

Annexure I

PREVAILING STATUS OF *PHULKARI* EMBROIDERY OF PUNJAB SCOPE OF ITS SUSTAINABILITY AND PROMOTION

Respected Respondent,

Researcher Ms. Gurvinder Kaur Gundev is a Ph. D Scholar from Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat, and has undertaken research on 'Documentation of *Phulkari* Motifs for its Revival and Sustenance'. As a part and partial fulfillment of Ph. D research work, the researcher is collecting data on prevailing status of *phulkari* embroidery of Punjab by taking responses of the respondents in the exhibition cum sale, '*Mela Phulkari*'s fifth edition-2018, at India Habitat Centre, Delhi.

ABOUT THE CRAFT:

Phulkari, the term *Phulkari* stems from *phul*, which means flower, and *kari*, which means work. So the name translates as flower making. The embroidery is done with untwisted floss silk threads which simulate the effect of brilliant, coloured flowers. The large drape of the *Phulkari*, up to about 50 inches by 100 inches is spangled with motifs. Often detailed borders and end-panels define the textile. A number of beautiful stitches like cross stitch, surface satin stitch, chain stitch, running stitch etc are used to make attractive patterns.

THE PURPOSE:

Today the craft of *phulkari* embroidery from Punjab is facing a lot of contemporisation. Also, with the developing technologies, producing an imitation of any embroidery has become extremely easy and a norm. Therefore, the true essence of the traditional textile is getting lost somewhere. The motifs used to create the contemporized *phulkari* are only left to the geometric style of motifs. Whereas, there is a huge pool of other motifs which are only available to be seen in the *phulkaris* exhibited in various textile museums. *Phulkaris* which are largely available in the market are only simulations which are developed by machine embroidery, digital print or woven and are very rarely made by hand.

THE OBJECTIVE

Hence the main objective of this research is to revive the lost motif vocabulary of *phulkari* craft and document the significance of the same in-order to create awareness about the languishing motifs of this indigenous embroidery craft of Punjab.

DECLARATION:

The researcher ensures that the identity of the respondent will be kept confidential and will Not be represented or used anywhere else other than present research.

Your contribution to information and response is valuable and will be duly acknowledged by the researcher. Looking forward to your kind cooperation.

Ph. D Scholar: Ms Gurvinder Kaur Gundev
BASIC INFORMATION OF THE RESPONDENT

Guide: Prof. (Dr.) Anjali Karolia

Name of Respondent:_____

Age:_____ Years

Contact Number:_____

Email id:_____

Gender(Please tick): Female_____

Male:_____

Place of Residence:_____

Religion:_____

Education:_____

Occupation:_____

Designation:_____

Annual Income:_____

I: To organizers

1. How did you conceive the idea of setting up “1469”?
2. Why *phulkari* is the main focus of 1469?
3. Do you think the idea, with which you had started is fulfilling its intention?
4. How did you initially promote this craft?(during the inception of 1469)
5. When did you think of organizing ‘Mela-*Phulkari*’ for the promotion of this craft?
6. Tell us about your collaboration with India Habitat Centre?
7. What is the purpose of organizing ‘Mela *Phulkari*’?
8. What are the main objectives of ‘Mela *Phulkari*’?
9. How do you think it is making a difference, in the craft, for the craft?
10. What are the various product lines which you have chosen as a canvas for this craft?
11. What are the various techniques of surface ornamentation you use to depict *phulkari*?
12. Who are your target customers?
13. Do you keep in mind the price bracket while designing the product for a particular group of customers? If Yes, how do you boil down to the price bracket?
14. Do you follow trends for developing the product? If Yes, what do you keep in mind while you develop a new product line?
15. Who makes products for you?
16. From where do you source your raw materials/products?
17. How many outlets do you have? How do people hailing from different places respond to your products?
18. Do you keep a practice of taking feedback of the customers experience
19. Where do you see *phulkari* in 10 years?
20. How do you see *phulkari* in 10 years?
21. What is your take on contemporizing this craft?

22. What efforts (other than organizing the exhibition) are you taking to create awareness about this craft?
23. How much do you think you are supporting, to keep the traditional way of embroidering *phulkari* craft alive today?
24. What does this craft mean to you?(*phulkari* for you is_____)
25. Which different products of your line are most popular?
26. Which are the products which are your favourite and why?
27. Which is the most popular design?
28. How do you distinguish between different *phulkaris*?
29. Which is the most popular type of motif?
30. Are there any specific names of the designs/motifs?
31. What are the most popular colours in *phulkari* available with you?
32. Tell us how do you justify the set price of *phulkari* which is done by hand and which is done by any other technique?
33. How would you explain the basic identification of *phulkari* from any other embroidery?
34. How do you distinguish between *chamba* embroidery and *phulkari* embroidery?
35. What is the most peculiar way you identify the *phulkari* embroidery?
36. Can you identify the *phulkari* by its style, whether it belongs to west Punjab (Pakistan) or east Punjab (India)? If Yes, what are the peculiar features which help you identify the difference between both?
37. What are the various fabrics you use for the *phulkaris* in your store?
38. Which are the most popular fabrics today for *phulkari*?
39. What are the different threads which are used today to embroider *phulkari*?
40. On an average, in how much duration do you refill the inventory of your store?
41. When people buy the traditional versions of *phulkari*, do you enquire about the purpose and the use they will put it to?
42. Where do you think the traditional *phulkari* is used today?
43. What is the importance of *phulkari* today, as compared to its importance and use in olden day?(during ceremonies like, birth, marriage, death)
44. We have seen your Bollywood engagement with movies like ‘Fugly’ where your merchandise was showcased, also the exclusive merchandise created for the movie ‘Highway’ and ‘Rockstar’. We have seen the close association with Imtiaz Ali and Alia Bhatt supporting 1469, how do you see this association helpful and beneficial for the craft apart from the promotion of your brand?
45. Share your views on helping this craft sustain longer in its traditional form and significance and creating awareness about the same at bigger platforms for its traditional importance.
46. What would be the one thing you would want to change for/about *phulkari*?
47. What effect do you think partition have had on this craft of Punjab in particular?

II) For Exhibition Visitors. (Please tick appropriate option)

1. How did you came to know about this exhibition?

Word of Mouth

Media

Subscription

2. Have you witnessed the earlier four editions of *Mela Phulkari*?

Yes

No

3. Do you like traditional textiles of India?

Yes

No

4. Did you know *phulkari* is an embroidery craft of Punjab?

Yes

No

5. Are you aware of this *phulkari* craft of Punjab?

Yes

No

6. How do you identify *phulkari* from any other craft?

7. What are the different crafts of Punjab you are familiar with?

8. Which one is your favourite product, amongst the products exhibited here, and why?

9. Do you think the price ranges are appropriate according to the product?

Yes

No

10. If Yes, which is the most reasonably priced?

11. If No, which one is most unreasonably priced?

12. How often do you wear traditional clothing?

Few days a week

Few days a month

Occasionally

13. Do you wear traditional clothing?

Yes

No

14. Who inspires you to wear traditional clothing?

Family

Print Media

Bollywood

15. What would be the occasion when you will choose to wear a *phulkari*?

16. What is the best thing you like about the craft of *phulkari*? (The fabric, the embroidery, the colours, the pattern) and why?

17. Do you know how *phulkari* was embroidered traditionally?

Yes

No

18. Would you like to know the history and the way *phulkari* is made traditionally?

Yes

No

19. If Yes, how would you like to know about the story of *phulkari* craft?

Short Film(Documentary)

Article

Handbook

20. Would you recommend a friend to wear a *phulkari*? If Yes, why? If No, why?

21. Would you like to gift a *phulkari* to someone?

Yes

No

(why?)_____

22. Which product of authentic, traditional *phulkari* do you think would be best, if you want to own something authentic, traditional and in your budget?

23. What are your views about keeping the textile traditions alive in this digital age?

24. Did you buy anything from this exhibition? If Yes, what is it and what's the price of the product?

25. Do you think there should be such exhibitions of other crafts that should be organized frequently?

Yes

No (why)

26. Can you identify the difference between a traditional *phulkari* and a contemporary *phulkari*?

Yes (how)

No

27. Would you share your experience about this exhibition with your family and friends? If Yes, why? If No, why?

28. What is the best thing you like about these exhibitions?

Comments/ Suggestions for the research

Thank-you for your valuable time, it means a lot.

Annexure II

Semi Structured Interview Schedule I for Master Craftsman of *Phulkari* Embroidery

Section I

General information

Name: _____

Age: _____ Gender: _____

Religion/Caste: _____

Educational Qualifications: _____

Type of family: _____ Number of family members: _____

Occupation: _____ Experience in years: _____ Monthly

Income: _____

Recognitions received: _____ Artisan Card
holder: _____

Address: _____

Contact Details: _____

Section II

Basic information:

1. In which age did you learn to embroider?
2. What inspired you to learn embroidery?

3. Who taught you to embroider *phulkari*?
4. Since how many years are you practicing this craft?

Section III

Embroidery as an art

1. What is the main specialty of this craft?
2. How many types of embroideries are there in *phulkari*?
3. What is the main identification/peculiar feature of this embroidery? How will you differentiate between a *phulkari* and any other embroidery?
4. In context with embroidery threads, colours, technique and stitches can you differentiate between the various types of embroideries in *phulkari*/other?
5. Which type of *phulkari* embroidery was famous and why?
6. What were the different products made out of different types of embroideries? What were these products used for?

Section IV

Raw materials

1. Which are the fabrics traditionally used to embroidery *phulkari/bagh/chope* then and now?
2. From where were the fabrics procured then and now?
3. What are the most common colours of fabrics used then and which are prevalent now?
4. Which were the colours that were given more importance for a *phulkari/bagh* or a *chope* to be made?

5. What were the fabrics, thread material types?
6. What were the different type of threads and needles which were used to embroider a traditional *phulkari/ bagh/ chope*?
7. Were there any specifications of the needle size and number?
8. Which were the threads and thread colours that were most commonly used?
9. How were the threads prepared for embroidery? How were they spun? How were they (cotton, silk) dyed?
10. What was the process of developing various colours which were commonly used for dying of the embroidery threads?
11. Did the colours have some special significance?
12. Did the colours have any special reasons for its usage?
13. What were the various traditional methods of procuring/preparing using the raw materials like fabric, threads needles dying of yarns etc?
14. Today are you practicing any such traditional practices while making a *phulkari/bagh/ chope*?

Section V

Technique

1. What was the traditional technique or method of embroidery on the fabric?
2. Was the technique of counting of threads the same for embroidering *phulkari/bagh/ chope*?
3. What were the most common stitches used in embroidery?

4. If you have to call embroidery of fine quality what was the basic length of the stitch casted?
5. Were there any other stitches used other than darning, chain, herringbone if yes, where were they used and why?
6. How many strands of filaments of silk floss were generally used?
7. How was the detailed perfection of the embroidery achieved?
8. Any tricks, techniques or methods they followed to achieve a perfect stitch?
9. Did the designs/ motifs have any stitches where the outline was made first and then the filling or the pattern development was done?

Section VI

Motifs

1. What were the various motifs used in *phulkari*?
2. What were the various motifs used in *bagh*?
3. What were the various motifs used in *chope*?
4. Were there any motifs which were common in any 2 or 3 of the *phulkari/bagh* and *chope*?
5. What was the inspiration for embroidery motifs?
6. Do the motifs have a particular significance?
7. Did the motifs of a certain type on a particular type of *bagh* convey some specific meanings?
8. Did they have any colour variations of one kind of motif if yes why? Did the significance still remain the same or has it changed?

9. Did the placement of the motif have any specific meaning in the field of the *phulkari*, *bagh*, *chope*?
10. Were the motifs used in the field, border ends of the *bagh*, *phulkari*, *chope* different or same?
11. Did the motifs have to follow a certain size to follow a certain kind of proportion?
12. If we have to classify these motifs on the basis of certain categories how can these be broadly classified?
13. How many or which all traditional items/ things were used for embroidery/ serve as an inspiration to embroiders?
14. How were the designs developed, motifs made and embroidered, were they traced drawn?
15. To embroider certain different types of motifs and to give it a realistic/ 3D look were there any special techniques of embroidering it, How was it done?
16. Did they use any special kind of raw material other than silk floss, fabric and needle?
17. What was the importance of these motifs inspired from daily life which were embroidered on the fabric?
18. Did the designs themes motifs patterns follow any kind of themes or story line; did it depict some important event in life?
19. How was/ can be a typical scene of *bagh* described?
20. Are there any historical stories related to this craft?
21. Are there any songs, folk songs or incidents related to this craft?

Section VII

Today's Status

1. What are or are there any difficulties faced by the artisans to procure the fabric and threads or other material required for embroidery?
2. Can the traditional method and technique of embroidering a *phulkari* be followed/ practiced today? If yes, what should be done/ changed to achieve it, if not why?
3. Are there any changes seen in the fabrics used, threads used, technique, method used then and now, if yes or no are they good or bad for the craft?
4. What are the various products available in the market which you think have good potential to sustain in the market?
5. What were the traditional products and can be brought back? Will the market accept those products now?
6. What is the impact of commercialization of *phulkari* through machines on this craft?
7. What are the problems faced by the artisans because of the machine made products flooding the market?
8. How were/ are the products made of *phulkari* sold? Who are the potential customers?
9. What is the cost of a *bagh/phulkari* or a *chope* today in the market?
10. What are the different occasions on which *phulkari* is/ can be worn today?
11. What are/ were the difficulties faced by the artisans at the time of practicing the craft?
12. What are the problems faced by the *phulkari* artisans?
13. What are the different ways of help, aid, schemes, funds, support provided by the government to the *phulkari* artisans?
14. How many *phulkari* artisans are aware of the benefits provided by the government?
15. Have the government initiated any programme, scheme, help for the artisans and have they sent a support staff to explain or educate the artisans about the benefits of the same?

Annexure III

Semi Structured Interview Schedule

Trainers/ Embroiderers of *Phulkari* Embroidery

Section I General information

Name: _____

Age: _____ Gender: _____

Religion/Caste: _____

Educational Qualifications: _____

Type of family: _____ Number of family members: _____

Occupation: _____ Experience in years: _____ Monthly Income: _____

Recognitions received: _____ Artisan Card holder: _____

Address: _____

Contact Details: _____

Section II Basic information:

1. In which age did you start learning this craft?
2. Why did you choose to learn this craft in detail?
3. Who taught you this craft?
4. For how long are you practicing this craft?

5. How do you enjoy this craft?

Section III Raw materials

1. What are the different fabrics used for this craft? Are there any varieties available for them?
2. Which colour of the fabric was give more importance and why?
3. What kind of/ type of embroidery threads were used?
4. Which colour threads were more used then, and which are more used now?
5. Is there any significance or importance of the colours used?
6. How were the colour combinations made?
7. What were the sources of procuring the raw materials required for *phulkari* embroidery? Was it bought from the vendors, hawkers or dealers?
8. Were there any difficulties faced by the artisans then to procure the raw materials?
9. Are there any difficulties faced by the artisans to procure the raw materials required if yes what are they?
10. Can the craft be practiced today as it was practiced before? If yes how? If no why?

Section IV Technique

1. How were the designs made? Were they traced?
2. Which were/ are the stitches practiced in this craft? Which out of them are practiced more, which out of them are practiced less?
3. Which were the types of stitches that were used to do the outline of the motifs and which were the ones which were used to fill the motifs?

4. How was the interest created in the embroidery? How was the design in spite of being flat and two dimensional gave a three dimensional effect?
5. What are the various filling stitches used?
6. How is the finishing in the embroidery maintained? Any special way and tricks of doing it?
7. How is the starting point of the embroidery taken and how is it secured/ locked in its place?
8. How is the stitched locked and finishing maintained when the thread in the needle is about to finish?
9. Is there any difficulty with regards to the technique?
10. How much time is required to finish a sample motif of 10 cmX10 cm in size?
11. How much fabric can be embroidered in one day at a flexible time? (free time, Dedicated time)
12. How are the designs priced?

Section VII Motifs/themes/types

1. How was the shape of motifs decided? Was there any proportion scale followed while embroidering the motifs?
2. What was the significance of motifs used in *phulkari*?
3. Was the placement of motifs important while embroidering or just simple embroidering anything anywhere was the only objective?

Annexure IV

Semi Structured Interview Schedule

Experts of *Phulkari* Embroidery

Name:

Age:

Educational Qualifications:

Occupation:

Recognitions received:

Address:

Contact Details: (phone and email):

Historic origin and development

1. When did the craft originated and who practiced this craft?
2. Why is this craft particularly associated with Punjab when it was also practiced in the neighboring areas?
3. How did this craft flourished in Punjab?
4. Do the rulers have had any significant contribution towards this craft pre or post partition?
5. What was the effect of partition on this craft, particularly in the embroidering style the motifs and the patterns?
6. Were there any special initiatives taken up post partition to revive this craft?
7. Who were the savers of this craft?

8. Who were the contributors for this craft?
9. How did the women of Hindu-Muslim community, who practiced this craft were willing to restart their new life with *phulkari*?
10. Do you know any significant story or instance when it comes to *phulkari* and partition?
11. Any folklore based on *phulkari* which fresh in your mind?
12. Where there any kind of cultural influences on the development of this craft from the neighboring areas?

Raw materials

1. Did the fabrics vary with different types of *phulkari/bagh/chope*? What were the creiteria for their selection?
2. Why was untwisted silk floss thread preferred for embroidering *phulkari* embroidery?
3. How dyeing of the raw material was carried out in early times and from where did they source their things from?
4. Were there any other raw materials used other than fabric, threads and needle?

Techniques

1. What were/ are the various identifying features of *phulkari* embroidery which makes it peculiar in itself and different from other embroideries?
2. Was there any influence on the stitches of *phulkari* embroidery of the embroideries of neighboring areas? If yes what were they?
3. How did the embroidery varied to different styles of *bagh*, *chope*, *phulkari* with respect to the raw materials, techniques, colour, designs and motifs?
4. What were the different stitches used in this craft?

5. Why was the single faced technique preferred in this craft?
6. Did one design, motif had just one kind of stitch or did it had a combination of stitches?
7. How were the outlines of patterns, figures, plants and animals, forms were worked out?
8. Did the motifs had any significance?
9. Did the placement of motifs had any special significance?
10. Are there any stories related to the use of particular motifs?
11. Are there any specific occasions because of which a particular type of motifs are/ motifs were embroidered on *bagh*, *phulkari*, chope?

Designs/ Motifs/ Colours

1. What were the sources of inspiration for the theme, design, motif for the embroidery?
2. What were the various popular themes which were embroidered on *bagh/ phulkari* and chope?
3. What were the main designs and motifs used in embroidery? Name the most commonly used motifs under mentioned categories.
Bird Motifs, Animal Motifs, Floral Motifs, Architecture, Mythological Motifs, Vehicles, Scenes, Ornaments, Daily Life Objects, Hindu Deities any other.
4. Do the motifs and designs used were expressive and symbolic of a situation or merely provided a naturalistic background?
5. Do the themes and motifs vary according to the style/ type of *bagh*, *phulkari*, chope?
6. Do the colours used have symbolical, psychological and physical significance?

Products

1. How will you state or justify the social-cultural significance associated with the craft and how it was related to the daily lives of the people of Punjab and the neighboring areas?
2. Why was *phulkari* given so much importance than any other articles made in Punjab?
3. What/ When were different types of bagh made and explain their usage and cultural difference?
4. Do any of the *Phulkari* and bagh had/ belong to any particular class/ group of people?
5. What kind of articles are produced with the changing times?

Present status

1. When did the craft motifs began to languish? What were the factors which contributed to the decline of this embroidery in terms of its motif vocabulary?
2. What is the impact of commercialization on this craft? is it good or bad for the revival of craft?
3. Is the technology helping the craft to sustain? If yes how? If now how can it help?
4. Where do you see this craft in next 10 years?
