

A comparative study on phulkari embroidery techniques on ladies suit

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■ **ABSTRACT** : Present study was conducted to know the preference of respondents regarding different technique of phulkari embroidery , to know the preference of respondent regarding floral motif on ladies suits. " In Phulkari Meri Maan Ne Kadhi, Is noo Ghut Ghut Japhiyan Paawan"

■ **KEY WORDS** : Phulkari, Embroidery, Techniques

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Embroidery is an old craft, with examples having been found that date as far back as 500 B.C. In 2009, it is still a popular needlecraft, with a multitude of varieties ranging from simple one-stitch types to advanced types that employ an assortment of stitches and materials.

Phulkari embroidery is peculiar to Punjab. Phulkari literally means flower craft. Baugh, which means garden, is a phulkari in which the entire surface is richly ornamented by a continuous connected design with skillful manipulation of the darning or satin stitch. Chobes is the third type of phulkari, where the edges alone are ornamented, the center being left plain.

The origin of phulkari is not quite fully known. Some say that the art was brought by Gujar nomads from Central Asia whereas some assert that the Muslim Persians who settled in Kashmir are responsible for it. It may have some association with Pulkari of Persia which was practiced there. It is also said that the jats, the strongest clan in South-east Punjab who are agriculturists, introduced the art of phulkari wherever they went.

Phulkari is considered as an important part of the trousseau in Punjab. Each of the important ceremonies connected with marriage is associated with wearing of a particular type of Baugh. A Baugh or Phulkari, therefore, is not only a beautiful traditional art but a symbol of maternal love and faith expressed in embroidery.

Present study was to observe the effect of different techniques of phulkari embroidery on ladies suits. The basis reasons for selection of this topic was that techniques of phulkari embroidery are the age old techniques of fabric embellishment and I have tried to experiment that now the beauty of embroidered ladies suits and which technique gives more appealing effect on ladies suits.

Objectives:

- To study the historic development of phulkari embroidery.
- To study the techniques of phulkari embroidery.
- To study the effect of one of the best techniques of phulkari embroidery with one selected floral motif on ladies suits.

Limitation:

- To study is restricted to techniques of phulkari embroidery only.
- For phulkari embroidery on only ladies suits.

Review of literature:

Review of literature is done in order to record the historical genesis of the present research topic with developments and modifications that occur time to time and also the conditions prevailing at present.

History of phulkari embroidery:

Origin of phulkari cannot exactly be traced. Punjabi embroidery though goes back to 2000 years back to the vedic ages. Phulkari is mentioned in the famous tale of Heer-Ranjha by the poet Waris Shah. Its form and popularity goes back to 15th century, during Maharaja Ranjit Singh's reign. It was included in the bridal trousseau. There is a different phulkari for every occasion. Embroidery is often used to enhance a variety of items, including clothing. For instance, a person experienced in embroidery might choose to embroider a pattern onto the hem of a dress, or along the bottom of a blouse. Embroidery is used to make patterns in collars as well. Eyelet skirts and blouses are made through embroidery. In addition, there are other crafts that can be done using traditional embroidery, including wall hangings that make great decor in homes, through pillows for a couch or decorative pillows for a bed, special heirloom items such as handkerchiefs and blankets, as well as ornaments. Phulkari embroidery is peculiar to Punjab. Phulkari literally means flower craft. Baugh, which means garden, is a phulkari in which the entire surface is richly ornamented by a continuous connected design with skillful manipulation of the darning or satin stitch. Chobes is the third type of phulkari, where the edges alone are ornamented, the centre being left plain.

Fabric used in phulkari embroidery:

Embroidery is the handicraft of decorating fabric or other materials with needle and thread or yarn.

The beauty of phulkari depended a great deal on the colour of the ground material. Khaddar cloth which is hand spun and hand woven cotton material, was always used for embroidery. The colour was mostly red, white, blue or black.

Threads used in phulkari embroidery:

The thread used was pure silk. It is untwisted silken floss called PAT. Golden yellow, green, white, crimson red and orange are the five colours prepared in selecting silk floss for phulkari work.

Motifs use in phulkari embroidery:

Motifs used in fauna and flora like sunflowers, peacock, red chillies, ace of diamonds etc. Bright colours were always preferred and among these, golden yellow, red, crimson, orange, green, blue, pink etc, were the popular ones.

Stitches used in phulkari embroidery:

For the embroidery, only a single strand was used at a time, each part worked in one colour. Horizontal, vertical or diagonal stitches are used. This resulted in giving an illusion of more than one shade when light fell on it and when it was viewed from different angles. Phulkari is traditionally done on a handspun khadi cloth by using simple darning stitches using the un spun silk floss yarn called 'pat'.

Types of phulkari embroidery:*Panchranga Bagh:*

Meaning "Five colours", this bagh is decorated with chevrons of five different colours. In The same way, similar pieces like satranga ("seven colours") bagh are also available.

Chope:

It is red coloured cloth with embroidered borders usually presented to the bride by her grandmother during a ceremony before the wedding.

Vari-da-Bagh (Bagh of the trousseau):

It is also made on a red cloth with golden yellow embroidery symbolizing happiness and fertility. The entire cloth is covered patterns smaller ones within the border and intricately worked in different colours.

Ghunghat Bagh or sari-pallau:

Covering for the head) has a small border on all four sides. In the centre of each side, which covers the head, a large triangular motif is worked.

Bawan Bagh:

Fifty-two in Punjabi has as many geometrical patterns.

Darshan Dwar:

The gate offering a view of the deity is usually for presentation in temples or to adorn the walls of the home when the Granth Sahib (holy book of the Sikhs) is brought to a house. The theme is a decorative gate.

Surajmukhi:

The sunflower, refers to the main pattern of this phulkari. From a technical point of view this type of phulkari is unique as it is the only one that mixes in comparable proportions Holbein stitch (used to make chope phulkari) and the regular darning stitch.

Suber:

Is a phulkari worn by a bride during marriage rites. It comprises five motifs, one in the centre and one each in the four corners.

Chamba:

Is a hybrid phulkari having a series of wavy creepers, stylized leaves and flowers.

Sanchi phulkari:

Sanchi phulkari are figurative pieces narrating the life in the villages of south east Punjab.

Local animals (goats, cows, elephants, big cats, scorpions, peacocks, etc.) are represented moving among wrestlers, farmers, weavers etc. Train is also often displayed

on Sainchi phulkari, this means of transportation, brought by the British in the second half of the 19th century, having had a big impact on local populations' life.

Beyond their aesthetic value, sainchi phulkari can be compared to our nowadays media as they depict the ways of life, interests and environment of the old time rural people of Punjab.

Meenakari Bagh (or "Ikka Bagh"):

This bagh, often made of gold and white coloured pat, is decorated with small multicoloured lozenges referring to enamel work (meenakari) or to "diamond" playing cards' suit.

Kaudi Bagh:

Among their patterns, these bagh include chains of small white squares representing stylized cowries. Used as currency in the old times these shells have now lost all of their value and using them as ornaments has thus become a sign of humility. From another point of view, the shape of these shells can remind of female genitals and make them become symbols of fertility. Kaudi phulkari were often worn by women wanting to increase their chance to become pregnant.

Phulkari today:

Phulkari and bagh displayed in collections are mostly 50 to 150 years old. They had been bought for a few rupees or exchanged against kitchen utensils in villages of Punjab, years back, by local intermediaries and then sold to dealers in big cities like Delhi or Peshawar. Some associations have been trying hard to keep this art alive but now-a-days phulkari are almost exclusively industrially made. They are available in cloth markets of Punjab's big cities (Patiala, Amritsar etc.) along with embroidered kurtas and cushions.

The fact that this tradition in its original form is now almost over, that Punjab's villages have been washed out of their best pieces and that the information on phulkari's value in the occidental market is now easily available all over the world through the Internet, has increased the prices of fine phulkari and bagh in very big proportions.

■ RESEARCH METHODS

The present study was conducted for imparting a completely new look to traditional art of printing to find out the best effect of different printing techniques on cushion cover. The sample was selected on random basis and the study was carried out with the help of interview method.

We have used this work. I have prepared 20 motifs and select one. After I have prepared these work with one selected motif. After preparation of samples was evaluated by 100 textile student (graduate and post graduate) and 4 textile experts from some reputed institutes.

We have used chiffon cloth for traditional phulkari

embroidery was selected purposively as it was a red colour.

First of all one sample of each embroidery technique of phulkari with natural motif were prepared in red colour ladies suit and motif and embroidery threads were selected by respondent and judges, so as not to suppress the effect of embroidery technique of phulkari on ladies suit.

Evaluation of samples:

Finally embroidered samples were presented before the judges and evaluation was done by them by giving scores to samples on the basis of clarity of design, neatness and overall appeal so as to find out the techniques of phulkari embroidery.

To draw the conclusion from the haphazard and unorganized information of interview schedule, classification, coding and tabulation of data were done.

Identification numbering:

After data collection each schedule was given an identification number in order to make coding easier.

Coding of data:

Code is an abbreviation, a number or an alphabet which is assigned by the researcher to every schedule item or response category. The data were transferred from schedule to the coding sheets in order to facilitate tabulation.

Tabulation:

Tabulation is summarization of results in the form of statistical tables. Data from the coding sheets were transferred in the form of fabler to facilitate in drawing inferences.

Statistical analysis:

The information was presented in percentage method for clear interpretation of results Bar diagrams were made for clarification and easy communication of presented data.

■ RESEARCH FINDINGS AND DISCUSSION

The results were analyzed to draw the conclusion and tables were formed for easy understanding. Thus, the analysis of this paper was divided into two sections.

Section I dealt with the names and qualification of the respondents.

Section II dealt with the specific data which included selection of thread colours and motifs and effect of best, effect of phulkari embroidery technique on ladies suit.

The abbreviations used were:

F- Frequency, % - Percentage and N- Total number of respondents/judges.

The data in Table 1 disclosed that majority (70%) of the respondents were graduate students in Home Science and rest (30%) of them were post graduate students in Home

Sr. No.	Qualification	F	%
1.	Post Graduates	30	30 %
2.	Under Graduates	70	70 %

Science.

The data of Table 2 showed that highest preference was given to the colour No.9, 6,4,1 and 7 by the respondents.

Sr.No.	Colors	F	%
1.	Golden yellow	10	10
2.	Sap green	5	5
3.	Light badami	5	5
4.	Black	15	15
5.	Dark brown	-	-
6.	Parrot green	25	25
7.	Magenta	10	10
8.	Pink	5	5
9.	Orange	25	25
10.	Cream	-	-

The reason being these colours were most suitable for phulkari embroidery.

The of Table 3 showed that highest preference was given to the Meenakari technique of phulkari (25%) and very little score (4%) judges preferred Bhawan phulkari on ladies suits.

Conclusion:

Every embroidery technique of phulkari which is used from times for fabric decoration can produce great effects, when used on ladies suits of each embroidery. Similar effect which was tried out in this study also showed good results.

After evolution Meenakari technique on ladies suits was found to be preferred by the textile expert for its good appeal.

Sr. No.	Embroidery techniques on ladies suit	F	%
1.	Panchranga	8	8
2.	Thirma	5	5
3.	Darshan Dwar	6	6
4.	Chope	10	10
5.	Suraj Mukhi	10	10
6.	Saindi	20	20
7.	Vari-Da-Bagh	12	12
8.	Bawan Phulkari	4	4
9.	Meenakari or Ikka Bagh	25	25
10.	Kaudi Bagh	5	5

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