

## **Chapter V**

### **Summary and Conclusion**

India is historically known for the splendour of its intricately embroidered fabrics. Throughout history, individuals from various native cultural heritages have established their own type of arts and crafts based on their social and religious values. Crafts and culture are inextricably intertwined in all ethnic civilizations. Different regions of India have their own distinct and individual embroidery style that reflects their own geographical and cultural influences. They are also portrayed in designs and presentations of age-old historical design expression practices. These have affected people's way of life as they interact on a regular basis. The reflections of them may be seen in the environment. Such practices have shaped the crafting tradition, which has been passed down through generations in order to keep it alive to the present day. The layouts and motifs of embroidered designs show the individuality of its creator, which is an important sign of social affiliation and personal identification.

Textiles are one such by-product of mankind's exquisite workmanship. Utilized by ethnic groups throughout the world and primarily acts as a protective covering against the elements throughout the year as well as a decorative attestation of one's heritage and credibility. Textiles have undoubtedly played an important role in ceremonial demands as well as in various phases of life, in addition to meeting daily necessities. These textiles associated with many races or socioeconomic groupings are open reservoirs of information concerning their existence, or even the lost civilizations or worlds. Although such fabrics or characteristic decorations can be regenerated or replicated using processes comparable to those used in their original production, they nevertheless belong to a traceable tradition.

Phulkari, Punjab's folk needlework tradition, was embroidered by women from their own experiences of life, with colours of their dreams and aspirations, with their explication about Indian mythology on a base of home spun hand woven khaddar with untwisted silk floss thread. However, due to increased urbanization and the accessibility of obtaining inexpensive, machine-made goods, phulkari in its traditional form is no longer embroidered, since it has evolved to an income-generating industry from a family-based craft. Decades of

commercialization have resulted in a gap between culture, themes, and craftspeople, eroding the original labour-intensive, time-consuming phulkaris.

The ability to express one-self freely is abundant in phulkaris, which is why, in the 19th century, phulkaris made by a little girl and her mother were a mirror of their skills. In addition, the quantity and elegance of the phulkaris that made up the bride's trousseau revealed a family's wealth. The majority of phulkaris and *baghs* lack upper and lower ends and are created in geometric patterns. The *sanchi* phulkari has figural elements, such as common situations. The *darshan dwar*, which depicts the entry to a sacred temple and is stitched on crimson fabric, is another intriguing bidirectional phulkari. These heavily embroidered tapestries, which also feature various themes and human figures standing at the shrine's doors, are presented to the temple once a pledge is kept.

The motifs used by the ladies while they embroider are derived from a variety of environmental elements, with each woman interpreting the same source in her own unique way. Popular themes were birds, particularly the peacock, streams of water, the moon, flowers, and traditional Indian jewelry. A few kitchen-related symbols give the Phulkaris their names, including *Dhania* (coriander), *Mirchi* (chilli), *Gobhi* (cabbage), and *Karela* (bitter gourd). The quantity of colours utilized influences names as well. A *pancharanga* is a Phulkari with five colours, whereas a *satranga* has seven colours.

There were no designs in books. Traditionally, counting the yarn was made simple by using coarse khaddar cloth. The distinctive feature of phulkari is the creation of many designs using both long and short darn stitches. Each regional community was identifiable by the style of needlework or design, which was not recorded but instead passed down orally. Even while certain organizations are attempting to bring back the real traditional beauty of phulkari, this is being done on a personal basis with little to no assistance from the government. Only a few patterns from the phulkari design repertoire are used, and they are stitched using nylon and polyester threads in the richest hues. *Sainchi* phulkari and *chope* are two types of phulkari, *bagh* styles that are no longer made in Punjab. The preservation of craft traditions is crucial; in turn, the need will spur a resurrection. Reimagining embroidery designs and layouts to appeal to both classic and modern consumers while yet are fitting the ever-evolving industry.

As an example, *bandhni* of Rajasthan, *paithani* weaving of Maharashtra, *soof* of Gujarat, brocades of Banaras, and *kasuti* of Karnataka have all undergone similar revival efforts to preserve their traditional techniques; as thus, phulkari can also experience a comeback in its magnificent form. Phulkari is an established embroidery style that can be done both by hand and by machine. It has been imitated in a wide variety of ways, including printed-digitally and by hand embroidery, but all that the researcher has ever seen are geometric motifs. Only geometric motifs are being used to describe Phulkari. The only geometric motifs that are used are those that are repeated, chopped in half, or simply replaced repeatedly.

Despite the abundance of other traditional patterns, geometric motifs are all over the market, and they're even done in machine stitching, which destroys the charm of traditional needlework. The researcher's goal is to make accessible phulkari embroidered products that would bring back forgotten traditional motifs and colours and raise awareness of them.

Being an individual from a Sikh family, the researcher has seen some of the *baghs* and phulkaris that were inherited in the family from great-grandmother. It was noted that human themes were also utilized in addition to geometric ones. They mostly drew inspiration for their embroideries from the objects they used in their everyday home tasks, such as cooking utensils, food, flowers, and other things that are no longer known. Therefore, the researcher aims to use this study to raise awareness about the extinct motifs that have significance and tremendous symbolisms when they were stitched with full emotions in an effort to resurrect the lost motifs and the soul of the art.

## **5.1 Objectives**

**5.1.1** To document the process of Phulkari making.

**5.1.2** To study and document different types of Phulkari by visiting museums

**5.1.3** To document and create a motif vocabulary.

**5.1.4** To train the artisans of self-help groups to recreate the lost motifs of the embroidery using traditional technique.

**5.1.5** To provide wider avenues to the craftsperson by developing a product range using revived motifs for niche markets.

**5.1.6** To make a documentary of the craft and its motifs, to create awareness about its importance and rich heritage.

## **5.2 Methodology**

The research and its detailed account of methods, tools and techniques adopted to gather data and its evaluation required for the study. The nature of research findings and conclusions entirely rely upon the mode of data collection, sampling technique, research design, data collation and its analysis. Mixed method approach was followed to present study, as it has incorporated descriptive and experimental type of study. The various methods of research and tools for collection of data were selected as per the nature of the research, objective and data. The descriptive type of study was used to document phulkari in terms of its origin and history, production process, motif symbolic meaning and its motif vocabulary. Experimental method was used to create new design layouts using traditional motifs for design and development. The tools used for the collection of data were semi structured questionnaires and interview schedule, observation, photography and videography. The entire study was planned under three phases. The detailed procedures adopted to undertake the each objective of the study were as follows:

### **Phase 1 Pilot and data collection of phulkari embroidery**

The survey also was done to understand the existing product ranges developed using phulkari craft. The pilot was conducted at an open exhibition titled Mela Phulkari-Five held at India Habitat Center Delhi, New Delhi. Data was also collected by visiting the museums and markets of districts of Punjab namely, Chandigarh, Ludhiana, Ambala, Amritsar, Karnal and Patiala, where artisans and traders both were selected as samples randomly. The direct-data type of survey was a reliable source of first-hand information as the researcher directly interacted with the respondents. Snow-ball technique was used in order to connect and interact with experts, artisans, trainers and vendors. The researcher also visited exhibitions like, Dastkari Haat, Delhi Haat, craft exhibitions organized by the government to understand the products available in the market. Visiting emporiums also helped understanding the market in totality through availability of the phulkari products approved and designed by the empanelled designers.

### **Primary data collection**

To document the pattern, theme, and arrangement of authentic traditional phulkari needlework, a study of museums was done. Since it served as the study's primary purpose, this was the most crucial component of the investigation. The researcher examined numerous museums to thoroughly examine, record, and analyze the artifacts' characteristics and qualities.

### **Development of the motif catalog**

Using Adobe Illustrator 2022, the motifs were digitally documented according to category. It was crucial that the motifs be digitally classified since this would help the craftspeople transfer the old motifs and patterns into the modern items that are already on the market. With the aid of the image, the craftsmen might replicate the true traditional designs in traditional embroidered form with the help of this catalog.

### **Selection of the locale for the study**

The analysis indicated that Patiala is the centre for phulkari craft. It has the greatest number of organizations promoting phulkari throughout India and the rest of the world. According to a survey of the literature and discussions had with experts, The Nabha Foundation is the only non-governmental organization that employs conventional methods. Self-help group artisans use the conventional counted thread technique to make phulkaris. The fabric is embroidered from the face side of the cloth instead of the reverse side as is done in conventional embroidery, which is the sole difference between the two methods.

### **Selection of the sample size**

To establish a relationship with the women artisans of The Nabha Foundation, was contacted and visited by the researcher. The researcher went to the facility to observe the artisan's work and learn about the tools and methods they use in the present day. The techniques used and the issues dealt with on a daily basis, while they work on the craft. The organization's trainers served as the basis for the application of the purposive sampling approach. There was no thought given to the craft artisan's age, gender, level of education, or socioeconomic situation while choosing the sample of artisan trainers. To train their monitored self-help groups, a total of eight trainers were chosen as sample.

### **Phase 2 Artisan Interactions and Up skilling**

## **Sourcing of the raw materials**

A survey strategy was used to source the basic materials required in phulkari embroidery. While in the locale, the researcher explored emporiums and handloom stores to purchase the cloth used originally in phulkari craft. It was discovered that the only product on the market was mill made casement. The foundation fabric was obtained from local marketplaces in Delhi since the cloth with the handloom mark was widely accessible there. The silk floss was purchased from the Patiala Tripadi market. Despite being synthetic, these threads were utilized to keep the price of the finished product under control.

## **Training of the artisans**

**Session 1: Aesthetic and Decorative aspects:** The need of reintroducing the phulkari motifs as the primary emphasis is discussed throughout the sessions on aesthetic and ornamental factors. It was intended to talk about and raise awareness for the utilization of traditional raw materials. The lectures covered the fundamental theoretical concepts of raw material dyeing. The sole purpose of it was to introduce the idea of natural death. Basic ideas and aspects of design were covered in further sessions.

**Session II: Technical Aspect:** The technical seminars included discussions on the quality of fabric and embroidery yarn quality as well as simple techniques for testing it by oneself. It was considered that there was a need to spread awareness of the significance of colour in product design. This was accomplished by introducing the colour wheel and employing several colour schemes to apply it. The significance of motif placement on various items was also discussed. Importance of correctly completing a product on both the fabric's front and back side was explained. Maintaining a spotless embroidered item for delivery was also explained, through discussion.

**Session III: Experimental session:** The experimental sessions included discussions on issues including the necessity of experimenting with pre-existing themes in order to produce new designs. By letting them develop their own original new motifs in their own space without guidance, this was done with an eye towards the philosophy of elder women and as a test to see if the same philosophy can be transmitted to today's embroiderers.

**Session IV: Application session:** The application session covered the scope of application of above all in the existing market onto existing products.

### **Product and Design Development**

The design development was done firstly by selecting the colour and fabric for the base of the embroidery followed by creating designs using Adobe illustrator for the collection of draped textiles. The layouts were mindfully considered while designing the collection. These pieces were executed for actual embroidery and costing for each product was calculated.

### **Phase 3: Creating awareness**

The goal of this phase, which is the last of the study's phases, is to raise awareness of the craft by displaying the generated artwork in an exhibition gallery. To truly capture the soul of craft, the documentary was shot while the artists were embroidering. To reach a wider audience, the documentary was streamed on social media channels. The essential tale narration for educating consumers about the genuine product was taken into consideration while creating an appropriate label and sustainable packaging for the intended items.

## **5.3 Results and Discussions**

**5.3.1 Documenting the process of phulkari making**

**5.3.2 Studying and documenting different types of phulkari by visiting museums**

**5.3.3 Documenting and creating a motif vocabulary in terms of, name of the motif, Its inspiration, Socio cultural significance, Stitches & technique used to create the motif**

**5.3.4 Training the artisans of self-help groups to recreate the lost motifs of the embroidery using traditional technique**

**5.3.5 Providing wider avenues to the craftsperson by developing a product range using revived motifs for niche markets**

**5.3.6 Filming a documentary of the craft and its motifs, to create awareness about its importance and rich heritage**

### **Phase 1**

#### **5.3.1 Documenting the process of phulkari making**

Post pilot survey the results revealed that the products available in the market were mainly computer embroidered and machine embroidered. The patterns revealed most

common motifs embroidered using blocks to print the base fabric first. A documentation of these designs was done in order to understand the already existing designs in the market.

### The process of making printing paste

**i. Materials:** one kilogram of *Kikar ki Gond* aka Gum Arabic in five liters of water. Pidotint Colour concentrates in blue colour.

**ii. Method:** Soak gum Arabic in water for five days. Keep mixing the gum with water between intervals of 5 to 10 hours. Sieve the final achieved thick viscous solution for a smooth consistency. Mix the solution with blue colour to make the paste ready for block printing.

**iii. Tools required:** Printing table, block printing tray and choice of designs on wooden blocks.

**iv. Cost of printing:** Depends upon the size of motif, intricacy of design, placement of design and fabric to be printed on. Generally one inch of motif single print costs around 5 to

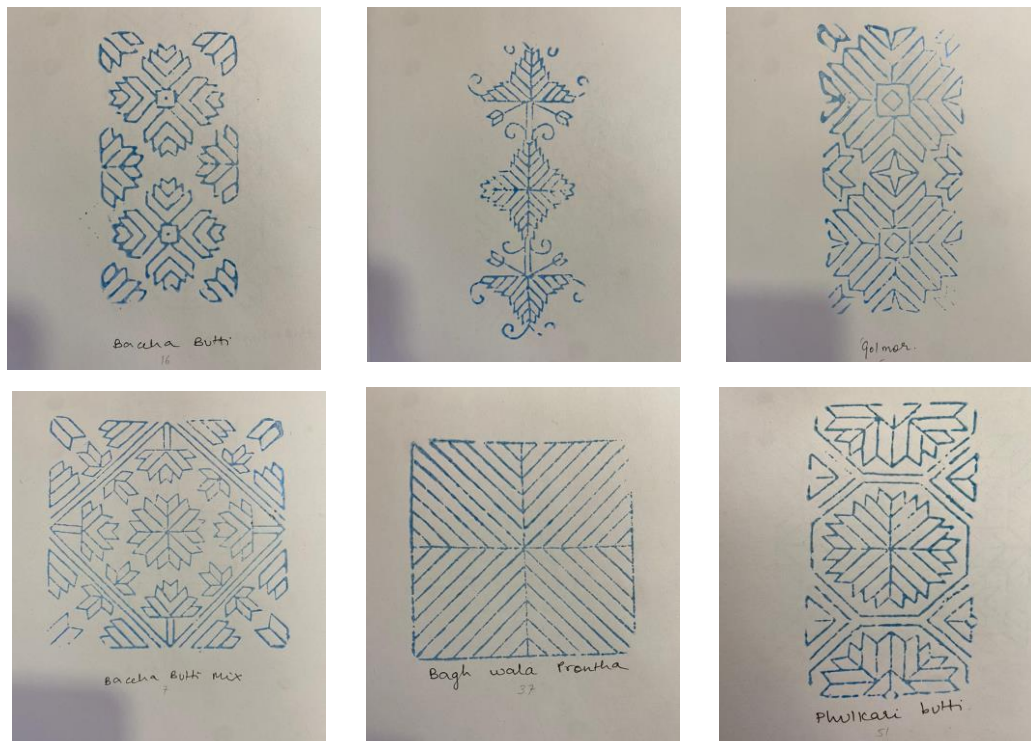


Plate 5.1: Documentation of the designs already existing in the market, printed using wooden blocks

8 rupees and a five inch motif would cost 20 to 30 rupees.



The blocks are printed onto the fabric and then the printed design is highlighted with the synthetic silk threads. These threads are in stark contrast and bright colours. Upon observation of these contemporary versions of the craft it was noted that the stitches are no longer counted but the printed design is filled with stitches to fill the shape and cover the base of the fabric. The reverse side of the fabric therefore is also not as neat as compared to the traditional piece. It was also observed that the stitch length of the embroidery stitches was varied and was not kept equal. The most common stitches used in the contemporary versions of phulkari were observed to be long and short stitches, herringbone stitch and darning stitch. Some pieces were also observed with chain stitches for outline and filling of the motifs.

The traditional technique of phulkari was documented using secondary sources. According to **Naik (1996)** the preparation of the embroidery began from sourcing the right yarn. It was spun by women at home using charkha. The spun yarns were mounted on a pit loom and were woven into narrow width fabrics which were later joined to achieve the designed width of the fabric. **Gupta (2019)** notes that, the fabric was thoroughly washed to remove any dust and impurities before the process of dying. The dying was also carried out by women at home, using flowers and vegetables. Post dying, the fabrics were dried in the shade to avoid bleached dye under direct sunlight. The silk floss was sourced from the hawkers and vendors. Silk usually was carried by the nomads from China and Afghanistan; these were dyed in Jammu and Amritsar and then were taken to be sold. Sometimes women used to source the un-dyed silk yarns from the vendor and used to dye it at home using the same method used for cotton.

According to **Pal (1955)** an auspicious day was selected to conduct prayers and distribute sweets before beginning the embroidery process. The embroidery was done from the reverse side of the fabric by counting the number of yarns. The patterns were created using the counted numbers of the stitches taken to create one motif. It was a laborious process. The field of the embroidery was divided into small divisions using darning stitch to mark the pattern for embroidering the actual motif. The embroidered fabric was kept covered in white muslin to avoid any stains or dirt clinging to the fabric.

During the midday siesta, women gathered together to embroider their *baghs* and phulkaris in a veranda, an open compound, or next to a well-ventilated area, such as door openings known locally as *deli*. When a friend came to visit, she would frequently join in and

embroider a distinctive motif as a memento of her presence or *yaad di nishani*. This would happen when numerous embroiderers worked on one piece from different directions on separate areas of the *bagh*.

The stitches used in phulkari and *bagh* embroidery are running stitch, darning stitch, surface satin stitch, back stitch, split stitch, chain stitch, herringbone stitch, cross stitch, cretan stitch, cluster stitch, holbein stitch, buttonhole stitch. It was believed that there were 52 stitches originally used to embroider the *bagh* and phulkari. Although the mentioned above are the most common ones observed.

### **5.3.2 Studying and documenting different types of phulkari by visiting museums**

Phulkari and *baghs* were the two main categories in which the embroiderer embroidered the pieces. These pieces were differentiated on the basis of the amount of embroidery or type of motifs on them. The fabrics used as base cloth for these pieces were woven on a narrow width loom hence these pieces are often seen with min two or maximum four panels adding up to the total width of the *bagh* or phulkari.

The layouts of these pieces were planned by the embroiderer beforehand and the sections were made using a running stitch in each panel separately. A typical *bagh* usually had the main center body densely embroidered and surrounded by a four side rectangular border. It also had broad ends and lengthwise borders. The central body was often divided into lozenges and was densely embroidered with silk floss to cover the base of the fabric.

The *sainchi* had a central lotus motif surrounded with various figurative or non-figurative motifs inspired from daily life. The four corners of the central body had either identical or four distinctive large motifs. The ends were embroidered with a repetitive motif throughout or it was further divided into squared sections and embroidered with same or different motifs.

A phulkari had length-wise borders and broad ends that were embroidered densely. The central body of phulkari was roughly divided into embroidering small motifs using a half drop repeat. These motifs were sparingly embroidered leaving the ground body mostly open or unembroidered.

The *darshan dwar* and *chope* phulkari had more or less a similar division in terms of layout. The base fabric was divided into two longitudinal sections that were later filled with motifs running in the same direction. The *darshan dwar* on one hand although had broad ends and length wise distinguishable borders just like a *bagh* but, *chope* had only unfinished length-wise border with huge triangular motifs that were mirrored on the opposite lengthwise border. The *darshan dwar* may or may not be densely embroidered as a *bagh* and the motifs may or may not be alike on both the lengths of the piece but, a *chope* always had a substantial amount of open space on the central portion of the piece.

The *ghunghta bagh* had a unique division of the body and placement of motifs. It was designed and planned in a way that was aesthetic as well as functional. *Ghunghta bagh* just like the *chope* did not have ends but only the length wise borders that went right from one end to the other. The uniquely planned placement of the veil with triangular motifs sat rightly on the forehead of the wearer and the rectangular band or panel on the opposite length fell in the back.

### **Documentation of museum pieces**

The documentation of total 161 artifacts from the collection of The National Handicrafts and Handloom Museum was done using observation methods and a report developed for detailed analysis. The collection included phulkaris and *bagh* in varieties of *sainchi* phulkari, *darshan dwar*, *thirma*, *sarpallu*, *pachranga bagh*, *ghunghta bagh*, *chhamas*, *nilakh*, *mor phulkari*, skirts, *tota bagh*, a *bagh* for daily needs, *kurti* and *chanani* the decor hung above the Sikh Holy Shrine.

The report developed to document the pieces was developed after consulting the museum curator and by studying a few secondary sources. It was important to document the accession number and type of the artifact, followed by the year of acquisition or year of embroidery if mentioned at the time of acquisition. The dimensions of the artifact along with the number of panels joined together for required width, the fabric type, the fabric count, fabric colour. Similarly for the embroidery threads, the thread colour, embroidery stitches used, edge finishing of the piece and length of the stitches. The documentation was supported by a detailed description of each piece.

### **5.3.3 Documenting and creating a motif vocabulary in terms of, name of the motif, its inspiration, Socio cultural significance, Stitches & technique used to create the motif**

The documentation of the motifs was done based on the documented museum pieces and few from the secondary sources. The motifs were initially classified according to the nature of the motifs namely the geometric motifs of *baghs* and phulkaris and the naturalistic motifs of *sainchi*, *darshan dwar* and *sarpallu* phulkaris. The motifs were digitized using Adobe illustrator. To support the line drawings the detail of an actual image was also considered important for the artisan to understand the working and embroidery technique of the motifs including the stitches used and the direction of stitches. Inclusion of the actual motif was decided based on artisan interaction. It was reported by the artisans that the line drawings were assisting them to understand the size and shape of the motif. But the original image will help them to understand the stitch type, stitch length and stitch direction. Some examples of the digitized motifs are illustrated below.



Plate 5.2: Digital illustrations of bagh and phulkari assisted with original sample image





Plate 5.3 Digitized illustration of naturalistic motifs of *sainchi* phulkari

### Motifs and their symbolic significance

One of the most important aspects of the research is the analysis of concepts of embroidery. The fact that these themes gave the craft its personality was the most significant feature of all. By adding these designs to a plain coloured fabric, its status was elevated. These motifs serve as a reflection of the lady who stitched it in addition to being just beautiful. These patterns serve as a representation of the environment in which these Punjabi women embroider. Phulkari embroidery represented the way women saw the world. Women's diverse ambitions, sentiments, and thoughts were communicated via the embroidery of varied motifs that represented the embroiderer's sociocultural and geographic background.

**Aziz (nd.)** in his article published in 'Taasa Review' discusses the patterns of *bagh* and phulkari to be associated with the agricultural land of the peasants or farmers. She explains on the *bagh* embroidered with golden yellow and ivory shaded silk floss and connects it with the two most important crops grown in Punjab namely wheat (golden yellow) and barley (ivory in colour) she further explains, 'Both are sown together and barley is often sown either in adjacent fields to wheat or in a separate sector of the main field. When young,

both look the same. However, when mature, wheat takes on a yellow hue and barley grows a few inches taller and is whiter in colour. Harvesting and threshing the wheat and barley fields releases a fine dust into the air which also gives the atmosphere a golden hue. The harvest season with its overwhelming colours of yellow, golden and white as well as the golden dust in the air is made more aesthetically intense by the heavy stalks of wheat and barley blowing in the wind creating a moving interplay of light and shadowed surfaces.’ She also discusses how these hues discussed above are brilliantly embroidered by the women embroiderers in the *bagh* and phulkari.

*Sainchis* contain human figures, animals, flowers, and birds to depict a wide variety of life in the surroundings. They illustrate scenes from daily life. These are intermingled with tales of epics, myths, and individual goals and aspirations. Local creatures can be seen mingling with wrestlers, farmers, weavers, etc. To perform entertainment feats like those of the circus, the animals were brought to the *mela*. The wrestlers previously staged performances to highlight their advantages. As a result, the *sainchi* has several classic weight lifting implements embroidered on it.

Theories and ideologies that the women embroiderers perceived may be comparable with the help of *sainchi* phulkari. *Sainchi* embroidery was embroidered in many parts of Punjab in the east yet the design and motif language embroidered is a key to believe that the motifs and pattern were heavily inspired by the social events around them which were also carried and narrated by the nomads while moving from village to village.

The motifs of *sainchi* are inspired from nature and therefore one can observe birds, animals, objects of daily life, social events etc embroidered in phulkari. The bird stands for freedom and aspires to fly higher. The peacock is a symbol of love and fertility, yet it may also stand in for an unfaithful partner. The parrot is viewed as a symbol of our conscience and as the usual truth-teller. The pigeon stands for romantic letters. The crow is a symbol of joy and good news. The cock represents awakening and renewal. Sparrows are a symbol of spring. Peacocks are yet another common motif used in phulkari embroidery. Peacocks appear in the embroidery in a variety of forms, including dancing, slaying snakes, holding a lotus flower, and many others. In phulkari needlework, the peacock has been depicted in a number of styles, including geometric, abstract, and stylized. It symbolizes continuity,

royalty, beauty and high spirits. Camels are a symbol of successful love. A horse represents manhood. Serpent, which represents prosperity, power, and the ability to cure the soil.

The sacred geometry's seed of life is likewise symbolized by the *sainchi's* centre motif. It is made up of seven circles that are overlapped to make a two-dimensional circular structure. There is a single circle in the center, and six other circles link to it, with a seventh circle sitting in the middle. It also has the same proportions of a flower. Additionally, it represents the seven days of creation in all cultures. Many historical places across the world display this pattern.

The colours used in phulkari also carry a symbolic meaning attached with it. The golden yellow colour signifies victory; it is the colour of gold hence considered a symbol of purity as well. The colour red is associated with affection and commitment. It also symbolizes strength and bravery. The colour green is connected with Mother Nature and is associated with stability and abundance. The colour blue is connected with lord Krishna and symbolizes divinity. The colour orange signifies fire and purity. The white colour is symbolic of peace across religions and faiths.

### **Present status of phulkari with respect to motifs and colours**

While analysing contemporary phulkari pieces, it was easy to tell the difference between old and new phulkari, particularly while considering the themes employed. Themes including plants, animals, birds, human figures, and other natural elements—each with its own significance and meaning, as previously mentioned—dominated the original traditional phulkari. One may counter that this is no longer the case now. All of the previous action-oriented motifs have been replaced by modern floral and geometric patterns as a result of the art form's commercialisation. As a result, phulkari is now more focused on meeting commercial demands in order to be extensively promoted in the market rather than being designed to represent the ideas and emotions of the woman artisans.

Since the artistic form has become more commercialized, people have a propensity to buy phulkari from stores rather than investing the time and energy necessary to create their own. As a result, as mentioned before, market forces determine the themes that are employed. As a result, the original purpose of the motifs has also changed. The themes have changed

and phulkari has lost its status as an essential component of a woman's wardrobe. It has become more of a cultural artifact.

In addition to themes, colours were quite important in embroidery. The initial technique for the craft was organic. Nowadays, artisans no longer need to dye their cloth; instead, they now go to the market and choose from the various options of pre-colored fabric available. There isn't a colour that can't be seen. There are rows and shelves of threads in every colour imaginable in shops. It's not surprising to note that the embroiderers' colour schemes differ so much given these alternatives. Like most other elements, the choice of hue for commercial phulkari goods is made solely to appeal to customer taste.

## **Phase 2**

### **5.3.4 Training the artisans of self-help groups to recreate the lost motifs of the embroidery using traditional technique**

The training of the artisans was conducted remotely due to covid-19 scenario. The training for self-help group of women artisans to use traditional techniques and to reproduce lost needlework designs was done in part online and in part offline. Exploration of the geometric motif was done to understand the progression and direction of the stitches. To develop the final pieces the artisans were given reference images of original samples along with the line drawing to understand the size and layout of the motif. The trainers, who were aware of each artisan's abilities, assisted them in translating the designs onto the contemporary collection. Upon interacting with the artisans it was revealed that they had mostly worked with cotton and *kota doria* fabric. It was reported by them that the responses of their customers at fairs and exhibitions are more inclined to these two fabrics; therefore exploring other fabrics was not encouraged. As reported the change of the fabric also affects the overall cost of the fabric, this was also one of the reasons they were working majorly with only two fabrics. Therefore introducing two new fabrics for embroidery was considered for research, namely woollen and tussar silk. The layouts were finalized with the size of the motifs as per final product. The colours for the embroidery were also finalized based on an earthy colour palette that was not observed at the time of market survey. The embroidery samples stitches were finalized and the embroidery was done as per the collection theme. Post completion of the embroidery the products were calculated for costs incurred in the overall process. The heads considered for calculating the costing of the products were the



cost of raw materials-fabric and embroidery thread, finishing of the edges and miscellaneous charges. The same procedure was followed for the embroidered pieces developed for space decor.

The researcher got an opportunity with AIACA to conduct a workshop for the phulkari artisans to understand the product development and finishing. During this workshop the planned sessions were conducted and the basic knowledge of the craft was communicated with the group.



Plate 5.4: The Researcher with the self-help group at Nabha Foundation



Plate 5.5a: Final Product Images of Category- Stoles





Plate 5.5b: Final Product Images of Category- Stoles



Plate 5.6: Final Product Images of Category- Dupattas



Plate 5.7: Final Product Images of Category- Scarfs



## SHAWL



## SHAWL



Plate 5.8: Final Product Images of Category- Shawls



Plate 5.9: Final Product Images developed at workshop with AIACA of Category- Curtain Holders



Plate 5.10: Final Product Images developed at workshop with AIACA of Category-  
Cushion Covers



Plate 5.11: Final Product Images developed at workshop with AIACA of Category-  
Hanging Charms





Plate 5.12: Final development of bagh with traditional materials and technique

### **Statistical Analysis for the developed collection**

Statistical tests were applied to evaluate the association between various attributes listed in the survey based on the developed collection. The results revealed that respondents from different educational and professional backgrounds had varied associations with the attributes of the crafts. The overall result of the survey was satisfactory in terms of expected results and observed results. The gathered data was also compared to the data collected by interacting with the artisans and the data for the female respondents was observed to be fairly same and the male data illustrated an opposite result. This was observed in answers for the questions related to designed phulkari pieces for self-use. The main aim of circulating the survey amongst mixed respondents irrespective of age, gender, profession, socio-economic background and educational and professional background was to understand the market acceptability of the developed products. Hypothesis testing and frequencies were calculated to compute the numeric data. The results of the commuted data were illustrated using pie charts, bar charts and stacked bar charts for the analysis of male and female respondents. The results observed match with the results expected in most of the analysis.

### **Phase III**

#### **5.3.5 Providing wider avenues to the artisans by developing a product range using revived motifs for niche markets**

One of the main objectives of the research was also to provide wider avenues to the phulkari artisans. To understand the same the study was first done to acknowledge already existing avenues made available by the government and non-government organizations. It was revealed that there are many organizations that are working towards the upliftment of the artisans through providing them access to required raw materials, training programs, funds to run a self-help group, assistance in design development, assistance in marketing, platforms for exhibition the developed products and connecting with the sustainable market for the growth and motivation of the artisans. The government also awards the artisans showcasing exceptional skill once a year and it in turn motivates the other artisans of the craft community to perform likewise. The researcher also got to interact with experts and scholars of the field especially of the craft and concluded that, promoting crafts through its story and display, exhibition of crafts at various platforms at national and international level is crucial to help artisans and their crafts gain visibility. It was further noted that marketing and advertising is also the key to the craft in a way that would captivate the attention of the audience.

The researcher's collections were displayed at various national and international platforms like at the Department of Clothing and Textiles, The Faculty of Family And Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara, Chandigarh Museum and Art Gallery, Sutra Santati exhibition held at The National Museum, Crafts Council Telangana and will be displayed at the next destination for Sutra Santati exhibition to be held at Museums Victoria, Melbourne Museum. The research collection was also covered in various media including The New Indian Express, The Voice of Fashion, Mint Lounge, regional newspaper from Telangana and regional News channel from Hyderabad.

### **5.3.6 Filming a documentary of the craft and its motifs, to create awareness about its Importance and rich heritage**

Indian traditional crafts are called traditional crafts because they are associated with tradition and culture of various ethnic groups. Each tradition has their own way of representing themselves based on crafts and textiles. These crafts and textiles narrate stories of the rituals and practices followed for various occasions. These are narrated through the costume of the group, songs sung by them, the jewelry etc. Each occasion has its own typical way of dressing. And it's the attire that speaks for the community. There are so many communities that identify as Indians and there would be endless such stories to communicate. Keeping this in mind during the pilot survey a question was posed to the respondents that if they would be interested to learn about the craft story of phulkari what would be the most preferred way, to which it was found that the majority of the respondents opted for the documentary or videos. Based on this the final decision of creating a craft documentary was done.

Link to the documentary: <https://drive.google.com/file/d/1WQwSUodVFZAbkbwDFoRWqVv-JAh9583G/view?usp=sharing>