DOCUMENTATION OF PHULKARI MOTIFS FOR IT'S REVIVAL AND SUSTENANCE

Executive Summary of Ph. D Thesis submitted to

The Maharaja Sayajirao University of Baroda

In Partial Fulfilment for the Degree of
Doctor of Philosophy
(Clothing and Textiles)

By:

Gurvinder Kaur Mahinder Singh Gundev

Guide: Prof. Anjali Karolia

सत्यं शिवं सुन्दरम्

**Department of Clothing and Textiles
Faculty of Family and Community Sciences,
The Maharaja Sayajirao University of Baroda,
Vadodara- 390002**

April 2023

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I.   Introduction

Over centuries across humanity under diverse civilisations 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 endeavoured 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.

Phulkari from Punjab is an embroidery work in rich and vibrant colours 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 J. Dhamija 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 *abric* as the face side of fabric is covered by surface stain 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' state as in 1913 Ananda K. Coomarswami said '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 Devji (1469-1538 A.D.) who wrote in the Holy Granth Sahib-*"kadd kasida paihren choli, tan tu jane nari"* (Maskiell, M. 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 labour. 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 colours like golden yellow, magenta, mint green, indigo, orange and sometimes purple, black and white.

1.1 Rationale of the 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 phulkaris 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 instigates 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 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 neighboring 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 Objectives

1.2.1 To document the process of phulkari making.

1.2.2 To study and document different types of phulkari by visiting museums

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

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

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

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

1.3 Scope of the Study

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

➢ 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.

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

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

➢ 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.

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

➢ 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.

II. Methodology adopted for the study

The research design for the study has been based on the action required to achieve the objectives. For the study it was planned to consider the scope and availability of the resources like finance, skill of the women artisans, distance of locale, availability of artisans at various phases of research. The study was descriptive and qualitative in nature. It was executed by various methods like exploration and experimentation mainly for development for new designs and layouts. These methods were adopted by keeping in mind the framed objectives of the study and nature of data required for the research. For the embroidery design and its

features, visual analysis was considered as crucial. The study was carried out majorly in three phases.
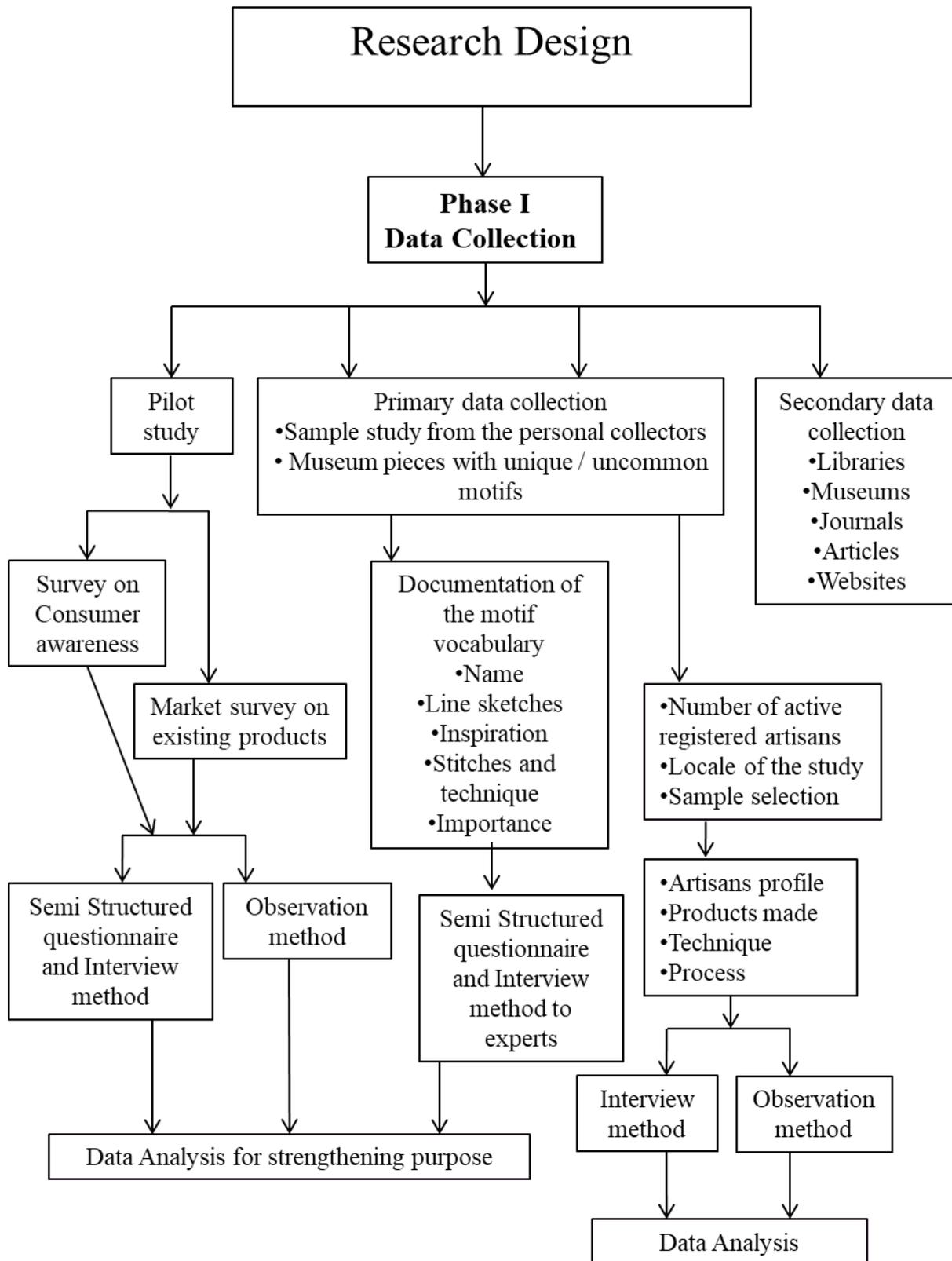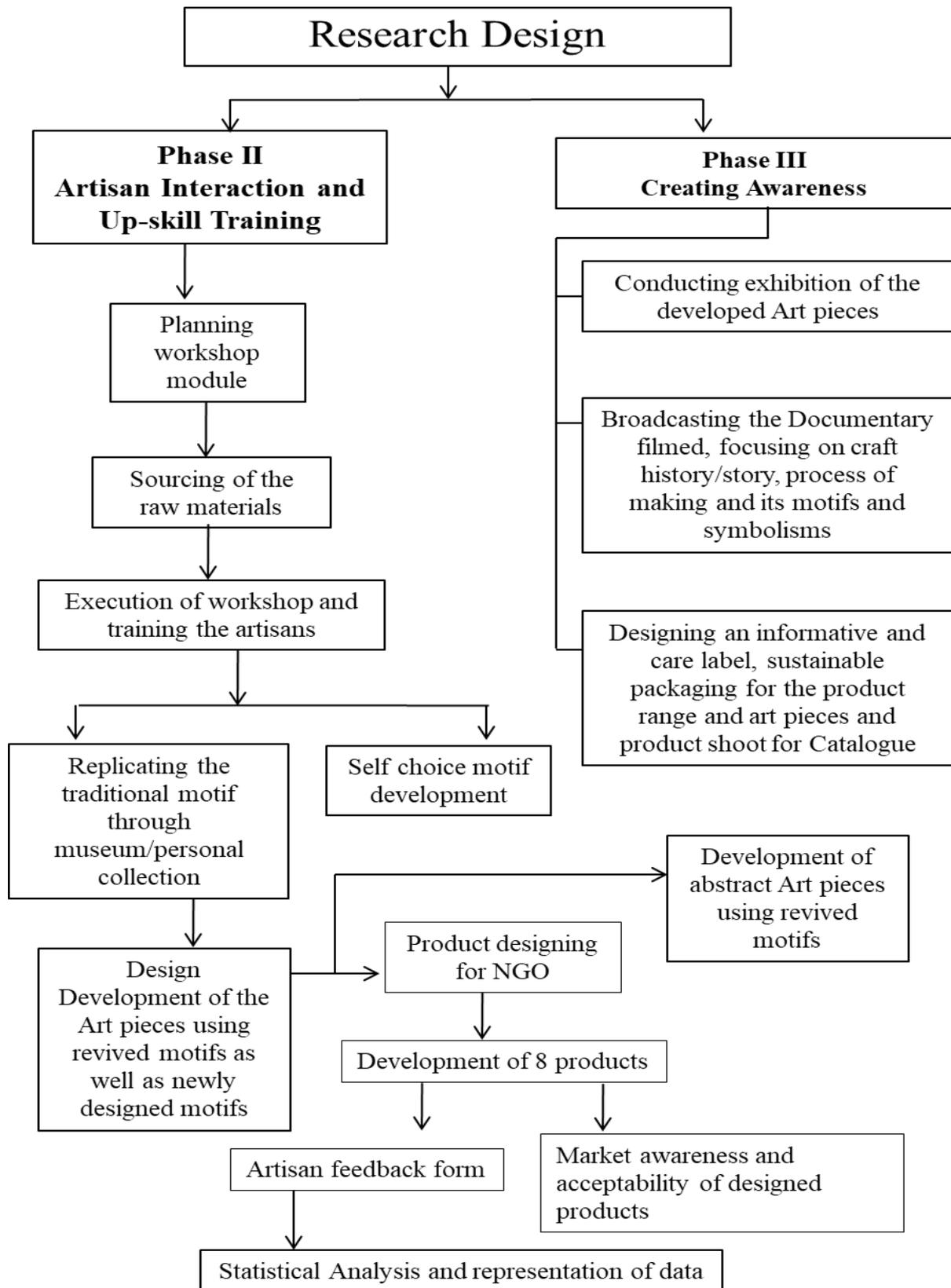

Plate 1.a: Research Design

Research Design

Phase II
Artisan Interaction and Up-skill Training

Phase III
Creating Awareness

Planning workshop module

Sourcing of the raw materials

Execution of workshop and training the artisans

Replicating the traditional motif through museum/personal collection

Self choice motif development

Design Development of the Art pieces using revived motifs as well as newly designed motifs

Conducting exhibition of the developed Art pieces

Broadcasting the Documentary filmed, focusing on craft history/story, process of making and its motifs and symbolisms

Designing an informative and care label, sustainable packaging for the product range and art pieces and product shoot for Catalogue

Product designing for NGO

Development of abstract Art pieces using revived motifs

Development of 8 products

Artisan feedback form

Market awareness and acceptability of designed products

Statistical Analysis and representation of data

Plate 1.b: Research Design

Phase 1 Data Collection

This phase deals with the data collection where the researcher commenced the research with a pilot study to understand the current status of craft awareness amongst consumers. The pilot was conducted at an open exhibition titled Mela Phulkari-Five held at India Habitat Center Delhi and 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. Snow-ball technique was used in order to connect and interact with experts, artisans, trainers and vendors. The stakeholders were interviewed using an interview schedule. Data for sample selection of artisans and trainers was done by connecting with the government officials at DC-Handicrafts Hoshiarpur and DC-Handicrafts Delhi. For the facilitation of the primary data collection of the information with respect to the number of artisans engaged in phulkari embroidery and self-help groups of artisans in different areas of Punjab, the researcher visited Government organisations and connected officials for gathering the available information.

1. Office of Development Commissioner (Handicrafts), Delhi.

2. Office of Development Commissioner (Handicrafts), Hoshiarpur.

It was revealed that the majority of the districts of Punjab worked in phulkari embroidery, the non-governmental organisations work in self-help groups between fifteen to thirty women in one group. According to the Craft Clusters of India report the total number of active artisans divided across various districts of Punjab is 3011 and are divided in 63 self-help groups. The organisation chosen for the study was The Nabha Foundation as the Self Help Groups trained by the organisation work close to the traditional technique of phulkari embroidery.

Sample Selection

Based on research review and personal interaction with the experts it was revealed that the only non-government organisation that works on traditional techniques is The Nabha Foundation. Artisans of self-help groups create phulkaris with the traditional counted thread technique. The artisans mark motif placement in tailor's chalk and begin the embroidery. The only difference as compared to the traditional technique is that the embroiderers embroider the piece from the face side of the fabric, unlike done in traditional technique i.e from the reverse side of the fabric.

The primary data collection for developing the motif vocabulary was done by visiting museums and documenting the artefacts on various parameters namely name of the artefact, line sketches, inspiration, stitches and colours used and its importance.

The data collection was supported with photography and videography as tools. A motif vocabulary was created by digitising the motifs, designs and patterns of the craft, using Adobe Illustrator 2022 software.

Secondary data was collected from various libraries, resource centres, old artefacts collectors and related websites.

Phase II Artisan Interaction and Up-skill Training

This phase deals with the planning of the workshop systematically keeping in mind the expertise of the embroiderer. The workshop module was designed by following the design principles. The sourcing of raw materials was conducted in the local market as easy accessibility for the artisans. The workshop was conducted part online and part offline over a period of time owing to covid-19 wave. The artisans were engaged in a systematic design process to comprehend the traditional designs and patterns for inspiration and replication of it in contemporary products. The product range was designed keeping in mind the niche market; modern abstract art-pieces were also designed keeping in mind the contemporary market of space design. The feedback from artisans was collected by using a semi structured questionnaire. The data was collected to analyse and document their skill up gradation and experience in embroidering the products with different designs and layouts.

Phase III Creating Awareness

This phase deals with creating awareness of the craft with revived products by exhibiting the developed art-piece in an exhibition gallery. The documentary was filmed with the process of embroidery by the artisans, to capture the true essence of craft. The broadcasting of the documentary over social media platforms was done to cater to a larger audience. The designing of a suitable label for the designed products was also done keeping in mind the required story narration for sensitising consumers about the authentic product.

III. Result and Discussions

The present study was carried out on 'Documentation of Phulkari Motifs for its Revival and Sustenance' the result and discussion for the same has been discussed under following points:

4.1 Documentation of the process of phulkari making.

4.2 Documentation of different types of phulkari by visiting museums

4.3 Documentation of the motif vocabulary

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

4.5 Product development using revived motifs for niche markets.

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

Documentation of the embroidery process of phulkari making was done in order to comprehend the transition of the embroidery techniques from past to present. The documentation was supported by the market survey conducted in the pilot study and while collecting the primary data from the museums, it was revealed that there was a vast difference between the techniques following for producing the craft in recent times. The quality of the raw materials also was diverse in nature. The designs, patterns and colours were constrained to only a few in the newer versions as compared to the traditional designs.

The interactions conducted with the phulkari vendors dealing in computerised machine phulkari revealed that the demand of phulkari suits is high and hand crafted phulkari needs time and patience to be delivered, hence computerised phulkari is also extensively manufactured to cater needs of all consumers in very less time. The vendor also notes that the possibility of different layouts and exploration of various fabric materials is also greater on the computerised version as compared to hand embroidered. Supporting his statement the vendor affirms that in computerised embroidery the consumer gets more fabric that is covered in embroidery and at a cheaper price in comparison to the hand embroidered phulkari that is not as densely embroidered yet is costlier.

The technique that is followed by the majority of the hand crafted phulkari artisans is by embroidering the block printed patterns with a nylon or polyester synthetic silk floss thread. There are a number of shops in Patiala's Tripadi market where the block printers print

designs as per choice of single order, therefore it is convenient to create one's own design in a unique way.

The raw material for embroidery thread is available in the market but is synthetic based, although colours are extremely limited. The power-loom fabric of cotton casement is available in multiple colours for the base of the embroidery. The fabric is available in all desired widths required for various products.

4.2 Documentation of Museum Pieces

The documentation of the phulkari artefacts of the National Handicraft and Handloom Museum became the base of the study as it served as a reservoir of lost motifs of phulkaris and baghs for documentation and it's in depth study. The researcher has also developed a monograph for the museum. This will serve as a useful resource for Indian traditional textile craft enthusiasts, designers and design students.

The museum has over one hundred and sixty two *bagh*, phulkari pieces. Each piece was documented as illustrated in Table 1 below; followed by the detailed images and description of the piece.

Table 1 Format of parameters for documenting museum pieces

Serial number in its display order	01
Accession number	68/4868
Type	Thirma (*Ghunghata bagh*)
Year/ Period/ Province	1968 (purchase year)
Dimensions in: Length (inches) Width (inches)	Length 104 inches Width 45 inches
Panel	2 (15.2 + 29.8)
Fabric	Cotton khaddar
Fabric Count	18 endsX16 picks
Fabric colour	White
Threads	Silk floss
Thread colours	Red/ Maroon
Stitches	Surface satin stitch, back stitch
Edges and finishing	Done with diagonal satin stitches
Length of stitches	0.15 to 1 cm

On observation of the pieces it was revealed that the base colours for fabrics that were all cotton based *khaddars*; were mainly in shades of five colours namely maroon, brown, green, ivory and black. The predominant stitches used to embroider these *baghs* and phulkaris were surface satin stitch, blanket stitch, daring stitch, double darning or holbein stitch, cretan stitch, and herring-bone stitch. Apart from these chain stitch, backstitch, split stitch, star stitch, circular button hole stitch, circular eyelet stitch, long and short stitch and stem stitch were used moderately. The threads used for embroidery were mulberry untwisted silk floss in multiple strands to cover the surface densely. The colours of the untwisted silk floss embroidery threads were noted to be golden yellow, magenta, mint green, indigo, purple, maroon and orange. It was also observed that use of white and black threads was done at some parts in the piece to serve as *nazar-battu* and these were cotton based.

4.2.2 Documentation of different types of phulkari by visiting museums was done in order to document the motif vocabulary. This also assisted in observing the various stitches and colours used by the embroidered in the olden times. Upon visiting museums, it was revealed that The National Handicrafts and Handloom museum has over 100 phulkari artefacts in their collection. Hence the museum was selected purposively to document its phulkari collection. The museum has thirty seven pieces on display and one hundred and twenty five pieces in storage. The museum has an extensive collection of various phulkaris and *baghs* as well as *chope*. The researcher studied each type closely to comprehend the typical layouts that were common amongst a particular type of phulkari.
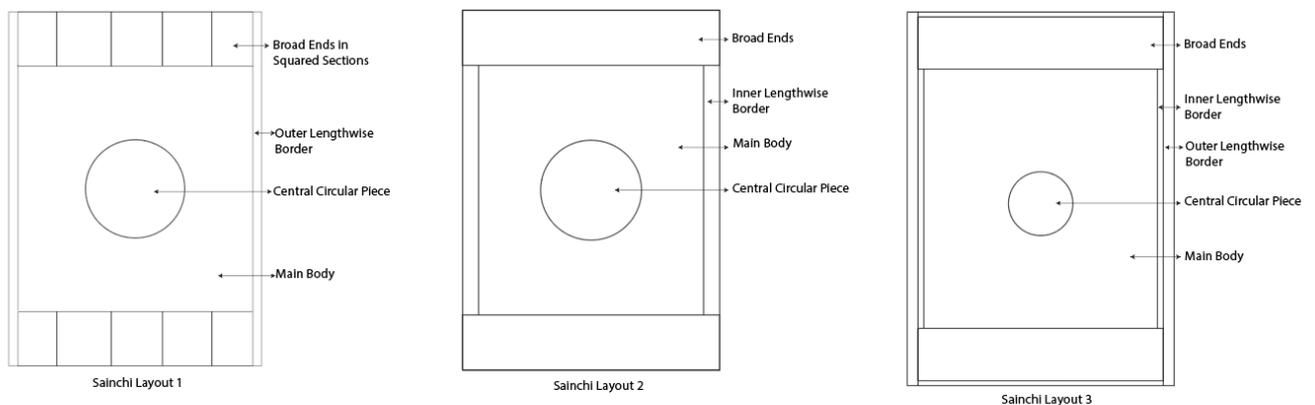

Plate 1: Layouts of *Sainchi* Phulkari

The *sainchi* (Plate 1) 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 (Plate 2) has lengthwise 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.
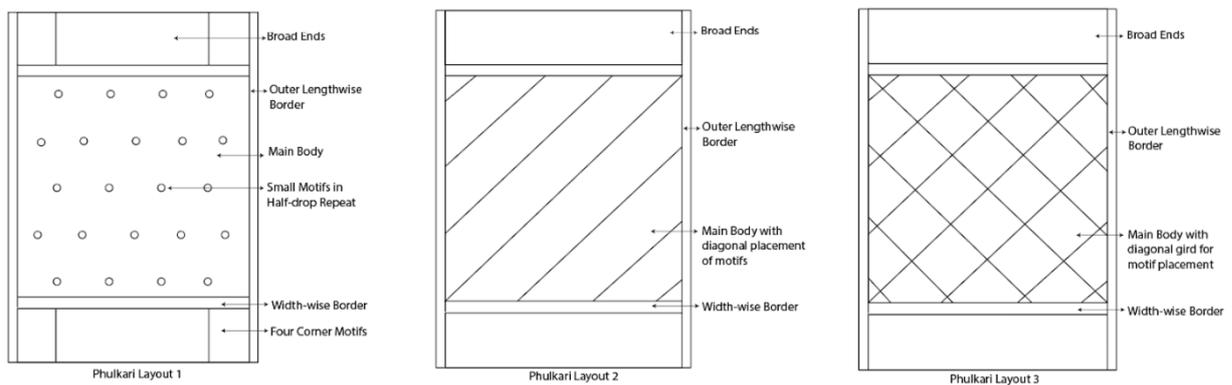
Plate 2: Layouts of Phulkari

Phulkari and *baghs* (Plate 3) were the two main categories in which the embroiderer embroidered the pieces. These pieces were differentiated on the soul basis of the amount of
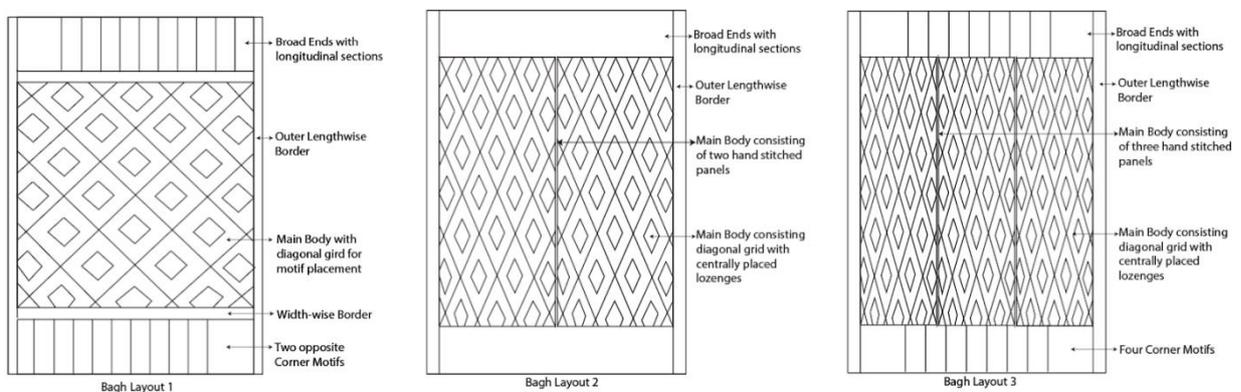
Plate 3: Layouts of Bagh

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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 centre 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.
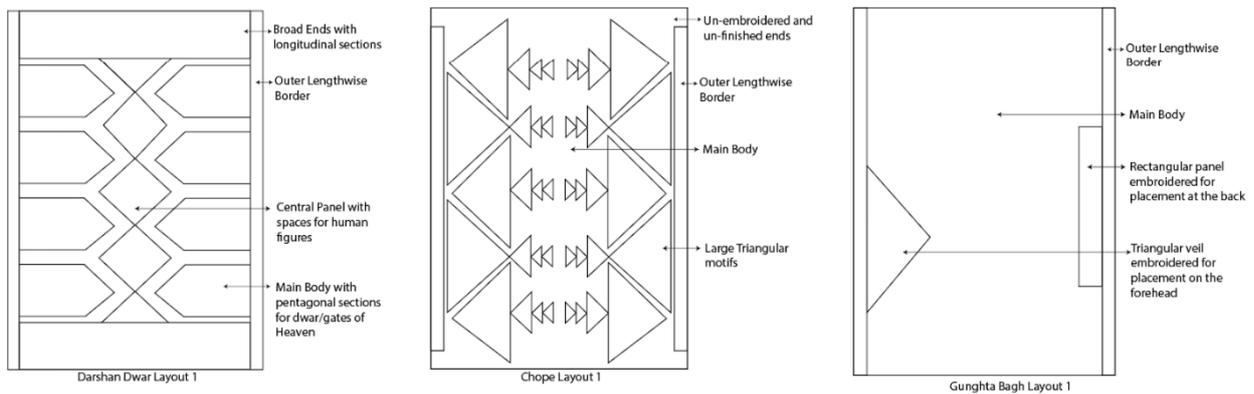

Plate 4: Layouts of *Darshan Dwar, Chope* and *Ghunghta Bagh*

The *darshan dwar* and *chope phulkari* (Plate 4) 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. *Ghughta 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.

4.3   Documentation of the motif vocabulary is the major focus of the study. The motifs were analysed and are divided majorly in two categories, geometric and biological or naturalistic motifs. Both the categories were further divided into themes and sub themes of Nature (Birds-Animals, flowers and plants), Figure (Male-Female), Architectural (Temple doors, Tents and houses), House-hold objects, Miscellaneous (Jewellery) and Borders. The sub-themes were divided as Mythological, Sociological scenes.
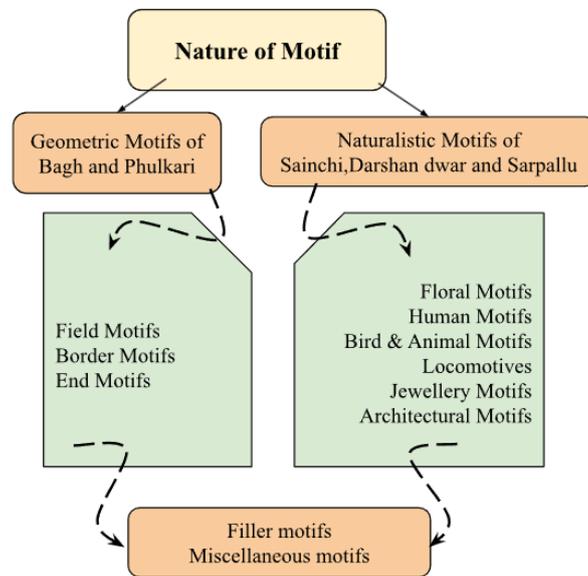
The motifs were digitised using Adobe Illustrator 2022 and extracted from the original *baghs* of museum pieces. The main purpose of digitising the motifs is to create a motif vocabulary that will be useful to embroiderers, designers, students and textile craft enthusiasts.
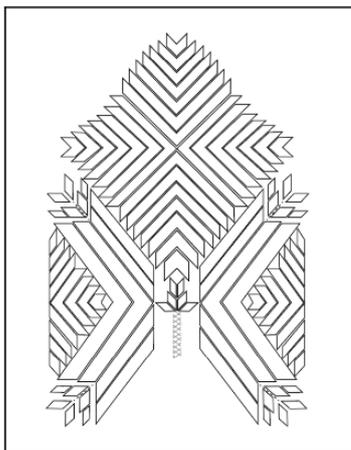

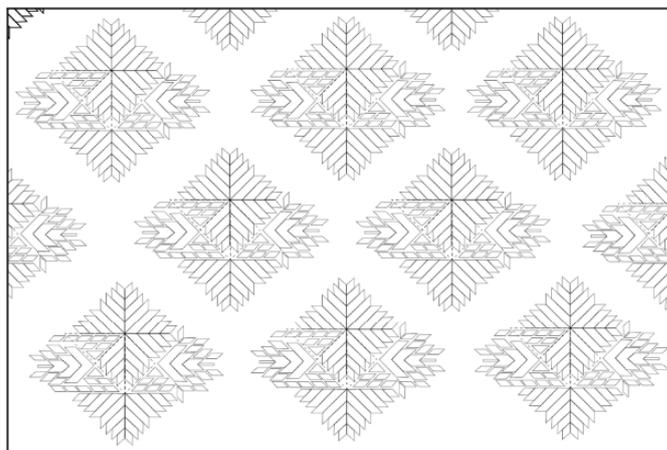Plate 5 A Geometric Motif from Phulkari

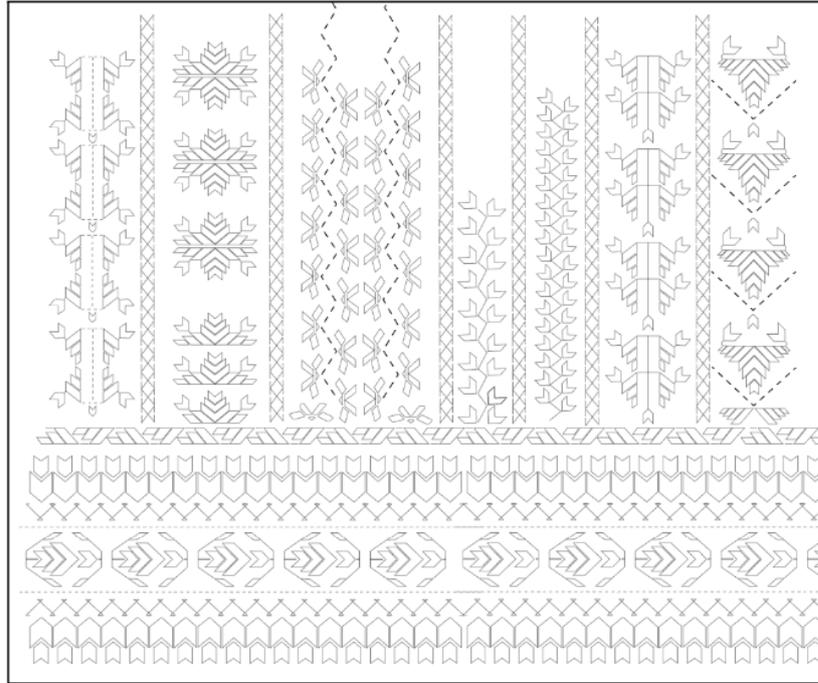Plate 6 Geometric motif from Phulkari
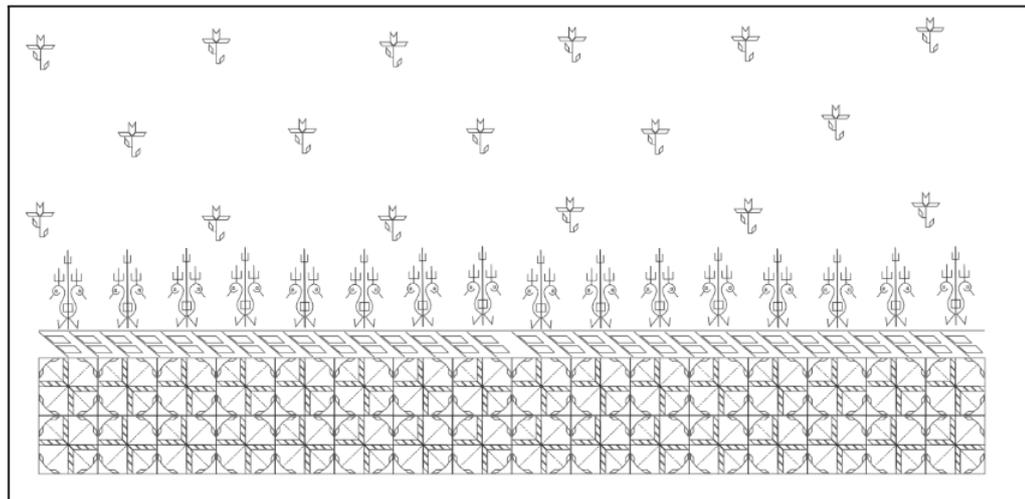
Plate 7 Geometric motifs from Phulkari

Plate 8 Geometric motifs from a Phulkari

These motifs generally consist of longitudinal repeats of one motif, commonly observed to be moving in one direction. The border motifs were used to enclose the field embroidery. The most common borders were observed to be of an abstract version of floral motif stacked on one another.
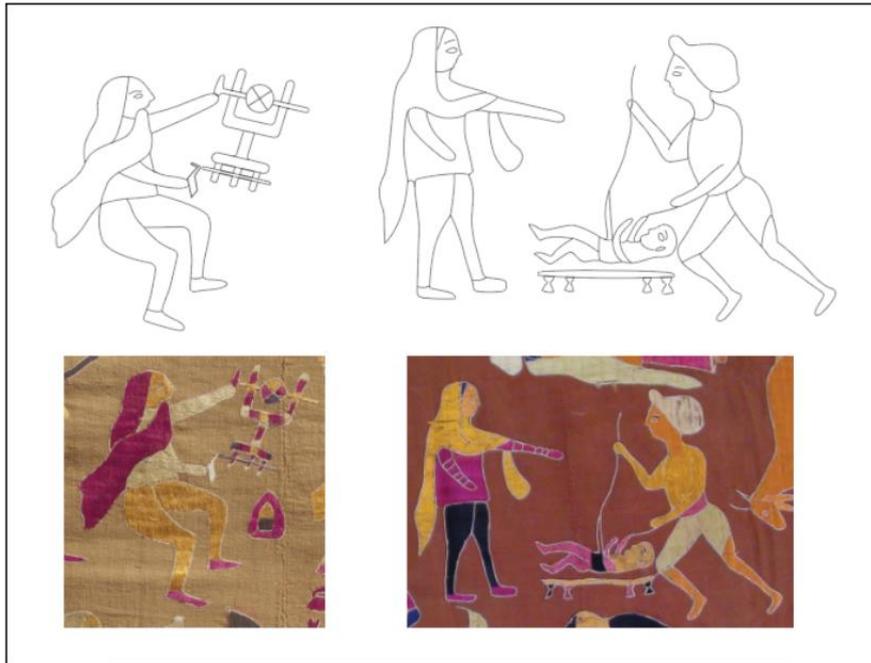
Plate 9 Biological or Naturalistic motifs from Sainchi Phulkari

Naturalistic human motifs are a speciality of *sainchi* phulkari. *Sainchi* as discussed earlier is the canvas of stories that embroiderer is inspired with and wants to pass on to the younger generation. These motifs visually narrate the stories of the olden times. The scenes that were of social importance were usually embroidered care. Stories like Shravan Kumar and Heer Ranjha or men wrestling and a man training the bear were few of the scenes that were commonly embroidered on *sainchis*. Apart from *sainchi* such human motifs can also be seen on *sarpallu* or on the *darshan dwar*. The difference would be that the *sarpallu* or *darshan dwar* would have only human figures in a position and not like a social scenario depicted in *sainchi.*

4.4 Training of the artisans of self-help groups to recreate the lost motifs of the embroidery using traditional technique was conducted partly online and partly offline owing to the covid-19 pandemic. The design patterns were shared with the artisans and images of the actual samples were also shared. The artisans were purposively selected by the trainers, knowing skills of each artisan. The main aim of the artisan training was that artisan could be able to recreate the motifs without tracing and only by visual understanding it. The problems faced while creating the motifs were that the size of the motif was difficult to comprehend due to the digital nature of the images. Later the scaled patterns designed in Adobe illustrator were shared with the artisans in physical form by India post. These scaled patterns were

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marked with the measurements of each stitch in order to achieve the desired length of stitch and size of motif.

Plate 10: Trainer conducting phulkari training for the artisans of Nabha Village

4.5 Product development of classic draped textiles was done using the revived motifs. The products were designed for the modern market hence the fabrics and colour scheme was kept earthy. The main target market was kept as unisex hence, the draped textiles were decided to be developed keeping its androgynous nature in mind. The products were developed mainly in four categories of draped textiles namely Dupattas, Stoles, Scarves and Shawls. The layouts were kept to be unique as compared to the products sold in the present market. The fabrics chosen for the products were *khadi tussar* silk for *dupattas* and stoles, handloom cotton for scarves and wool for shawls. The fabrics were locally sourced from a craft mark registered vendor. The embroidery thread was also locally sourced in the designed colours according to the base fabric. The layouts of the designed products were kept minimal and classic owing to the global aesthetics of fashion. The developed textiles were photographed and were tested for market acceptability.

Based on the eight parameters related to the developed products, data was collected through the survey to understand which parameters influence the preference to buy the product. Also

individuals were asked to give rating to each product which helped to understand the unexplained relationship between socio-economic parameters and product rating.

Plate 11: Final images of the products developed in contemporary collection
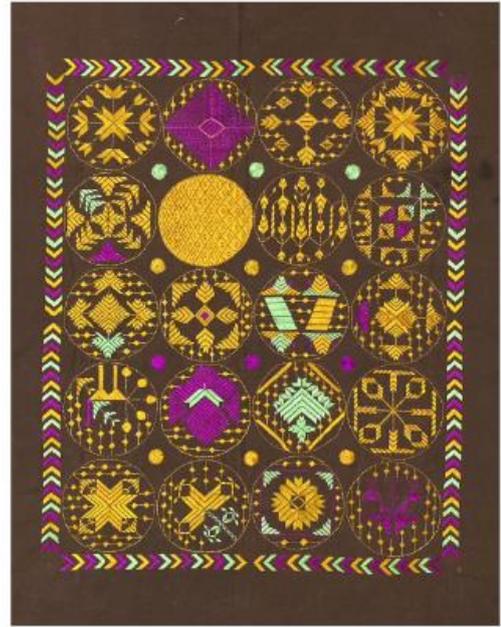
Wall Art Piece A   Wall Art Piece B

Plate 12: Final images of contemporary Wall Art Pieces

Curtain Holders   Cushion covers

Hanging Charms

Plate 13: Final images of contemporary developed with phulkari workshop conducted by AIACA

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.

4.6 Filming a documentary of the craft and its motifs, to create awareness about its importance and rich heritage was decided owing to the strength of videography. Short videos about the craft were showcased at various platforms as part of conferences, seminars, exhibitions in order to reach a wider audience. The videography method is most helpful to communicate the message without using any language and keeping this in mind the process of product development was captured to showcase the effort required to embroider a phulkari or *bagh*. The researcher made an attempt to capture the essence of handcrafted products in these videos.

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

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, Sutr Santati-Then, Now and Next Exhibition held at The National Museum, The Museum of Victoria, Melbourne Museum and at national gallery of Modern Art, Mumbai, Crafts Council Telangana. 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.

IV.   Conclusion

Through the above study it was conclude that phulkari although is well known yet has huge potential to be explored mainly with the motifs and colours. The motif vocabulary needs to be disseminated and the training should be done in a systematic way to achieve an aesthetic product with a purpose to serve various occasions. The connection of culture, tradition and being the source of livelihood of many women in Punjab makes it crucial to be taken forward. Innovation in design layout, patterns and themes can be used as important characteristics to uplift the craft to another level. Conducting workshops focusing on the history of the craft will help to revive the technique of the craft in its true form. The passage of the present study focuses on the revival of the design and motif vocabulary of the craft. The artisan needs to be sensitised with the authentic craft. Over the course of the study it was observed that artisans embroidering phulkaris know nothing about the craft or its heritage, nor have they ever seen an original phulkari or *bagh*. The government is conducting phulkari workshops under various schemes yet the products in the market are seen with little or no design intervention at all. The mass production market has been occupied with the counterfeits of the most contemporary version of the phulkari *bagh*. The occasions to adorn hand crafted phulkari pieces also need to be looked at critically. There are many avenues

through which the craft can be diversified to increase the demand but it needs attention from the organisation and government authorities. The design development process once completed post which the products should be taken to appropriate platforms and through suitable marketing to make a win-win for all stakeholders involved.

V.   Recommendations

➤ The present study can serve as the base model for reviving other embroidered craft.

➤ Skill Up-gradation workshops of similar style can be in-corporate for other organizations working with phulkari embroidery.

➤ With the focus on training the trainers a study can be done by designing workshops that can impart design ideas that will help the artisan to build their skill and sustain the craft.

➤ An exploratory study can be done to experiment with combining different surface ornamentation techniques along with phulkari embroidery.

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