

Chapter I

Introduction

Till the world be quite dissolved and past; So long at least, the needle's use shall last.

- John Taylor

Over centuries across humanity under diverse civilizations, people from various native cultural heritage have created their own form of arts and crafts around their social and religious beliefs. Crafts and culture of any ethnic society are inseparably linked to one another. They also are depicted in designs and presentations of age-old historical practices of design expression. These have influenced the people's way of living while they interact in their daily course. The reflections of these can be observed in the surroundings. Such practices have moulded the tradition of craftsmanship and have endeavored to pass it down to the generations for it to be kept alive till recent times.

Textiles are one such by-product of exquisite craftsmanship mastered by mankind. It is used by any ethnic group across the globe and mainly serves the purpose of being a protective covering against seasons round the year and ornamental serving the attestation of one's background and credence. Undoubtedly the role of textiles other than fulfilling the daily needs have been vital in ceremonial needs as well as in many stages of life. These textiles linked to various ethnicities or social groups are open reservoirs of information about their being or sometimes the lost cultures or the proliferated worlds. Although such textiles or typical embellishments can be regenerated or recreated by following the similar set of techniques as in its origin, they still belong to a traceable folk tradition.

Textiles serve their purpose in many ways; it plays a vital role as the nature of textile used in any social group. It fulfills the daily, functional and celebratory needs of people from various cultural backgrounds from birth to death.

Embellishment of textiles has also been an age-old practice. The merger of the plain desolate textile with the medium of color and design brought ebullience and rapport to

the overall traditional costume of a social group. Embroidery is one such surface ornamentation technique that could be traced back to the Cro-Magnon days. It has always been a fundamental part of many cultures. It is generally considered a form of embellishment and decoration. It may have emerged while man started stitching the pieces of leaves, feathers or leather together. The congenital desire of mankind to rise above the ordinary may have urged the need to create a decorative form of existing skill; resulting in fancy and alluring patterns and colours inspired from nature.

„Colour gives character and conveys a message, design tells a story or serves a need and pattern brings harmony“. - (Jaya Jaitly, 1990)

Embroidery is recognized as an important creative expression of people and a repository of the oral traditions, maintained by women, capable of unraveling the history of a family (Dhamija, 2004). Needle craft thus is an art of embellishing the surface of the woven fabric with the help of needle and thread as basic tools.

Embroidery as a folk art is an integral part of the traditional life of any social ethnicity. It acts like a link between the past and associating it with its social, economic and religious beliefs connected to the soil they call home. Folk art declares an association of the identity of the masses. It is an impression of one's individual creative instincts and is taken as a product of the community and for the community.

According to Encyclopedia of Art Education "Folk art is mostly utilitarian or decorative art created by an un-affluent social class of peasants, artisans and trades people who live in rural areas of civilized but not highly industrialized societies"

Abraham (1964) points out the value of art and crafts as "the world of art and craft is as valuable as the world of science, philosophy or ethics. Like art, crafts reflect the state of human society through the individual. Craft treasures like arts give us a glimpse into the core and kernel of the collective mind and societies through the mirror of the individual mind that created them."

Accomplishing a creative skill has never failed to bring a sense of satisfaction to an individual. Being an integral part of human society, the primary concept of decorated hand-crafted products was to permeate objects of everyday life with an added touch of brilliance. It is inspired from an ancient Indian concept of comparing

beauty with God.

India has been known for its diverse heritage and influence of intermingling cultures. Due to its vast population and countless religions it makes India the only country with extensive impact over its traditions and beliefs. The craft of embroidery has attained its most refined form as a result of these intermingling cultures. Each ethnic group has their own identity and mastery over a particular style of embroidery. This has resulted in making Indian traditional arts and crafts one of a kind around the globe. The skill of the Indian crafts is unmatched to any other embroidered craft outside India.

Embroidery has been practiced since ancient times in India. The supportive facts are the bronze needles discovered at the Mohan-jo-daro and at Indus Valley around 2500-1500 B.C. These were possibly used for embellishing an embroidered pattern on the drapery of a bust figure discovered at the same site. References to the embroidery are mentioned in the Vedas, Mahabharata and many known examples date back to times earlier than the sixteenth century.

Traditionally, embroidery was done by folk women in rural areas. Their attempt was to create art using carefully chosen colors suitable for everyday and ritualistic use. Embroidery has a lot to say about the community it belongs to. The distinctive style of stitches used, motifs embroidered, patterns created and colors reflected speak volumes of cultural experiences and tradition of people of a particular region.

The craft was handed down to the younger generations for decades yet the skill and patterns were extremely specific to a closed social group. The variations and versions of embroidery were adapted by different casts and groups as their own unique identity. These stitches of embroidery in vivid colors and unique patterns became the face to varied cultural traditions, customs and beliefs of people. Each state of India bears a number of ethnicities residing and carrying their own unique identity to stand out, for instance Kasuti from Karnataka, *Kashida* of Kashmir, *Sujni* from Bihar or mirror embroidery from Gujarat, *Chamba* from Himachal or phulkari from Punjab.

Phulkari from Punjab is an embroidery work in rich and vibrant colors with an array of motifs that are set either in perfect juxta position to each other or are biological in nature.

Phulkari can be called as a canvas of aspirations of Punjabi folk women. As **Dhamija (2004)** states, 'Making the fabric their canvas, women in Punjab spin out beautiful tales with their needles in an art form called Phulkari and *Bagh*'. The stitches used in embroidery are regular, even and smooth due to the use of darning stitch technique. The method is traditionally worked from the reverse of the fabric as the face side of fabric is covered by surface satin stitch making it difficult to count the number of interstices to be interlaced.

The origin of phulkari embroidery cannot be traced exactly but some scholars quote **Coomarswami (1913)** 'Phulkari belongs to Hindu *Jat* community from Rohtak, Hisar, Gurgaon and Delhi and thus in character it is distinctively Hindu'. Earliest reference of Punjabi embroidery goes 2000 years back to the Vedic age. There is a religious bliss to this art form, as the canopy over *Guru Granth Sahib*, the religious book of the Sikhs is done in Phulkari. A reference to Phulkari comes from Sikh Guru Nanak Dev Ji (1469-1538 A.D.) who wrote in the Holy *Granth Sahib*- "*Kadd Kasida paihren choli, tan tu jane nari*" (**Maskiell, 1999**) that translates to only when you can embroider your own *choli*, you would be accepted as woman.

The word phulkari comprises two individual words namely *phul* means flower and *kari* means work or *akari* meaning shape, literally translating to flower work or flower shaped. Many believe that the name has been taken from a Persian name *Gulkari*'; where *gul* also means a flower and *kari* means work. The folk women of Punjab used this form of embroidery to decorate their *dupattas*, shawls and veils. It is an expression of art, a mirror to their mind and patient labor. The embroidered piece connected women with cheerful times of village life in Punjab for anyone who lived far from their homeland. Phulkaris were an integral part of Punjabi women's day to day life.

The patterns are created counting the threads of fabric hence making it mostly geometric. The direction of stitches is vertical, horizontal and sometimes diagonal. These directions of stitches create an interesting light and shade effect contributing to the depth of the embroidery and giving it a multi-hued effect.

The products embroidered using phulkari embroidery were majorly in three categories, the *bagh* meaning garden of flowers, these were densely embroidered with no base fabric visible on to the surface. The second variety was phulkari, this was

lightly embroidered with motifs spangles in the body of the fabric usually enclosed in four side borders. And the third variety called *chope* that was also counted double darning stitch embroidery. The uniqueness of this variety was that the pattern was visible on both the sides of the fabric. The right and the reverse side of the fabric many times are difficult to identify. The threads used mainly are mulberry silk floss i.e untwisted silk floss threads in bright colors like golden yellow, magenta, mint green, indigo, orange and sometimes purple, black and white.

Traditionally the embroidery is done with long and short surface darning stitches on khaddar. The base fabric locally known as khaddar was hand spun, hand woven and hand dyed in shades of red and brown with *pat* that is untwisted silk floss. Generally, the length of the stitch would determine the fineness of the phulkari in terms of quality. The stitches of the fine phulkaris usually range from one fourth to half an inch.

The denser varieties were called *baghs* and these were embroidered closely to cover the entire ground. Rama Pal states in her book on phulkari that a piece of *bagh* was commenced only after performing an auspicious ceremony and distributing sweets to the women who would bless the mother and the new born child. It was considered a family treasure for the lifetime of the grandchild, as it was considered as auspicious and a relic of the family.

Baghs and phulkaris were a predominant part of a bride's trousseau that may comprise of thirty one to fifty one pieces. These pieces served as head covering for different occasions to be celebrated as a married woman. *Baghs* and phulkaris were always a part of the sacred rituals and no ceremony was considered complete unless a Phulkari or *Bagh* was worn. The phulkaris were also given to the bridegroom's relatives as a token of respect. On the eleventh day following the birth of a son, it was customary for the new mother to leave the maternity room draped in *bagh* as a symbol of fertility and family line continuity.

Throughout rural Punjab, phulkari and *baghs* were used and embroidered as a folk art of Punjab. There were many stylistic variations in phulkari work from district to district and even *tehsil* to *tehsil*. The best pieces were made in Peshawar, Sialkot, Jehlum, Rawalpindi, and Hazara, all of which are now in Pakistan, as well as Amritsar, Jalandhar, Ambala Ludhiana, and the former Sikh states of Patiala, Nabha, Jind, Faridkot, and

Kapurthala.

In Punjab, various types of phulkaris and *baghs* were embroidered. Patterns inspired by nature were passed down from generation to generation, with each region, village, and family having their own distinct style to which the embroiderer added her own creativity.

Creating phulkari in *trinjan* or groups was an important communal activity for women. They created highly stylized floral forms such as curvilinear green stems (*bel*), lotus (*kamal*), jasmine buds (*Champa kali*), yellow-mustard flowers (*saron ke Phul*) and marigold (*gainda*) and so on. Cowry shells resembling female genitals were used in stylized shapes as a fertility symbol in *Kaudi bagh*, whereas scenes from folklore, social customs, religious beliefs, local flora and fauna were depicted in *sainchi* phulkaris of Eastern Punjab.

Along with these everyday objects and vegetables, jewelry was also embroidered. Various phulkaris and *baghs* were named after these plants, such as *dhania* (coriander), *Surajmukhi* (sunflower), *motia* (jasmine), *mor bagh*, *lehariya bagh* (garden of waves), *tota bagh*, *velenian da bagh* (rolling pin), and so on. These Punjabi women embroiderers were so inventive that they invented numerous styles of Phulkaris and *baghs* such as *til-patra*, *suber*, *chope*, *sainchi*, *nilak*, *sheeshedar phulkari*, *darshan dwar*, *ghunghat bagh*, *vari- da bagh*, *bawan bagh*, *thirma pachranga bagh*, *satranga bagh*, and so on. Each *bagh* was used for different occasions and social or religious ceremonies.

To avoid mistakes while embroidering a *bagh* or phulkari, boundaries were made in running stitch with green thread. Darning stitch is the basic stitch, while stem stitch, herringbone stitch, and chain stitch were used for border marking and outlining.

Satin stitch, double running stitch, cross stitch, and buttonhole stitch were occasionally used to reinforce the selvedge end and finish. The phulkari repertoire is said to have consisted of fifty two stitches, only a few of which have survived to this day. When a section of the phulkari is complete, it is rolled and wrapped in a cloth to keep it clean. Women embroiderers purposefully left a small unfinished area or a patch with a different pattern than the rest of the *bagh* to protect their precious phulkaris from evil eye.

Phulkari, which also literally means flower crafting, is embroidery that is a result of

migration of a few craftsmen from West Pakistan, Bhawalpur area near Multan, after partition in 1947. **Jacob (2017)** states refugee women who had been separated from their families due to migration during partition had very little money to live on. The majority of them had few wage-earning skills, but they all knew how to embroider. This resulted as the only source of earning money to the refugee women in the 1950s for their immediate survival.

Maharaja Yadavinder Singh the then King of Patiala facilitated the community of thousands of people migrating from Bahawalpur and created a separate township for them in Tripuri area of Patiala to settle down. Previously patronized by the princely families of Patiala, this art has gained popularity in domestic and international markets due to its mystical beauty.

Gera (2009) states that for generations, thousands of families in Patiala have been engaged in embroidery work. In the whole of Punjab it is estimated that about two lakh people directly or indirectly as traders, artisans, wholesalers, retailers are engaged in phulkari work. The annual transaction of this work is estimated to be more than Rs.100 crore, and it has been flourishing on its own without any assistance from the state government.

Because of the rise in demand and technological development the age old traditional embroidery has got a new appearance. Many export houses and boutiques are using automated design tools and software that customize the modern colour combinations and stitch patterns onto a variety of articles in response to the tastes of modern customers. Commercialization of the craft has undoubtedly provided a source of income generation to thousands of people but has also led to its downfall. Similar to most traditional crafts, embroidering a phulkari with precision had fallen out of favour. The revival of phulkari in its traditional form as a cottage industry is being supported by the government, craft centers, non-governmental organizations, and heritage preservation societies.

Such efforts in recent years appear to be bearing fruit, as there is an upsurge in demand for phulkaris from non-resident Indians who want to reconnect with their cultural roots, as well as from across North India. Phulkari designs in various sober shades are popular among Indians living in the United States, the United Kingdom, and Canada. The age-old tradition of embroidering phulkaris by the bride's mother as part of the bride's

trousseau is no longer followed, but the tradition of giving the bride away covered in a phulkari is still practiced in Punjab to this day.

Phulkari making is a thriving business in Patiala, providing a haven for connoisseurs seeking an exquisite hand-embroidered phulkari. However, due to widespread commercialization, the quality of this work of art has suffered. Traditional work is losing its essence and beauty and is becoming increasingly scarce. Monotonous motifs have taken the place of the embroiderer's creative imagination. In comparison to old traditional pieces, there isn't much variety to be found. As a laboriously worked rural craft, the phulkari is dying a slow death as it needs to compete with machine made distasteful phulkaris. Recognizing the high value of this craft is required in order to take the necessary steps to prevent this exquisite art from being lost forever and to pass it down to future generations.

Relevance of art and craft in any cultural context or cultural history in the world cannot be decreed. Though crafts have been able to retain their integral component in our country, there is an urgent need for documentation, acknowledging and reimagining the crafts, and emphasizing the meaning of their values and beliefs. Designers serve as a link between tradition and modernity, enabling the adaptation of craftsmanship to the demands of modern contemporary living.

Craft documentation is a process that involves researching, seeking evidence across existing literature, capturing, organizing, and delivering knowledge using different mediums such as photographic documentation, designs, literature document, video graphic documenting and so on. Traditional crafts are practiced solely based on the memory of the craftsperson and recollection is the only source of information about their classic techniques and materials. To preserve this knowledge, designers can assist in researching, analyzing, categorizing, and documenting the craft's history and heritage in order to create a database that can be translated by any craftsperson that lacks understanding of conventional methods and techniques, thus becoming a means of cultural resource preservation.

Traditional crafts are the essence of life, with wisdom and strategies passed down through generations. Documentation aids in the physical preservation of a cultural object, allowing us to understand the cultural landscape and relevance of the object, especially when the object is no longer physically available for some reason. Cultural heritage loss

cannot be stopped, but it can be documented. Documentation is a type of intervention in which craft traditions are investigated and registered in order to serve as a foundation for craft rejuvenation or revival. The concept of preserving cultural wisdom in the form of crafts has changed significantly as humans have evolved and new tools and technologies have been invented. In this day and age, new technologies such as electronic devices and digital tools have paved the way and provided new opportunities in the process of cultural heritage conservation. When problems, accidents, and unrestrained progression occur, documentation is frequently the only remaining evidence of the forgotten heritage.

India is widely recognized for its vast treasure of centuries-old traditional arts and crafts. These artistic expressions have continued to identify the social economic and institutional status of the community that is working hard to preserve their living tradition in this modern day of technological innovation and modernization. Insufficient awareness and transfer of knowledge has led to many art forms on the cusp of extinction with artisans battling for their survival. Because of poor wages, artists are abandoning their traditional profession.

Previously, artisans were skilled craftspeople who created products and earned money by using locally available materials. Because of industrialization, similar products made with substitute or new materials were introduced to the market, causing a decline in demand for traditional craftsmanship and raising concerns about the extinction of age-old traditional art forms. Therefore, creative should work to revitalize local craft industries by documenting and connecting tradition with modernity, thereby actively helping in addressing the needs of modern society.

Craft methods have been created and perfected over hundreds of years to achieve true expertise where the craftsmen may have implemented not-so-obvious tricks-of-the-trade that should be protected as once lost it cannot be reproduced. Traditional crafts, that involve techniques based on local knowledge and acquired over time, are a part of our cultural heritage that ought to be preserved and reinvented so that future generations do not lose touch with their indigenous roots. Designers can document the themes, styles, and procedures used by traditional artisans and make them available to a wider audience. They can bring local traditions into the spotlight by bridging the gap between concept and processes, as well as by integrating artistic and creative characteristics to develop novel lines of goods for emerging markets.

1.1 Rationale of Study

Bagh and *phulkari* has been a cultural textile. The bright colour palette has been associated with the vibrant culture of the Punjabis. The bright colour palette inspired by the lush agriculture practiced in every household to meet family's daily needs. It holds importance even today and many resonate with the craft only with its patterns and vibrancy in colours used for embroidery. The commercial aspect of it holds tremendous potential in many market sectors. In reference to the discussion, currently, there is a critical need for in depth documentation of the craft in terms of its motifs, designs and patterns and their socio-cultural significance. The initiatives taken up by government and non-government bodies have not been sufficient to contribute to the sustenance of the craft.

There are secondary studies done focusing on product diversification, product development, cost effective strategies, schemes and aids for the crafts sector, transitioning to computer aided designing and embroidery for mass production, introduction of varied embroidery materials to enhance the contemporary quotient. It was comprehended that the craft documentation from an angle of keeping intact the true essence of the embroidery's design language inclusive of colour palette, patterns, layouts, themes, stitches is crucial. Communicating the knowledge about the craft and its vibrancy with regards to an array of motifs will also contribute to the rightful awareness of the craft and its value.

In addition to it the craft will have its revived motif vocabulary that can be used in the existing product range in the market contributing to the wider avenues to the artisans. *Bagh* and *phulkari*s have been used currently on varied categories of products, introducing the revived motifs and patterns will give craft a novel feel. The product will also acquire its place in the modern interior spaces under the luxury segment. There are much more possibilities with the craft to experiment with by keeping its traditional essence intact for the modern day contemporary market.

Therefore, the thoughts were instigated related to the use and purpose of the craft, its evolution to recent times and reasons of evolution. These queries served as the major base of the rationale for the present study.

- How did the *bagh* and phulkari acquire its cultural status? Did its origin have any influence on the same?
- Could the geographical location of the state in the North and its neighbouring states have any influence on the designs and patterns?
- Why did nature serve as the source of inspiration for embroidering the motifs?
- How did the array of motifs and themes stay similar even if it was embroidered in different parts of the state pre-partition?
- Did the British have any influence on the embroidery motifs, designs patterns or colours?
- What are the traditional methods or techniques that have been retained with the craft till date?
- What will be the scope of new design interventions and developments in *bagh* and phulkari?
- What could be the best way to retain the quintessence of the craft while designing it for the modern global market?
- What are the design interventions that have been done so far?
- What are the types of *baghs* or phulkari that have sustained to recent times, and what qualities of these have helped them to survive?

In recent times the demand for the handicrafts has taken an upturn. Sustainability is the new thing in fashion and it has in turn contributed to the handloom and handicraft sector immensely. Craft sector has been a segment where one can constantly create a need for design intervention. Phulkari currently is seen in very few designs that have been embroidered in single repeats. The museum archives have plenty of design inspirations that can serve as base for striking innovation in design and layout of *bagh* and phulkari. Taking this as inspiration the researcher carried out this study for documenting its motifs for revival. This will certainly contribute to the craft and increase the product value successively.

1.2 Purpose of the Study

Phulkari reflects the women's sense of aesthetics and expertise, ample potential for individual expression, so much so that during the 19th century phulkaris crafted by a young girl and her mother were a reflection of their talents. Further, the affluence of a family was

gleaned from the number and beauty of the phulkaris that formed the bride's trousseau.

Most phulkaris and *bags* are worked with geometrical patterns and have no upper or lower ends. The *sainchi* phulkari bears figural motifs including scenes from everyday life. Another interesting bidirectional phulkari is the *darshan dwar*, embroidered on red cloth with a representation of the entrance to a holy shrine. These profusely embroidered textiles bear human figures standing at the portals of the shrine, along with other motifs, and are offered to the temple on the fulfillment of a vow.

As the women embroider, they draw on varied factors around them as sources for motifs with the same source being interpreted differently by different women. Birds, especially the peacock, streams of water, the moon, flowers and traditional Indian ornaments were popular motifs. Some motifs spring from the kitchen, which give the phulkaris their names such as, *Dhania* (coriander) *Bagh*, *Mirchi* (chilli) *Bagh*, *Gobhi* (cabbage) *Bagh* and *Karela Bagh* (bitter gourd). Names are also derived from the number of colours used. A *pancharanga* is a five coloured phulkari, while *satranga* is a seven-coloured one.

There were no pattern books and embroidery was worked entirely from the reverse of the fabric. Traditionally, use of coarse khaddar fabric made it easy to count the yarn. The hallmark of phulkari is, making innumerable patterns by using long and short darn stitches. The designs were not traced. Techniques and patterns were not documented but transmitted from word of mouth and each regional group was identified with the style of embroidery or design.

Phulkari in its true traditional aesthetic has disappeared, although some agencies are working on the revival, it is taking place at individual level with little or no support from the government. There are limited motifs that are from the design vocabulary of phulkari and are embroidered using the brightest colors in nylon and polyester threads. Some phulkari, *bagh* styles like *sainchi* phulkari and *chope* are no longer produced anywhere in Punjab. It is essential that the craft traditions are kept alive, and the demand will motivate the revival in return and re-inventing the embroidery style and layouts that would suit the ever changing contemporary market with products of modern aesthetic and in traditional appeal. Similar revival has been done by many craft clusters spread in various states across India to keep their traditional techniques alive, to name a few *suf* of Gujarat, *bandhni* of

Rajasthan, *paithani* weaving of Maharashtra, brocades of Banaras, *kasuti* of Karnataka therefore phulkari can also make its resurgence in its glorious form.

Phulkari is a very well explored embroidery by hand as well as by machine, there are many imitations of this embroidery in all forms and techniques like hand embroidery, machine embroidery, printed-digitally, but all what is observed by the researcher is that it is merely the geometric motifs which has been displayed. It is only geometric motifs to which phulkari is being associated with. It's only the geometric motifs which are played by repeating, cutting them in half, or just by replacing the same thing again and again.

In the market you see all geometric motifs in spite of so many other traditional motifs and that too in machine embroidery which kills the essence of the traditional embroidery. So the researcher aimed to revive the lost traditional motifs and its colours and create awareness about it by developing cost effective products in hand embroidery.

Belonging to a Sikh family the researcher has seen a few of the *baghs* and phulkaris which were inherited by the great-grandmother. In which it was observed that it is not only the geometric motifs which were used but also human motifs. Mainly the designs which they used to embroider were inspired from their daily household chores like kitchen utensils, food items, flowers etc. which nobody knows now.

Hence to revive the lost motifs and the essence of the craft the researcher aimed to take this study to create awareness about the extinct motifs which have meanings and great symbolisms when it was embroidered with full emotions.

1.3 Objectives

1.3.1 To document the process of phulkari making.

1.3.2 To study and document different types of phulkari by visiting museums in terms of:

- Provenance
- Period
- Epithet
- Motifs

- Fabric details: dimensions, fabric count, fiber content, fabric color
- Embroidery Thread: Fiber content, thread color
- Embroidery Stitch: Stitch type, stitch execution techniques
- Importance of the story line depicted and its symbolisms

1.3.3 To document and create a motif vocabulary in terms of:

- Name of the motif
- Its inspiration
- Socio cultural significance
- Stitches & technique used to create the motif

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

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

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

1.4 Scope of the Study

1.4.1 Newly developed designs will provide the ever demanding market with traditional designs used for contemporary products.

1.4.2 The study will increase the potential of the craft to be explored at newer avenues under various product categories like space design and androgynous clothing market.

1.4.3 New layouts developed for existing products will give a fresh look to the craft as well as the product.

1.4.4 The use of traditional and sustainable raw materials will also contribute to the circular sustainability in fashion.

1.4.5 Introduction of experimental colour palettes for the embroidery will help in widening the consumer demand for its utility. The base fabrics are already explored for the craft but the colour has wider scope for its market acceptability.

1.4.6 Reuse of organic cotton for base and natural dyed mulberry silk floss for phulkari will help in reviving crafts lost charm.

1.4.7 The use of the traditional material will provide livelihood to the craft community as a whole. From the cotton and silk cultivator to spinner to dyer to embroiderer and the consumer looking for authentic products, it will be a win-win for all.