Adaptation of traditional Phulkari embroidery on clothing and knowledge assessment of trainees

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Abstract
Ever since humans started dressing, embroidery has been one of the oldest methods of decorating textiles. The history of embroidery as an art form dates all the way back to the Iron Age. When used as a technique for adorning apparels, embroidered patterns emerged as the product of laborious efforts and attention to details. While the stitches utilised in Indian embroidery may originate from many areas of the world, they have been adapted with little modifications in various regions of our nation. The purpose of the present study was to transform traditional Phulkari embroidery designs onto kurtis. For this purpose, Phulkari embroidered motifs were gathered from marketplaces in Hisar and Patiala and classified into three groups: geometric, floral, and animal. Stylized designs for kurtis were then created using certain themes, and each design was then divided into two. Using Coral Draw, a total of thirty designs were created after that. Out of which five best-ranked designs were chosen. For every design, three positions were created. The top five positions of each chosen design were then embroidered in Phulkari embroidery to create kurtas. In the end, five kurtis were created. The most positive assessment of the produced designs, positions, sizes, shapes, and colour combinations was sought from experts. A training for the same was organised and after the trainees had received fifteen days of instruction, their knowledge was evaluated. This study aims to provide guidance for a novice designer to create items with the same appearance as traditional embroidery techniques using quicker methods. It will provide women entrepreneurs with new opportunities to produce in-demand, low-cost items.

Keywords: Phulkari embroidery, magical transformation, design, motif, kurti

Introduction
Ever since humans started dressing, embroidery has been one of the oldest methods of decorating textiles. The history of embroidery as an art form dates all the way back to the Iron Age. When used as a technique for adorning apparels, embroidered patterns emerged as the product of laborious efforts and attention to details. While the stitches utilised in Indian embroidery may originate from many areas of the world, they have been adapted with little modifications in various regions of our nation. India possesses a wealthier legacy of exquisitely embroidered garments and textiles than any other nation on Earth. Each region of our country has contributed much to the style of embroidery in character of its own tradition and culture. In contemporary times, Punjab (Phulkari), Gujarat (Kutch), Kathiawar (Bead Work), Karnataka (Kasuti), Uttar Pradesh (Chikankari), Bengal (Kantha), Bihar (Kashida) and Himachal Pradesh (Chamba) still continue the tradition of embroidering beautiful pieces for their costume.

Several academics believe that Gulküri, the art form of phulkari, originated in Iran. It finds mention in the Vedas, the Mahabharata, the Guru Granth Sahib, and some Punjabi folk melodies. This needlework has been around since the 15th century AD in its current form, although the late 19th and early 20th centuries are likely when the art form reached its peak. Women in Punjab (North West India and Pakistan) continued to do it as a means of subsistence throughout the 19th and early 20th centuries. Phulkari is a traditional hand needlework from the countryside that is constantly in style. Punjab and Haryana are, historically, the home of this needlework. Punjab, however, is now most commonly linked with it. Phulkari literally means "flower craft." Punjabi ladies use this traditional embroidery technique on important events and festivities. It is well renowned for its elaborate designs and cheery, brilliant hues. Mostly, it involves creating a basic, minimalist design on shawls, kurtis and dupattas. Baghs (a garden of flowers) in certain instances, is the design where the pattern is
Selection of motifs for embroidery on kurti
A preferable index was created to help with motif choosing for kurtis' embroidery. From the Department of Textile and Apparel Designing at I.C. College of Home Science CCS HAU, Hisar, fifteen experts helped to choose the best fifteen motifs from a collection of forty-five motifs based on their appropriateness for embroidery on kurtis.

Design development
To create stylized designs, fifteen motifs were chosen based on their weighted mean score, which determined their top ranks. Coral Draw was used to create stylized motifs based on pre-existing phulkari patterns that go well with kurtas.

Product development
Selection of size
The size of pattern for kurti was selected from the range of developed and standardized paper patterns of shirt by the Department of Textile and Apparel Designing at I.C. College of Home Science CCS HAU, Hisar.

Cutting of kurtis
The commonly used bust size, 34", was chosen for kurtis cutting, based on standardised measurements and paper patterns created in the state scheme of the Department of Textile and Apparel Designing, I.C. College of Home Science, CCS HAU Hisar.

Embroidery of design on selected fabric
Selected designs were embroidered on piece of selected fabric (Khaddar) as per placements with the help of selected threads.

Embroidery on Kurtis
Phulkari technique was used to embroider five kurtis, with the designs and placements created in Corel Draw and chosen by specialists and members of the advisory committee. After that, the kurtis were sewn.

Assessment of developed products
The developed products were displayed in a brightly lit lab of the Department of Textile and Apparel Designing at CCS HAU, Hisar, and were evaluated by twenty-five professionals from the I.C. College of Home Science based on their overall look and design. Expert opinions on the articles were sought using a self-created opinion scale. Three quantum scales were used to evaluate each attribute.

Knowledge assessment of trainees after imparting the training
The trainees were shown phulkari embroidery following an introduction to Punjabi traditional craft. A fifteen-day training on phulkari embroidery was then imparted to the rural women. Before and after the instruction, their understanding of the phulkari embroidery designs was evaluated.

Results and Discussion
Data on modern-day phulkari embroidery motifs was collected from the markets in the cities of Patiala and Hisar. It was investigated to learn about the current phulkari stitching techniques in use with reference to motifs and

Methodology
To learn more about how Indian embroidery motifs have been adapted for usage in modern times, an experimental project was conducted. The exploratory work approach used in this study is based on a review of several studies that used a similar methodology. Unstructured interviews and firsthand observations were used in the study project to determine the current state of traditional needlework expertise. In order to gather information on the resuscitation of traditional themes from Punjab's Phulkari needlework for usage in modern times, a research was carried out in the cities of Hisar and the surrounding villages. The task was to investigate the potential for the traditional needlework of Phulkari to be revived.

Market Survey
In order to learn about the current phulkari embroidery techniques, the marketplaces in the cities of Hisar (Haryana) and Patiala (Punjab) were investigated with regard to the motifs and placements on various apparel.

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placements on various articles of clothing. The following section presents varieties of motifs of *phulkari* embroidery. A total of 45 motifs were gathered from marketplaces used in the local markets of Patiala and Hisar. After that fifteen motifs were chosen for additional development by experts from the Department of Textile and Apparel Designing. The gathered motifs were divided into three categories: floral, animal, and geometric. Coral Draw was used to create a total of thirty drawings, two for each motif that was chosen. These designs were given the names a and b. The top fifteen chosen motifs were divided into two designs per, their WMS evaluated, and the experts determined the top five designs based on their WMS. *Phulkari* embroidery on *kurtis* was developed using these top five designs.

**Selected traditional embroidery designs for *kurti***

<table>
<thead>
<tr>
<th>Placement No.</th>
<th>Design No.</th>
<th>Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd</td>
<td>5a (Rank-V)</td>
<td></td>
</tr>
<tr>
<td>3rd</td>
<td>14b (Rank-II)</td>
<td></td>
</tr>
<tr>
<td>3rd</td>
<td>17a (Rank-IV)</td>
<td></td>
</tr>
<tr>
<td>1st</td>
<td>25 (Rank-I)</td>
<td></td>
</tr>
<tr>
<td>2nd</td>
<td>26 (Rank-III)</td>
<td></td>
</tr>
</tbody>
</table>

Plate 1: Selected designs for transform into fabric embroidery according to preference

After the development of thirty designs with selected fifteen motifs, experts’ preferences were sought and ranks were given on the basis of WMS. All the thirty developed designs, two of each motif are presented in table 5. The results revealed that out of geometrical design number 25a (2.61) got 1st rank, followed by design no.14b (2.46) got 2nd rank, design no 26a (2.30) got 3rd rank, design no.17a (1.92) got 4th rank, and design no. 5a (1.84) got 5th rank. The other designs in descending order were 13b (1.80) got 6th rank, design no. 19a (1.74) got 7th rank, design no. 22a (1.53) got 10th rank. Floral motif with design no.7a (1.71) and Animal motif with design no. 3b (1.61) were ranked 8th & 9th. The least preferred design by experts was design no. 26b (0.07) got rank 30th.

**Development of Kurtis**

As a result of the top five placements selected, five *kurtis* were then developed for product development. *Phulkari* technique was used to embroider them using carefully chosen pat thread colours. Counting threads was employed to embroider on the wrong side of the cloth.

**Developed Kurtis**

Front with sleeves

Back

Placement No. 2nd of Design No. 5(a)

Placement No. 3rd of Design No. 17(a)
Evaluation of developed kurtis

Expert opinions about created kurtis were collected from experts. Their recommendations were sought based on design size, form, and colour combinations.

Table 1: Experts preference regarding developed designs for developed kurtis n=25

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Statements/ Reasons</th>
<th>Kurti with Phulkari Embroidery</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Design 5a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WMS Rank</td>
</tr>
<tr>
<td>1</td>
<td>Developed design is suitable for embroidery</td>
<td>2.84</td>
</tr>
<tr>
<td>2</td>
<td>Developed design is suitable for selected kurti</td>
<td>2.92</td>
</tr>
<tr>
<td>3</td>
<td>Colour combination used is appropriate</td>
<td>2.88</td>
</tr>
<tr>
<td>4</td>
<td>Size and shape of the designs are proportionate for kurtis</td>
<td>2.96</td>
</tr>
<tr>
<td>5</td>
<td>Placement of designs is appropriate</td>
<td>2.80</td>
</tr>
<tr>
<td>6</td>
<td>Size, shape, placement &amp; repetition of design created harmony</td>
<td>2.68</td>
</tr>
<tr>
<td>7</td>
<td>Developed designs maintains the beauty of embroidery</td>
<td>2.60</td>
</tr>
<tr>
<td>8</td>
<td>The developed kurtis are attractive</td>
<td>2.56</td>
</tr>
<tr>
<td>9</td>
<td>Designs developed have been highlighted by embroidery</td>
<td>2.48</td>
</tr>
<tr>
<td>10</td>
<td>Use of developed designs gives an elegant and sophisticated look to kurti.</td>
<td>2.76</td>
</tr>
<tr>
<td>11</td>
<td>Related repeated shapes used in developed kurti added unity in the form</td>
<td>2.72</td>
</tr>
</tbody>
</table>
Experts preferences regarding developed designs for kurtis

The data in Table 1 displays the expert's choices with relation to created kurtis designs. Preferences were recorded for the developed designs in this table based on a variety of features and parameters, such as "developed designs were suitable for embroidery," "colour combination was appropriate," "shape and size of designs was proportionate for kurtis," and so on. The data in this table indicates that kurti design no. 5a was most favoured by experts due to its "developed designs which were suitable for embroidery (2.92);" this was followed by the features "developed designs had been highlighted by embroidery," "developed designs maintains the beauty of embroidery," and "shape, size, shape, placement, and repetition of designs created harmony." The weighted mean scores for these features were 2.92, 2.88, and 2.84, respectively. Meanwhile, kurti design no. 14b was most favoured due to its "developed designs which were suitable for embroidery (2.92)," developed designs which were suitable for embroidery, "developed designs maintained the beauty of embroidery," and "size, shape, placement, and repetition of designs created harmony." Experts chose designs 17a, 25a, and 26a because they were the most harmonious in terms of shape, size, placement, and repetition; they also highlighted the embroidery and had developed designs that were suitable in terms of shape and size for kurtis, scoring a weighted mean of 2.72, 2.96, and 2.96, respectively. The findings of Nameeta (2012), who found that the arrangement, size, and form of the design produced harmony in designed quilt covers with appliqué, patchwork, and stencil printing, corroborated the findings of this study.

Positive results were obtained along Devi's (2017) lines, which said that experts' choices for produced jackets based on a variety of characteristics showed that the fabric painting approach was the most favoured technique in terms of overall look.

The experts reached a consensus based on the weighted mean score, which indicates that they agreed on the following points: "developed designs are suitable for embroidery," "size and shape of the designs are proportionate for kurtis," and "size, shape, placement & repetition of designs created harmony."

Knowledge acquisition regarding phulkari embroidery from traditional embroidery through Training/demonstration by trainees

The trainees were shown ideas for phulkari embroidery before receiving instruction in the craft. Before and after the instruction was given, their understanding of the phulkari embroidery designs was examined, as seen in figure 1:

![Fig 1: Knowledge acquisition regarding phulkari embroidery through training/demonstration](https://www.extensionjournal.com)

The findings shown in Figure 1 showed that the mean score of trainees' pre- and post-knowledge differed significantly. With the exception of two, all of the t-values were determined to be significant: using traditional patterns aids in the survival of the craft of traditional embroidery and choosing designs for surface embellishments of products/kurtis must take customer preferences into account. The claims that kurtis were sewn in accordance with standard measurements and that a database of patterns should be created by taking pictures and tracing the items for later use are significant at the 1% level. In order to meet consumer demand for further improvements related to phulkari embroidery from traditional embroidery designs, assessment of the product is helpful in analysing the work done for developing the product for future use. Results show that respondents gained sufficient knowledge at 0.01 and 0.05 levels. According to Kumar (2015) also, training facilities where women have enrolled with the NGO are the ones that taught Phulkari and educated them about the variety of themes, colour schemes, and threads. In addition
to dupattas, Phulkari embroidery is done by artists on clutches, blouses, tablecloths, runners, and bags.

**Conclusion**

- It is found that the local markets of Hisar and Patiala mostly use geometrical themes in their modern designs, followed by floral and animal motifs.
- Experts favoured fifteen designs in all for phulkari embroidery.
- Majority of the experts picked the designs which were primarily geometric in nature.
- The development of kurtis was based on geometrical designs which ranked in the top five.
- In terms of evolved design and overall look, the developed kurti with design no. 26a was deemed the most appealing.
- It is determined that most experts opined the price of created kurtis’ was reasonable.
- It is concluded that experts’ opinions for the developed designs were that the patterns’ size and form complemented the kurti, that their location and repetition produced harmony, and that the developed designs were appropriate for kurtis.

**Acknowledgement**

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