per the demand of the market. They also help to sell the items in the markets. They also make the people aware about getting involved in the seminars, workshops and training programs run by the agency and also spread awareness regarding environmental and health issues.

4.3.1.6 Punjab Small Industries & Export Corporation Ltd (PSIEC): PSIEC was set up in 1962 and developed the *Phulkari* training centre in Patiala to preserve the richness of traditional handicrafts and also to improve industrial development through this craft of Punjab.

The organization helps the artisans for selling their handicraft products in the market. The organization manages a chain of emporia which is known by the name '*Phulkari*' in the major cities of Punjab (Amritsar, Ludhiana, Jalandhar, Patiala), and also in Chandigarh, Delhi and Kolkata. PSIEC has been giving training to 4000 women with the art of embroidery and carpet weaving to make them independent. By producing products from the training of craft persons, the PSIEC's marketing and emporia chain conducts exhibitions, crafts bazaars and fairs in different parts of India for revival and popularizing the art and craft of Punjab.

4.3.1.7 Patiala Handicraft Workshop Cooperative Industrial Society Ltd: Micro Small and Medium Enterprises Cluster development Program (MSE-CDP): This cluster was registered in 1997 to provide training to women in the rural area of Patiala in Punjab. The organization trained 800 girls from various villages of Patiala. The society also provides training of upgrading the technical skills and design abilities to the artisans for renewal of the *Phulkari* embroidery according to the demand of national and international market. This development program provides raw material and training for using new tools and provides the awareness about new designs of *Phulkari* art to the artisans.

4.3.1.8 National Institute of Fashion Technology and Apparel Training and Design Centre: This Agency works in collaboration with The National Backward Classes Finance and Development Corporation (NBCFDC). Their collaborative efforts are very effective to promote traditional skills of the artisans.

4.3.1.9 Nabha foundation (Revival of traditional textile and craft business): The Nabha foundation was established in 2003 by Khemka family. This foundation works for the welfare and development of the people of nabha and its surrounding areas through traditional art and craft. This foundation provides traditional training to women and establishes an independent business association for women in Nabha village of Punjab. This foundation works for the revival of the *Phulkari* art and uses the *khadi* textile and other traditional textiles, materials and tools for the creation of products.

4.3.1.10 The Craft Revival Trust (CRT, registered in 1999): This agency is involved in the reformation of craft persons and artisans and works as a non-profit organization. The aim of CRT is to promote and revive the craft production and spread awareness about the traditional procedures in young generation. It is also promoting research and development of handicraft and heritage through a journal titled Asia InCH Journal (The journal of intangible cultural

heritage.

4.3.1.11 National Handicrafts and Handlooms Museum: This is also known as Crafts Museum and situated at Pragati Maidan, New Delhi. This is started in 1950s and 60s by the renowned freedom fighter and textile promoter late Smt Kamaladevi Chattopadhyay. It is linked with the Ministry of Textiles. It helps to promote the traditional culture of handloom and handicraft. It collects and preserves various handloom and handicraft items. Currently the museum preserve over 35,000 rare and distinctive pieces reflecting the tradition of art and craft of India including painting, embroidery, textiles, various crafts of clay, stone and wood etc.

4.3.1.12 Punjab Khadi and Village Industries Board: PKVIB was established in 1957 to create the opportunity of employment to the rural people of Punjab. The organization working with the help of government grants. The aim of this organization is to promote Punjabi rural art of *Phulkari* after enhancing its traditional material and technique. At present the Board has the Prime Minister's Employment Generation Programme scheme of Khadi Commission (Govt. of India). Through this scheme, projects up to Rs.25.00 lac are set up and earned money 25% is provided to the General Category, whereas, it is 35% for the reserved category, like; SC/ST, OBC, Women, Ex-servicemen, Physically Handicapped, Minority community, Border Area, etc.

NGOs and SHGs play an important role in the revival and preservation of traditional art and Craft. Indian handicrafts industry provides employment and livelihood to the rural people especially women, through NGOs. The craft sector generates part time employment for the women and revives traditional art and crafts. Today women are also interested in generating family income so that they improve their living standard and social status. According to Pandit Jawaharlal Nehru, "To awaken the people, it is women who must be awakened; once she is one on the move, the family moves, the village moves and the nation moves." In this context, NGOs take the initiative to construct a body for giving employment opportunities to the rural and marginalized women of Punjab. On the other hand, the dying art of *Phulkari* has also emerged in a fashionable way and is very much in demand in the markets. Through this organization, women get training and then create the products. The traditional folk art of *Phulkari* belongs to Punjab which was closely associated with the social and cultural life of Punjabi people and prepared by women, was slowly dying down and losing its originality due to lack of awareness and promotion by the turn of twentieth century. This art regained popularity with the help of some NGOs and governmental organizations after converting the

richness of this rural art in contemporary trends to fulfill the demand of the customers of the current time period. Uneducated and socially low status people specially know the technique and skill of *Phulkari* embroidery. These artisans could not take advantage of NGOs services due to the lack of education. Some women are currently working on *Phulkari* Products for the shopkeepers. Thus in this modernization of *Phulkari*, the artisans hardly received their much deserved labor due to the exploitation by the distributors and suppliers who could not pay the artisans according to the hard work of their products. The artisans did not know about this exploitation because they could not recognize the value of their products in the urban market. NGOs and SHGs take a good step to the empowerment of rural women with their deserved labor through traditional craft. These organizations provide talks, seminars and workshops related to their health issues, socio economic status and education. Thus these trusts are not only generating income for the artisans but also provide the education and liberation.

These agencies are not only working for the production but also working for the promotion of these products. We have found various museums and galleries where artifacts have been preserved and displayed to the people such as Punjab Rural Heritage Museum, PAU, Ludhiana, Government Museum Chandigarh, Virast-e Khalsa Complex, Anadpur Sahib, Punjab and Philadelphia Museum of Art, USA.

4.4 Changing Trends of *Phulkari* art in Fashion Industry

Textile and fashion are two faces of a coin; one is incomplete in the absence of another. *Phulkari* comes under one of the most attractive textile arts of India. In India, there are plenty of traditional textiles which show the creativity and expression of various regional artists. The regional and cultural diversity of every place can be easily noticed in their unique style of costumes and accessories. The traditional embroideries are frequently adopted in contemporary trends and *Phulkari* is also one among them. The geometrical motifs and the harmony of bright colours are adopted in the costumes of various fashion designers.

In the recent past, it has emerged as one of the latest trends in the world of textile industry. Its biggest and noticeable aspect is that it is embroidered by women only. In the field of textile industry it is frequently noticed that the clothes which are designed by women in traditional way, are much in demand. The reason of this demand is obviously that creativity and skill, which is usually found in the hands of women.

The traditional forms of *Phulkari* have a unique traditional structure of colours with beautiful linear patterns but in recent time, it has revived through modern techniques though it is also

acceptable in the old forms. The old ways of embroidery are not very much compatible as per the living style of recent times so it is essential to reframe the methods and techniques as per the demand of the market. “Fashion is an extension of culture — it continuously looks up to it, feeds from it, and evolves from it. If culture is a river, fashion is its most loyal tributary”. (Divyani Rattanpal 2016)

The biggest and influential phenomenon which makes it an entity of modern fashion is Bollywood. The actors of Bollywood wearing dresses are an inspiration for the common man to fill the wardrobe with those collections. It is not only the cast of movies who set the wardrobe of Indian people but the actresses and actors of daily soaps and TV series are also make a strong impact on the dressing style of people.

In this mindset, women are very much aware as compared to men because in Indian society woman is considered as an emblem of beauty. A common man who belongs to the middle class would like to buy traditional or ethnic outfits; the dresses are sold by the name of the actresses (of television series and movies) and women usually buy the outfits of such names. The particular trends are gradually adopted first by fashion designers and then by common people. If a Bollywood star has a big fan following, his or her style of appearance is also followed by the fans. Then common people also follow these actors after seeing the style. They are usually being influenced by mass media directly or indirectly. Young women are greatly concerned about their appearance and they want to appear like the stars. To get into the prevalent premises of beauty and attractiveness they have to make efforts through their personality, dressing style, physical appearance and so on. This demand can be met only after being dressed in a beautiful and attractive outfit and if the style is already worn by a celebrity, then it is generalized as a proper fashionable culture. In contemporary times, the cast of Bollywood and the popular characters of social media are taken as idols by women. These stars become the desire of numerous people and they are being followed by various people on a large scale. In this way, their dressing style is also followed to achieve their fashionable look. To make this impact stronger, the celebrities also experiment with their dressing style with different efforts. In this thrust of seeking different designs of wardrobe, the renowned fashion designers do experiments in various styles and they include traditional clothing style for setting the wardrobe of Indian mass media stars. *Phulkari* is one of those traditional arts of embroidery, which has become popular after getting noticed by these prominent fashion designers.

In contemporary aspect, creativity of *Phulkari* is still being shown by being embroidered by women of Punjab with modern trends and technology. This genius creativity of Indian sub-continent has also been filled with traditional and cultural approaches with a touch of Western fashion. The modern ways of *Phulkari* embroidery have changed tremendously in an ethnic style. The patterns and traditional colours which have come from the traditional style have become the centre of attraction for Indian people and people from abroad as well. This traditional embroidery has its own unique fragrance which crossed the boundaries of the Indian film industry. In this context, '*Bollywood*' has also adopted embroidered *Phulkari* of the costumes in various films and series. Embroidery is the art of ornamentation of clothes with beautiful intricate designs and patterns in different colour threads. *Phulkari* is a traditional art of embroidery which is the identity of Punjab. The word *Phulkari* stands for growing of flowers. Thus, the motifs and patterns of *Phulkari* are basically oriented towards floral designs and motifs. Bright colour combination with stylistic geometrical pattern is a specialty of *Phulkari* embroidery. *Phulkari* has regained recognition over the years and Indian designers are making efforts to revive the craft. Some of the famous Bollywood designers have shown the traditional craft of *Phulkari* with the fusion of rural and urban fashion in a new way. *Phulkari* has also been used in dresses of many actresses in movies to give an ethnic, stylistic and cultural look. Mass media also plays a significant role in the revival of *Phulkari* embroidery through the dressing style of Bollywood stars.



Fig no. 4.2 Priyanka Chopra Wore *Bagh* embroidered Dupatta in *Teri Meri Kahani* Movie (2012)

Fig no. 4.3 Priyanka Chopra Wore *Phulkari* embroidered Dupatta in *Teri Meri Kahani* Movie (2012)

Source: www.google.co.in

4.5 The Significance of *Phulkari* through Mass-Media and Indian Fashion Industry

In movies, these clothes of *Phulkari* are mostly used to narrate the traditional stories of Punjab in which the actress is shown as wearing a Punjabi outfit. In the above fig 4.2, actress Priyanka Chopra is shown as being dressed in a traditional suit beautified with *Phulkari* patterns. The fig no 4.2 and 4.3 in which Priyanka Chopra wore *Phulkari* and *Bagh* embroidery have been captured from the movie '*Teri Meri Kahani*'. The designer of this outfit, Manish Malhotra has selected this pattern because the story is related with the life of a legendary love story of Punjab, a traditional folk tale of Punjab. In earlier times (when the story was written), it can be easily observed that the women of Punjab used to wear the clothes which were embroidered with *Phulkari* patterns. In this way, the actress is looking more involved with the character. This kind of aspect represents the cultural values of a particular religion or state in which we can easily differentiate the people through their outfits. The adoption of traditional textile fashion is growing day by day in Indian fashion industry but much of the credit goes to the fashion designers.

In recent years, the Indian fashion industry has become flexible and aware about handmade textiles and entered the field of mass-media. The clothes usually are an identity to define social, economic and cultural status of people. It is because we prefer good and attractive clothes than expensive food and other things. In social culture the outfits are more preferred because people like to show off their intensity via clothes rather than other things. People have different taste in the selection of costumes. Some people are very particular about their fashion and some take it casually. Today women and men both are very choosy and particular about their fashion and spend lots of money on latest fashion. The style of any one's dress up also depends on his or her taste, on the season and the occasion as well. The choice of fashion of any individual showcases his or her social status and personal taste of fashion. Nature of people can be judged through the taste of their fashion in respect to colour and style. Fashion also varies according to the particular state, religion and caste but fashionable trends are imitated all over the world. Bollywood is a fashion icon and trend-setter for youth.

Today people are following latest trends of fashion through fashion magazines, Bollywood fashion and internet. Mass media plays a vital role in shaping fashion according to the latest trends. Bollywood is a powerful medium that provides useful and entertaining information on history, civilization, variety of cultures, religions, socio-economic values of the world. The

visibility of cultural appearance of communities has changed in a very fast way and this can be recognized through fashion. In this observation it may also be assumed that the culture of a particular community can be transformed through Bollywood directly or indirectly. Some of the cultural aspects have still not changed but most of the things have been channelized in a different approach. The culture of India can be exactly seen through films, serials and mass media and this very culture cannot be well documented in the absence of fashion designers.

There are various designers who have adopted the concept of traditional *Phulkari* motifs in a unique and contemporized form. The traditional bright colours have been replaced with pastel shades in sophisticated and delicate patterns. Designers like Manish Malhotra, in his Fall/Winter 2013 collection at the Wills Lifestyle India Fashion Week, in Delhi, used the traditional Craft of Punjab in a unique way but he also kept its historical significance alive. He used the prominent colours of *Phulkari* in a colour scheme of burnt oranges, deep burgundies, royal blues, and sea greens. These collected works have proved to be the best source to understand that elegance of *Phulkari* that infused the best of Indian craftsmanship with current details and contemporary design. The title of the collection is also very superb which indicates the true spirit of *Phulkari*. The title was “Threads of Emotion” which is full of artistic emotions of the embroidery of *Phulkari*.

In movies, we can frequently notice the colour, the style, the pattern and the themes of embroidery. The softness, the brightness, the feeling, the quality, or the technique of clothing makes anyone think about it again and again. These are few signs of the personality of the actor or actress whom a common man wants in his life style. In the movie “*Rab Ne Bana Di Jodi*” (2008), actress Anushka Sharma played the role of an ideal girl who usually dressed in ethnic wears, shown in fig 4.4. Her style is quite appropriate for her role as she lives in Punjab so she is always shown in bold and beautiful colours including *Phulkari*.



Fig 4.4 Anushka Sharma wearing *Phulkari* embroidered outfits in Bollywood movie ‘*Rab ne Bana di Jodi*’ (2008)

Source: www.google.co.in

The contemporized way of using *Phulkari* is making this art popular but the organic forms of *Phulkari* are getting disappeared slowly. In traditional colour scheme, primary colours such as red, yellow and blue were used but now some lighter tints and shades are used like white, brown, orange, pink, purple and many more. Each colour denotes its presence but cannot compete with the traditional ones. The look of Anushka in the movie is refreshing, confident and decent which is usually found in the women of Punjab. This look cannot be completed in the absence of *Phulkari*. A latest movie *Phillaari* also depicts the traditional story of Punjab before the partition. Below mentioned fig no 4.5 shows the traditional atmosphere of marriage ceremony in which would be bride is seated under the shadow of *Phulkari* embroidery. In fig 4.5 every woman has worn *Phulkari* embroidered duppatta or shawl which shows the importance of *Phulkari* in traditional Punjab.



Fig 4.5 A Scene of Traditional Wedding of Punjab with *Phulkari* Embroidered Dupatta in the Movie *Phillauri* (2017)

Image Source: www.google.co.in

Today consumers are aware, knowledgeable and eager to follow the fashion. Media is playing an increasingly effective role in spreading awareness of fashion, trends and style. Consumers are greatly influenced by media and quite desperate to follow their fashion icons. They wholeheartedly make their efforts to enhance their personality as per these styles but within their budget. Mass media plays a vital role to preserve and promote the traditional art of *Phulkari* embroidery. The changing trends of *Phulkari* embroidery are welcomed and adopted all over India through globalization of Bollywood fashion trends.

4.6 Contribution of Designers and Entrepreneurs in the Promotion of *Phulkari*

The organic forms of *Phulkari*, which have been found from the very ancient times, are successfully promoted and reinvented by contemporary fashion designers of India. Fashion designing has proved a boon to the dying art of *Phulkari* because their approach goes directly to the elite class and young groups. They invest their money, time, and creativity to explore the traditional forms of *Phulkari* as per the demand of the current consumers. A majority of designers belong to the feminine gender because they somehow feel connected to the spirit of womanhood. Some major fashion designers are as follow:

4.6.1 Manish Malhotra (a famous Bollywood designer)

In 2013 he used *Phulkari* in his collection titled 'Threads of Emotions' at the Wills Fashion Week. He gave the biggest contribution in the promotion of *Phulkari* and probably the first designer who took the sentiments of *Phulkari* and aesthetic beauty of it to popularize it to international fame. He showcased the reinvented designs of *Phulkari* with new colours as *Phulkari* was being embroidered with some basic colours. He also broke the trend after producing the outfits for men because earlier it was meant to be for women only. The mesmerizing effects of the craftsmanship of Punjab and the harmonious patterns of *Phulkari* have been embedded to invent the traditional designer collection. His approach is traditional and modern as well which attracts not only the traditionalist but also attracts the voguish classes.

Manish Malhotra is an eminent Indian fashion designer and designed dresses for many celebrities of Bollywood. He is best known for his bridal collection and styled various Bollywood stars. He also began a talk show named "*The Manish Malhotra Show*" in 2005. His interest for the art and craft can be seen in his apparel.

In the show of *Phulkari* he presented Saris, Lehnga and choli, floor length Anarkalis and Angarakhas for women, and Bandhgalas and structured clothes for men shown in fig no 4.6. After this show, *Phulkari* suddenly got national and international recognition with the help of social media and other mediums. He particularly used pastel shades of embroidery on dark solid coloured base. He is fond of traditional textile of India and wants to preserve it through his designs. According to the words of Malhotra "Our sartorial history offers a glimpse into how we evolved. So, it is a matter of great prestige that we preserve and nurture our textile and design legacy." (Tina Dastur 2017). He also mentioned "Last 2 years I have promoted Kashmir thread and zari work and chikankari work from Mijwan, a small village in UP. Wills India Fashion Week is just the beginning. The idea is to promote thread work from Punjab and focus on craftsmanship and showcase it at various fashion weeks by roping in celebrities, thus making it more popular and in turn influencing more people to wear these handcrafted pieces."

The selected pieces of the show, "Trends of Emotion" have also been displayed in the Philadelphia Museum of Art along with the Museum's ongoing show titled, *Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection*". In the exhibition, various traditional forms of *Phulkari* have been exhibited including *Baghs*, *Darshan Dawars* and *Sainchis* etc. For this exhibition Malhotra redesigned some of the clothes and

changed the fabrics of the clothes. He also mentioned that the designs were made by one artisan only because if the hand is changed, the cloth loses its harmony and balance.

In the article titled '*Phulkari* Pride' published in The Hindu newspaper, Rosella Stephen had taken an interview of Manish Malhotra on his latest collection of *Phulkari* embroidery. In this interview Manish Malhotra mentioned that *Phulkari* has vibrant colours and each piece almost took three months with dedicating efforts. He also opined that other traditional textile of India should also be studied as per contemporary perspective.



Fig 4.6 Manish Malhotra's *Phulkari* designs

Source: <https://www.weddingsutra.com/blog/wp-content/manish4.jpg>

4.6.2 Kanika Goyal

She is also one among the leading fashion designers. She explored *Phulkari* patterns with singular Western approach shown in fig 4.7 and 4.9. The detail of geometrical patterns of *Phulkari* embroidery in Kanika Goyal's western dresses is shown in fig no 4.8 and 4.10. She gave emphasis on large geometrical lines and combined it with blackish and brownish shades. She usually preferred black and white coloured threads over the base fabric. The clothing of Kanika Goyal has a strange and unique appearance because they are not under the influence of traditional look. She changed the appearance of motifs entirely into Westernized forms and they are lacking the organic approach of *Phulkari*, though these designs are very appealing but in context of revival, they are lacking the organic forms. She is using these designs on the Western clothes only and also introducing a new colour palate which is quite opposite to the traditional ones. She gave these outfits a name, Vagabomb, a brand which has been presented

by her. The story of geometry is everywhere as she stated in an article, “The fact that geometry is a recurrent theme in our brand story, and that *Phulkari* motifs are symmetrical in nature, further convinced me to place bets on the craft. My collaboration with the craft has been exceedingly modern, which is synced with the voice of the brand. One of the other differences in our interpretation of this craft is the introduction of our brand's colour palette that is a stark contrast to the bright, cheery colours that *Phulkari* tends to use”(Bhattacharya 2016). She is closely connected to the threads of Punjab, from where she belongs. She opines that *Phulkari* is very inspiring for her and very suitable for her inventing process. She is very much connected to this art and imbibed it in her designs because she wants to promote the artisans. She wants to revive the traditional handicraft and textile arts because they are a major source of inspiration to her.

She not only wants to promote *Phulkari* but also wants to work for the benefits of the artisans and so has hired many rural craftswomen and has given training to them. She mentioned that she met one of the members of *Bhartiya Grameen Mahila Sangh* (BGMS) and then started her workshop process. She revived the techniques and methods of *Phulkari* and introduced Ari work to the artisans. She is engaged in the process to introduce machine made art to the artisans, which is very much in demand.



Fig 4.7 Kanika Goyal's Contemporary *Phulkari* designs on western cloths

Fig 4.8 Detail of Kanika Goyal's *Phulkari* designs

Source: <http://kanikagoyallabel.com/>



Fig 4.9 Kanika Goyal's contemporary *Phulkari* Designs

Fig 4.10 Detail of Kanika Goyal's contemporary *Phulkari* Designs

Source: <http://kanikagoyallabel.com/>

4.6.1 Ritu Beri (a well-known Designer): She also works on *Phulkari* in her designs.

She has given *Phulkari* a modern look with pastel colors instead of the traditional red, orange and yellow. She designed *Phulkari* on Khadi (cotton) cloth for kids and for some of the traditional dresses. Ritu Beri opines that fashionistas want variety and it is very creative to add traditional fabrics with modern garments. According to Beri, "*Phulkari* is extremely beautiful and we can make almost everything out of it - from dresses, kurtis and jackets - or even use it in the traditional way as a dupatta. It can also be used as inserts of yokes, necklines and hemlines and thus transform ordinary fabrics into something special and unique" (mentioned in IANS) (Business Economy 2013).

Ritu beri launched 'baby-beri' line on Feb. 1, 2009, and again in 2013 created an eclectic kids collection using *khadi*, particularly *Phulkari* patterns and embroidery (shown in fig 4.11 & 4.12). This collection is inspired by folklore of Punjab and the *Ghagra* and *salwar* are full of *Phulkari* embroidery. Beri said that she loves to add rich brocades, jacquards, chiffon and georgettes in her work, which gives sensuality to the appearance. She has merged old charming tradition and Indian embroidery with the twist in modern patterns in geometrical shape,

irregular patterns for creating attention-grabbing textures which adds attraction to the appearance. (Fashion United 2017).



Fig no 4.11 Ritu Beri's Babby Beri Collection

Fig no 4.12 Ritu Beri's Babby Beri Collection

Source: <http://theblessedheartsfoundation.com/babyberi.htm>

4.6.2 Ritu Kumar

Ritu Kumar, a well-known female fashion designer, represented the outfits of *Phulkari* in her collection named Panchvastra (five threads) shown in fig 4.13 and fig 4.14 Like its name, the collection represents the five Avataras (incarnations) of mythological women of the epic The Mahabharata (written in the 4th century BCE). The five divine women are named Ganga (the river Goddess), Draupadi (wife of five husbands), Kunti (mother of Pandavas), Gandhari (mother of Kauravas), Amba (a protagonist). Their characters have been defined through symbolic significance of colours with the mixture of traditional Indian textile and embroidery. In the appearance of Amba, Kumar used *Phulkari* with bright orange and pink with golden touch. She used *Phulkari* to reinvent the character of Amba because *Phulkari* has the same fire and potential like the spirit of Amba. She rejected the marriage which was going to be imposed on her and she took a vow to take revenge from Bhishma.



Fig no 4.13 Ritu Kumar's *Phulkari* Designs in Panchvastra Collection

Fig no 4.14 Ritu Kumar's *Phulkari* Designs in Panchvastra Collection

Source: <http://thebigfatindianwedding.com/>

4.6.3 Pavit Sandhu Puri (CEO and Co-founder of Desi Fusion): The Desi Fusion brand was started in 2012 by the efforts of Pavit Sandhu from Patilala, Punjab, a 40 year old woman of great enthusiasm. Desi Fusion is a fashion and lifestyle label which is working with handmade *Phulkari* with a modern touch. The products of Desi Fusion are designed on the lineage of “ethnicity with modernity” and have its collection in the form of Desi’s around the globe. The word Desi stands for Indigenous or local. The products shown in fig no 4.15 are inspired by tradition with modern trends. In an interview with the researcher Puri added that “The main idea behind the foundation of the organization was to reinvent *Phulkari* and make it known and available worldwide. The purpose of the brand is to make innovative products so that *Phulkari* not only remains limited to wedding ceremonies like the previous one, but it enters all fields of

day to day life. The initiative has been taken to bring handmade *Phulkari* in the knowledge of the future generations and to make it popular among all. It is an initiative, which is still in progress, as I have many people, who work with me with me but *Phulkari* needs more recognition so that it will not die. Earlier *Phulkari* was used just as a dupatta during wedding but I made the products out of it and my first product that I designed was my Wedding card envelope which was highly appreciated and that is how it all started”. She was keen on symbolizing her heritage on her wedding card, so she decided that the envelope of the card was made from a fabric boasting of traditional *Phulkari*. After getting good responses, she used *Phulkari* on the accessories such as tissue boxes, phone covers, i-pad covers, wine bottle covers and these items are available at 600 rupees, clutches (rupees 3000-4000) and handbags (rupees 1850). The product range starts from Rs.650 and goes up to Rs. 5000. According to her “When I stared *Phulkari*, it was a dying art and people were shifting away from it so I started working on it to reinvent the dying art”. Her aim is to revive the traditional art of *Phulkari* with ‘Desi Fusion Entrepreneur’. The geometrical patterns and warm colours like saffron, green and red, are looking very attractive on these products. She says that “*Phulkari* is our great heritage. I don’t want to let it end in the museums”. Her aim is to promote the richness of this art with a blend of ethnic values and modernity. She collects her *Phulkari* material from Nabha village of Patiala, Punjab.



Fig 4.15 Pavit Sandhu Puri’s designs of *Phulkari* Embroidery
Source: <http://www.indiebazaar.com/shop/desifusion>

4.6.4 Gaurang Shah

Gaurang Shah is also a contemporary fashion designer who showcased *Phulkari* designs at Lakme Fashion Week Summer/Resorts 2015 under the title Kalpavriksha. He is an award winning revivalist of traditional textile and connected deeply with its roots. Kalpavriksha is known as a wish-fulfilling tree in mythological text of India. It stands for purity and divine values. The cotton fabric (Khadi) has been decorated with *Phulkari*, Chikankari and Kalamkari designs in a very modern way as shown in fig no 4.16.



Fig 4.16 Gaurang Shah's Designs of *Phulkari* Embroidery

Source: <http://thebigfatindianwedding.com>

He began his designing career in 2001 after taking some handloom weavers of Andhra Pradesh to produce and design traditional wear with the fusion of traditional modern approach. He has opened various stores in different cities and famous Bollywood celebrities wear his collection.

According to him, “What we introduced to the fashion world in ‘Kalpavriksha’ is a jugalbandi between Jamdani, *Phulkari*, Chikankari and Kalamkari. The signature couture that comprised of flowing anarkalis, eloquent sarees and resplendent ghaghras struck the right balance between heritage heirloom and contemporary designs”.

4.6.5 Harinder and Kirandeep Kaur (Co- Founder of 1469 *Mela Phulkari*)

Harinder Singh and Kirandeep Kaur are Creative and Managing Director of brand name 1469. The revival of *Phulkari* and *Bagh* embroidery has also been done through the organization of *Mela Phulkari* at India Habitat Centre, New Delhi with the collaboration of art historian Dr. Alka Pande. They gave interview to the researcher and said that, “we revive the true essence and spirit of our traditional art and craft of *Phulkari* embroidery of Punjab through *Mela Phulkari*”. They organized three editions of *Mela Phulkari* from 2012 to 2016 in which they wanted to project to the people the authentic art of *Phulkari*. Mrs Kaur said that they contemporized the *Phulkari* with the brand name of 1469 (Birth of the founder of Sikhism, Guru Nanak Dev) with new invention and innovation of *Phulkari* with the help of designers after highlighting the traditional forms of *Phulkari*. She also added that “People are not very well aware of what *Phulkari* is. Through our installations, we are trying to define it for the people of Punjab and others” (Kirandeep Kaur, Concept 1469) .The art historian Dr. Alka Pande has also mentioned “*Mela Phulkari* has a particular focus on the craft traditions which reveal the identity and politics of the women of Punjab”. Kirandeep Kaur mentioned that along with her husband, she started to popularize *Phulkari* in 2005; people barely knew this art, now it has some recognition. They started to decorate various items like ladies stoles, Jacket, pouch, umbrella and ladies kurti (shown in fig 4.17) with *Phulkari* embroidery in 1469 store.



Fig 4.17 Contemporary Products with *Phulkari* embroidery of 1469

Source: <http://www.1469workshop.com>

4.6.6 Rekha Mann

She is the founder chairman of Patiala Handicraft workshop Cooperative Industrial Society which was registered in 1997 and a former director of the Punjab State Industrial Cooperative Federation, Chandigarh from 1998-2002. She belongs to Delhi and has a diploma in Dress Designing. She had completed her graduation from Small Industries Development Organization sponsored by ministry of small scale industries, govt. of India. At the age of 30, she started the revival of *Phulkari* embroidery along with empowering women through organizing SHGs and Cluster Development under a small tin roof. She met numerous women of nearby villages and convinced them for taking *Phulkari* as a serious work. She told that she loves *Phulkari* embroidery from her childhood because her father is working in a textile industry. She learned the art of *Phulkari* from her mother and now she is giving training to rural women. She has trained 880 rural women of Punjab after this initiative. Her own units produce bedcovers, curtains, saris, table linen, file covers, caps, jackets, purses, *pakhis* (fan working with hand) in *Phulkari* embroidery shown in fig 4.20. According to her, every year her organization changes its *Phulkari* motifs with some modification through exhibition and personal feedback of consumers. She further added that their organization is providing training of *Phulkari* embroidery to 8000 women from different villages of Punjab. For this they have organized Women Entrepreneur Development Program (WEDP) and Rural Entrepreneur Development Program (REDP) including training program, workshops, awareness program and motivational lectures. She has also started a designing unit which has been created to innovate upon handicraft designs. According to her, their organization provides best quality of products according to the choice of customers. She added further that there is huge requirement of their products in Patiala, Ludhiana, Chandigarh and Delhi from the national market and Portugal, China, Canada, Dubai and Malaysia from the international market. Her aim is to revive and promote the state art of *Phulkari* embroidery after providing employment to women. She wants to make women economically strong so that they can get all the freedom and comfort in their life. Mrs. Rekha Mann was awarded with the Mahila Excellence in 1996 and IMM NABARD award for Rural Women Entrepreneurship Priyadarshni Award 2001. She ended her interview with these lines “Government should create funds for training program and should give motivation to the women for creating motifs and design from their imagination. In educational institute and other institute, *Phulkari* embroidered dupatta should be given to the visitors so that

it can be recognized and popularized in others cities, through this young generation can also know about the culture of Punjab.”



Fig no 4.18 Rekha Maan Embroidering *Phulkari*
Fig no 4.19 View of Organization run by Rekha Maan
Source: Researcher



Fig 4.20 Products of *Phulkari* Embroidery under Rekha Mann Organization
Source: Researcher

4.7 Popularizing *Phulkari* through Social Media

Social media is a medium of communication, which spreads information and knowledge through various resources. In this age of globalization, each and every sphere, related with the existence of human beings has been covered by social media. The promotion and revival of traditional antiquities has also been channelized through digital resources. In this context, the folk art of Punjab, which is called *Phulkari* has developed and improvised through various media including social networking (Facebook and Twitter), websites, e-papers, blogs, and so on. This body of communication has contributed a lot in respect to spreading awareness about

Phulkari and making this embroidery more commercial than its previous status. Media is also a major component in the development of *Phulkari* after making this art recognizable worldwide. Before the establishment of social media, *Phulkari* was almost on the verge of vanishing but after interacting with social media, it has not only revived but also got popular among numerous art lovers and fashion designers. Thus, the chapter is an attempt being made to trace the role of social media in the revival of *Phulkari* after discussing some digital resources. In this context, some websites and other online databases could be an area of study to map their contribution for its promotion. Therefore, the women of Punjab have been empowered through the contribution of social media and digitization.

4.7.1 Role of Internet and Social Websites in the Promotion of Material Culture

Small communication devices are used for accessing social networks at any time or anywhere with the speedy growth of exposed technology. In these devices, pocket computers, laptops, notebooks, tablet computers, and smart phones etc. have been used through internet. Internet changed the way of education, shopping, interaction etc. People can do any work very easily with less expenses and time from anywhere with internet. The globalization of internet is growing day by day and is changing the life of every person. People interact with one another and share views, knowledge, interest, likes and dislikes across the world. They share their views, knowledge of culture, language, music, lifestyle and value of life through social media. According to Sawyer, the first requirement of people for using the social media in their daily life was related with their need to increase their connection and interaction with other people (Sawyer 2011). Social media is a key in the form of Facebook, blogs, wikis and digital stories etc., which unlocks all boundaries for all religions, castes, age groups, and people to interact and share information, ideas, and knowledge with one another. Social media has the potential to revolutionize the way of our perceptions, understandings, and common analysis of realism on an interpersonal basis and on community level.

According to the words of Andreas Kaplan and Michael Haenlein, social media is “a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated content.” Social media has become a very essential part of life in which education, marketing, learning, production, social status are involved and day to day life progresses faster. Social media is a medium of conversation and a resource to innovate new design for upcoming society. Social media somehow helps people to socialize in the society. In its process, there is no limitation for the individual person, company, organization, government for the interaction, they can contact

each other anytime and can take information. Sometimes, in the process of taking information, they reach to some other associated information. This information is mostly related with craft and handicraft productions. *Phulkari* is also getting recognition through social media. The different culture of diverse people has brought together in the 'global village' through the new technology of social media (Sawyer 2011). Social media is a way to promote and preserve the traditional Indian art and craft through social blogs, websites, magazines, photographs, video, pictures etc.

After the revolution of social media, the art of *Phulkari* got recognition and is displayed worldwide. The online information also promotes and revives the *Phulkari* embroidery which increases the social status of marginalized women of Punjab who earn money from it.

4.7.2 Emergence of *Phulkari* embroidery through Social Media

Phulkari has also been commercialized through social media. In recent times, *Phulkari* has been promoted through social media sites because it is getting good recognition and popularization. Social media is a medium to communicate traditional craft and cultural belongings in respect to dress materials, handicraft and handloom items and other related products. In this way, *Phulkari* embroidery has also been popularized through social websites and apps. Its uses can be frequently shown in movies, serials, and other appearance in cinema and the mass culture. Through the appearance of *Phulkari* embroidery in movies and serials, people know about the culture of Punjab and want to adopt in their own life. Mass media helps to represent the designs and then social media helps to incorporate the designs in daily life of the people. Numerous costume designers are creating the fashion of *Phulkari* designs with fusion of new trends, which inspired the generations to share the same. In this matter of fact, girls and women are usually attracted by the outfits of actresses and capture and share them through social websites. On the contrary, they also are being attached with a particular character due to its performance and appearance. In both the conditions, they get personally connected with the characters and then want to adopt these outfits in their wardrobe style for getting more involved with them personally. These people share their outfits on social websites. This kind of sharing can easily be done through social media because it is a very accessible source for them to spread *Phulkari*. One of the examples of this spreading can be seen through Facebook because in recent days Facebook is a very popular site, where almost everybody shares his/her personal interest and other materials related with life. People share the images of *Phulkari* embroidery on the social networking sites of Facebook which they like and then the image is considered and spread through their friends and followers. They not only like the

image but they also give their likes and dislikes and other comments regarding that particular image. If they like the image, sometimes it is also shared on their wall and then it gets recognition and followers. Facebook has played an important role in the revival of *Phulkari*. Through Facebook the people, who belonged to this art create pages such as the shopkeepers, museum holders, boutique owners and many more create pages in which they upload the images of *Phulkari* products.



Fig 4.21 Snapshot of facebook page
Source: www.facebook.com

Other people like and follow these pages and they get updates about the updated images, news, comments, and dialogues. Through these processes *Phulkari* has been known all over the world because of the chain system of these social sites. People can buy products related to the *Phulkari* embroidery from the uploaded images by shopkeepers through these social sites of Facebook or through online shopping sites. People also leave comments and message on the images of museum. Blogs and micro blogs are also social networking sites like Facebook. In these sites, people also share their new images, dialogues and experiences and in this process followers also leave comments and dialogues. These web sites, in which government

organizations, NGOs and other companies create a home page, are accessed by numerous people. Many NGOs and government agencies that worked on the revival and emergence of *Phulkari* have developed their web sites through social media in which they share history, technique, material and the data related with the artisans of *Phulkari*. They share images of the current trends and products of *Phulkari* embroidery which are made by the women who are a part of these NGOs which empowered these women. These web sites give the current knowledge of the events which are ongoing and organized by the NGOs and government agencies. These sites provide knowledge of current technique, colours, material and personal views of the artisans. These sites also provide knowledge about the media coverage, awards, and achievements. People can buy the products which are made by women of Punjab related to the *Phulkari* through social sites. NGOs and government agencies upload the images of the products of *Phulkari* embroidery made by women with price, description and material information.

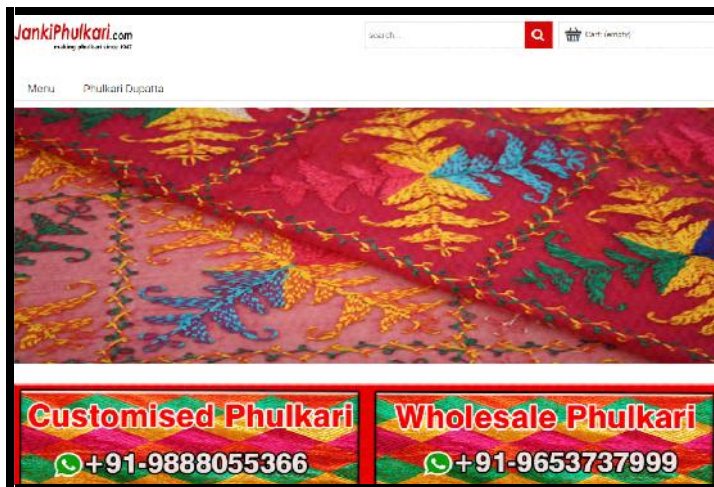


Fig 4.22 Snapshot online shopping sites of *Phulkari* embroidery
Source: www.jankiPhulkari.com

In this way, online shopping is also an important part in the life of human beings because it is not only a way to save their time but it provides them better quality on reasonable price. Here, the art of *Phulkari* has emerged as one among the most liked embroideries of the contemporary times. In this context, people get advantage of owning *Phulkari* other than purchasing it from the state of its production moreover they can get it while staying at their homes through online delivery process. Moreover, there are many videos on YouTube, which teach the way of its making. Numerous fashion designers are getting inspired through these productions and

inculcating it in their dresses, which are worn by Bollywood actors and actresses. Thus, *Phulkari* has got a remarkable exposure through the convenience of social media and websites.

4.8 Fusion of *Phulkari* in Interior Decoration

In contemporary aspect, creativity can be shown in numerous fields, including art, architecture, music, and cinema and so on. All these creative elements of representation have always been interrelated with each other with various sequences. This creative genius of the Indian sub-continent has also been filled with traditional and cultural approaches. In recent times, interior designing has become the most popular phenomenon worldwide. Today, the purpose of interior design is not only limited to the dimensions of usability and reasonability but it should also have aesthetic sense and artistic creativity. Furniture and other décor items create rich and high appearance, which give people a lot of happiness. The aesthetic sense of people has changed, now it is growing day by day because everyone wants a particular look for their places. For instance, some people prefer traditional objects and some of them prefer a royal look. In current trends, the aesthetic appeal has become an essential part of human life and it is related with their entire way of living. Thus, like the act of dressing, living or official places have also come in the category of representing their particular taste or interest. They want to show their inner sense of aesthetics through certain things, and the interior decoration is also done to show the same artistic sense. Thus, in this way, the interior of a place has also become important. In this context, people are going through their Indigenous or native style to decorate various surfaces of their homes and offices. Traditional art and craft patterns are used in interior designing now days. The application s different, somewhere patterns and materials are being adopted but colouring is different and somewhere traditional designs are being pasted on the wall as it is, but in a modified way. Somewhere colours are being adopted, but not for the pattern, rather in a decorative manner. These traditional designs have been highly in demand by the consumers and decorators. In recent times, interior designing is usually done in an ethnic and royal look with traditional art patterns. Traditional embroidery is one of the popular mediums which have been used in interior design and décor items. Traditional embroidery has a unique attraction owing to its patterns and colours, which give people a pleasurable ambience and change the whole environment of living space. *Phulkari* is not only restricted to be done on shawls or *duppta* (scarf), but is also being done on scarves, saris, suits, file cover, mobile cover, clutch, bag, bed covers, and home furnishing etc. in bright and vivid colours. In the interiors of contemporary buildings, *Phulkari* has been taken as a medium of decoration which includes various

handloom items too. These handloom items are cushion cover, bed sheet, table cloth, curtains, pillow covers, etc. In this context, *Phulkari* has also emerged as a medium to decorate the interior of dwelling places and to empower women because it is particularly done by women. The creative handloom items are also used to cover the surface and keep the dust away from those utility items.

4.8.1 Role of Interior Decoration in Architecture

Architecture is the art of designing buildings and structures into a living space. It is an essential factor for the survival of human beings. It is not only an essential requirement for living, but it also has a remarkable value in respect to artistic representation. Historical monuments have also been considered for reckoning the status and living style of the human-beings. In this context, the ancient religious architecture is an easy way to trace the living style and taste of the patrons.

Art and interior decoration both are closely related to space construction, artistic sense, emotions, and aesthetic values. Art is related to the principles of design which make an art piece more impressive, harmonious and balanced and all these are necessary for interior decoration. Interior decoration has developed as an aspect of art. Living and non-living spaces are always being decorated with creative and decorative techniques from ancient time to till date, which is known as interior decoration. Interior designing and architecture are a part of human needs because outer structure is associated with the appearance of a building and indoor structures give overall support to the building. In respect to decorating according to the needs of the building, interior is the most important and challenging part, which not only belongs to the requirement of the individual but it should also relate to the aesthetic sense. Creating a pleasurable environment through designing and planning is as old as the existence of human beings.

Interior decoration has been done through various techniques and mediums. These mediums have been used on the required things in the building or house such as furniture, utilities, decor items, wall decoration, and other handloom items and so on. Architectural domain particularly belongs to designing of the basic structure of a building, and interior decoration belongs to various elements of daily needs and decoration. In interior decoration, things are not only channelized on the basis of requirement or balance, but the aesthetic approach is also created to make it more lavish and suitable. In interior decoration, numerous things have been designed including lighting, colour application, furniture placement, and other required elements of the

building. Textile plays a major role in the utility items of interior furnishing. Textile is used in different colours, fabrics and shapes because textile has a variety of aesthetic beauty and noise insulation. Today, every architect wants to create new things in the environment. Through the use of traditionally embroidered fabric in interior designing he can create novelty. Today embroidery is not only used on clothes but also used to create a textural textile with the artistic expression and aesthetics. Traditional art in interiors creates a royal look which attracts appreciation. *Phulkari* is also used in interior decoration

4.8.2 Interior Decoration and Textile Industry

Interior designing is not just an expression for a certain sensitivity and good task to decorate a space, choosing fabrics or colours. Now days there are revolutionary changes and happenings, people are realizing the importance of having a space taken care of by specialists. Interior designing is a way to transform the lives of people who are going to use that space; it improves the quality of life by adding various designs and decorations. Interior design provides a better scope of fabrics, materials, colours, furniture and lighting that will have the desired effect on the user.

Furniture and wall panel are well known in the antiques and their reproductions always inspired the world and this is being called revival in interiors, furniture in general is good if it is simple, solid and made with straight lines. By adding traditional art and craft, creating their design, sinuous lines, complex ornamentation are difficult to be added. These days, interior designers and furniture designers are creating their own designs and fusions. This fusion is called 20th century studio furniture movement. These movement designers are creating innovative designs fully decorated with modern standard, adding essence of art and craft. Machine cut wood carvings, wallpapers, paints, rugs and pillows etc are creating cozy effect. Folk art and craft is applied mostly on wall panels: fine folk patterns are done by machine cut (laser cut) wood carving in kitchen, bath and other utility areas.

Sometimes they are being used on staircase or dining room wall paneling. Sometimes panels between the battens are not of wood but rather covered in leather, faux leather, embossed wall covering as incrust and burlap. Burlap is a modern substitute that includes dense tightly woven thick fabric.

People can't imagine a comfortable living style without furniture. It gives a feeling of comfort and also increases the life standard of people and helps them to maintain behavior in a comfort system (Nielson and Taylor, 1994).Textile is a major element to cover the furniture; to give a

beautiful look, to give relaxation during sitting or sleeping. The significance of textile has been considered through the words of Nielson and Taylor, 'Fabric, more than any other tactile element in design, has the ability to humanize our interiors. Fabric can give a sense of personal space, since so often it is selected with personal preference as a prime criterion' (Nielson and Taylor, 1994). The art of decorating textiles through embroidery started very long time back. The embellishment of a fabric with threads and other materials has been practiced since the times of ancient Egyptians. Embroidery creates the texture which plays an important role in interior decoration. Textile designing is a part of interior decoration in contemporary trends. Textile designing has been done from ancient time in India. Its evidences have been found from the Indus Valley civilization and there are records of archaeological survey that there was a cotton textile industry (Wilson 1979). The first linguistic records about textile designing are given in the RigVeda and after that followed numerous manuscripts. In India, textile designing has been done with various techniques on different clothes. In this popular art, fabric has been made and decorated with embroidery, dye, and other printed forms. In interior decoration, textile designing has been used on such fabrics, which have been used in furniture, curtains and other decorative patterns. In the recent times, embroidery is frequently used on the clothes for interior decoration. Textile is a medium to cover the interior, which also includes sofa, bed, curtain etc. which can give a sense of personal space and comfort. Textile is better and less expensive for interior than any other medium.



Fig 4.23 Traditional Forms of *Phulkari* in contemporary Period
Image Source: Researcher

4.8.3 Glimpses of *Phulkari* in Interior Decoration

The art of *Phulkari* has remarkable features, which draws attention to art lovers because it has a harmony of aesthetic approach that attracts the viewers. In textile designing, various forms of embroidery have been used to decorate the clothes and other handloom items. Such traditional

or ethnic kinds of embroideries are very popular in the contemporary Indian textile industry as well as in other countries. It also has some additional values in its application for it gives more appropriate outcomes in fewer efforts. In this way, *Phulkari* is not limited to the artistic surface, but it spreads into numerous domains of human life. The creative genius of artistic minds has been coming up with new additions and transformations of *Phulkari* in the field of urban interior decoration. The purpose behind such applications of *Phulkari* in textile designing is almost commercial and belongs to the demand of the consumers. *Phulkari* has been adopted by the fashion industry as well as the interior decorators. After the development of industrialization, people have completely changed their tastes and demands for interior. They want their living space with full of aesthetic beauty with simplification, which attracts every person. *Phulkari* is a form of traditional embroidery which is very colourful and attractive. *Phulkari*, which is made with vibrant colours, looks very lavish and makes people happy with an ethnic touch. The aesthetic beauty of *Phulkari* attracts interior decorators and then they use it with modern design and techniques. Forms of *Phulkari* have been used in bed sheets, cushion covers, curtains, and drapes and dress material. Moreover, the filling of interior space is also very essential to enhance its beauty. So *Phulkari* patterns have also been made on the handloom items on a large scale through handwork and machine work. In this image (Fig. 4.24), a beautiful table cover has been shown by a shopkeeper; the cover is made on a white surface with dark colours. In embroidery, white colour base gives a royal and an eye soothing look with dark embroidery because colour application also gives a unique touch in textile designing. This unique touch has been given through choosing a perfect match for the interiors. Cushions are also used for comfort in the buildings or houses and, which also have been made with *Phulkari* patterns (Fig. 4.25).



Fig 4.24 Cushion Cover

Fig 4.25 Dining table covers

Source: Researcher



Fig 4.26 Bed Sheet

Fig 4.27 Sofa / Chair Cover

Source: Researcher

Such patterns are very useful for creating traditional ambience in private and commercial dwellings. In another image, a bed sheet has been displayed to show the geometrical patterns and squares in *Phulkari* style. Dark background of the sheet is perfectly matched with the coloured geometrical pattern and creates a natural environment (Fig. 4.26). This kind of bed sheet seems very suitable in detailed interior space or light-coloured walls. In recent trends, sofa cover is also embroidered with the geometrical patterns and vibrant colours. In traditional Punjab *Phulkari* embroidered sofa cover was used by women for a special guest. In this (fig 4.27) sofa/chair cover has been shown in various brightly coloured patterns on light coloured base cloth creating balance in dark interior space.



Fig. 4.28 Phulkari on Curtain

Fig. 4.29 Phulkari on wall

Source: fig 4.26 <https://www.pinterest.com/lenacrosell/textiliertextiles/>

Fig 4.27 http://indigochreblog.com/2012/12/18/before-and-after-a-prospect-heights-brownstones-resurgence-part-four/dsc_2537-112/

Curtains are also made with flower motifs of *Phulkari*, which gives an effect of ethnicity with graceful appearance (Fig 4.28). On one hand, it looks very ethnic and covers the space and prevents buildings from dust and sunlight on the other. It can be a very beautiful medium to decorate the walls of the interiors through geometrical patterns after some experiments. The use of *Phulkari* on the wall looks like wall art. In recent trends wall art is very popular. It's left a good impression of beautifying the space through vibrant colours and geometrical motifs, on the onlookers. Decoration of *Phulkari* embroidered cloth on wall (fig 4.29) creates a royal and ethnic look.



Fig. 4.30 *Phulkari* embroidered Lamp

Source: <http://medesignwe.com/content/embroidered-lamps-modern-interiors>

In the image (Fig.4.30), an image of a room's interior has been shown to highlight the placement of embroidered designs. The lamp, which is placed in a corner, is looking very dull and empty, but if the blankness of the lamp is being replaced with *Phulkari* designs, it will look very appealing. So, the lamp shade in the corner of the image can be considered to evaluate the beauty of *Phulkari* designs. In another image, the blankness of the table can also be filled with the lamp, which is also shown in the corner of the image. In this way, numerous items can be ornamented with *Phulkari* as per the choice of individuals, either to utilize the space or to make it beautiful.

Phulkari was done in spare time by the women of Punjab in earlier times but now it is used to empower them. *Phulkari* textile can come up with the new dimension of commercial values if its rejuvenation will be done in interior decoration, for instance, it can be applied on the ceilings, walls, handloom items, crockery and so on. In this way, marginalized women may be

more involved in this art rather than other laborious work and get an exposure in interior decoration, directly or indirectly. Furthermore, *Phulkari* application in textile designing has also come up with various dimensions. In interior decoration, it satisfies the traditional thrust of the consumer because in Indian tradition, people have been connected with their cultural roots, directly or indirectly. Such artistic revival gives them an eye soothing and relaxing ambience and a chance to show their ethnicity. On the other hand, such interior decoration also provides a natural environment for it has vegetation and floral motifs. People can feel more connected to nature through these decorative motifs of *Phulkari*. It has been developed to a great extent and reached in almost all the domains of decoration including clothes, accessories, and home decor, but it can also be used on other things like lamps, on walls, on furniture, and so on. In this context the edited images look more graceful and ethnic than the blank ones. This implementation of *Phulkari* patterns may vary according to the demand of the consumers or it can be dependent upon the necessary space, for instance, if an individual wants to renew his or her less decorative place, *Phulkari's* decorative and colourful motifs could be a better medium. The patterns of *Phulkari* can also be done into the interior of the roofs paneling circles and other geometrical designs, which may be a better way to give the interior an ethnic look with colourful embellishment. It can also be applied in the form of murals to decorate the surface as per the choice of the consumer. Thus, *Phulkari* could be an excellent ethnic embellishment in interior decoration. *Phulkari* patterns on modern interior are a fresh and new idea to give a royal, luxurious, bright and colourful look to the living space.

4.9 Revisiting the Current Scenario of *Phulkari*: a Study of Patiala District of Punjab

Patiala city is famous for its architecture, tradition and culture. People from villages under Patiala city have remained involved in hand embroidery from generations to generations. There are near about 300 wholesale shops of *Phulkari* at Adalat bazaar and Tripadi market.

In Patiala and its surrounding areas, art has been promoted through commercialization, in which, around 2 lakh persons got employment including traders, artisans, wholesalers and retailers. There are many women who are embroidering *Phulkari* under some NGOS and government organizations and earn approximately 15000 Rs in a month. Thousands of women, mainly in semi urban and rural areas of Punjab are involved in embroidering *Phulkari* and *Bagh*, but these artisans do not receive their deserved labor. The income of these artisans is

marginalized as per the personal satisfaction of the agents or the shopkeepers. It is stated by some individual working artisans (who work on their own without any organization) that the process of marketing is followed through the placement of order by the shopkeepers and agents, who gain maximum profit out of it. These kinds of artisans earn just 250-300 rupees for embroidering a *Phulkari* dupatta which is sold at about 700-800 rupees in the market. In this context, the artisans are paid only 400-500 rupees for the detailed embroidery of the *Bagh* dupatta or scarf, which takes a whole month to complete. This same *Bagh* dupatta is sold in the markets approximately at Rs. 1800-2000 by the shopkeepers and the agents. Many women informed during the time of survey that they are aware about the market price; they can't negotiate the price, so they have accepted the price they are being paid. Most of the women said that they cannot pressurize the shopkeeper and the agent for higher price because they know that if they refuse to accept the market rate, the shopkeeper or contractor will give the same assignment to another artisan. In recent times, Punjabi women are facing stiff competition because there are many women from Uttar Pradesh and Bihar, migrated and settled here and have gained expertise in this art of making *Phulkari*. These women are ready to do *Phulkari* at any cost because they have settled here to earn money only. So, there are many tough competitions for *Phulkari* artisans, which are somehow effecting their growth. The young girls also, who learn this craft from their elders, don't want to take it up as a source of income, even they ignore the perfection in this art as well. The demand of *Phulkari* embroidery is increasing day by day because of the trends of ethnic wears. *Phulkari* is changing its organic form due to the fast growing industries and lack of interest. Machine made embroidery has been proved as a cheaper and greater resource for the suppliers, so the traditional ways are not adopted by all. The handmade embroiderers earn Rs 1500-2000 in a month and machine made embroiderers earn Rs 3000 in a month. Today *Phulkari* is not only restricted on suits, duppata or shawls but it is found on a number of other things like handbags, jootis (Shoes), *shagun thaal* cover, *shagun gadavi*, File cover, *pakhi* etc. shown in fig 4.31.



Potalli (Bag)

Shagun Thaal Cover

Jutti (shoes)



File Cover

Shagun Gadavi

Pakhi

Fig 4.31 Products with Contemporary *Phulkari* Pattern

Source: Researcher

4.9.1 A Comprehensive Study of Product Innovation

4.9.1.1 Base cloth: The traditional cloth khaddar has been replaced by fine quality fabrics like terri voils, crepes, chiffons, lizzy bizzzy cotton, satin cloth, silk cloth etc., for the base cloth of *Phulkari*. Additionally, *Phulkari* is available on every light and dark base colour as per the modern trends. *Phulkari* is done on different fabrics according to the requirement of the consumer's taste. The type of fabric also depends upon the vulnerability and social status or class of customers. Embroidered *Phulkari* on silk, chiffon and georgette is used by upper class women. These pieces of *Phulkari* are very costly but come in the category of fine embroidered pieces. One of the respondents from Patiala told that it is a tough task to do embroidery on these types of clothes because these types of clothes are very slippery and are to be embroidered with delicacy and care. These types of clothes are used in the making of dupattas, suits, sarees and Kurtas. Chiffon and chinon chiffon are the most popular base clothes for the embroidery. Silk fabrics like raw silk and tussar silk are used by women for embroidering products on the demand of the customers. According to a respondent, silk is very expensive fabric so they embroider *Phulkari* on personal demand of the customers. Silk, chiffon and georgette cloth are used for making small *Phulkari* patterns to embroider the border of the cloth or some little butties in the center. These types of Clothes are not used for *Bagh* embroidery. One of the respondents, named Aakwinder kaur, 24 years old, from Bhankhar village Patiala, who was getting traced some *Phulkari* patterns in a tracer shop, told that, she was preparing *Phulkari* for her marriage. She told that she came for getting two designs traced. During the discussion, she told that one of the *Phulkari* is to be used during her wedding ceremony and second one will be used as a gift for her friend. She used chinon chiffon base cloth for her dress

and khadder for her friend. During the discussion, she replied about it that chinon chiffon is very costly and she paid Rs. 2000 only for material and cloth. She cannot afford chiffon for giving as gift. So, she used khaddar as base fabric for her friend's *Phulkari*. It has been observed that silk, chiffon and chinon chiffon and georgettes are one of the most consumable products in the making of *Phulkari* as they are highly in demand. Other types of Clothes like cotton, terricot, khadder, cambric are used by middle and lower middle classes customers. Mostly these types of clothes are used for both *Bagh* and *Phulkari* embroidery. These handloom clothes are used in rich amount to make dress materials including saree, kurta, dupatta and daily usage products including file covers, book mark, key rings, purse, bags, potli, mobile cover, laptop cover, bed sheets and cushion covers etc. A majority of artisans are using these clothes because these are easy in handling and suitable for beginners too. Young girls also find it easy to start embroidery on these types of clothes. Two respondents Kuldeep Kaur and Gurvinder Kaur, 20 years old from Thua village, tehsil Rajpura, district Patiala are learning *Phulkari* embroidery in their summer vacation. Both the friends are doing *Phulkari* embroidery because of their personal interest. Some other women family members are also involved in embroidering *Phulkari*. It was informed by both the women that they were learning *Phulkari* embroidery from last one month. They were preparing a final product of *Phulkari* on Khaddar cloth with twelve geometrical motifs. Four motifs usually take 7-8 hours of a day for completion.

The contemporary *Phulkari* can be varied as per the different mediums and it can be differentiated not only by its forms but can also be recognized by its base clothes. The range of *Phulkari* also varies according to the price & type of base cloth rather than style of embroidery. There are three types of clothes; the first one is costly and heavy quality base fabric like silk and pure chiffon; the second type is cheap and light weighted fabric like cotton, terricot and third type of clothes are khaddar and casement fabric which are used for embroidering *Bagh*.

After printing, the base cloth is distributed to the artisans by the shopkeeper who travels to different villages. The shopkeeper distributes this cloth along with threads and the colour of all threads is pre-decided by the owner. Most of the women use frame (shown in fig no 4.34) for stretching cloth tightly for the fine embroidery. There are still some women who do embroidery without frame, but it is a time taking process. Some women are reviving traditional technique of *Phulkari* by using single thread and double thread for doing embroidery. Single thread work looks very neat and clear. It gives a fine look as compared to the double thread. Women are doing embroidery according to the price of the product; if price is less, work is done with

double thread and if price is sufficient according to their hard work; then, work is done with single thread. In the current scenario, the work of embroidery is done from front side of the cloth rather than back side of the cloth as traditional one. Women have proper guidelines which they have to follow as per the given pattern. Some of the areas of Patiala, Punjab still have women, who do *Phulkari* without any guidelines and tracing. These types of *Phulkaris* are known as ‘Bolpuri *Phulkari* in this area. In these types of *Phulkaris*, women pull a strand of thread as a mark of reference and then follow up that direction for required pattern. Some women do the embroidery in thick *Phulkari* manner so that it looks similar from both side, this type of *Phulkari* is known as ‘*kaeta*’ *Phulkari*.

4.9.1.2 Thread: In contemporary production, pat has been replaced by synthetic silk thread shown in fig no 4.32. This thread is available in market in all dark and light colours.

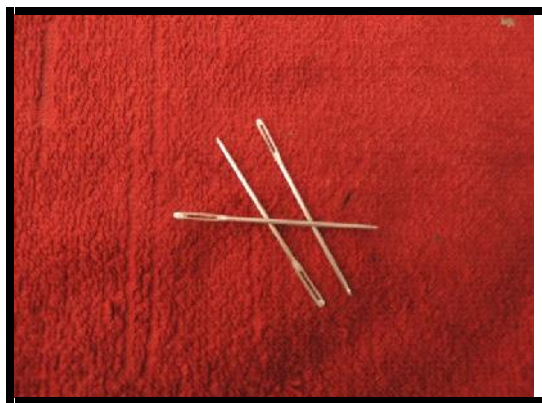


Fig 4.32 Synthetic threads used in *Phulkari* embroidery

Fig 4.33 Tapestry needle used in contemporary *Phulkari* embroidery

Source: Researcher



Fig 4.34 Frame used in *Phulkari* embroidery

Fig 4.35 Women doing *Phulkari* embroidery with frame

Source: Researcher

4.9.1.3 Process

The process of current *Phulkari* embroidery is a little bit different from the traditional one. Currently women are doing embroidery in the organized and unorganized sectors. In the organized sectors, they are working under SHGs, NGOs, and GOs at a particular place. On pre-planned timings, women gather together at a particular place called centre. They receive the material and order of the product from the centre. At the centre, they sit together on a mat or chair and do embroidery while gossiping. They also help each other in doing embroidery and young girls learn the technique of embroidery from elder artisans. Some elder artisans are not able to needle the thread because of weak eyesight but young girls also help them for doing the same. In the unorganized sector, they are doing embroidery at their personal places. They receive the order through the shopkeepers, clients and middlemen. In rural areas, women sit together after completing their household works for gossiping on some artisans' terraces or verandas. Some women sit together outside their house in a group. They usually sit on the mat, folding beds, *peedhe* or *charpoy* and enjoy the sunlight in winter and evening wind in summer. Some elderly women also involve themselves in this group but not for doing embroidery because of age factor and health problems, while some do minor household works like cutting vegetables, narrating stories to children etc. A respondent is Gurusharan Kaur, 90 years old from Rajpura, who is an experienced craftsperson and doing embroidery from the last 70 years. She told that she loves to do *Phulkari* embroidery and also teaches her granddaughter this art of embroidery and her granddaughter helps her to needle the thread. She wants that her granddaughter should learn this technique and should also make *Phulkari* for herself; she opines that her granddaughter can become independent through this art.

Balwinder Kaur (a *Phulkari* artisan, 65 years old, from Bahadurgarh, Patiala. She wanted to do something for this art also. She started *Phulkari* embroidery from the age of 30 and started to make new designs from the traditional patterns on tracing paper. After this, she taught the technique of embroidery to many women from the same village and started her own work. She started a self-help group with the help of her husband. She gives work to the willing women in exchange of money. Almost 1500 women from 30 villages have become aware about this art and earn their sources with the help of it. Her dream is to keep this art alive in a new form & trend and take it to the international level.

4.9.1.4 Technique

In contemporary period, the design process of *Phulkari* is entirely different from the traditional *Phulkari*. The task of design-making is done by two or three people rather than one person

whereas one person used to handle the entire task in the traditional process. At first, the sketch is prepared out of the old geometrical patterns on sheet according to the demand of market and consumer. These patterns are available in the markets and used by everyone because these are made after copying the traditional *Phulkari* and *Bagh* with little imagination. Geometrical design is the main identity of *Phulkari* all over the world. Geometrical designs have been developed from the very beginning of traditional *Phulkari*. The reason behind the application of geometrical motifs was the use of Khadder, as a base cloth, which was made through weaving in warp and weft threads. Another reason was thread counting during the process of embroidery. In current times, the geometrical motifs have no other reasons to be implicated except one and that is to revive the previous trend. It is the only identity of *Phulkari*, which used to develop in geometry. In the process of revitalization, the forms of some motifs have also been changed as directed by the demand of the market and as per the availability of resources. The artisans are getting numerous substitutions of the previous mediums like the frame, tracing paper, variety of colours, fine base cloth, and proper needle. These resources take minimum efforts to produce designs but somehow affect the organic nature of it. Some semi-abstract forms have also been made during the 20th century, which also look very appealing but not as attractive as compared to the geometric ones. Then, the design is sent to the block makers. They carve the designs on wooden blocks with specific details. The wood which is used for block making is mostly made from the mango tree. Mango tree is durable and soft for small and fine details. It is mostly used to carve small articles like gifts, decorative and other small articles. The major states for plantation of mango trees are Gujarat, UP and MP. The cost of mango tree wood is around 300 to 500 Rs per CFT (cubic Foot). The process of making stencil from a wooden block takes 15-20 days. Through these wooden blocks (fig 4.36), mass productions of motifs are done. The design made out from the wooden blocks is used to print design on huge bulk pieces of clothes. These wooden stencils are sent to the tracer, who traces the design with indigo-coloured ink which is known as '*kikar ki gond*', the mixture of ink and gum. The ink which is used for block printing is a temporary dye. The ink is stored in owl shape sack filled with cow dung which is used as a stamping pad (shown in fig no 4.37). The cow dung is stored in a cloth for two to three days. One of the tracer told that they purchase ink from the market at around 100 rupees per kilogram as a dry powder. The dry powder of ink is boiled with water for couple of hours and then poured over the stamping pad after getting cold (sack of cow dung in cloth). The printed pattern is done with this temporary dye so that it can be easily cleaned after a single wash. The stencil is pressured onto the sack of ink, so that the embossed part of the block is covered with ink and then it is traced onto the

cloth. Finally the printed cloth is sent to the artisans, to embroider the design with the limitation of traced design lines with different coloured threads and needle.



Fig 4.36 Wooden block of tracing design

Fig 4.37 Stamping pad in which chemical (tracing ink) is stored

Source: Researcher



Fig 4.38 Men tracing design

Fig 4.39 Technique of using Stamping pad

Source: Researcher

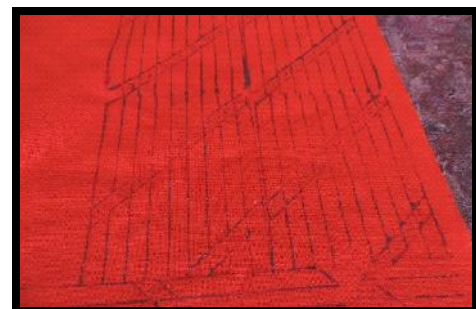


Fig 4.40 Technique of tracing design

Fig 4.41 Design after tracing of design

Source: Researcher

Today, *Phulkari* is being made with handmade and machine made techniques and women are using wooden frame (shown in fig no 4.30) to hold the cloth for embroidery. It is not done from the reverse side of the cloth as in traditional *Phulkari*. Today, *Phulkari* embroidery is done from the front side of the cloth in which design is also printed with wooden blocks. Now days, the process of *Phulkari* embroidery is easy and simple with the limitation of printed pattern. The main purpose of block printing is to help women in embroidering *Phulkari* in an easy way and faster manner. The block patterns are just the guidelines to embroider for maintaining the size and the design as well. On the contrary, it also creates limitations for the artisans and they cannot use their imagination and creativity to add personal contribution. Thus, new designs of *Phulkari* have not been developed and cannot be developed by the artisans except some prominent designers. The design and colour combination is also depending upon the owner, consumer, agent and shopkeeper. Block printing also helps women to save their time which is spent in finishing a single piece of *Phulkari* and *Bagh*. If they do not use this, they will be unable to satisfy the growing demand of the national and international market. According to the order, the cloth is selected for embroidery and the owner (Shopkeeper, Consumer, and agent) selects the design and sends it across for block printing. Various blocks as per the necessity of the products of a same design are used for printing and they are available in bigger and small size. The big blocks are generally used on border and small blocks are used for *butties* for the centre and can be interchanged too. The Printer extends the design with stamping blocks in different directions and can shorten the design to trace the half portion of the block according to the requirement. Through tracing technique, (shown in fig no 4.40) the tracer develops new motifs.

4.9.1.5 Stitches: Just like the motifs and coloured threads, the stitches also have a specific mention because without them, the joyful sight of *Phulkari* embroidery cannot be captured. Mostly darning stitch is used in this art of embroidery but some others stitches are also used to enhance the beauty of this art. Most of the products are created for the market or for self-use but all have their particular kind of stitches. A specific stitch or combination of stitches is used to decorate the base material. Women use the combination of stitches such as stem stitch, herringbone stitch, satin stitch, chain stitch and running stitch etc.

I.Darning Stitch: Darning is a simple but very old stitch, which is mostly used in *Phulkari* embroidery. Women of Punjab called this stitch as *Phulkari* stitch and consider it the most important one. It is one of the simplest stitches that can easily be moved in any direction, either in horizontal or in vertical lines. In this stitch, the needle moves in and out of the fabric while

creating straight lines. The length of each stitch depends on the produced product. It is mostly used to fill the motif without any gap in each stitch. It looks attractive when used as one stitch to the next without any gap and the base cloth remains invisible. This stitch begins by bringing the needle up through the fabric and then inserting the needle back through the fabric. The repeating of this technique brings the needle back up again and then it goes down for making a second stitch.

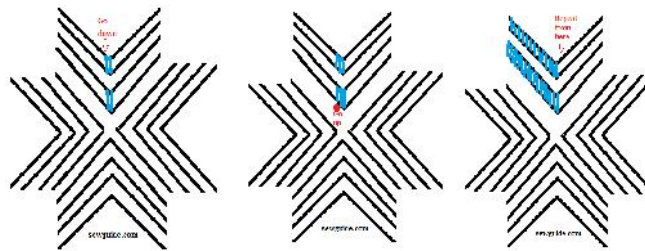


Fig 4.42 Process of Darning Stitch

Image source: <https://sewguide.com/Phulkari-embroidery/>

II.Herringbone Stitch: This is a crisscross stitch which is used in the border of *Phulkari* embroidery or sometimes for the outlining of any pattern or block. In this stitch, the thread is secured at the back of the fabric and becomes visible at the front of the fabric and then inserted back again through the fabric with diagonal line and coming up at the front again with some space. This sequence is followed for the next stitch.

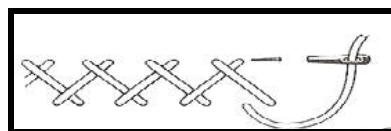


Fig 4.43 Process of Herringbone Stitch

Illustration done by the Researcher

III. Chain stitch: This stitch is also used for the border of any pattern or block. The thread is secured on the back of the fabric after bringing the needle at the front from the same place. The needle is placed as close as possible but not in the same hole with making a loop of thread. Then, the needle comes out from the fabric while securing the thread under the needle tip as shown in the picture. For the next stitch, the needle is brought close to the previous stitch and comes out while making a round loop. The process is repeated for the required length and is finished with taking the needle to the back of the fabric by taking a short stitch from the top of the last loop.

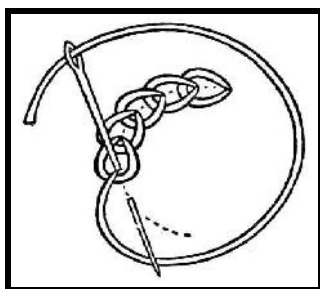


Fig 4.44 Process of Chain Stitch
Illustration done by the Researcher

IV. Running Stitch: This is a simple running stitch and the needle is brought up and down to get the design. It begins by taking the needle up through the fabric and then, inserting the needle back to the fabric while making a sleeping straight line. For the next stitch, the repetition of the same brings the thread up to the fabric and makes a straight sleeping line and inserts the needle back to the fabric.

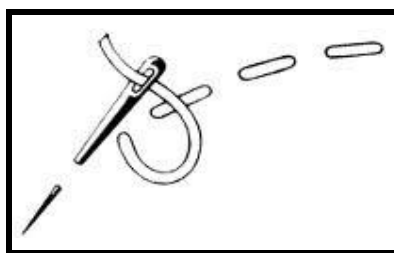


Fig 4.45 Process of Running Stitch
Illustration done by the Researcher

V. Satin Stitch: It is also used to fill the motifs of *Phulkari* embroidery. It has the same pattern as darning stitch in horizontal pattern rather than the vertical one. The pattern also varies as per the requirement of motifs. In this stitch, the thread is secured at the back of the fabric & brought up at the front of the fabric with a vertical line. The thread is kept parallel and as near as possible for neat and clean satin stitch.

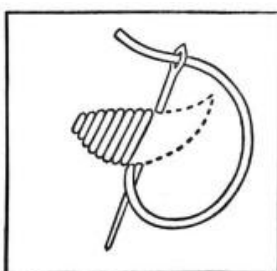


Fig 4.46 Process of Satin Stitch
Illustration done by the Researcher

VI. Stem Stitch:

Stem stitch is called dandi stitch because it is mostly used in the stem of patterns. After securing the thread upper the base cloth, the needle is send down one stitch length from starting point, working from left to right. Then, the needle is inserted from back to the fabric another stitch length from your previous stitch. Then send needle back beside the middle of the previous stitch and close to the design line.

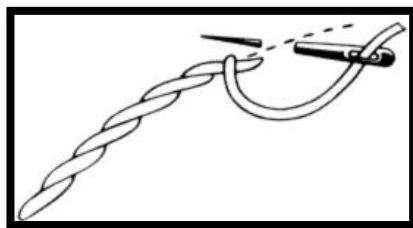


Fig 4.47 Process of Satin Stitch
Illustration done by the Researcher

4.9.1.6 Motifs

The beauty of *Phulkari* lies in its motifs and differentiates it from other embroideries. Women took a variety of motifs from their realistic and imaginative world when they started to create *Phulkari* designs initially. These earlier motifs are still prevalent in contemporary designs of *Phulkari* besides the few new ones. The patterns of *Phulkari* have been generated through geometry, which has compromising attributes with all kind of developments. Geometry can go everywhere, whether it is a simple design or it is a complicated one. In Indian folk and tribal arts, geometry has always remained a frequent style and depicted in folk arts in abstract forms. In contemporary times, some of the earlier motifs of *Phulkari* are repeated in semi-abstract and curvy forms because *Phulkari* has taken new parameters due to commercial benefits. Earlier, these forms were related only to a woman's life, but now these motifs have been transformed, based on the demand of buyers. The originality of *Phulkari* motifs has been lost in this process. Even if the artisans get support from their supporters for keeping the originality of earlier motifs, then they have to face other problems. They usually face lack of resources and cannot do what they want. The motifs have been modified because the technique and resources have been changed. They have numerous substitutions i.e. frame, tracing paper, variety of colours, fine base cloth, and proper needle and minimum efforts to produce designs. In current trends,

the artisans of *Phulkari* are using flora and fauna motifs along with other decorative patterns. The detailed discussion of some major motifs is as follows.

I.Kanchan Motif

A geometrical flower pattern named Kanchan butti is used frequently in most of the products. It has various styles and patterns in its structures. The motif is used as full blooming, half-blooming and through other stylized forms in geometrical designs. The motif also has important significance because it rightly goes with the actual meaning of *Phulkari*, which is embroidering flowers. Flowers play an important role in the life of women and serve many purposes. Women use flowers in various daily activities like decoration, worship, making jewelry or having make-up etc. Apart from these uses, a flower has other symbolic significance in the life of Punjabi women. It has been associated with their childhood and adolescent memories. Flower also represents the spring season, in spring, all young girls and women used to sit in groups and embroider *Phulkari*. It was probably the flower, which inspired women to do this craft. Additionally, flower has been symbolized with sensual desire and after marriage; women take it as a symbol of their love and desire. The flower is also given as a token of love by men to women or girls from previous times to recent age. In this way, the significance of Kanchan motif is shown by the *Phulkari* artisans in geometrical and decorative patterns with darning stitch.



Fig 4.48 Kanchan Motif of *Phulkari* Embroidery
Source: Researcher

II.Parantha Motif

The Parantha motif came from Parantha, an eatable item which is made during the time of breakfast in the Punjab region and some other states as well including Uttar Pradesh. The Parantha is a kind of chapati (bread) which is made with oil and popular as a Punjabi food item.

It has many shapes (round, square and triangle). It has been discussed several times that women took inspiration from daily life objects for *Phulkari*-making, so this motif has come the same way. After marriage, women used to make breakfast for the entire family. The day was started with this activity. In contemporary times, some of the women still make breakfast for their family. This motif was adopted from the traditional *Phulkari* because it has a beautiful appearance. Parantha *Bagh* is the second largest used motif in *Phulkari* embroidery in contemporary trends. The motif is made in four parts because square Parantha used to be preferred in Punjab. The square Parantha also has four parts, so the design is made with four equal parts with cross-shaped lines. These four parts are embroidered in different or same colours and also embroidered with two colours with various directions of darning stitch. Parantha Pattern is embroidered on the whole surface as in *Bagh* and also on the border as in *Phulkari*.



Fig 4.49 Parantha motifs in *Phulkari* embroidery
Source: Researcher

III.Patta(Leaf) Motif:

Patta (Leaf) Pattern is a geometrical pattern of leaf. Patta is the Hindi name of leaf and is used as a decorative pattern in art and craft. One patta Pattern is embroidered in single or various colours. It is embroidered in various directions for different designs. Two or more patta pattern can be used for unique design. The motif also represents greenery as almost all the leaves have green colour. It may be symbolized to represent the fields of Punjab. In recent time, it is only adopted as a medium of decoration. The leaf pattern also denotes sustainability and growth, so this can be assumed that the motif has its place in this particular art because the people of Punjab have been connected to the roots of nature. They had fertile lands and loved agriculture,

so the motif had its strong significance in the craft of Punjabi people. In current time, the motif is still embroidered with the same passion.



Fig 4.50 Different styles of Patta (Leaf) motifs in *Phulkari* embroidery
Source: Researcher

IV. Peacock Pattern:

Peacock motif has been showcased with different horizontal, vertical and curved lines. In geometrical forms, peacock has been made with different shapes of tail, crest and legs. In recent times, peacock has often been made in geometrical and curvy patterns. Peacock gives pleasure because of its upper face and glamorous tail and crest. It is considered a symbol of happiness and pride, courage and beauty. In geometrical forms, peacock is portrayed in leg-crossing posture with spread legs figure, which represents its dancing attitude in a pleasant mood with high spirits. In *Phulkari*, peacock has been showcased in pair which is the symbol of love. Through a pair of peacock, women of Punjab described their personal life and relationship with her husband. Its plumage has also been depicted in different shapes in lines.

The geometric lines of peacock motifs communicate a sense of organization, stability, conformity, and reliability. The combination of horizontal, vertical and diagonal line represents it as a symbol of solidity, durability, and immovability. These geometric patterns also represent a feeling of hope and continuity in life and the spirit of renewal. Geometry is known for balance and certainty owing to its proportional forms, so Peacock in *Phulkari* is also taken as a symbol of balance and unity. The angles, which are made in the figure of peacocks, also represent continuity because they have been made in ascending order and close to a very short point. In earlier times, abstract forms of peacock had been made because the abstract forms look more beautiful and stylized. Now, it has been adopted in some realistic forms also.



Fig 4.51 Different styles of Peacock motifs in *Phulkari* embroidery

Source: Researcher

V. Sindhi: Sindhi is also a geometrical pattern which is known as interlacing embroidery. Because the threads used in this embroidery are interlaced with one another. The designs of Sindhi embroidery are mostly shown in chevrons and check. The design of Sindhi has also been found in various embroidery styles of other places. The interlacing of threads creates a beautiful harmony with balanced forms. The embroidery takes much time in its development. In current times, the embroidery is still repeated with some minor modification in its forms and colours. It looks really amazing, when it is embroidered in a single colour.

VI. Miscellaneous Motifs: Geometrical shaped motifs as *tikoni* motif (Fig 4.52) and *gol* motif are used in contemporary *Phulkari* embroidery. As described by its name, rhombus or round shaped motifs are also used in contemporary *Phulkari*. In these types of *Phulkari* flowers, motifs are shown with the petals of round edge and sharp edge. Star Motif is a star shaped flower which is divided in four petals. This is a four petals flower and each petal is divided into two parts with colour variation of light and dark shades. Some of the others motifs are *baccha* (Child) *butti* and *burfi buti*. *Baccha butti* is a small motif used in the central portion of the base cloth. It is small in size so one of the respondents called it *baccha butti*. *Burfi* is an Indian sweet in a shape of rhombus. It is a traditional motif which is followed by the artisans till today but with some colour variations. Some other motifs are also there, which have directly come from the apparels of the Bollywood movie stars like those of Veer Zara. The artisans are making some of the designs, which are inspired from this love story. The lovers belong to India and Pakistan and two female characters, one is from India and another is from Pakistan, have been shown as wearing *Phulkari*.



Fig 4.52 Different styles of tikoni motifs in Phulkari embroidery

Source: Researcher

Barik Jaal is wavy design in which a little flower bud and leaf is shown in a single stitch. It is thin in dimension, so it is called *barik jaal*. It is spread all over the base cloth. Some motifs are depicted in *Phulkari* embroidery according to the quantity of pattern like *chokrha* (four flowers), *nau phullan wala Bagh* (nine flowers). Another motif called *Dabhi Bagh* means geometrical box pattern. Geometrical shaped square is embroidered in a continued method with different colour combination. Square boxes or check pattern is created on the base fabric and one motif placed inside each box or check is called *Dabhi Jaal*.

In recent time, motifs placed on the border (vertical and horizontal direction of duppata) or on the *pallus* (side end pieces), are called *Phulkari*. These motifs are placed all over the base fabric, constructing a *jaal* called *Bagh*. Small and big motifs of the same design are mostly shown on the base cloth of transparent fabric. Small motif is shown in the field as *butties* and big motif is shown on the border of the dupatta. We can see a combination of two three patterns in one design and each pattern is separated with lines of different stitches. These lines are created for separating motifs and also for outlining the motifs.



Fig 4.53 Contemporary Phulkari Designs

Source: *Phulkari Era*

4.10 SWOT (strengths, weakness, opportunities, threats) Analysis of Contemporary *Phulkari*

In this course of observation, through the Swot analysis of contemporary *Phulkari* embroidery shown in fig 4.54 as per the contemporary status, it can see a close picture of the characteristics of modernization. In this cycle of modern trends, *Phulkari* is gaining strength owing to technology and innovative methods, where it is getting opportunities in the international and national markets. Some young artisans are moving towards modernization, they are accepting government policies and getting e-commercialization. Various organizations are working and introducing variety of products. On the contrary, this modernization of traditional *Phulkari* is creating some hindrances such as lack of creativity in motifs and design and lack of branding, which will decrease the production. The process of mechanization is putting the artisans on to a non-creative level because they are just following the given prototypes rather than having the freedom and inclination to create their own. Moreover, they are mostly unaware of international markets and their demands. if they try to understand, they can get more avenues and get production. These problems are gradually coming as threats and the products of *Phulkari* are facing competition in the markets, lack of branding.

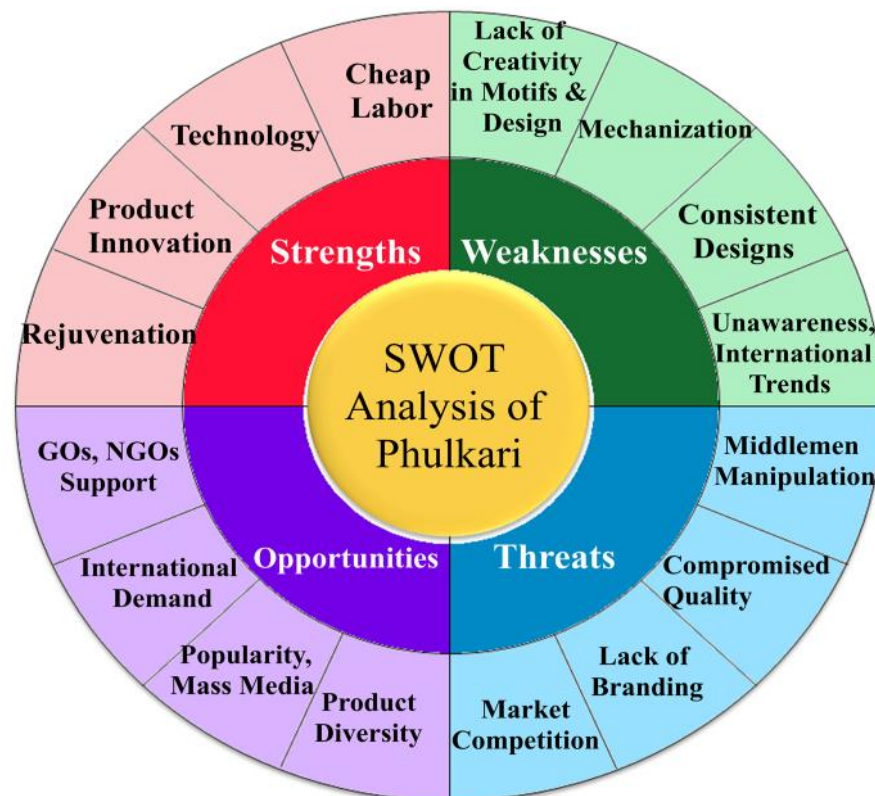


Fig 4.54 SWOT analysis of Contemporary *Phulkari*
Source: Researcher

4.11 SWOT (strengths, weakness, opportunities, threats) Analysis of Contemporary *Phulkari* Artisans

The artisans are also facing the same situation as *Phulkari* shown in fig 4.55 although they are earning money after doing the embroidery yet they are facing various problems like gender difference, exploitation at workplaces and unawareness due to illiteracy. Some unstructured systems like low networking, direct contact with the consumers, lack of awareness of innovative trends, inappropriate ways of production and distribution, are needed to be considered. After giving their precious time, they do not get recognition in the markets; they are being treated as laborers. Their place as artisans is in danger due to mechanization and technological advancement. In contrast, they are having some international exposure indirectly because they are getting training and workshop through the organizations. They are earning money and livelihood while some of the women are involved in increasing household income and they are becoming empowered and confident through this art. Moreover, if all these things will be taken collectively, it can be assumed that if the previous ways of *Phulkari* would be explored by the concerned persons, the status of *Phulkari* and artisans can be improved on a larger scale.

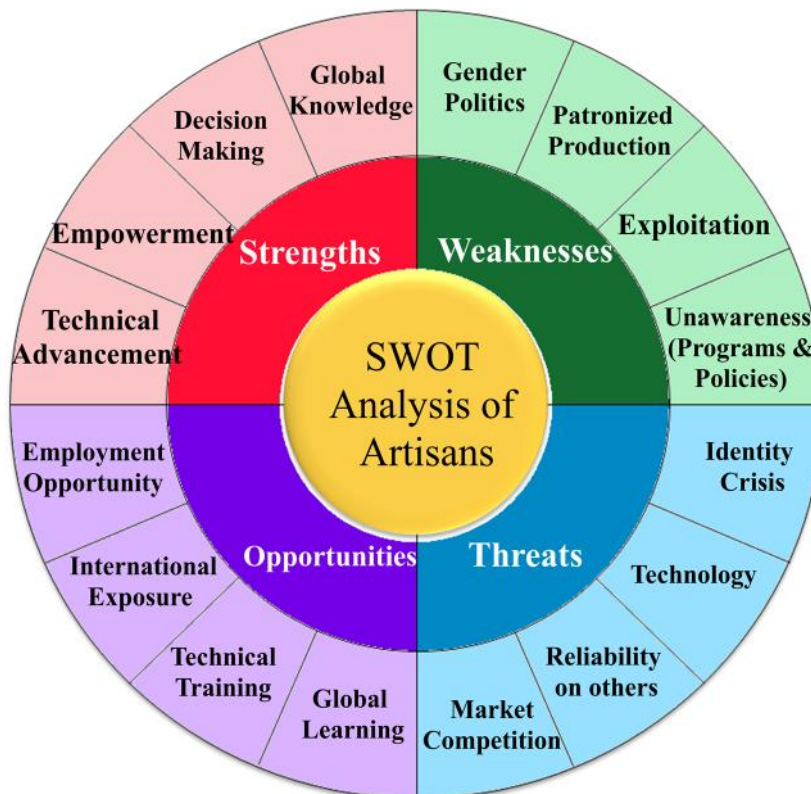


Fig 4.55 SWOT analysis of Contemporary *Phulkari* Artisans
Source: Researcher

4.12 Strengths of Indian Handicrafts Industry with respect to *Phulkari*

- The strengths of *Phulkari* handicraft manufacturing contain the accessibility of abundant & low-priced labor in Punjab, use of local resources, low capital investment and unique embroidery in industrialization of products along with growing admiration by worldwide customers.
- It is a handmade process hence has few competitors.
- It has low capital investment and high ratio of value addition.
- Aesthetic and functional qualities as per the demand of its consumers.
- Wrapped in mist of antiquity but still attracts the designer and entrepreneurs.
- Variety of products which are unique and acceptable in almost all the spheres of human life.
- Increasing emphasis on product development and design upgrading (supported by various Schemes of Ministry of Textiles).

4.13 Challenges faced by *Phulkari* Handicrafts Sector

- The *Phulkari* Handicraft industry although being labor concentrated is facing lack of expert labor.
- The Indian artisan is unacquainted with new equipment and up to date manufacturing trends.
- There is a shortage of appropriate infrastructure facilities in India which affect the manufacturing & marketing in this area.
- The multifaceted trade actions and lack of responsiveness about trade motivation / subsidies take into custody the increase of the manufacturing.
- The Lack of right to use the credit facilities leads to a variety of other issues such as problems in procurement of raw material and inadequate contact to better markets,

leaving the artisans fending for themselves in the local markets or hired by mediators working between shopkeepers and the artisans.

4.14 Conclusion

At the end of the chapter, it can be concluded that there are numerous people who are involved in the revival of *Phulkari* but there are some major issues which need to be considered by the government and non-government organizations. In the textile industry, *Phulkari* patterns are getting new forms but these new forms are quite opposite from the traditional values. The fashion designers, who are involved in the revival of this art, are sometimes going beyond the parameters of organic values. In the thrust of modernization, they are giving priority to the contemporary need rather than the authenticity of traditional designs. Previously, the motifs of *Phulkari* showcased as the mirror of traditional and social values of the Punjabi women, which is the most significant aspect of this art. In current times, the artisans are copying these designs but if they would try to locate their current surroundings and traditional values or try to display their life through these motifs, this can produce an emotional approach to the products. The emotional approach can touch not only the heart of the artisans but also of its consumers. There is a strong need to adjust the contemporary demand of the markets with the demand of the artisans because both are having a different perception towards *Phulkari*. The traditional form of *Phulkari* has been more commercialized and promoted through the advancement of social media. Before the arrival of social media, *Phulkari* was not much known to the people, particularly in the international market. Therefore, the information sharing is a vast resource to give an overview of all cultural antiquities and to enhance cultural arts. In this context, this embroidery has not only remained popular but it has also made a unique place in the heart of art lovers. The sites of NGOs and governmental organizations provide valuable information to their users and the artisans through which they can do sufficient and required changes for its commercialization. Women are also becoming empowered through these social networking sites because in the process of promotion there is no need to go out of their residential places. They can just simply put their productions on the internet and then cooperate with marketing strategies through online services. In this way, commercialization and revival of *Phulkari* has become more accessible with the help of social media. In the case study of the respective place, it has been found that women need some facilities like better tools, sufficient light fixtures and their much deserved money. Additionally, the organizations should be more specific about their aim because most of the organizations are involved in providing employment to the artisans but they are not evaluating the future threats of the market. There should be a comprehensive

training which can generate their emotional attachment and personal interest with the artisans. During the interview, it has been informed by various artisans that they are doing this work because they have no option or they are doing this due to financial crisis. This is the major issue, which is stopping them to think like an artist. If they think like an artist, they will be treated like an artist. This very thinking can be developed through proper awareness and training which can be obtained through education or through self-exploration.

CHAPTER- 5

SOCIO-ECONOMIC STATUS OF WOMEN INVOLVED IN CONTEMPORARY *PHULKARI*

5.1 Introduction

A survey has been conducted in the rural and urban areas of Rajpura, Patiala, Nabha, Bhumaheri, Sanour, Samana, Ghanaur and Pattaran of district Patiala. Patiala is the main hub of *Phulkari* embroidery and a large number of women are involved in this craft for employment. The *Phulkari* embroidery is practiced largely by women artisans who are housewives and do this activity as a part time occupation and their education is generally low. This network of the artisans therefore does not represent a commercial potential. A survey of 264 women artisans has been conducted with the help of a questionnaire and the quantitative analysis of *Phulkari* embroidery has been presented in this chapter. Emphasis is laid on the current status of *Phulkari* embroidery, which has been represented through survey. The artisans of *Phulkari* embroidery usually work in two major sectors, i.e. the organized and unorganized sectors. The artisans, who work under the government and non-government organizations, come under the organized sectors. On the contrary, the artisans who work individually through suppliers, buyers and other marketing groups are known as the unorganized groups. Thus, the collected data has been divided into the organized and unorganized group. The chapter has been divided into three sections. The first section shows the socio-economic status of *Phulkari* artisans as the contemporary aspects of *Phulkari* embroidery mostly depend on it. The second section represents the work profile of the artisans for assessing their work procedure. In the third section the materials and techniques of *Phulkari* embroidery have been discussed with the help of collected data. The other aspects of *Phulkari* embroidery have also been described along with the health conditions of *Phulkari* artisans.

5.2 Socio- economic Profile of Artisans

The assessment is based on Patiala city of Punjab. “In 2011, Patiala had a population of 1,895,686 of which male and female were 1,002,522 and 893,164 respectively” (Census 2011). The data has been collected in June-July 2015 by the researcher with the help of a questionnaire. The data of 264 women has been selected with random sampling in the rural and

urban area of eight blocks of Patiala district. In the table, the number of women and men engaged in *Phulkari* embroidery has been shown, in which only 1% male respondents are working on *Phulkari* embroidery whereas 99% women are involved in this art from both the sectors.

S. No.	Respondent's Profile		Respondent (Unorganized Sector)		Respondent (Organized Sector)		Total Respondent	
			N	%	N	%	N	%
1	Gender	Male	2	2%	0	0%	2	1%
		Female	130	98%	132	100%	262	99%
		Total	132	100%	132	100%	264	100%
2	Age	18-35	61	46%	77	58%	138	52%
		36-50	55	42%	42	32%	97	37%
		Above 50	16	12%	13	10%	29	11%
		Total	71	100%	55	100%	264	48%
3	Religion	Sikh	60	45%	76	58%	136	51%
		Hindu	69	53%	52	39%	121	46%
		Muslim	3	2%	4	3%	7	3%
		Christian	0	0%	0	0%	0	0%
		Total	132	100%	132	100%	264	100%
4	Community	Gen	14	11%	19	14%	33	13%
		OBC	54	41%	58	44%	112	42%
		SC/ST	64	48%	55	42%	119	45%
		Total	132	100%	132	100%	264	100%
5	Education	Illiterate	38	29%	35	26%	73	27%
		1-5th Standard	20	15%	24	18%	44	17%
		6-10th standard	42	32%	34	26%	76	29%
		above 12th Standard	32	24%	39	30%	71	27%
		Total	132	100%	132	100%	264	100%

6	Marital Status	Unmarried	22	17%	33	25%	55	21%
		Married	90	67%	91	69%	181	68%
		Widow	10	8%	5	4%	15	6%
		Separated	10	8%	3	2%	13	5%
		Total	132	100%	132	100%	264	100%
7	Birth Place	Punjab	103	78%	111	84%	214	80%
		Haryana	20	15%	16	12%	36	14%
		Uttar Pradesh	4	3%	4	3%	8	3%
		Himachal Pradesh	3	2%	1	1%	4	2%
		Others	2	2%	0	0%	2	1%
		Total	132	100%	132	100%	264	100%
8	Type of Family	Joint	52	39%	65	49%	117	44%
		Nuclear	78	59%	67	51%	145	55%
9	Family Size	Less than 3 Members	3	2%	9	7%	12	5%
		3-5 Members	66	50%	57	43%	123	46%
		6-8 Members	61	46%	45	34%	106	40%
		More than 8 Members	2	2%	21	16%	23	9%
		Total	132	100%	132	100%	264	100%
10	Occupation	House wife	71	55%	75	56%	146	56%
		Agriculturist	27	20%	13	10%	40	15%
		Salaried employee	7	5%	39	30%	46	17%
		Others	27	20%	5	4%	32	12%
		Total	132	100%	132	100%	264	100%
11	Income	less than Rs.2000	26	20%	57	43%	83	31%
		Rs. 2000-3000	54	41%	46	35%	100	38%
		Rs. 3000-4000	45	34%	20	15%	65	25%
		Rs.5000 and above	7	5%	9	7%	16	6%
		Total	132	100%	132	100%	264	100%

Table 5.1: Distribution of respondents according to Socio Economic profile

Source: By the Researcher through primary survey

5.2.1 Distribution of Respondent according to Gender

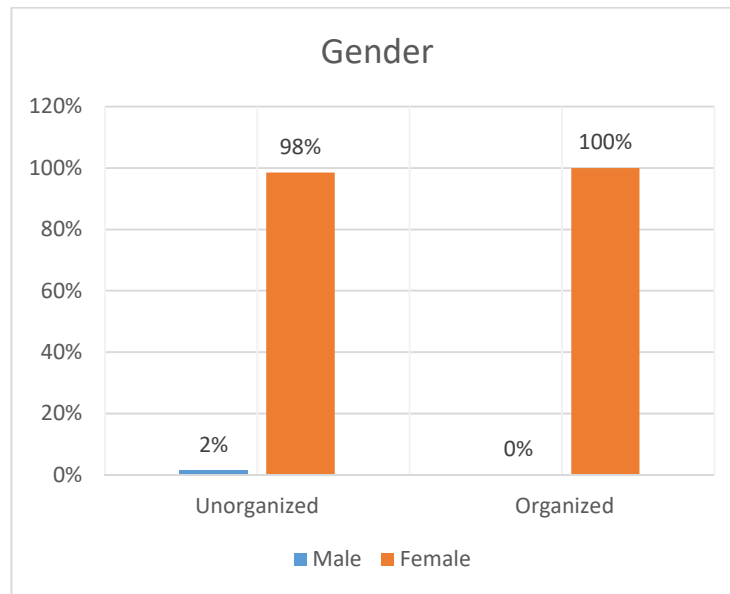


Fig 5.1 Distribution of respondents according to Gender

Source: By the Researcher through primary survey

Phulkari is known as a women’s craft which is prevalent from the ancient times. All the artisans (100%) from the organized sector are female because mostly NGOs and GOs are particularly working for women empowerment through *Phulkari* embroidery. Thus, male are not engaged in this art in the organized sector. From the above mentioned data of the unorganized sector, 98% respondents are female whereas rest of (2%) respondents are male. It has also been observed that men started to embroidery *Phulkari* in some urban and rural areas but they left this job due to lack of interest and lower income. As per the major findings, women are the main practitioners of *Phulkari* rather than men and those men who started doing it, left it due to their personal and economic issues.

5.2.2 Distribution of Respondents according to Age Group

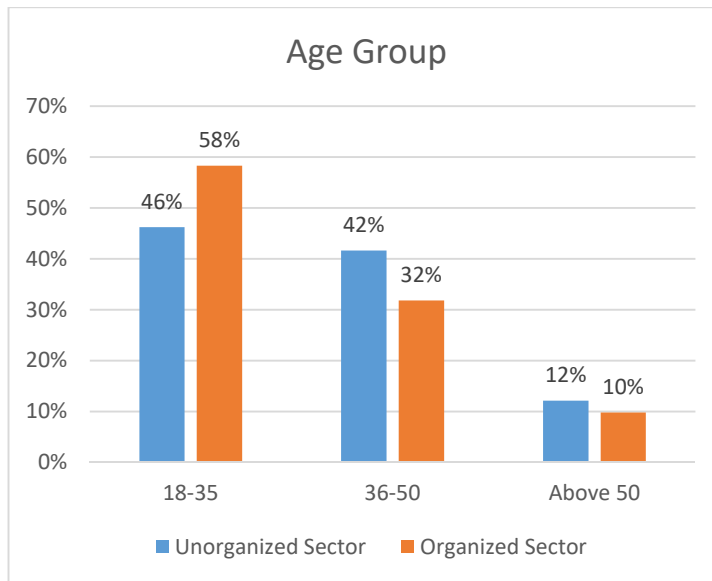


Fig 5.2 Distribution of respondents according to Age Group

Source: By the Researcher through primary survey

The result denotes that 52% respondents are in the age group of 18-35 years. 37% of respondents are in the age group of 36-50 and the group of above 50 year has very less number (11%) of respondents.

In the unorganized sector 46% respondents are in the age group of 18-35 years and 42% respondents are in the age group of 36-50 and the rest of 12% respondents are in the age group of above 50.

The result reveals that maximum number of artisans 58% are in the age group of 18-35 years, followed by 32% in the age group of 30-50 years. The remaining 10% are in the above 50 age group.

Hence, it can be concluded that the artisans are most creative and enthusiastic in their youth (18-35 years) and they all want to become independent, so this may be the reason for choosing this craft. Very few numbers of respondents are in the range of above 50 years due to their lack of physical capabilities. The artistic creativity of this group increases with experience but decreases gradually with age factor. So the old women mostly teach the art of *Phulkari* embroidery to their granddaughters.

5.2.3 Distribution of Respondents according to Religion

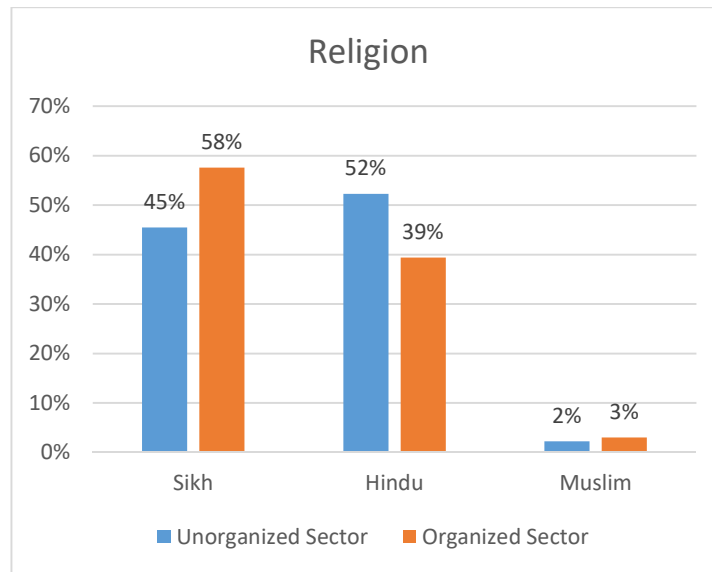


Fig 5.3 Distribution of respondents according to Religion

Source: By the Researcher through primary survey

The result denotes that out of total, 52% artisans belonged to Sikh religion. The rest of the artisans, 46% are Hindu and 3% artisans are of Muslim religion. According to the 2011 Census of India, Punjab, Sikhism is the most practiced faith in Punjab, and 57% of the population belongs to the Sikh faith. (Census2011).The rest of the population represents Hindu, Muslims, Christians, Jains, and other communities.

From the unorganized sector 45% respondents are Sikh, following 52% respondent belong to Hinduism and the rest 2% respondent are Muslim.

In the organized sector, it has been found that 58% artisans are Sikh; following 39% artisans are Hindu whereas 3% are Muslims who are involved in *Phulkari* embroidery.

Therefore a large number of respondents belong to Sikhism because Sikhism is a dominating religion in Punjab. The second largest numbers of artisans are from Hindu religion because some women from Haryana, Himachal Pradesh, Uttar Pradesh and Bihar migrated to Punjab for employment in the past years. These migrated women have learnt this art and started doing embroidery in lesser amount than Sikh artisans. Now Punjabi women are facing stiff competition because of these women who migrated and settled here and have gained expertise in the art of making *Phulkari*. These women are ready to embroider *Phulkari* at any cost.

The major findings indicate that in the current time period *Phulkari* is not a Punjabi/Sikh women's embroidery any more. It has now become a profession of women of other religions as well.

5.2.4 Distribution of Respondents according to Social Category

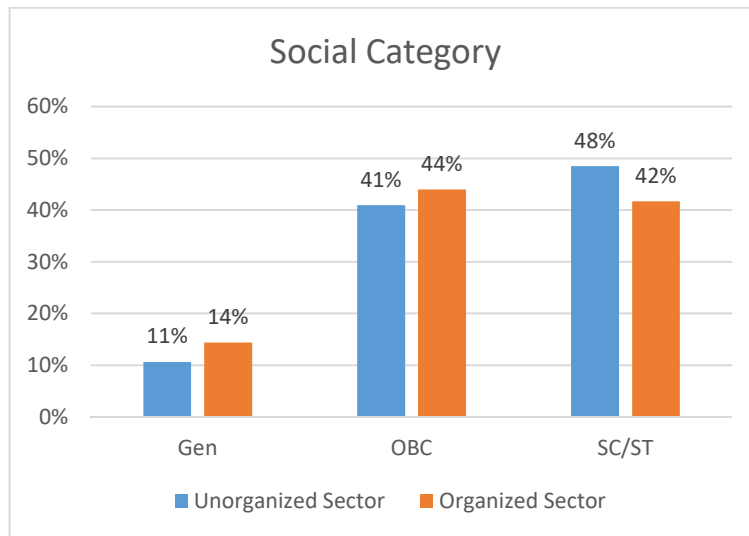


Fig 5.4 Distribution of respondents according to Social Category

Source: By the Researcher through primary survey

The above mentioned tables show that the majority of artisans from both the unorganized and organized sectors belong to OBC (42%) and SC/ST (45%) category whereas out of the total, 3% respondents are from general category.

The result shows that a large number of artisans belong to SC/ST (Ramdasias and Valmikis) category because these casts come in the category of marginalized groups.

From the unorganized sector, 11% respondents are from general category, while 41% are belonging to OBC and 48% belong to SC/ST category. In the organized sector, 14% respondents belong to General category, following 44% artisans belongs to OBC while 42% respondents belong to SC/ST category. Traditionally *Phulkari* embroidery has been done by women for personal usage and also for giving as a gift to their relatives for showing their social status (Pal 1955). But now days the custom of giving *Phulkari* is not acceptable in the society because social demands have changed due to modern education. The demand for *Phulkari* embroidery at auspicious and religious ceremonies is fading away due to modernization. Now days high society women are educated and working in other sectors. They do not have sufficient time to do *Phulkari* in their busy schedule. Thus the women belonging to general category are in very less number.

5.2.5 Distribution of Respondents according to level of Education

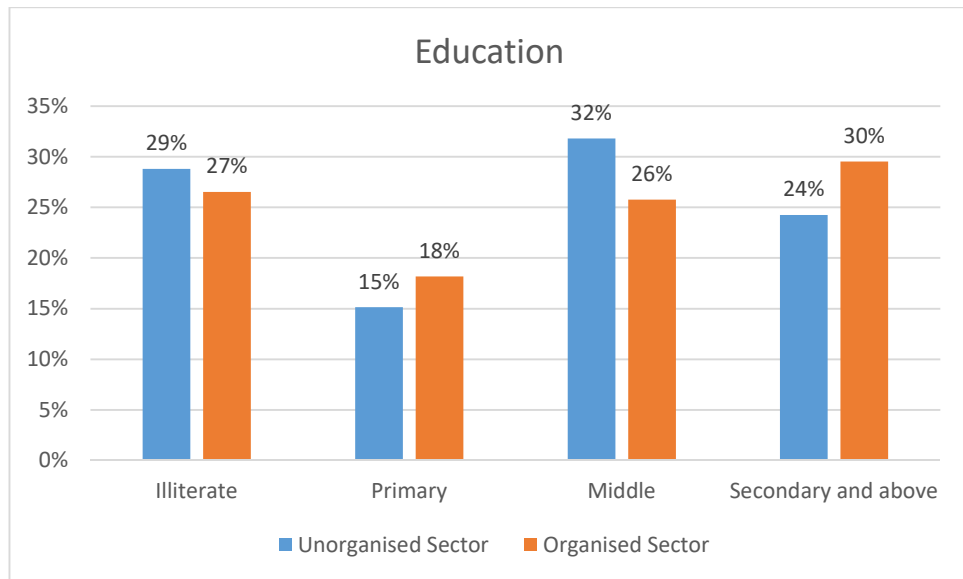


Fig 5.5 Distribution of respondents according to level of education

Source: By the Researcher through primary survey

Education is the main key to success for every human being. The key also shares a major contribution in the economic growth of a country. The education of women is the most important component for the social and economic development of a country. If women are educated, then upcoming generation can also gain education. Education makes women independent and they can participate in enhancing the economic activities of the country as well. Education provides them power for taking household decisions. The data pertaining to education of the artisans of *Phulkari* embroidery reveals that from both the sectors, 17% of artisans had primary education and 29% had middle level education. From the total numbers, 27% of respondents had secondary and above secondary education. Majority of the artisans had education and 28% of respondent were illiterate. According to the 2011 Census of India, average literacy rate of Patiala city is 85% in which male and female literacy is 88% and 82% respectively. The gap between men and women literacy is very small. In Punjab, female literacy rate also increased from 24% to 70% in 2011, female literacy has increased by 46%. (PunjabCensus2011).

From the unorganized sector, 29% respondents were illiterate, following 15% respondents had education up to primary level, 32% respondents had middle level education and the rest of 24% respondents had secondary and above secondary level education.

In the organized sector, 27% respondents were illiterate, whereas 18% respondents had primary level education, 26% respondents had middle level education and rest of 30% respondents had secondary and above secondary level education.

Thus result concludes that educated women are also involved in *Phulkari* embroidery. The young and educated generation wants to become independent and also contributes in the economic growth of our country through art & craft sector.

5.2.6 Distribution of Respondents according to Monthly Income generated by *Phulkari*

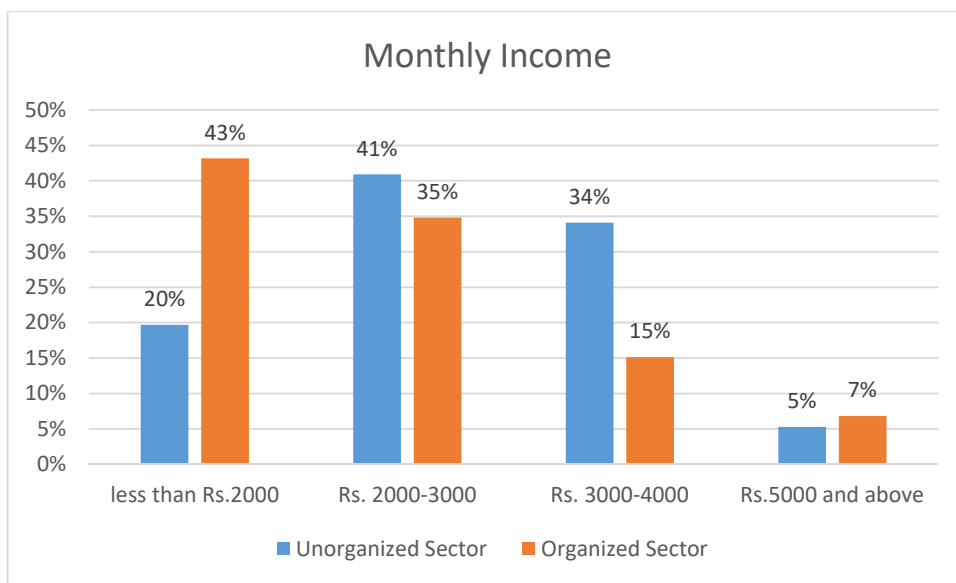


Fig 5.6 Distribution of respondents according to Monthly Income

Source: By the Researcher through primary survey

The monthly income of the respondents, gained from *Phulkari* embroidery has also been evaluated. The monthly income of the respondents specifies their standard of living and economic condition of their family. In both the sectors, there is a huge difference between monthly incomes of less than Rs. 2000 in one month. 20% respondents earn less than 2000 rupees in one month by *Phulkari* embroidery in the unorganized sector. 43% respondents earn less than 2000 rupees per month. Out of total, 31% respondents earn less than 200 rupees per month by *Phulkari* embroidery.

41% of respondents earn 2000-3000 rupees from the unorganized sector followed by 35% respondents from the organized sector. The data also shows that 34% respondents earn 3000-4000 rupees per month through *Phulkari* in the unorganized sector and 15% respondents earn the same in the organized sector. From the above mentioned data, it has been observed that 5%

respondents from the unorganized sector and 7% from the organized sector earn approximately 5000 rupees or above per month through *Phulkari*.

The result concludes that majority of respondents from the unorganized sector earn 2000-3000 rupees per month by *Phulkari* embroidery because they take orders from the shopkeepers and wholesalers. These shopkeepers and wholesalers give order to the artisans through middlemen and clients. The middleman works as a mediator between the artisans and shopkeepers. Mediators take their commission from the shopkeepers and artisans. They earn money out of the hard work of these artisans. Artisans generally are not aware about the original market price of the embroidered product.

The artisans earn just 250-300 rupees for embroidering a *Phulkari dupatta* which is sold at around 700-800 rupees in the market. In this context, the artisans are paid only 400-500 rupees for the detailed embroidery of the *Bagh dupatta* or scarf, which takes so much of their time in completion. The same *Bagh dupatta* is sold in the markets at around Rs.1800-2000 by the shopkeepers and the agents. During the survey, some women said that they know about the market price, but they can't negotiate the price. Most of the women said that they cannot pressurize the shopkeeper and the agent for higher price because they know that if they refuse to accept the market rate, the shopkeeper or contractor will give this assignment to some other artisans.

The results reveal that majority of the artisans from the organized sector earn less than 2000 rupees per month because they are uneducated and they do not know about the policies of the NGOs and GOs. The women from the organized sector said that they do not have frequent orders for embroidering *Phulkari* all year around. Sometimes they have lots of orders for *Phulkari* embroidery and sometimes nothing happens at all. Therefore their monthly income is dependent on having order of doing *Phulkari* embroidery from the NGOs and GOs. The young girls also learn this craft from their elders and try to become perfect in this art of embroidery but majority of girls don't want to take it up as a source of income.

In this course of observation, it can be stated that although *Phulkari* embroidery is time consuming yet very demanding in the national and international market. But the monthly earning is very insufficient and not appropriate for this hard and tough task of the artisans of *Phulkari*. The income is also depending on the availability of work in both the sectors. Some respondents said that they were involved in *Phulkari* work for 10 to 11 months in a year. The rest of 3 months, they had no work to accomplish. Most of the women said that wedding season

is a peak time for embroidering *Phulkari*, on the contrary; rainy season is a bad time to get work because in this season weddings do not take place.

5.3 Work Profile of Artisans

5.3.1 Distribution of Respondent according to Work Experience

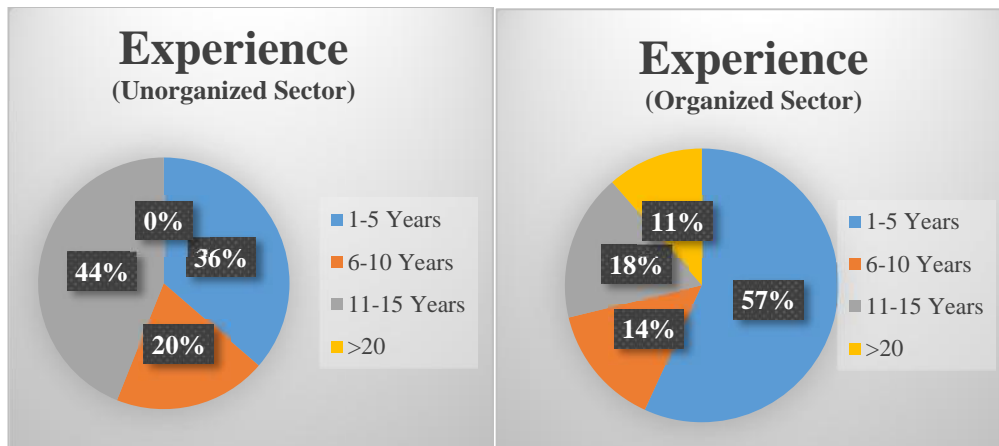


Fig 5.7 Distribution of respondents according to Work Experience of the Unorganized Sector

Fig 5.8 Distribution of respondents according to Work Experience of the Organized Sector

Source: By the Researcher through primary survey

The work experience of the artisans shows that the respondents are independently involved in *Phulkari* embroidery. The average age of their startup is 16 to 17, in which they start to learn and assist their elders in their respective surroundings. The average age, at which they start working individually for earning money, is 19-20.

From the above data 36% of respondents from the unorganized sector and 57% of respondents from the organized sector are having 1-5 years experience in *Phulkari* embroidery. 20% respondents from the unorganized and 14% from the organized sector are having 6-10 years experience in this art of embroidery. 44% from the unorganized and 18% from the organized sector are having 11-15 years working experience. 11% respondents from the organized sector are having 20 and above 20 years experience in this field.

Maximum artisans from the unorganized sector are having 11-15 years work experience. Half of the respondents (57%) from the organized sector are having 1-5 years work experience.

The work of embroidery is also depending on their experiences. Some women from urban and rural areas of Patiala are working very fast in perfect ways and their designs are very neat and clean. Some of the women are not working appropriately due to lack of experience in this technique. Some artisans said that the work of embroidery is very hard and tough but they are

not getting money according to their hard work. Thus, some women are embroidering *Phulkari* as per the amount they are getting for their embroidered pieces. In this way, in some of the areas of Patiala, the quality of *Phulkari* is very appropriate and the rest of the areas are having poor or average quality.

5.3.2 Distribution of Respondents of the Organized Sector according to participation in workshop for learning

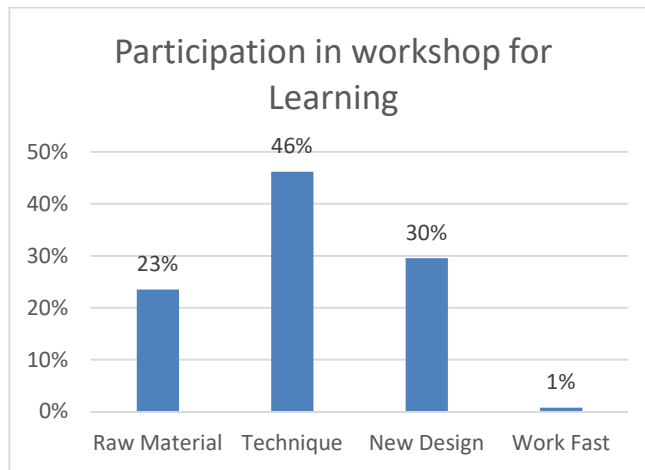


Fig 5.9 Distribution of respondents of the organized sector according to participation in workshop for learning

Source: By the Researcher through primary survey

The NGOs and GOs are frequently organizing occupational workshops and training camps for the improvement of quality in *Phulkari* embroidery workers' skill. In these kinds of workshops, women also learn new technique, material and innovative designs. Newcomers are also getting the platform to learn the technique of *Phulkari* embroidery through these workshops.

The data regarding participation of artisans in workshops shows that 23% respondents learn about raw material of *Phulkari* embroidery through workshops. 46% respondents learn the technique of *Phulkari* embroidery through workshops organized by their organization. 30% respondents agreed that they learn about new designs through workshops. Only 1% respondents said that they attend workshops for knowing how to do fast work of *Phulkari* embroidery.

The result concludes that the trainings and workshops are very beneficial for those women who want to learn the technique of *Phulkari* embroidery. The organizations also promote the art of *Phulkari* through organizing workshops and training camps. These workshops are valuable for old artisans because they learn about new technique, material and design of *Phulkari* embroidery. They also come to know about the demand of the market through new designs.

Gurupdes Kaur and G P S Sodhi (2014) stated that the overall development of artisans can be done with training including their skills, standard of living and income along with technical and marketing support by giving right assistance of government schemes. In this way, these trainings are very helpful for the artisans.

5.3.3 Distribution of Respondents according to learning of technique

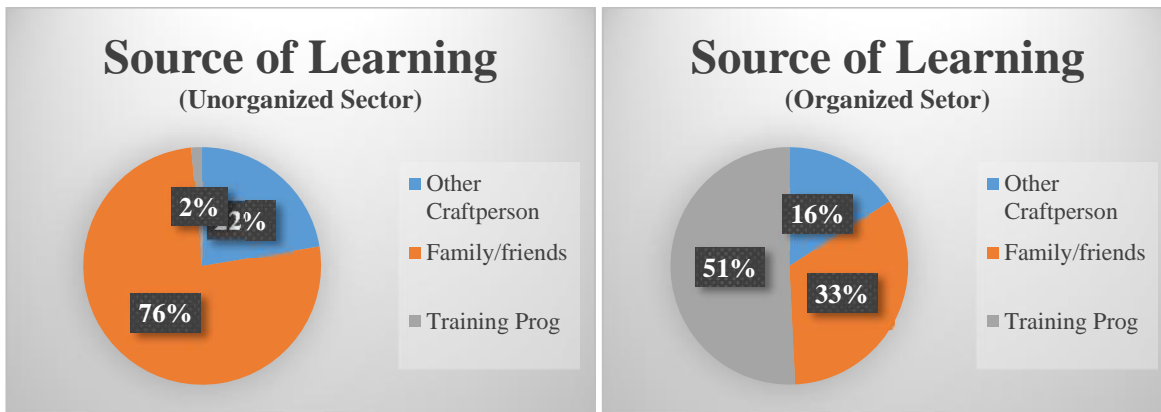


Fig 5.10 Distribution of respondents of the Unorganized Sector according to learning of Technique

Fig 5.11 Distribution of respondents of the Organized Sector according to learning of Technique

Source: By the Researcher through primary survey

The artisans from the unorganized and organized sectors learnt the technique of *Phulkari* embroidery through formal and informal ways. The artisans learnt the technique in formal ways in which they attend workshops and training camps, organized by SHGs under NGOs and GOs. In informal ways, they learnt the technique from their relatives, family members and other craft persons. Out of total numbers, 22% respondents from the unorganized sector and 16% respondents from the organized sector learnt the technique of *Phulkari* embroidery from other craft persons. 76% respondents from the unorganized sector and 33% respondents from the organized sector learnt the art of *Phulkari* from their relatives and family members. It can be elucidated that 2% from the unorganized sector and 51% from the organized sector learnt the technique of *Phulkari* embroidery through training programs and workshops.

The result reveals that from the unorganized sector, majority of women learnt the technique of *Phulkari* embroidery through their family members and relatives. In the present scenario, the art of *Phulkari* embroidery is passing from generation to generation as in the traditional ways, but their purpose is entirely different. The purpose only serves their financial need not their culture. From the organized sector, majority of respondents learnt the art of *Phulkari* through training programs and workshops.

5.3.4 Distribution of Respondents according to Working Hours

S. No.	Hours	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	1-3 hours	17	13%	35	27%	52	20%
2	3-6 Hours	57	43%	69	52%	126	48%
3	6-10 Hours	58	44%	28	21%	86	33%
4	>10	0	0%	0	0%	0	0%

Table 5.2 Distribution of Respondents according to working hours

Source: Researcher's Calculation

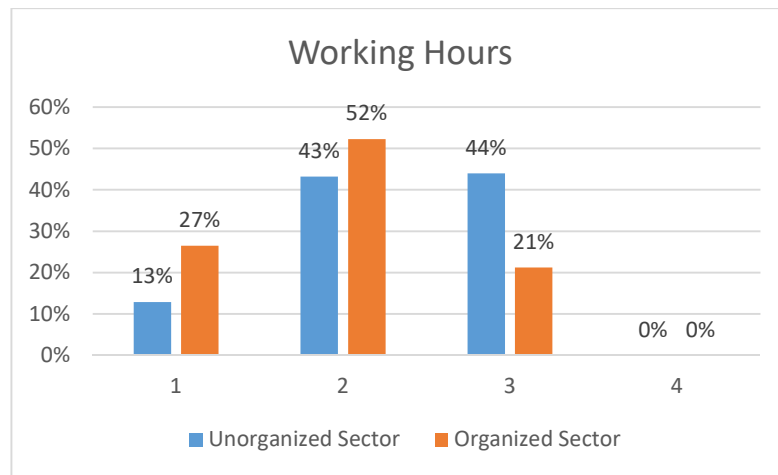


Fig. 5.12 Distribution of Respondents according to Working Hours

Source: By the Researcher through primary survey

The working hours of the artisans depend on the order of *Phulkari* embroidery; sometimes they spend their entire time in *Phulkari* embroidery and sometimes they have to wait for the orders. The above table reveals that out of the total respondents from both the sectors 20% work for 1-3 hours per day and 48% keep themselves engaged for 3-6 hours per day. The remaining 33% keep themselves engaged for almost 6-10 hours per day in *Phulkari* embroidery. There is no respondent who spends 10 hours in a day. They told that they have to finish their household chores and also take care of their children. They do embroidery in their spare time only.

Out of the total respondents of the unorganized sector, 13% respondents spend 1-3 hours, 43% respondents give their 3-6 hours and remaining 44% respondents spend their 6-10 hours in *Phulkari* embroidery work. From the organized sector, 27% respondents spare 1-3 hours per

day, 52% respondents give 3-6 hours per day and remaining 21 % respondents spend 6-10 hours per day in *Phulkari* embroidery.

As per the results, out of the total respondents of both the sectors, majority of respondents give 3-6 hours per day in *Phulkari* embroidery because they spare 3-6 hours per day from their households and other works. Hence, it can be concluded that the artisans from the unorganized sector work for 6-10 per day for *Phulkari*., because of the high demands in the markets.

5.3.5 Distribution of Respondents according to the Mode of Payment

S. No.	Mode of Payment	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Daily Wages	30	23%	15	11%	45	17%
2	Monthly Wages	92	70%	85	64%	177	67%
3	Contract basis	10	8%	30	23%	40	15%
4	Any other	2	2%	0	0%	2	1%

Table 5.3 Distribution of Respondents according to mode of Payment

Source: Researcher’s Calculation

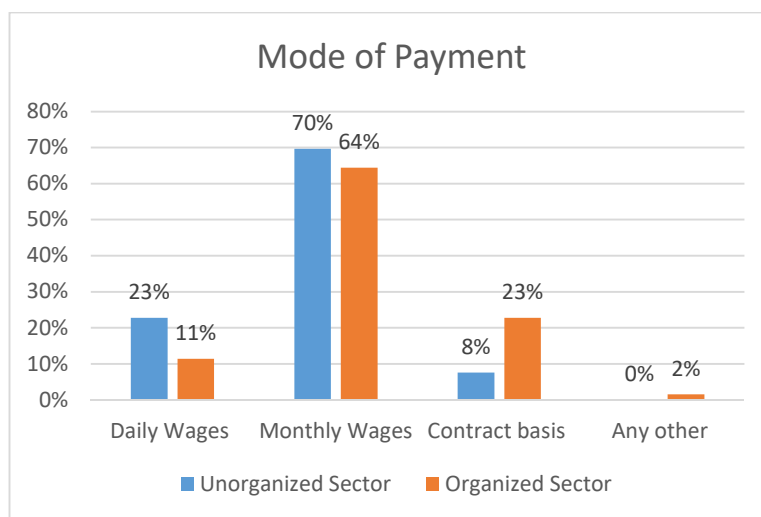


Fig. 5.13 Distribution of Respondents according to mode of Payment

Source: By the Researcher through primary survey

From the above table, it can be inferred that 17% of respondents, out of the total, work on daily wages, 67% of respondents work on monthly wages and following 15% respondents work on contract basis and 1% of respondents are self-employed (owner of a shop).

From the unorganized sector, 23% respondents work on daily wages, 70% work on monthly wages and 8% respondents work on contract basis and 2% respondents are self-employed (owner of a shop). The result reveals that maximum numbers of respondents work on monthly wages in the unorganized sector.

From the organized sector, 11% of respondents work on daily wages, 64% work on monthly wages and remaining 23% respondents work on contract basis. The results show that majority of artisans work on monthly wages.

The wages entirely depend on the quality of products, skills of the artisans and the deadline of products. Hence, it can be concluded that many of the artisans from the rural area of Patiala are engaged in *Phulkari* embroidery on monthly wages, but they do not get their due wages for their artistic creation and hard work. They are embroidering *Phulkari* embroidery from many years but since they trust the agents and middlemen, they have to bear the negative outcomes. If they somehow complete the work or meet the deadline, these agents do not give them the appropriate money. These agents evaluate every work on the same ground and always treat the artisans as laborers. In such situations, the artisans change their middlemen or do compromises with the current ones.

5.3.6 Distribution of Respondents as per their reasons behind the selection of *Phulkari* as a profession

S. No.	Reason	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Skill up Gradation	4	3%	6	5%	10	4%
2	Contribution to family Income	44	33%	67	51%	111	42%
3	Improve Standard of Living	39	30%	35	27%	74	28%
4	Personal Interest	45	34%	21	16%	66	25%

Table 5.4 Distribution of respondents as per their reasons behind the selection of *Phulkari* as a profession
Source: Researcher's Calculation

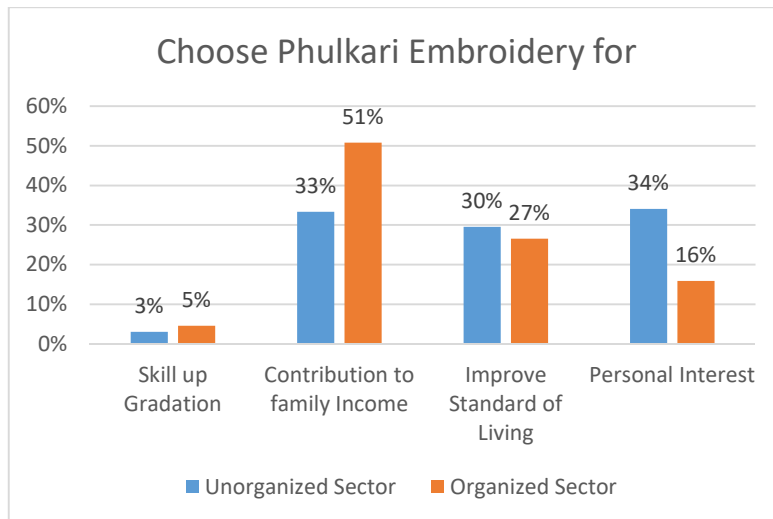


Fig. 5.14 Distribution of Respondents as per their reasons behind the selection of *Phulkari* as a profession
 Source: By the Researcher through primary survey

The above data reveals that out of total, 4% respondents have chosen *Phulkari* embroidery as a profession for their skill up-gradation, 42% respondents are working to contribute to family income, following 28% are working for improving standard of living and the rest of the 25% have personal interests.

From the unorganized sector 3% respondents have chosen *Phulkari* embroidery for skill up-gradation, 33% respondents have taken this to generate family income. 30% of the respondents are involved in *Phulkari* embroidery for the improvement of their standard of living and the rest of 34% have their personal interest in *Phulkari* embroidery. The result shows that the majority of respondents have their personal interest in *Phulkari* embroidery because they adopt this craft to pass their free time.

From the organized sector 5% of respondents have taken this craft for skill up-gradation, 51% respondents choose this craft as profession for contribution to their family income, 27% respondents adopt this craft for the improvement in their standard of living and the rest of 16% respondents have their personal interest in *Phulkari* embroidery. The result concludes that majority of the artisans from the organized sector choose *Phulkari* embroidery for contributing in their family income. A respondent said that the income which she earns from *Phulkari* embroidery is given to her parents to bear daily expenses.

As per the results, it has been observed that the first priority of the artisans is earning money and sustainable livelihood from *Phulkari* embroidery. Some women adopt this art as a hobby and as being traditional they choose this art for passing their free time, and to gain appreciation from friends and relatives.

5.3.7 Distribution of Respondents according to the Source of Inspiration

S. No.	Inspiration	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Relatives	6	5%	5	4%	11	4%
2	Parents	102	77%	16	12%	118	45%
3	Craftsperson	22	17%	44	33%	66	25%
4	Formal Training	2	2%	67	51%	69	26%

Table 5.5 Distribution of Respondents according to the source of inspiration

Source: Researcher's Calculation

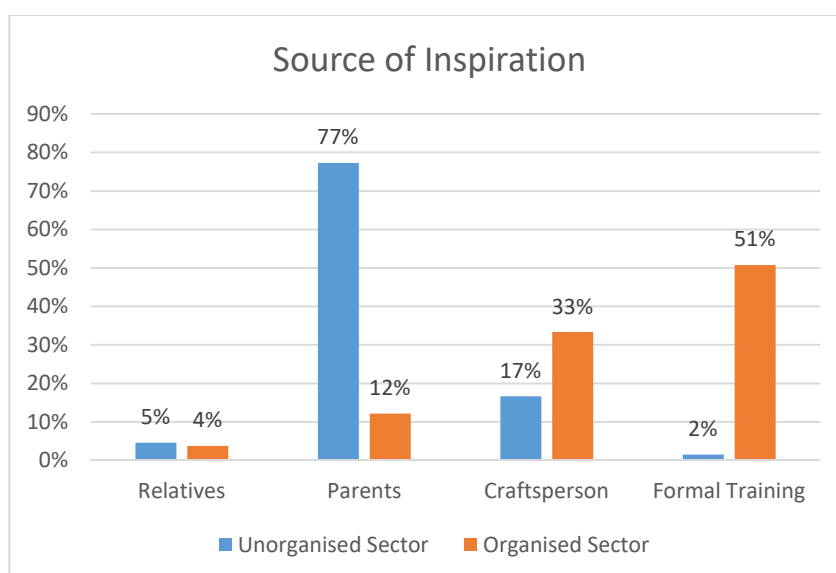


Fig. 5.15 Distribution of Respondents according to the source of inspiration

Source: By the Researcher through primary survey

The source of inspiration plays a major role in the adoption of *Phulkari* embroidery as profession. Women usually get inspired by other women to learn this traditional art and take it as a profession. Out of total, 4% respondents are inspired from their relatives, 45 % respondents are inspired from their parents, and following 25% respondents took inspiration from other craft persons. 26% respondents are inspired through formal training which were organized by the NGOs and GOs in the rural areas of Patiala, Punjab.

In the unorganized sector, 5% respondents are inspired from their relatives, 77% respondents are inspired from their parents and choose this craft as their profession. 17% respondents are

inspired from other crafts persons who are working on this craft. The rest of 2% are inspired from formal training through the unorganized sector.

In the organized sector, 4% respondents took inspiration for adopting *Phulkari* embroidery from their relatives, 12% are inspired from their parents, rest of 33% are inspired from other craft persons and 51% are inspired from the formal training organized by the NGOs and GOs which conduct workshops and training for reviving and preserving the traditional art of *Phulkari* embroidery. Some women said that they know about the original perspective of *Phulkari* embroidery. They opine that training programs and workshops improve their communication skills and artistic creativity and also provide a platform to earn money for their daily expenses.

The above data shows that a majority of artisans are inspired from their parents and chose this art as their profession in the unorganized sector. A respondent said that she sees her mother & grandmother embroidering *Phulkari* with their friends and other craft persons in the open courtyard in the afternoon while gossiping. She told that she used to join her and helped her in some minor work. She used to needle the thread and used to arrange other little materials for the same. She concluded that her mother is her inspiration in taking *Phulkari* as her profession.

5.3.8 Distribution of Respondents according to Procurement of Order

S. No.	Procurement of Order	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Direct Customer	43	33%	14	11%	57	22%
2	Wholesaler/Middleman	57	43%	112	85%	169	64%
3	Shopkeeper	32	24%	6	5%	38	14%

Table 5.6 Distribution of Respondents according to Procurement of Order

Source: Researcher's Calculation

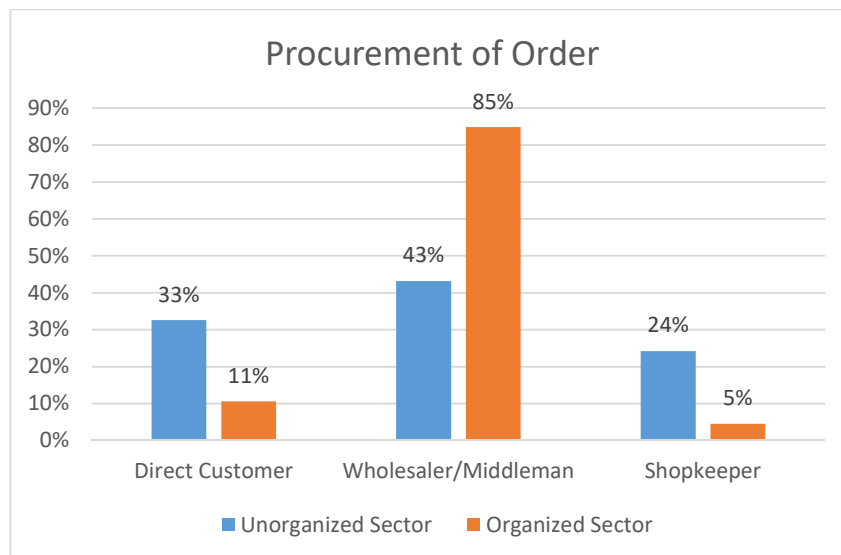


Fig. 5.16 Distribution of Respondents according to Procurement of Order

Source: By the Researcher through primary survey

The above table justifies that out of the total, 22% of the *Phulkari* artisans got the order of the product from direct customer whereas 64% of the artisans got orders from direct wholesaler/middleman and the remaining 14% got the same from the shopkeepers.

In the unorganized sector 33% respondents got the order of *Phulkari* embroidery from direct customers, 43% respondents got their order from the wholesaler /middleman and the rest of 24% respondents got the order of the product from the shopkeepers.

In the organized sector 11% respondents got the order of the product from direct customer, 85% of respondents got the order of *Phulkari* embroidery from the wholesaler/middleman and the remaining 5% of respondents got the order from the shopkeeper of *Phulkari* embroidery from Patiala urban market.

It can be considered that the majority of respondents from both the sectors are getting their order from the wholesaler/ middleman. The result shows that the artisans become dependent on the middlemen and wholesaler for procuring order of *Phulkari* embroidery. Thus, it can be concluded that the artisans get the order and payment from the middlemen and they have no direct link with the shopkeepers. Shopkeepers also approach the middle men and agents for distributing the order of *Phulkari* embroidery in different area of urban and rural Patiala. The middlemen do not give sufficient money to the artisans. Most of the artisans of *Phulkari* embroidery are illiterate and poor, particularly in Patiala. They do not have the required money to start their own business or unit or to purchase raw material. Additionally, the middlemen are getting benefit through the creativity of the artisans.

5.4 Raw Materials, Tools and Techniques of *Phulkari* Embroidery

5.4.1 Distribution of Respondents according to the Source of Designing

S. No.	Create Design From	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Yourself	10	8%	12	9%	22	8%
2	Books/Magazines	2	2%	8	6%	10	4%
3	Demand of Owner/Contractor	64	48%	44	33%	108	41%
4	Old Pieces	56	42%	68	52%	124	47%

Table 5.7 Distribution of respondents according to the source of designing

Source: Researcher's Calculation

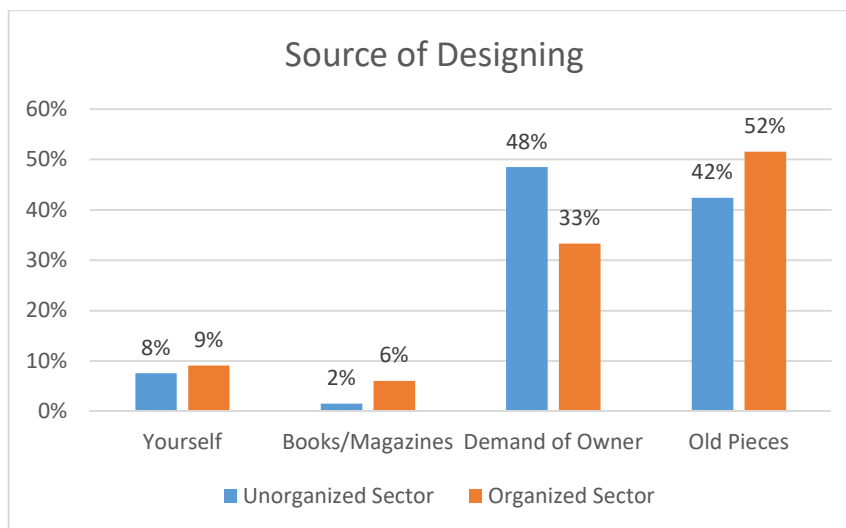


Fig. 5.17 Distribution of respondents according to the source of designing

Source: By the Researcher through primary survey

The table (5.7) reveals that from both the sectors, 8% respondents create the designs of *Phulkari* from their own creativity in which they create designs with some modifications. 4% respondents pick up designs from the books and magazine for *Phulkari* embroidery. Moreover, 41% artisans use designs according to the demand of customer. 47% respondents have taken their patterns from old pieces of design.

In the unorganized sector, the results reveal that 8% respondents create *Phulkari* designs from their own creativity. 2% respondents choose the source of designs from the books and magazine. 48% artisans choose designs of *Phulkari* as per the demand of the owner who had ordered for it. 42% respondents are copying designs from old pieces of *Phulkari* embroidery.

In the organized sector 9% respondents create designs with their artistic creativity and 6% respondents create designs from other sources, like the books and magazines. 48% respondents use design which is given by their owner and following 42% choose design from old pieces of *Phulkari* embroidery.

It can be stated that 47% respondents choose designs from old pieces of *Phulkari* embroidery because of tracing process. The wooden blocks of these designs are locally available in small and big sizes. So, it is easy to choose designs which are available for tracing in the market. Through this process, motifs of *Phulkari* embroidery are repeated again and again with some minor modification. 41% respondents are dependent on their owner for designing motifs because the artisans follow the order of their owner who provides work to the artisans. The owners get designs from professional designers and then circulate them among the artisans. A majority of owners use the same design for years without major changes. To conclude, it can be stated that the motifs of *Phulkari* embroidery are repetitive with some minor changes due to these unavoidable circumstances.

5.4.2 Distribution of Respondents according to Material-Usage

S. No.	Material	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Personal	8	6%	2	2%	10	4%
2	Middleman	92	70%	124	94%	216	82%
3	Consumer	32	24%	6	5%	38	14%

Table 5.8 Distribution of respondents according to material usage

Source: Researcher's Calculation

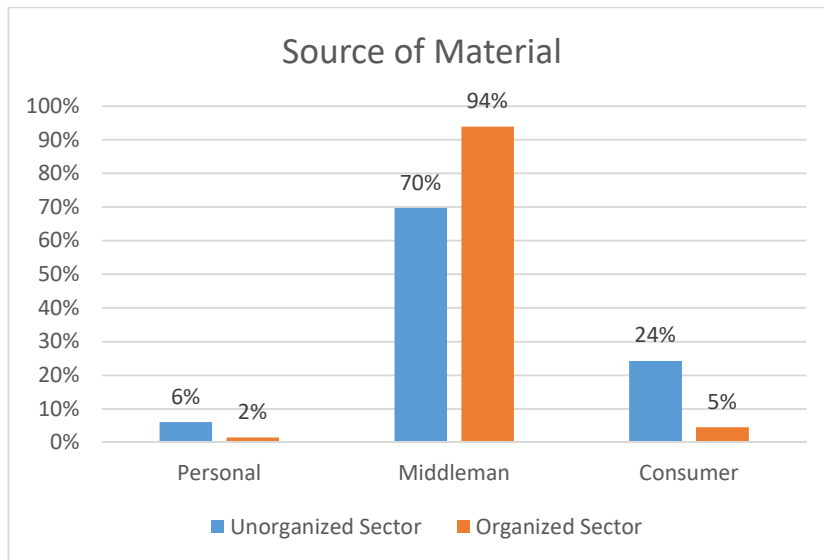


Fig. 5.18 Distribution of Respondents according to Material Usage

Source: By the Researcher through primary survey

The above data indicates that from both the sectors, out of the total, 8% respondents use their own raw material for embroidery, while 77% artisans get material from the middlemen and the rest of 14% get raw material from the consumer.

In the unorganized sector 6% artisans of *Phulkari* embroidery use their own raw material and 70% of respondents get their raw material from the middlemen; following 24% respondents get the raw material of embroidery from the consumer according to their own choice.

In the organized sector 2% respondents use their own material for embroidery, following 94% respondents use raw material which they received from the middlemen or owner. Only 5% respondents get their raw material directly from their consumer.

The result indicates that in both the sectors, the majority of 82% respondents get the raw material for embroidering *Phulkari* from the middlemen/contractor/owner. The artisans, involved in *Phulkari* embroidery are economically weak, so they cannot purchase raw material on their own. They also want to use different colour combinations and other materials according to customer's choice because they are making these products to get good amount. If they satisfy the need of their customers, they can earn their livelihood easily for a long time period. If they do not do so, they will lose their customers. When the artisans get their order, they ask the consumer and contractor about the raw material, motif, quality of cloth and colour combination of threads.

The collected data shows that the products of contemporary *Phulkari* embroidery are made on the demand of modern customer and contractor. The colour combination and quality of the product is also dependent on the customers. The artisans have no right to use their own artistic sense for creating motifs and colour combination.

5.4.3 Distribution of Respondents according to their Requirement of wooden frame

S. No.	Frame Requirement	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Strongly Agree	71	54%	84	64%	155	59%
2	Agree	20	15%	23	17%	43	16%
3	Disagree	31	23%	15	11%	46	17%
4	Neutral	2	2%	7	5%	9	3%
5	Strongly Disagree	8	6%	3	2%	11	4%

Table 5.9 Distribution of Respondents according to their requirement of wooden frame
Source: Researcher's Calculation

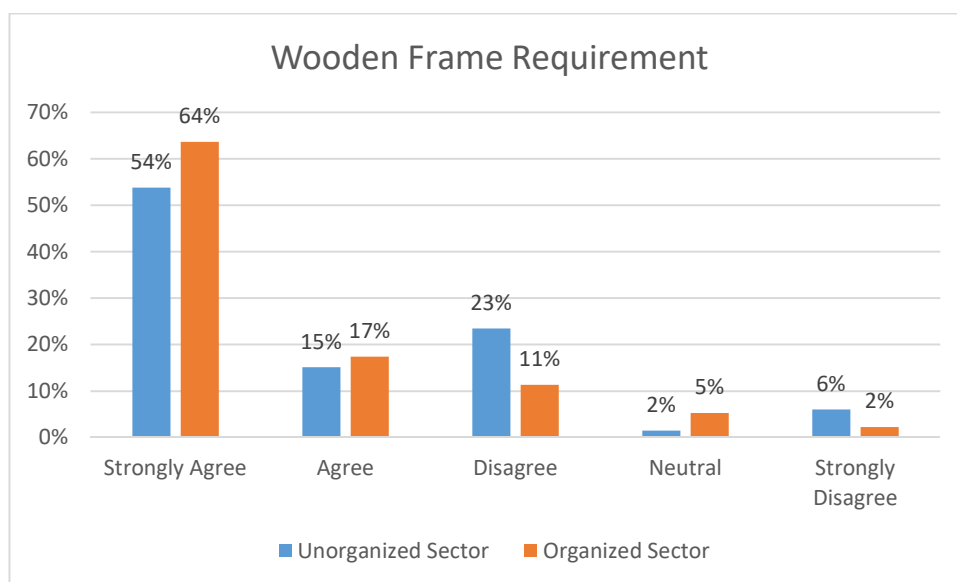


Fig. 5.19 Distribution of Respondents according to their requirement of wooden frame
Source: By the Researcher through primary survey

Wooden frame is the main component for embroidering *Phulkari* embroidery in the current time period. The frame is used to tighten the cloth for fine and easy work. But in some rural areas of Patiala, women are not using wooden frame. The artisans informed that they all want wooden frame for *Phulkari* embroidery. We can see through the figure, that out of total, 59% respondents strongly agreed that they can do better work, if they get the frame; 16% respondents agreed that there is a strong need of wooden frame in *Phulkari* embroidery. 17% respondents disagreed, following 3% are neutral and rests of 4% disagreed because they are happy with the traditional methods.

If we see their opinions on an individual level, 54% strongly agreed and 15% agreed from the unorganized sector about their need of wooden frame. While, 23% respondents disagreed, following 2% are neutral and the rest of the 6% strongly disagreed and opine that they can do *Phulkari* easily without frame.

In the organized sector, 64% the artisans strongly agreed and 17% respondents agreed that they want wooden frame for *Phulkari* embroidery. 11% respondents disagreed and 5% are neutral and 2% disagreed on the point that wooden frame is the main component for *Phulkari* embroidery and it is difficult to work without it.

The result reveals that majority of the artisans use wooden frame for tightening, for the embroidery. According to one respondent, “we can only do *Phulkari* without frame on some specific kind of clothes, not on all clothes. If, we do *Phulkari* on every cloth without frame, it is time-taking”.

The result denotes that without frame *Phulkari* embroidery is possible but it takes more time and the artisan cannot do work in fast manner.

5.4.4 Distribution of Respondents according to the type of Fabric used in *Phulkari*

S. No.	Type of Fabric	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Rough Khaddar	36	27%	44	33%	80	30%
2	Cotton	34	26%	29	22%	63	24%
3	Silk	14	11%	23	17%	37	14%
4	Crepe	15	11%	14	11%	29	11%
5	Georgette	4	3%	4	3%	8	3%
6	Chiffon	29	22%	18	14%	47	18%

Table 5.10 Distribution of Respondents according to the type of Fabric used in *Phulkari*

Source: Researcher's Calculation

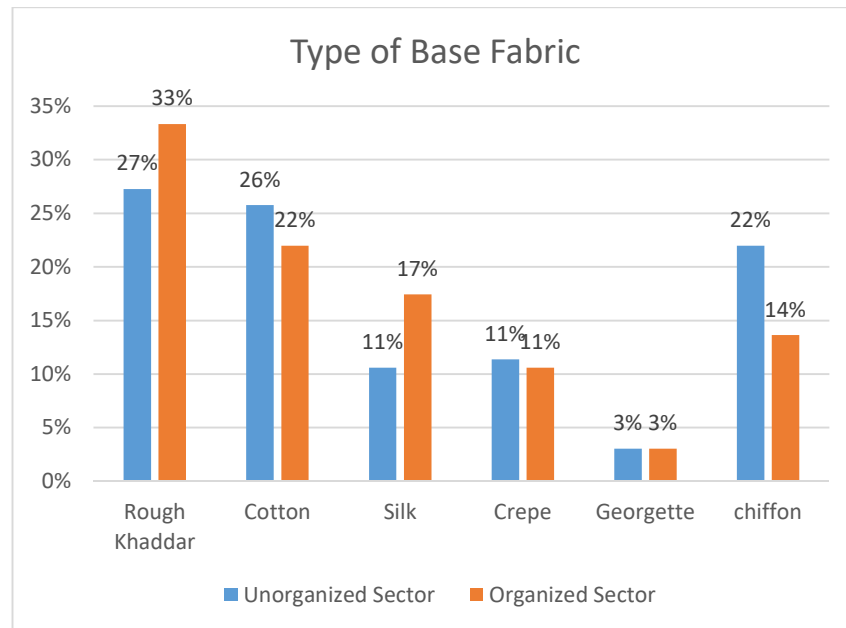


Fig. 5.20 Distribution of Respondents according to the type of Fabric used in *Phulkari*

Source: By the Researcher through primary survey

In recent time, *Phulkari* is embroidered on various types of clothes. If low quality cloth is used in *Phulkari*, the artisans have to compromise with the quality of design. As per the displayed results, out of the total, 30% respondents are using rough khaddar; following 24% respondents are using cotton base fabric for *Phulkari* embroidery. 14% respondents are using silk, 11% respondents are using crepe, following 3% respondents are using georgette and the rest of 18% respondents are using chiffon as the base fabric of *Phulkari* embroidery respectively.

In the unorganized sector, 27% respondents are mostly using rough khaddar, 26% are using cotton, 11% are using silk, 11% are using crepe, 35 are using georgette and 22% respondents are using chiffon as the base fabric for doing *Phulkari* embroidery.

In the organized sector, 33% respondents are using rough khaddar and 22% respondents are using cotton fabric for *Phulkari* embroidery. 17% respondents are using silk, 11% are using crepe, following 3% are using georgette and the rest of 14% are using chiffon fabric for creating products of *Phulkari* embroidery.

It can be concluded that most of the women are using rough khaddar fabric for *Phulkari* embroidery. On this type of cloth, they can create heavy designs like *Bagh*, which can be used in the form of dupatta and shawls. According to the respondents, they use rough khaddar for *Phulkari* embroidery because this cloth is used to make jackets, cushion covers, suits and also used in some little utility items like Sangrur bells, clutch mobile cover etc. After Khaddar, it is cotton, which is used on a large scale. This is durable and easily available in the local market.

This type of cloth is used to make suits, file cover, salwar, jackets, bed sheets etc. Chiffon is used for light *Phulkari* embroidery which is very costly and embroidered on dupatta and stoles.

As per the results, *Phulkari* embroidery is used on different types of clothes which are used to make different products in recent times. Every cloth has its own quality and *Phulkari* has been done as per the suitability of the cloth.

5.4.5 Distribution of Respondents according to colours of base fabric used in *Phulkari*

S. No.	Colours	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Cool	50	38%	69	52%	119	45%
2	Warm	63	48%	29	22%	92	35%
3	Neutral	19	14%	34	26%	53	20%

Table 5.11 Distribution of Respondents according to colours of fabric used in *Phulkari*
Source: Researcher's Calculation

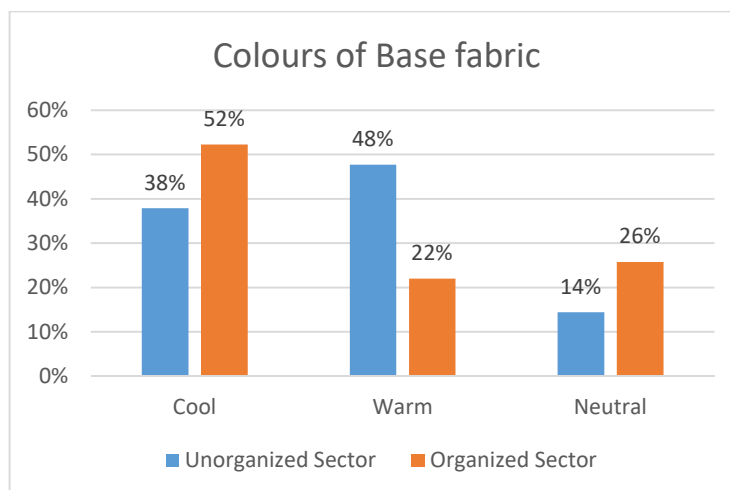


Fig. 5.21 Distribution of Respondents according to colours of fabric used in *Phulkari*
Source: Researcher's Calculation

In the current scenario, *Phulkari* embroidery is done in various colours on synthetic dyed base fabric. The above data reveals that out of the total, 45% respondents are mostly using cool colours for the base fabric like green, blue and purple. 35% respondents are using warm colours like red, orange and yellow for the base fabric. 20% respondents are using neutral colours like white, black, gray and brown for the same.

In the unorganized sector 38% respondents are using cool colours, following 48% respondents are using warm colours and the rest of 14% respondents are using neutral colours for the base fabric of *Phulkari* embroidery.

In the organized sector 52% respondents are using cool colours, 22% respondents are using warm colours and the rest of 26% respondents are using neutral colours for the base fabric of *Phulkari* embroidery

The colours of the base fabric are dependent on the produced products. For the suits and dupattas, all types of colours are used according to the seasons. For other products, mostly traditional colours like red, maroon and orange are used. The base colours of fabric are also taken as per the quality of fabric and season. In wedding season, mostly customers prefer red, orange, pink and maroon. Red and maroon are the most favorite colours of consumers for the base fabric.

5.4.6 Distribution of Respondents according to colours of threads used in *Phulkari*

S. No.	Colours	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Cool	50	38%	69	52%	119	45%
2	Warm	63	48%	29	22%	92	35%
3	Neutral	19	14%	34	26%	53	20%

Table 5.12 Distribution of Respondents according to colours of threads used in *Phulkari*
Source: Researcher's Calculation

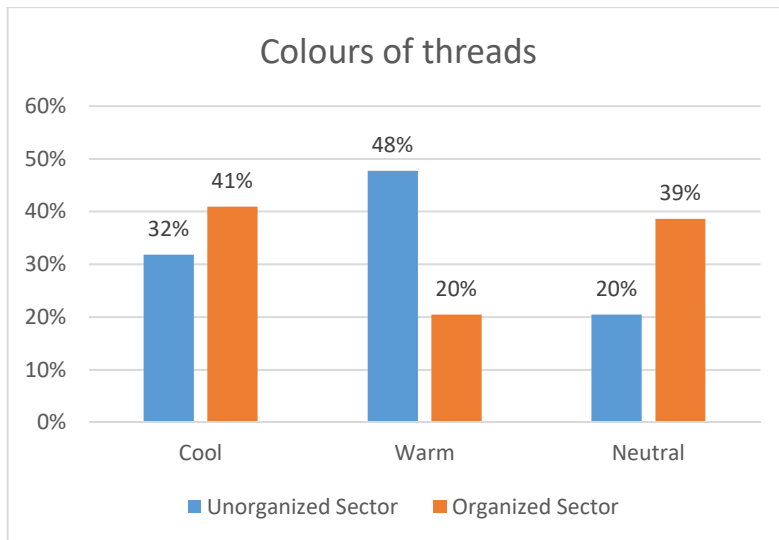


Fig. 5.22 Distribution of Respondents according to colours of threads used in *Phulkari*
 Source: By the Researcher through primary survey

The advancement of science and technology provides us a variety of synthetic threads, which are available in various shades at nominal range. Different shades of threads are easily available in the local market. The above table indicates the variety of colourful threads, used in *Phulkari* embroidery. Out of the total, 45% respondents are using cool colours of synthetic pat threads in *Phulkari* embroidery; the following 35% respondents preferred warm colours of threads and rest of 20% respondents are using neutral colours of threads for *Phulkari* embroidery.

Out of total, 32% respondents of the unorganized sector use synthetic threads of cool colours. Warm coloured embroidery threads are used by 48%, while neutral colours are used by 20% respondents. In this sector, majority of respondents are using warm colours like red, orange and yellow. Most of the artisans of this sector are making dupattas, suits, file covers, bed sheets and cushion covers.

In the organized sector, most of the respondents (41%) are using synthetic threads of cool colours, following 20% respondents are using warm colours of thread and the rest of 39% are using neutral colours of threads in *Phulkari* embroidery. In this sector, products are made according to the consumer's choice so the artisans do experiments with different shades. From the recent past, the base colour and thread colour have remained the same in a single shade. White and black colours are very famous in the markets of Patiala. Pastel shades are on the first priority of consumers for daily wear. During the marriage season consumers want bright shades of *Phulkari* embroidery. Thus, the colours of threads often change as per the demand of seasons and occasions.

5.4.7 Distribution of Respondents according to Colour Combination of threads

S. No.	Colour Combination of Threads	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	One Colour	25	19%	39	30%	64	24%
2	Two Colours	44	33%	44	33%	88	33%
3	Three Colours	23	17%	23	17%	46	17%
4	Four Colours	29	22%	15	11%	44	17%
5	More than Four Colours	11	8%	11	8%	22	8%

Table 5.13 Distribution of Respondents according to colour combination of threads
Source: Researcher's Calculation

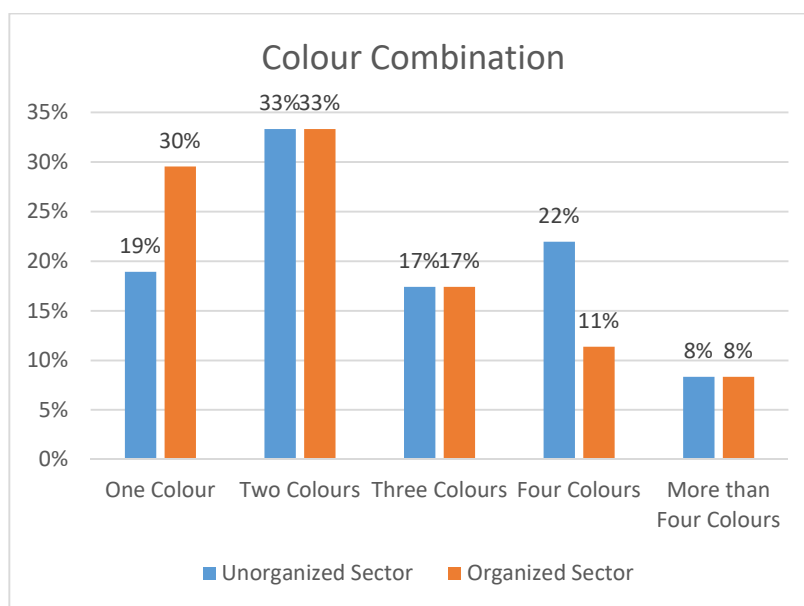


Fig. 5.23 Distribution of Respondents according to colour combination of threads
Source: By the Researcher through primary survey

The above data gives details regarding colour combination of synthetic threads in *Phulkari* embroidery. In contemporary times, single tone of pastel shades are very trending among both young and old generations. According to the above mentioned data, 24% of total respondents are using one colour, the following 33% respondents are using the combination of two colours. In two shades colour scheme, the artisans are using a combination of light and dark colour, which gives 3D illusion in geometrical motifs. Out of total, 17% respondents are using three and four shades of thread and the rest of 8% respondents are using more than four colours of synthetic thread in *Phulkari* embroidery.

In the unorganized sector, 19% artisans are using single colour, the following 33% respondents are using two colours combination, and 17% are using the thread of three different colours in *Phulkari* embroidery. 22% respondents are using four colours and 8% respondents are using the thread of more than four colours in *Phulkari* embroidery.

In the organized sector 30% respondents are using single shade for *Phulkari* embroidery because they make marketable products according to the consumer's choice. 33% artisans are using two colours of threads, the following 17% are using three shades of thread and 22% respondents are using four shades, the rest of 8% are using more than four shades of thread in *Phulkari* embroidery.

The collected data shows that in both the sectors, majority of respondents are using two different shades of thread in light and dark tones. Two shades of the thread enhance the visibility of geometrical motifs.

5.4.8 Distribution of Respondents according to the type of Stitches used in *Phulkari* embroidery

S. No.	Stitches	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Darning Stitch	90	68%	72	55%	162	61%
2	Running Stitch	22	17%	24	18%	46	17%
3	Satin stitch	10	8%	8	6%	18	7%
4	Other	10	8%	28	21%	38	14%

Table 5.14 Distribution of Respondents according to the type of stitches used in *Phulkari* embroidery.

Source: Researcher's Calculation

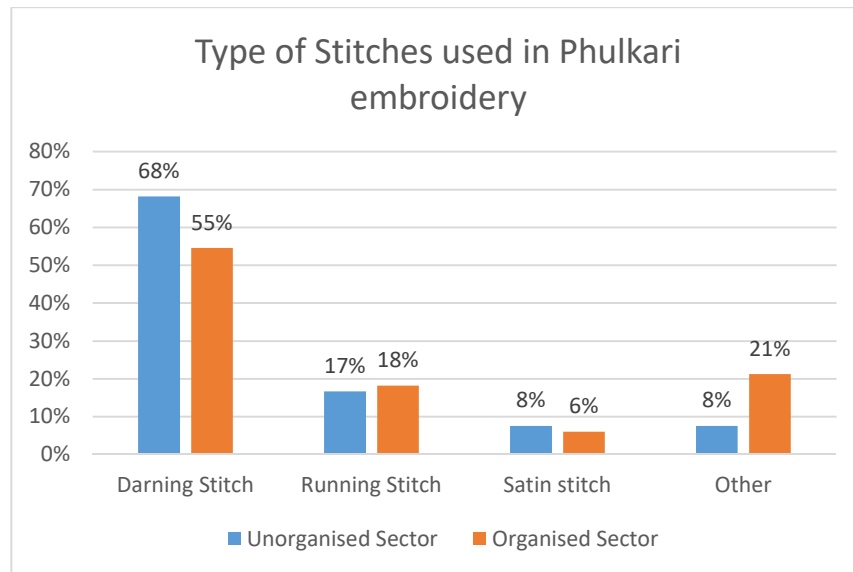


Fig. 5.24 Distribution of Respondents according to the type of stitches used in *Phulkari*
 Source: By the Researcher through primary survey

The above Table (5.12) reveals that out of the total, 61% artisans are using darning stitch in different directions for the required motif in embroidery. Running stitch is used by 17% of respondents, the following 8% respondents use satin stitch and the rest of 14% respondents are using other stitches like chain stitch, cross stitch, herringbone stitch, button hole stitch and stem stitch for *Phulkari* embroidery.

In the unorganized sector, 68% respondents are using darning stitch, 17% of respondents are using running stitch, 8% of respondents are using satin stitch and other 8% are using other stitches for *Phulkari* embroidery.

In the organized sector, 55% respondents are using darning stitch, 18% of respondents are using running stitch, 6% of respondents are using satin stitch and other 21% are using other stitches for *Phulkari* embroidery.

As per the discussed results, majority of respondents from both the sectors are using darning stitch which is the main stitch of *Phulkari* embroidery since ancient times. Darning stitch is used for filling the motifs and other stitches are used for enhancing the beauty of motifs after filling the space and border of motifs. Running stitch is mostly used on chiffon fabric for filling the motifs in place of darning stitch.

5.4.9 Distribution of Respondents according to the type of Motifs used in *Phulkari*

S. No.	Motifs	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Geometrical	113	86%	115	87%	228	86%
2	Animal and Birds	18	14%	15	11%	33	13%
3	Vegetables and Fruits	1	1%	1	1%	2	1%
4	Human	0	0%	1	1%	1	0%

Table 5.15 Distribution of Respondents according to type of motifs used in *Phulkari* embroidery
Source: Researcher's Calculation

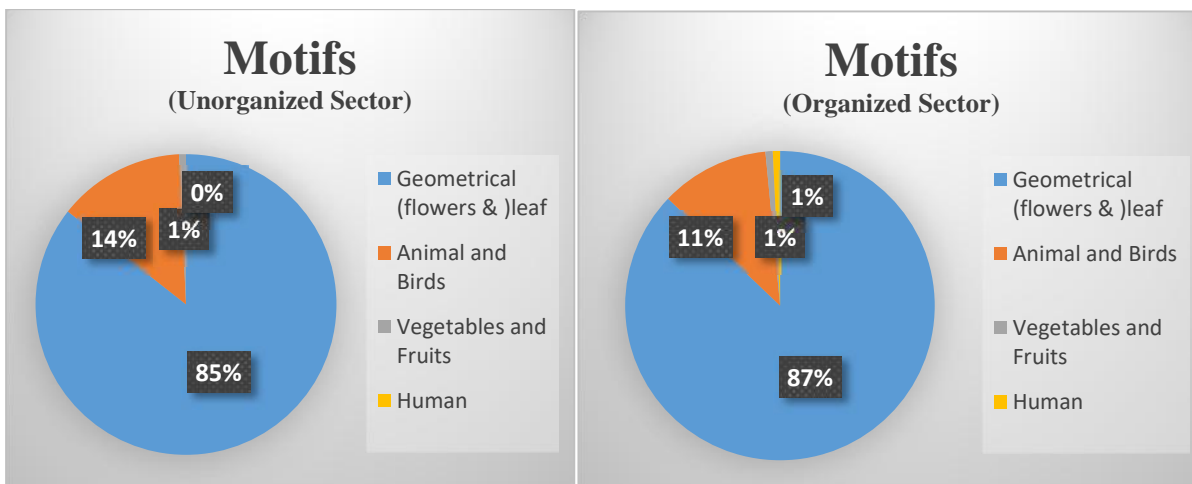


Fig. 5.25 Distribution of Respondents of unorganized sector according to type of motifs used in *Phulkari*
Fig. 5.26 Distribution of Respondents of organized sector according to type of motifs used in *Phulkari*
Source: Researcher's Calculation

The information related to motifs used in *Phulkari* embroidery in both the sectors has been shown in the above table. The collected data indicates that 86% respondents are using geometrical motifs like lines (horizontal, vertical, zigzag) triangles, square, rectangle and rhombus etc. It has been observed that only 13% respondents are using animal and bird motifs, as peacock in particular. There are only 1% respondents who are using vegetables and fruits motifs; there is no one who uses human motifs in *Phulkari* embroidery anymore.

In the unorganized sector, 85% respondents are using geometrical motifs including flowers and leaves, the following 14% respondents are using animal and birds motifs and the rest of 1% are using vegetables, fruits and animal motifs in *Phulkari*.

In the organized sector, 87% respondents are using geometrical motifs including flowers and leaves, the following 11% respondents are using animals and birds motifs and the rest of 1% are using vegetables and fruits motifs in *Phulkari*. These artisans are not using human motifs like the unorganized ones.

From both the sectors, the majority of respondents are using geometrical motifs. Geometrical motifs represent the identity of *Phulkari* embroidery. Mostly flowers and leaf motifs are used in *Phulkari* embroidery. Diamond shaped motifs called barfi and square shaped motifs called parantha are also used in heavily embroidered *Phulkari*. These geometrical motifs have been adopted from the traditional *Phulkari*.

5.4.10 Distribution of Respondents according to Health Problems

S. No.	Health Problems	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Eye sight	30	23%	64	48%	94	36%
2	Neck stiffness	1	1%	5	4%	6	2%
3	Back pain	26	20%	20	15%	46	17%
4	Muscle spasm	11	8%	11	8%	22	8%
5	Other	64	48%	32	24%	96	36%

Table 5.16 Distribution of respondents according to health problems

Source: Researcher's Calculation

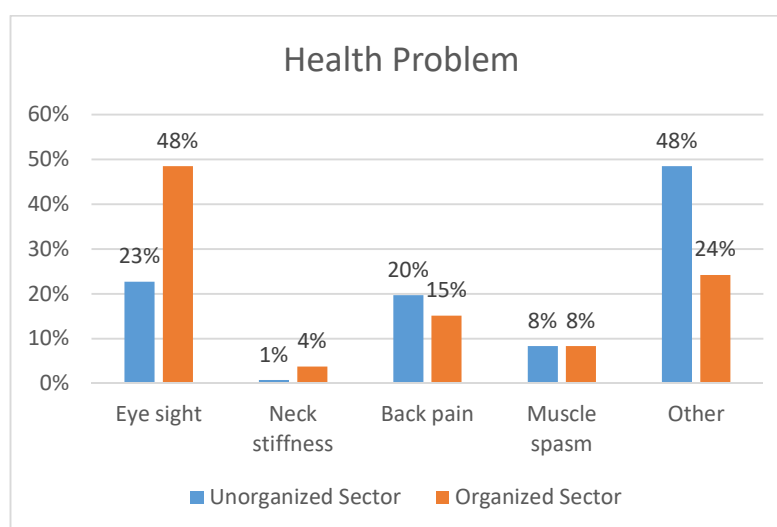


Fig. 5.27 Distribution of respondents according to health problems

Source: By the Researcher through primary survey

Most of the artisans face health issues due to heavy work load of *Phulkari* and heavy domestic work as well. It is essential to explore the entire scenario of *Phulkari* and the health of the artisans is an aspect for concern. According to the data, out of total, 36% respondents reported that they have eyesight problem, 2% reported neck stiffness, 26% reported back pain, the following 8% reported muscle problem and 36% reported other health problems like pain in fingers, pain in eyes, gastric problem, shoulder pain, knee pain, wrist pain and headache.

In the unorganized sector, 23% respondents have reported about eyesight problems, 1% reported neck stiffness, 20% reported back pain, the following 8% reported muscle problem and 48% reported other health problems.

In the organized sector, 48% respondents have reported eyesight problem, 4% have reported neck stiffness, 15% reported back pain, the following 8% reported muscle problem and 24% reported other health problems.

From the above data, it can be concluded that long hours of sitting at one particular place and not having proper light fixtures affects the health of the artisans and the production of *Phulkari* as well. The race of earning money for their daily requirements and the expensive market, make the artisans helpless. The owner should provide backrest or some soft mattresses so that the health problems of women can be decreased.

Sometimes, women face problems due to their wrong sitting posture and poor light. There is a strong need for some equipment (Fig5.28 & 5.29) which can provide comfortable sitting during the long hours of embroidery work. In fig no 5.28 there is a frame in the form of table. The upper position of table is used as frame for stretching the cloth for doing embroidery. Women can also store their material in drawer attached with table. In fig no 5.29 a sitting stool is proposed by researcher for betterment of artisans sitting posture. Women can adjust the height of stool according to their requirement. There is a strong need to provide these type of tools to artisans so that they work continually without facing back pain. These type of tools may be effective for women and they face less health problems in future. They should get appropriate light fixtures such as spot light, focus light etc. It has been concluded that unawareness of the artisans and carelessness of the owner create a barrier in the growth of *Phulkari* artisans. The artisans should understand their worth so that they can protect themselves from all the problems.

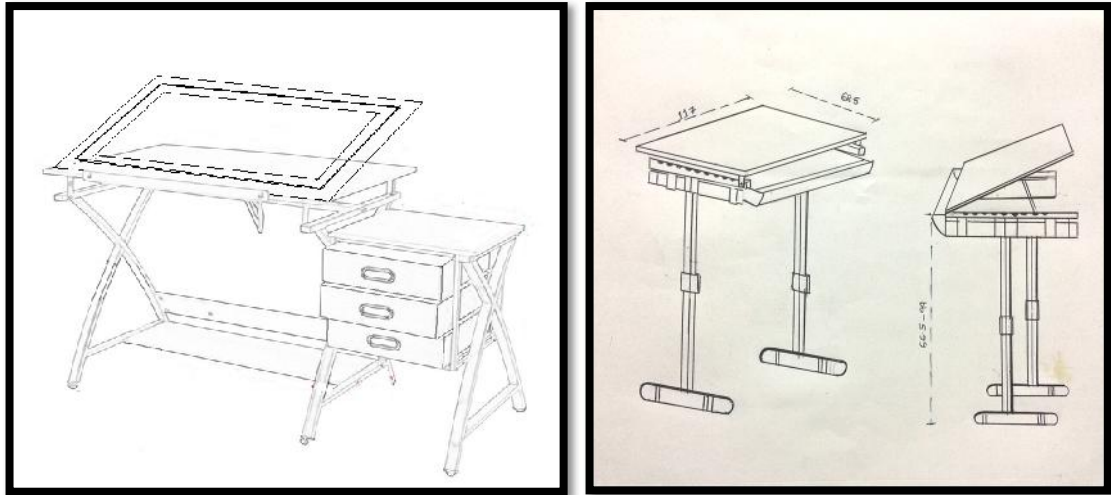


Fig. 5.28 Frame with table for comfort of Artisans

Source: By the Researcher

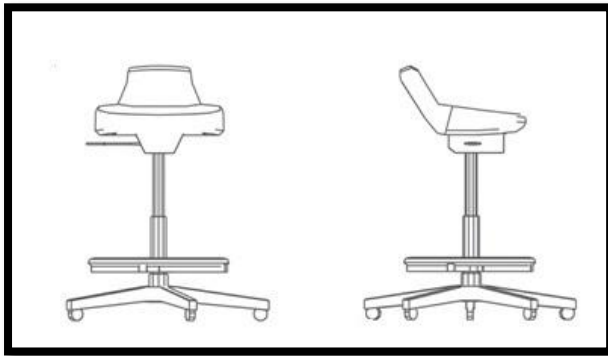


Fig. 5.29 Stool for comfort of Artisans

Source: By the Researcher

5.4.11 Distribution of Respondents according to the Problems being faced

S. No.	Problem faced by Artisans	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Low Wages	20	15%	18	14%	38	29%
2	Lack of Marketing Opportunities	15	11%	32	24%	47	36%
3	Exploitation at the hands of Contractors	32	24%	12	9%	44	33%
4	Lack of Govt. Support Related to Loan	23	17%	10	8%	33	25%
5	Poor Working Conditions	10	8%	23	17%	33	25%
6	All of above	32	24%	37	28%	69	52%

Table 5.17 Distribution of Respondents according to other problems being faced

Source: Researcher's Calculation

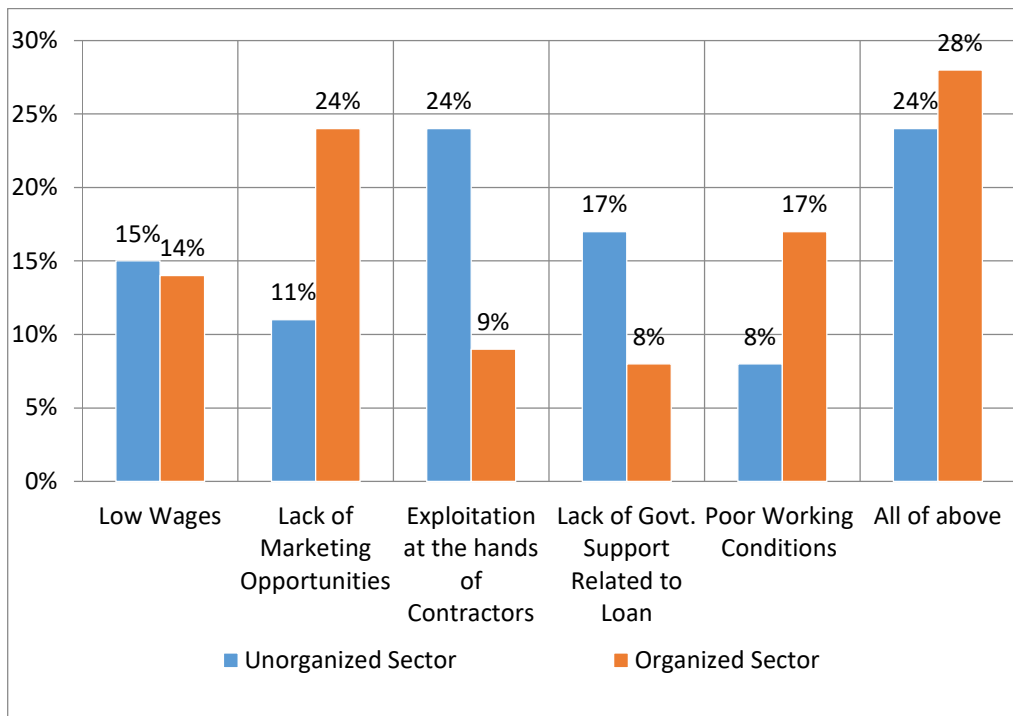


Fig. 5.28 Distribution of respondents according to other problems being faced

Source: By the Researcher through primary survey

According to the above mentioned data, out of the total, 29% respondents reported that they are not satisfied with their income from *Phulkari* embroidery, 36% reported that they are suffering due to lack of marketing opportunity, 33% respondents felt exploited at the hands of contractors or middlemen, 25% reported lack of govt. support related to loan, 25% reported poor working conditions and 52% respondent are suffering with all of above problems.

In the unorganized sector, 15% respondents have reported about low wages problems, 11% are suffering due to lack of marketing opportunities, 24% reported that they are feeling exploited by the contractors or middlemen because they are working under them, 17% reported that they are suffering problems because the govt. is not providing any support of loan facility for starting their own work, 8% respondents are complaining about the poor condition of their working place because they are working in their own home without any focus lighting and seating arrangement, and 24% reported all of the above problems.

In the organized sector, 14% respondents have reported about low wages problems, 24% are suffering due to lack of marketing opportunities, 9% reported that they are feeling exploited by the contractors or middlemen because they are working under them, 8% reported that they are

suffering problems because the govt. is not providing any support of loan facility for starting their own work, 17% respondent are complaining about the poor condition of their working place because they are working without any focus lighting and seating arrangement, and 28% reported all of the above problems.

From the above data, it can be concluded that the artisans want to leave the work of *Phulkari* embroidery because of low wages and heavy hard work. Most of the artisans are not well educated or not allowed to go out of their town thus they have not been able to market their products. The artisans from both the sectors are exploited by middlemen or contactors who are providing work to them. The artisans are not selling their produced products directly to the customers. Most of the women want to start their own work but due to financial crisis and lack of govt. support for providing loan facility they cannot start their own business of *Phulkari* embroidery.

5.4.12 Distribution of Respondents according to their interest (Younger Generation) to learn the art of *Phulkari*

S. No.	Category	Unorganized Sector		Organized Sector		Total	
		N	%	N	%	N	%
1	Interested	125	95%	107	81%	232	88%
2	Not Interested	7	5%	25	19%	32	12%

Table 5.18 Distribution of Respondents according to their interest (Younger Generation) to learn the art of *Phulkari*

Source: Researcher's Calculation

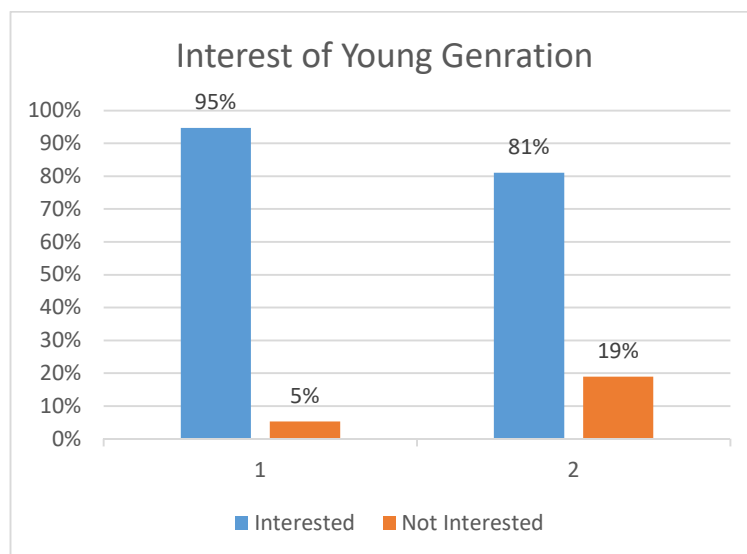


Fig. 5.28 Distribution of Respondents according to their interest (Younger Generation) to learn the art of *Phulkari*

Source: By the Researcher through primary survey

The above table has a clear insight of the mind of young people i.e. their interest in *Phulkari*. According to it, 88% respondents from young generation are interested to learn the art of *Phulkari* embroidery whereas 12% respondents agreed that young generation is not at all interested in carrying this art onwards.

In the unorganized sector, 95% respondents agreed that young generation should learn the *Phulkari* embroidery while 5% disagreed for the same.

In the organized sector, according to 81% respondents, young generation is interested to carry the art of *Phulkari* embroidery upwards whereas 19% respondents disagreed for the same.

It has been evaluated that a majority of respondents in both the sectors agree to the above statement; they also opine that if the young generation will not learn it, the art will die soon. But some respondents are not satisfied with the same because they prefer education to this art. They think that doing embroidery is a compulsion for earning livelihood, as they have no other option. They think that there is no bright future in this art as compared to other works. Moreover, they are doing hard labor at low income, which is not appropriate for the new generation (mentioned by a respondent).

5.4 Conclusion

The overall scenario of *Phulkari* Industry indicates that there are various factors which are affecting the art of *Phulkari*. It has been observed that women have more opportunity for working under the organized sector because government and non-government organizations are taking various initiatives for the betterment of this craft. They are also spreading awareness among the women and trying to satisfy their common needs compared to the unorganized ones. The artisans who work under the unorganized sector are facing various problems and the biggest problem is that they are suffering due to the middlemen. Apart from these issues, it has been observed that women of both the sectors need some counseling of experts regarding the significance of art and craft. They need to acknowledge their work as an art rather than a labor job. In these sectors, they are producing the required designs, but if they become aware about the industrial benefit of it, they can be more benefited. They can also make their own innovative designs. They can pursue their creativity further and convey this to next generations, if they truly understand *Phulkari* as a medium of creativity rather than a medium of earning.

There is strong need to improve the sitting posture of artisans so that they work continually without any health issues. Government should provide some tools to the artisans for comfort of artisans. As the survey results indicate that young girls are not interested to work therefore this art is fading away gradually. To improve and popularize it, the govt. should add this art in the syllabus of home science. So that young girls may know through education, about the past of Punjabi culture. By doing this through their own hand, they will know about the hard work of Punjabi women. To improve the merchandise, there should be a documentation in which the importance of this art in socio religious and cultural festival of traditional Punjab in term of motifs, style and technique may be recorded. Thus the buyer will also know about the story behind the implementation of these types of motifs, because there is a story behind every motif in traditional *Phulkari*. This documentation of stories will also revive and promote the art of the state and increase the demand of *Phulkari* at national and international level and enhance the sale of this particular art.

CHAPTER- 6

SUMMARY AND CONCLUSION

6.1 SUMMARY

The first chapter titled, “Introduction”, gives emphasis on the historical accounts of *Phulkari* embroidery along with the research methods of the thesis. In this section, the need and purpose of the study along with the selected aim and objectives has been described after following the methodology.

The second chapter focuses on the reviewed literature related with *Phulkari* embroidery and has several sections. The chapter has been divided into eight sections, first is the introduction of the chapter. The second section describes the entire history of embroidery after focusing on some major studies. The third section highlights the origin and history of traditional *Phulkari*. The fourth section describes the used materials and tools and techniques of traditional *Phulkari*. The fifth section narrates the symbolic significance of some major motifs of *Phulkari* after introducing their application styles. The sixth section narrates the revival and innovation in the ways of modern *Phulkari*. The seventh section shows the contemporary aspects of *Phulkari* with respect to its production and application. The last section describes the existing gap between the literature review and according to it, there are various studies which have been done on *Phulkari* but the social-cultural aspects of it has been left. Moreover, to improve the status of *Phulkari*, it is essential to do both the quantitative and qualitative analysis, so the study has been carried out in the light of such objectives.

The third chapter titled, “Revisiting the Traditional Threads of *Phulkari*: A Comprehensive Analysis” deeply observes the traditional forms of *Phulkari*. The socio-cultural aspects of its motifs and the symbolic significance of its major forms have been evaluated through a comprehensive analysis. The chapter also represents a close understanding of all the types of traditional *Phulkari* and the respective tools and techniques because it is very essential to acknowledge and observe the earlier aspects of *Phulkari*. It was only the women, who used to prepare material for embroidery, and then used to create beautiful designs to wear it on various occasions. They gave their remarkable contribution in preparing the shawls of *Phulkari* in different forms. The traditional forms of *Phulkari* were unique and extraordinary because they were not associated to any commercial purpose like the current one. The sentiments of women

were associated in each and every thread of *Phulkari*. The richness and diversity of *Phulkari* showcase their limitless efforts and ability to produce such wonderful designs with patience. In present times, the durability and quality of *Phulkari* is not as good as compared to the traditional one, because the handwork has been replaced with machines. Traditionally *Phulkari* was completed by only one woman but today it is completed by a group of women as a collaborative act. The commercialization of *Phulkari* is not entirely negative because numerous poor and marginalized people, particularly women are getting work for their livelihood. The art of *Phulkari* has been revitalized with a new level of sophistication, but it is losing its very originality which used to flourish in its earlier representations. The variety in motifs and name has been found in traditional *Phulkari* because the first purpose of this art was to celebrate religious and auspicious ceremonies but now everything is changing as per the convenience of the production.

The fourth chapter, “*Phulkari* in Modern World: A Critical Approach”, has multidimensional approach for tracing the contemporary status of *Phulkari* embroidery. The chapter shows the significance of changing trends of *Phulkari* embroidery and its association with commercialization. In this chapter, the views of some experts, who are engaged in the revival of *Phulkari*, have been added. Some major organizations from the government and non-government sectors have also been discussed, where the interviews of organizations and resource persons have been followed. The alternative ways of traditional *Phulkari* with the tools and technique of modern *Phulkari* have been considered as a criterion because a majority of artisans are changing their patterns of designs as per the demand of the markets. The industries related with fashion and interior design also have the amalgamation of *Phulkari* patterns and making new prototypes for the modern generation. Therefore, the views of some designers have been taken to know the status of future possibility of its designs. Some designs of interior decoration have been developed by the researcher to incorporate *Phulkari* with more innovative ways. The role of social media has also been described to show the interest of young minds towards this art. Some of the blocks of Patiala district of Punjab have been taken as a case study to evaluate the status of *Phulkari* in contemporary times through qualitative analysis. These blocks are Rajpura, Patiala, Nabha, Bhumaheri, Sanour, Samana, Ghanaur and Pattaran, and all belong to both the rural and urban areas of the district.

The fifth chapter, “Result and Discussion” is based on pilot survey of some of the areas of Patiala including Rajpura, Patiala, Nabha, Bhumaheri, Sanour, Samana, Ghanaur and Pattaran. The chapter helps to understand the contemporary scenario of female artisans in both the

organized and unorganized sectors. The quantitative analysis has been done as per the response of the artisans. The chapter tries to capture the existing status of female artisans who spend their time in doing *Phulkari*, and sell their products in the market. The chapter highlights some major aspects of *Phulkari* embroidery and the problems, faced by the artisans. The chapter deals with the socio-economic status of the artisans which is the main cause of its commercialization. Then some other aspects related with the education, age, working environment, problems, health issues and working hours have been explored through data analysis. The inspiration of taking *Phulkari* as a source of employment and the response of market venture has been further observed after following the view of the artisans. The basic needs of the artisans in the production of *Phulkari* have been analyzed as per their response. The entire process of working, from procuring order to producing products has been described according to the survey results. The materials which are being developed as per the particular clothes have also been described along with their limitations.

6.2 CONCLUSION

- The existing status of *Phulkari* indicates that the traditional forms of *Phulkari* have much uniformity as compared to the contemporary ones. In traditional methods, women used to take this art as a domestic task, and they valued it because they had to prove their skills and talents just like cooking, decoration, weaving and all. They were somehow connected with the threads of *Phulkari* form the core of their heart because they used to start learning it as a job. After starting to learn it, they gradually connected to this art because they performed all the tasks related to it on their own.
- The women used to handle all the basic preparations and then used to make design by their creativity and imagination. The earlier embroiderers of *Phulkari* were artists, who were worshipping their gods and elders after offering *Phulkaris*. On the other hand, in contemporary times, the artisans take this art as a medium to get employment. They love to earn money rather than preserving the art of *Phulkari*.
- The beauty of colourful silk threads was spread onto the clothes which is an instance of the tough, blissful and happy nature of the Punjabi people. To conclude, it can be considered that traditional *Phulkari* was connected with the life of Punjabi people and became an emblem of their religious, cultural and traditional customs. This

significance of *Phulkari* was not so immense in earlier times because *Phulkari* was performed by women only. Like all other activities done by women, it was neglected and looked at as a non-important thing until it was seen as a medium of money-making.

- In recent times, making *Phulkari* is not as time consuming and detailed as the traditional rural *Phulkari*, however, some repetitions of motifs is still occupying the place in contemporary customs like marriage ceremonies and so on, but if we wonder about its future, will it really exist in the coming trends or will it veer in the dust of marketing, is a matter of concern.
- The tools and techniques, which were used earlier were very organic and authentic, which made this art very genuine and original. On the contrary, in recent times, *Phulkari* has been lost in inorganic function and it is only becoming a part of fashion and decoration. In recent ages, the availability of resources is higher than the previous ones, but that emotional element, which has been associated with traditional *Phulkari* is impossible to find.
- In this study, it is found that the art of traditional *Phulkari* is based on two major perceptions; and one perception is belonging to the personal emotions of women. In this personalization, women had depicted all the situations, social barriers, and male-dominated issues of their life.
- In another perception, societal conception of Punjabi culture has emerged as a problem of women's survival. The first one is related with the will and desires of women (who embroidered *Phulkari*) and their question of identity, self-exploration as a human being. This aspect shows the fundamentals of society and in this phenomenon there are a variety of issues like gender politics, patriarchal hierarchies, where they are bound to participate in such traditional and cultural practices.
- If *Phulkari* is deeply observed, it describes the entire stories of a woman's life of that time. In recent times, these values have changed as per the modern thoughts. Women are more liberal today than in the ancient tradition but some problems are still there which prevent their empowerment.
- It is also found that the commercialization of *Phulkari* is done for getting financial support and the representation of designs has changed accordingly. This alteration in the structure of motifs, not only affects its beauty and ornamentation but its inner values also which represent the emotions of *Phulkari*.

- If, the efforts will be taken to promote those previous techniques, its commercial values may be more developed and it will get more name and fame nationally and internationally.
- In the making of traditional *Phulkari*, there were several factors i.e. social factors, religious factors, cultural factors and personal factors. First of all, there were social factors, which bound women to perform the art of embroidery because the feminine gender had to learn all the domestic tasks, including craft and decoration. They were seen as a homemaker and worked under such directions. Their qualities used to be judged by their in-laws when they got married and they used to take craft material in the form of dowry. Another factor is related with religious and auspicious ceremonies because they used to embroider the clothes for offering and for using at some occasions. In cultural factors, Punjabi religion has been shown through the medium of *Phulkari*. In personal factors, the surroundings and life stories of women have been shown with the help of geometrical motifs.
- In modern time, these factors are still dominant but only under the patronage of commercialization. Previously, the motifs were created to depict these factors but now these exist for their survival in the markets. Some designers are creating these motifs as per the demand of modern generation but those forms do not have the original identity of *Phulkari*.
- In contemporary times, few men are also involved in making *Phulkari* but as per the gendered binaries, it is considered a shameful task for the men. Women who are working under the organized sectors, are getting resources to produce *Phulkari* but cannot perform according to their own will. This aspect should be considered by the governing bodies which are supporting the art of *Phulkari*.
- Though some of the designers are promoting the art of *Phulkari* after innovating some of its forms yet these designs are accessible only to the elite class. If, the artisans will be directed through some innovation after maintaining the authenticity of it, these designs can be purchased by all the classes.
- The artisans need some of the tools which can make their work easy and simple, so there is a strong need to provide these tools to them. The workshop of health maintenance should be done monthly, in which some guidance about sitting posture and regular exercise training can be given to the artisans.
- The young generation or the children of these artisans do not want to take this art as a source of income, so some counseling should be done to develop a deeper

understanding towards it. The women who are bound to perform this art to earn livelihood but could not come out of their houses due to patriarchal hegemonies, should get some attention of the GOs and NGOs.

- Some innovative methods can also be used to improve the status of *Phulkari* in interior decoration and handloom items along with other utility objects after keeping the originality of this art.

The views of experts and artisans, which have been collected through interviews, also have some significant points regarding the revival of *Phulkari*. According to them:-

- It has been observed that 57% of women who are involved in *Phulkari* embroidery under the organized sector, all have 1-5 years' experience. Under the unorganized sector, 44% of women are having 11-15 years' work experience of the same. According to the respondents of the organized sector, they usually leave the job of the organization due to limited orders. Then they start to work under the unorganized sector because they get maximum order under it as compared to the organized one.
- As per the responses of the respondents (51% of all), they learnt the techniques of *Phulkari* embroidery through workshops and training programs under the organized sector, while 76% of women learnt the same from their family members and friends.
- During the survey, the result reveals that 52% of artisans from the organized sector and 43% of respondents are giving 3-6 hours in a day for the work. They cannot give more time due to family responsibilities as they all belong to nuclear family.
- The Maximum numbers of the artisans from both the sectors get their payment on monthly wages in cash. Women from both the sectors choose *Phulkari* embroidery as a profession to contribute in family income.
- Women get order of products under the organized sector (85%) and from the unorganized sector (43%) through the wholesaler and middlemen with minimum benefits. Majority of women are illiterate and do not know the market price of their products.
- 52% of women from the organized sector create designs from traditional motifs of *Phulkari* embroidery and 48% from the unorganized sector create designs according to the choice of their owners and consumers.
- As per the expert comments, the art of embroidery has been revived through the organizations. They claim that they will enhance this art and will continue it in

future because consumers love to buy these innovative products. The products they make are popular in national and international markets and people are accepting the products. They usually get orders from international markets through their relatives and friends. They want to empower the women of Punjab and want to promote it because they mostly belong to Punjab and have an emotional approach towards this craft and the artisans of *Phulkari*.

6.3.1 SUGGESTIONS FOR POLICIES AND FURTHER RESEARCH

- In the making of *Phulkari*, the contemporary artisans are using modern technology and doing repetition of the earlier ones because they are liberated to do so. The purpose of making *Phulkari* has now shifted to demonstrate fashion and style rather than traditional display. The artisans should be directed to create some new motifs after taking inspiration from contemporary factors.
- The organizations should develop some resources to decrease the patriarchal hierarchies which bound women to work under the unorganized sectors, some policies should be initiated to solve such issues, so that women can work from their home or can be connected through some indirect platform.
- Government should take some initiative to run such bodies who visit the villages after setting some booth for those who are not permitted to associate with organizations. The development of tools for the workplace like big wooden frame, furniture for comfortable sitting, training of computer and printer to develop and trace the design
- If the women will be trained through technology, they can produce designs as per their creativity just like the traditional ones. They will not be bound by other mediators or marketing persons to produce the outlet of design.
- The research can be taken further after developing an audio-video representation of handloom; handicraft and other related industries, so that young generation can learn the ways of *Phulkari*.
- The other districts of Punjab, Haryana and Pakistan can also be evaluated through qualitative and quantitative research.
- A Study can be conducted further after developing some tools and technique of betterment of artisans health and its testing can be conducted.

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ANNEXURE-1

INTERVIEW SCHEDULE FOR ARTISAN (Craftsperson/Artisans/worker)

I take this opportunity to introduce myself as a PhD scholar, department of Humanities and Social Sciences, IIT Roorkee, Utrkhand, India and working on the research topic entitled as “A critical review of evolving and changing trends of *Phulkari* art”. I have selected district of Patiala Punjab for the study. In this regard, to solicit views about current trends, technique, motifs and colours of *Phulkari* embroidery, a comprehensive survey questionnaire have been prepared by me and attached here.

All information that is obtained from the survey will be treated as confidential, and used only for the academic research purpose. If you have any queries pertaining to the questionnaire, please do not hesitate to contact me at Rajinder Kaur

Research Scholar
 Department of Humanities and Social Sciences
 Indian Institute of Technology Roorkee
 Uttarakhand
 Mobile: +91-9627743330, email id: ahsasart.87@gmail.com

Questionnaire No..... Date.....

A. SOCIO-ECONOMIC ASPECTS

1. Identification of Respondent

2. OCCUPATION

1. How many Years you are working on *Phulkari* Embroidery?
in years.

2. Do you think training is necessary for the craft?
 Yes No

If "Yes" Why?

- Learn about new raw materials
- Learn new designs
- Any other (specify)
- Learn new techniques
- Work faster

1	Name	
2	Age (18-35-1; 36-50-2; above 50-3)	
3	Education (Illiterate-1; 1- 5 th -2; 6-10 th -3; Above 12 th - 4)	
4	Location Rural/Urban	
5	Village	
6	District	
7	Religion (Hindu-1, Muslim-2, Sikh-3, Christian-4)	
8	Social Category (Gen-1, OBC-2, SC/ ST-3)	
9	Gender (Male-1, Female-2)	
10	Family Size (>3 members -1, 3-5 members- 2, 6-8 members - 3, < 8 members -4)	
11	Marital status (Unmarried-1, Married-2, Widow-3, Separated-4)	
12	Nationality	
13	Birth Place	
14	Do you migrate to other place for this craft If yes, give details	Yes/No

3. From whom did you inspired for the craft?

Relatives Training programme
 Other Craftsperson Parents

4. Is it your main occupation?

Yes No

If no, what is your other occupation?

5. Why you are working on this traditional art of *Phulkari*?

Skill up gradation Contribution to the family income

Improve standard of living Personal interest

6. Nature of your Employment

Employed Member of co-operative

Working for self Any other (specify)

7. If employed - are you

Temporary Contract

Permanent/Regular Any other (specify)

8. What is mode of your payment?

Monthly Piece basis

Daily wages Any other (specify)

3. WORK PLACE

1. Where do you work (specific place name)?

.....

2. Do you work with any institutional organization (SHG/NGO/Govt. Organization/Individual)?

.....

3. Why are you working for above mentioned working place?

.....

4. Are you facing any problem with your working place?

Yes No

If yes, please explain.....

5. Do you want any changes regarding your work place?

Yes No

If yes, please explain.....

6. How is the atmosphere in which you work?

7. How do you feel that you have contributed towards this organization?

8. The organization has providing any training regarding new tools and technique?
 Yes No
 If yes, please explain.....
9. The organization has providing any assurance about health issues?
 Yes No
 If yes, please explain.....
10. How many hours you work in a working day?
in hours.

1. CRAFT DETAILS

1. At what age did you start working on this craft?

2. Is this craft your family occupation?
 Yes No
3. If no, why did you take up the craft?
 Interested in it Trained for it
 Pays well Any other
4. From whom did you learn this craft?
 Family members From other craftsman
 Institution/organization Any other
4. Have you received any training programme for learn the technique of *Phulkari*?
 Yes No
 If yes, give details.....

Type of Training	Institute	Duration

5. How has the training helped?

- | | | | |
|-----------------------------|--------------------------|---------------------------------|--------------------------|
| Increased Production | <input type="checkbox"/> | Increased Income | <input type="checkbox"/> |
| Produce better quality good | <input type="checkbox"/> | Prevent wastage | <input type="checkbox"/> |
| Produce new designs | <input type="checkbox"/> | New technique to increase speed | <input type="checkbox"/> |
| To use new materials | <input type="checkbox"/> | Any other | <input type="checkbox"/> |

6. Which type of product do you produced?

.....

7. How many hours do take to complete a product?

.....

7. How much do you earn from *Phulkari*?

.....

8. Do you receive payment according to working hours or according to produced products?

.....

9. What is the process of payment?

.....

10. Are you satisfied with the payment process?

Yes No

If no, please explain.....

11. Do have any knowledge about your products market sale price?

.....

12. Where do you seek inspiration for *Phulkari* embroidery?

.....

13. Why are you embroidered *Phulkari* products?

.....

14. Who offer you these projects of *Phulkari*?

.....

15. Do you know about the supply chain of these projects?

.....

16. What kind of products do you produce?

.....

17. These products are shawl or dupatta like traditional product or any other types?

18. The products are made according to the consumer demand or owner demand?

19. Have you participated in a craft fair/Handloom fair/promotional activity through Government/private organization?

20. What was the experience?

C. RAW MATERIAL

1. What are the different raw materials mostly used?

Main Raw Material

Local name	English name	Description	Colours	Cost / Kg

2. Do you receive raw material?
 Yes No
 If yes, please explain.....
3. Who provide you any type of raw material?

4. How much knowledge do you have about *Phulkari* consumer?

5. What is the design process of contemporary *Phulkari*?

6. What skill sets are required for artisans?

7. What types of materials are required for doing *Phulkari* embroidery?

.....

1. Tool and Technique of Embroidery

1. What is the process followed these days?

.....

2. What was the process followed in the past?

.....

3. Is it possible to follow the past process of embroidering *Phulkari*?

Yes No

If No, please explain.....

.....

4. Is it a custom to embroidery in your family?

Yes No

If yes, please explain.....

5. Is there any special ritual when you start embroidery?

Yes No

If yes, please explain.....

6. Is there any relationship of embroidery, with your festivals?

Yes No

If yes, please explain.....

7. Do you know about the traditional material and technique of *Phulkari*?

Yes No

If yes, please explain.....

8. Is it true the original traditional *Phulkari* work has disappeared from post India-Pakistan partition?

Yes No

If yes, please explain.....

9. Current technique is different from traditional ones?

Yes No

If yes, please explain.....

10. Give a detailed description of the tools used?

Type of tool	Material	Size

11. Are you satisfied with the existing tools?

Yes

No

If No, which other tools are desired?

2. Fabric

1. The base cloth in earlier times had only been Khaddar, what more cloths have been added to the present day?

.....

2. Do you face any difficulty in embroidering on current time base cloth?

Yes

No

If yes, please explain.....

3. Which colours is popular for base fabric in current time?

.....

4. The base fabric colours is used according to the season?

Yes

No

If yes, please explain.....

5. How do you contrast the base fabric colour with the embroidered pattern colours?

.....

6. Which type of colours of base fabric used Contemporary time period?

Cool Warm

Neutral

7. Which base cloth is durable for embroidery in current time?

.....

8. Which are the frequently used colours in *Phulkari* as per the demand of the market?

.....

9. Which base fabric is not suitable for *Phulkari* embroidery and why?

.....

10. Where you purchase this type of base cloth in local market?

.....

11. Do you know the cost of base fabric cloth?

.....

3. Thread, Colours, Motifs and Stitches

1. Which type of threads do you use today? (Specifically for each fabric type)

.....

2. Which types of threads were used in the past?

.....

3. Which type of colours of base fabric used Contemporary time period?

Cool Warm
Neutral

4. How many colour combination of threads are used

One Colour Two Colours
Three Colours Four Colours
More than four Colours

5. Which colours of threads are popular in current time?

.....

6. How do you create your designs?

.....

7. Which designs are usually used?

.....

6. How do you select the design?

Design yourself From books
From those who give you orders From old shawls
Any other (specify)

8. Do you use reference for designs/motifs while embroidering *Phulkari*?

Yes No

If "Yes"

From old shawls Through graphs

Special techniques Any other (specify)

9. While embroidery do you alter the designs?

Yes No

If yes, please explain.....

10. If "Yes" Please describe in what matter?

In colour scheme In pattern

Placement of design Any other (specify)

11. Give the list of colours and motifs that were used earlier?

.....

12. Do you still use the same colours and motifs?

Yes No

If No, please explain.....

13. What do you think about the requirement of wooden frame

Strongly Agree

Agree

Disagree

Neutral

Strongly Agree

14. Do the colours, designs and motifs used have any special Significance or symbolism?

Yes No

15. What are the types of stitches used and its importance?

Type of Stitches	Importance
Darning Stitch	
Running Stitch	
Satin Stich	
Other	

16. Which are the stitches and work that are most popular?

.....
 17. Which type of motifs is used

- Geometrical
- Animal and Birds
- Vegetables and fruits
- Human

4. Product and Processes

1. What embroidered articles do you produce?

Name of the article		Size of the article			Produced for		Seasons of Production
Local name	English name	length	Breadth	Height	Local market	Export market	

2. From whom you get order of products?

- Direct Customer Wholesaler/middlemen
- Shopkeeper Any other

3. To whom do you sell your Products?

- At fairs Special individual clients
- To shops in the city To the local people
- Door to Door selling in the city Middlemen
- Government agency Any other

4. Do you sell your goods on

- Cash-down basis On credit
- Any other

5. Do you have rejected goods

- Yes No

If yes, please explain.....

6. What do you do with the rejected goods?

.....

7. On what basis do you reject your goods?

- | | | | |
|-----------------|--------------------------|---------------------|--------------------------|
| Colour runs | <input type="checkbox"/> | Embroidery not neat | <input type="checkbox"/> |
| thread breaking | <input type="checkbox"/> | Embroidery defect | <input type="checkbox"/> |
| Any other | <input type="checkbox"/> | | |

D. PROBLEMS AND PROSPECTS

1. Would you like to give up this Craft?

- Yes No

If yes, please explain.....

2. In general what do you think are the major problems of carrying out this craft?

.....

3. What would you suggest in order to improve this situation?

.....

4. Why don't you diversify and make other articles out of the goods you make presently?

.....

2. Health Conditions

1. Do you suffer from any ailments due to work conditions?

- Yes No

If yes, please explain.....

2. What type of health problems you faced currently

- | | | | |
|-----------|--------------------------|----------------|--------------------------|
| Eye Sight | <input type="checkbox"/> | Neck Stiffness | <input type="checkbox"/> |
| Back Pain | <input type="checkbox"/> | Muscel Spasm | <input type="checkbox"/> |
| Other | <input type="checkbox"/> | | |

3. What could be the possible causes of your ailments?

.....

4. What steps have you taken for its treatment?

.....

5. Scope and Future

1. Do you wish to continue with your craft?

- Yes No

If yes, please explain.....

2. What are the ideas regarding the future of your children and self?

.....

3. Awards and Prizes

1. Have you received any Awards or Prizes?

Yes

No

If yes, please explain.....

Please give your suggestions for reviving and preserving on this craft the uplifting women who involved in this craft and craftsmen.

ANNEXURE-II

Questionnaire for Experts

Questionnaire on *Phulkari* Designs: applied on produced products designed by you.

Personal information:

) Name:

) Age:

) Birth Place:

) Designation:

) Company or Organization Name:

) Address:

) Year of foundation of company or brand:

1. From how many years you have involved in using *Phulkari* embroidery in desi fusion products?
2. What was the environment for working in *Phulkari* embroidery when you first got interest in it?
3. Please specify about which type of products produced in your company or organization?
4. You have must face challenges. Please describe?
5. Please elaborate the idea behind the foundation of the organization? Is it really meet at your expectations (What was the earlier design and what has been constructed)?
6. Who sponsored the whole project of your organization and *Phulkari* designs in particular?
7. What inspired you for using the designs of *Phulkari* embroidery in the produced products because there are a plenty of other folk arts in Punjab, and *Phulkari* is one among them?
8. What are your personal views about the art of *Phulkari* embroidery? Do you think this art need promotion or preservation?
9. Why you choose to display these designs in your produced products? Was there any particular aim?
10. What is the durability of the material used in the designs of *Phulkari* embroidery which have been in products
11. Would you please specify the life of these designs?
12. Please specify the technical details of these patterns i.e. the source of designs (traditional or contemporary), the technique of application and process, and the detailed summary of time and other relevant aspects of its placement?
13. Do you know about the current demand in market of desi fusion products?
14. From whom you choose these *Phulkari* embroidered cloth for using in desi fusion products. (Artisans from which place)
15. You choose motifs/design of *Phulkari* embroidery according to your personal choice, consumer's choice or other's choice.
16. How much pay to the artisans for embroidery.
17. How much pay to designer for creating complete product.
18. The payment is made according to motif or product or cloth dimension.
19. What is the payment process of order?
20. Please share the range of your products.
21. How you sell these products? (Online/Offline)
22. Are you want to continue revive the art of *Phulkari* embroidery through desi fusion products.
23. Anything you want to share with me about the art of *Phulkari*?

ANNEXURE-III

Sr No.	Respondents From Organized Sector	Gender
1	Raj Rani	F
2	Surjeet Kaur	F
3	Sharanjeet Kaur	F
4	Jyoti	F
5	Kulwinder Kaur	F
6	Karamjit Kaur	F
7	Raj Rani	F
8	Amarjeet Kaur	F
9	Neha Rani	F

Sr No.	Respondents From Unorganized Sector	Gender
1	Paramjit Kaur	F
2	Simran Kaur	F
3	Kulwinder Kaur	F
4	Jaswinder Kaur	F
5	Guddi	F
6	Rajni	F
7	Rekha Rani	F
8	Pooja	F
9	Pushpa Rani	F

10	Navjot Kaur	F
11	Sonia Rani	F
12	Nishu Rani	F
13	Amarjit Kaur	F
14	Paramjeet Kaur	F
15	Gurpal	F
16	Ranjit Kaur	F
17	Babita	F
18	Sunita	F
19	Seema Devi	F
20	Rekha	F
21	Sukhwinder Kaur	F
22	Rajni	F
23	Babbi	F
24	Sangeeta	F
25	Manjeet	F
26	Veena Rani	F
27	Kulwinder Kaur	F
28	Sunita	F
29	Sheela	F
30	Mala	F
31	Ritu	F
32	Amandeep Kaur	F
33	Sukhjinder Kaur	F
34	Bimla Kaur	F
35	Gurwinder Kaur	F
36	Harpreet Kaur	F
37	Harwinder Kaur	F
38	Halwinder Kaur	F
39	Jasmeen Kaur	F
40	Kuljit Kaur	F
41	Jagbir Kaur	F
42	Manpreet Kaur	F
43	Narwinder Kaur	F
44	Pinky Rani	F
45	Pinky	F
46	Suresh Rani	F
47	Rajinder Kaur	F
48	Rajwinder Kaur	F
49	Vijay Lachmi	F
50	Raj Rani	F
51	Simaran Kaur	F
52	Sarabjeet Kaur	F
53	Sandeep Kaur	F
54	Jasbir Kaur	F
55	Rajwinder Kaur	F
56	Narinder Kaur	F
57	Manpreet Kaur	F
58	Jasvir Kaur	F
59	Rimple Kaur	F
60	Daljeet Kaur	F
61	Harpreet Kaur	F
62	Balwinder Kaur	F

10	Ruby	F
11	Kulwinder Kaur	F
12	Balbir Kaur	F
13	Rajni	F
14	Raj Rani	F
15	Paramjit Kaur	F
16	Nirmala	F
17	Raj Bala	F
18	Simran Kaur	F
19	Seema	F
20	Amarjeet Kaur	F
21	Beant Kaur	F
22	Vidya	F
23	Sheeron	F
24	Gurmail Kaur	F
25	Surinder Kaur	F
26	Parveen	F
27	Shanti	F
28	Meena	F
29	Bala	F
30	Harjeet Kaur	F
31	Ramandeep Kaur	F
32	Satwinder Kaur	F
33	Charan Kaur	F
34	Nirmala	F
35	Paramjit Kaur	F
36	Harbains Kaur	F
37	Baljinder Kaur	F
38	Jagdeep Kaur	F
39	Rimpy	F
40	Rekha Rani	F
41	Paramjit Kaur	F
42	Babbli	F
43	Karnail Kaur	F
44	Raj Kaur	F
45	Heena	F
46	Sheena	F
47	Paramo	F
48	Upasana	F
49	Kimi Sharma	F
50	Rajveer Kaur	F
51	Hem Latta	F
52	Lakshami Rani	F
53	Lalli	F
54	Karamjit Kaur	F
55	Babbli	F
56	Manjeet Kaur	F
57	Mukhtyar Kaur	F
58	Balwinder Kaur	F
59	Chandani	F
60	Neetu	F
61	Sunita	F
62	Harwinder Kaur	F

63	Gurwinder Kaur	F
64	Pratima Devi	F
65	Parbjot Kaur	F
66	Dimple Rani	F
67	Kuldeep Kaur	F
68	Gurvinder Kaur	F
69	Jasbir Kaur	F
70	Rimple Kaur	F
71	Rajwinder Kaur	F
72	Daljeet Kaur	F
73	Jasvir Kaur	F
74	Narwinder Kaur	F
75	Rajinder Kaur	F
76	Babbli	F
77	Kanta	F
78	Surinder Kaur	F
79	Sonia Rani	F
80	Harpreet Kaur	F
81	Manvir Kaur	F
82	Manjit Kaur	F
83	Sunita	F
84	Sunaina	F
85	Mandeep Kaur	F
86	Shashi Bala	F
87	Harjinder Kaur	F
88	Paramjeet Kaur	F
89	Sunita	F
90	Swaranjit Kaur	F
91	Baljeet Kaur	F
92	Jaspreet Kaur	F
93	Rajvir Kaur	F
94	Maninder Kaur	F
95	Jaswinder Kaur	F
96	Lalita Devi	F
97	Kajal Kumari	F
98	Harjinder Kaur	F
99	Jasbir Kaur	F
100	Surinder Kaur	F
101	Geeta	F
102	Surinder Kaur	F
103	Manjeet Kaur	F
104	Babbli	F
105	Zanofer	F
106	Sunita	F
107	Lalita Devi	F
108	Akwinder Kaur	F
109	Manvir Kaur	F
110	Sandeep Kaur	F
111	Lalita Devi	F
112	Asha	F
113	Surjeet Kaur	F
114	Paramjeet Kaur	F
115	Rajinder Kaur	F

63	Kamaljeet Kaur	F
64	Pritam Kaur	F
65	Beant Kaur	F
66	Lajjo	F
67	Raj Kaur	F
68	Pinky	F
69	Rajni	F
70	Mala	F
71	Dharshan Kaur	F
72	Shakuntala	F
73	Reena	F
74	Charanjeet Kaur	F
75	Rani	F
76	Amrit Kaur	F
77	Paramjit Kaur	F
78	Phul Kaur	F
79	Geeta	F
80	Rajwinder Kaur	F
81	Sarabjit Kaur	F
82	Narinder Kaur	F
83	Gurwant Kaur	F
84	Komal	F
85	Rani Devi	F
86	Gurmail Kaur	F
87	Pawandeep Kaur	F
88	Charanjit Kaur	F
89	Karamjit Kaur	F
90	Karandeep Kaur	F
91	Gurmeet Kaur	F
92	Laxmi Devi	F
93	Mona	F
94	Meetu	F
95	Aakwinder Kaur	F
96	Harjinder Kaur	F
97	Lovely	F
98	Varsha	F
99	Kiran	F
100	Amit	M
101	Pankaj	M
102	Jaswant Kaur	F
103	Rajinder Kaur	F
104	Rani	F
105	Nishu	F
106	Baby	F
107	Mehak	F
108	Manju	F
109	Priyanka	F
110	Sukhwinder Kaur	F
111	Raj Rani	F
112	Pooja	F
113	Neeta	F
114	Babita	F
115	Naina	F

116	Harmandeep Kaur	F	116	Renu	F
117	Mandeep Kaur	F	117	Suresh Rani	F
118	Kavita Kumari	F	118	Pratima	F
119	Jaswinder Kaur	F	119	Roopa Rani	F
120	Jay Lalita	F	120	Manjeet Kaur	F
121	Parminder Kaur	F	121	Usha	F
122	Noor Jahan	F	122	Sunita	F
123	Rajviri Kaur	F	123	Baljeet Kaur	F
124	Lakhwinder Kaur	F	124	Surinder Kaur	F
125	Fatima	F	125	Jasbir Kaur	F
126	Gurmeet Kaur	F	126	Bhagwati Devi	F
127	Harjinder Kaur	F	127	Janki Devi	F
128	Kanika	F	128	Tarlochan Kaur	F
129	Parveen Kumari	F	129	Harmandeep Kaur	F
130	Sarabjeet Kaur	F	130	Sunaina	F
132	Sunita	F	131	Paramdeep Kaur	F
132	Navneet Kaur	F	132	Bhupinder Kaur	F

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- vii) Kaur Rajinder, and Ila Gupta. “Popularizing *Phulkari* through Indian fashion industry” in *Art & Deal Magazine*, issue 102, vol. 13, no. 40, March 2017.
- viii) Kaur Rajinder, and Ila Gupta. “A Glimpse of Socio-Cultural Aspects The Earliest Threads of *Phulkari* Embroidery” accepted in *Sthapatyam Journal*, October 2017.