



CREATIVE PRACTICE IN PHULKARI EMBROIDERY - UNDERSTANDING TRADITIONAL HANDICRAFT IN THE GLOBAL WORLD

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Abstract:

Phulkari, an enchanting hand embroidery synonymous with Punjab, transcends its cultural roots to emerge as a symbol of artistic excellence. Crafted by the skilled hands of village women in their free time, Phulkari is not just a craft, but it also represents a vibrant narrative that is eagerly waiting to be unfolded. This research aims to explore the transformative potential of Phulkari beyond traditional clothing, proposing the development of modern accessories that seamlessly integrate this rich tradition into contemporary products. By doing so, the research seeks to achieve a dual objective: to provide rural women with sustainable opportunities for economic empowerment and to embark on a nuanced journey of global commercialization of Phulkari products, thereby bridging the gap between tradition and modernity. The findings of this study reveal the way to modernize old phulkari in accessories.

Keywords- Motif, Phulkari, Tradition, Artisans, Modernization.

I. INTRODUCTION

Punjab's wonderful textile is phulkari. Phulkari is not just a lovely traditional art form, but also a sign of maternal love and faith portrayed through stitching. Phulkari is derived from the Sanskrit word phul (flower) and KARYA (to do), and hence means "flower work." 2011 (Malik Shabnam Bahar). Phulkari primarily refers to flower work. The Punjabi art According to Guru Nanak Dev ji, needlework was given significant prominence. Sikhism's founder, Guru Granth Sahib (1469-1538 AD), stated in the sacred scripture Guru Granth Sahib " Kad Kasidha Paihren choli tan tu jane vari" denotes a successful lady. She can embroider her clothes.

Handicrafts serve as a crucial source of income for numerous impoverished women residing in the rural regions of Punjab. To some extent, it helps to reduce work and labor movement from rural to urban areas in the quest for better opportunities. Many government and non-government groups are working to improve the lives of rural women. It also gives women who traditionally pursue the skill form part-time work. Women's and their families' livelihoods improve as a result of employment. " The status of a nation's women can reveal its current state of circumstances," observed Jawaharlal Nehru.

Women's empowerment is a process of raising knowledge and developing capacity that leads to increased involvement, increased decision-making authority and control, and transformative action. (Rehman,2013). Women's empowerment means that women possess power and authority and the ability to conduct tasks like their male counterparts. According to the Ministry of International Development (DFID), empowerment is

defined as "a process of gender transformation." relationships developed by groups or individuals raising awareness of women's subjugation and Increasing their ability to challenge it".

II. REVIEW OF LITERATURE

"Color enhances character and carries a note, design tells a narrative or meets a desire, and pattern generates synchronization". - (Jaya Jaitley, 1990)

Crafts and people's culture are intricately intertwined in a traditional civilization. Age-old crafts depicting various aspects of design and presentation are heavily influenced by cultural and historical variations. Additionally, deviations in people's needs, intermingling utility objects, religious artifacts, and finely wrought pieces with high artistic expression with the dynamism of a rich civilization (Jaitley. Jaya, 1990). Craftsmanship traditions have been transmitted through generations, preserving our centuries-old artistic and cultural history (Aryan, Subhashini, 1998). Textiles, whether woven, decorated, or embroidered, have unquestionably generated a rich and enduring repository of information about these sometimes-lost, sometimes-thriving worlds. These notions and images can be recovered and recreated via embroidery by knowing the styles and techniques of the place where they originated (Steven. Helen M. 2007).

"The craftsman as a part of the universe is not the person expressing individual whims but acts as a medium of expressing the ideals of external beauty and unchanging laws as do vegetation and flowers, whose natural and less regulated beauty is no less heavenly endowed. " (Coomarswamy. Ananda K. 1989).

Gupta and Mehta (2014) investigated the patterns of embroidered textile arts in Punjab, which were embroidered by Punjabi women and are an important element of Punjab culture. Kaur et al. (2014) did a study to document the Phulkari themes, fabrics, stitches, and colors used traditionally and in the last five years (2009-2013). Kaur and Kallan (2018) have examined the evolution of Phulkari needlework from its origins to the present day. Classical style to the current form created with the use of computer software like CAD/CAM and photo editing software

According to a review of literature, the popular traditional handcraft of this region, "Phulkari," has witnessed transformations in its styles, motifs, and patterns in recent years as a result of globalization and other market-driven forces.

III. AIM AND OBJECTIVE

The study entitled "Phulkari Embroidery of Punjab – An Opportunity to Develop Phulkari Accessory to Empower Rural Women" was performed with the following aims:

1. To explore opportunities for expanding the market for Phulkari products.
2. To promote and evaluate the demand for phulkari products in domestic and international markets.
3. We will use computer-aided design to create a design directory of Phulkari motifs.
4. The objective extends to the commercialization of Phulkari products at a global level.

IV. LIMITATIONS

1. The study is limited to prototypes developed for making accessories.
2. The study is limited to several responses received from Google form circulation. The number of responses was 350.

V. METHODOLOGY

PHASE I

A. Phulkari embroidery motif documentation:

- **Collection of Phulkari embroidery-related literature:** To gather appropriate information., the literature connected to the origin, history, tools, methods, motifs, and colors of Phulkari, along with their symbolic relevance in Punjabi values, were researched through libraries, artists, and shops.

- **motifs collection:** To document Phulkari motifs, a variety of sources were used including private assortments of ancient phulkari, books, catalogs, artisans, and magazines. These sources were considered reliable databanks and were used to alphanumerically record eleven motifs and patterns of phulkari and bagh. The digital records were not only used for examination but also for electronic conservation in the database. This database gives new life to the quickly vanishing old phulkari motifs.
- **Evaluation of Motifs:** A panel comprised of 350 members of academicians, shopkeepers, and faculties collected and analysed eleven motifs in total. The themes were evaluated based on their decorative and ornamental characteristics, along with their adaptability to innovative designs.
- **Ranking:** To achieve this goal, a rating scale with five points was implemented:
 - Poor: 0-1
 - Reasonable: 2
 - Good: 3
 - Very Good: 4
 - Excellent: 5 were the rankings.

In total five motifs were chosen.

B. The creation of stylized motifs using computer-aided design: Many old skills are disappearing because of their intricate style, materials, manufacturing methods, and so forth. It is critical for the restoration of the amusing Indian skill history that we have alternate preparations for recalling too duplicating the design elements, or it will be gone incessantly. In today's world, computer-aided textile design holds out hope. In industrialized countries, advanced computer systems with 2- and 3-dimensional concept styles are usually employed. With CAD, it is nowadays probable to start from a preliminary concept to a visual representation displaying various kinds of styles too color combinations, increasing flexibility and efficiency in design expansion, we can shorten the time between style notion and marketing.

Phase II

C. Study of Phulkari embroidery:

- **Online Google form:** The research methodology employed a comprehensive online Google Form survey to gather insights and preferences regarding Phulkari embroidery. This digital platform facilitated an inclusive and accessible approach, allowing participants to engage seamlessly in selecting motifs and color schemes and providing input on various aspects of Phulkari designs.

The Google Form survey was meticulously designed to capture participant preferences, offering a structured format that enabled participants to choose from a diverse range of motifs and color palettes. Additionally, it provided a platform for participants to express their opinions on design elements, ensuring a holistic understanding of their aesthetic inclinations in Phulkari embroidery.

This digital research approach not only streamlined data collection but also embraced a wide participant demographic, transcending geographical boundaries and enabling a more extensive pool of responses. The utilization of the Google Form survey methodology served as an efficient tool to capture nuanced insights, preferences, and trends related to motifs, color schemes, and other pertinent findings, contributing to a comprehensive analysis of Phulkari design preferences.

VI. MATERIALS OF BAGH AND PHULKARI

After finishing their home chores, Punjabi ladies made the old Phulkari of Punjab. They sat in a group called "Trijan" where all the women were embroidering, dancing, chatting, laughing, and weaving. Phulkari was traditionally created of hand-dyed and hand-woven spun cloth known as "khaddar" and is made using high-quality untwisted silk thread called "pat" in vibrant colors such as red, green, and gold. Mustard, salmon, and cobalt are the chief colors. Pat (untwisted silken floss) and White cotton yarn were used in the form of embroidery threads. Pat was regarded as a pure thread (suchha dhaga).

The white yarn was offered on spools and was not a shiny yarn. White pat thread was used in addition to white cotton yarn. The fabric color was always Nabhi (red tones) because any color appears beautiful on this base (is par har ring khilta hai). Other basic colors, such as black, brown, blue, and even green, were utilized, albeit

to a lesser extent. Embroidery thread colors were khatta (yellow/orange), gulabi (pink), hara/angoori (green), pat, and white cotton yarn. The first color to be filled on the foundation was yellow, then additional colors followed. The amount of white yarn was smaller in comparison to the colored pat and filled in the end because it was easily filthy. There were also phulkari Baghs with a single color, particularly golden/yellow. The phulkari was distinguished by the harmony of its color blending and the brilliance of its designs.

It was done in the darn stitch using an ordinary needle with no tracing, sketching, pattern, or design. An average of 50 to 100 grams of 'Pat' is required for embroidering a single Phulkari, while 100 grams to 150 grams are required for Bagh.

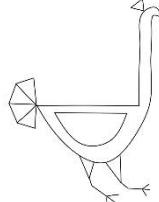
Khaddar cloth comes in four colors: white, red, black, and blue. White was reserved for elderly women and widows, whereas crimson was reserved for newlyweds. Women wore black and blue on a regular basis. The time it takes to construct a Phulkari is also determined by the design, pattern, and the embroiderer's expertise. Eastern Punjabi ladies embroidered Phulkari with human, animal, and plant figures, in addition to various jewelry motifs.

VII. MOTIFS OF BAGH AND PHULKARI

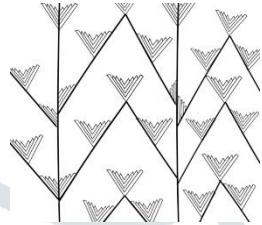
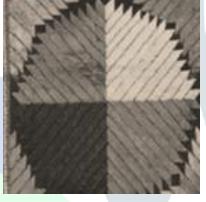
The ladies of rural Punjab drew inspiration for their designs from household items and their natural surroundings. The women also developed designs based on their creativity, sentiments emotions, and natural inspiration.

A. The geometric motifs: Phulkari's subject matter included flowers, animals, human figures, and a variety of other geometrical patterns. Using horizontal and vertical lines with varying directions.

Table 1. Geometrical motifs of phulkari

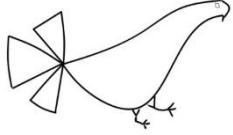
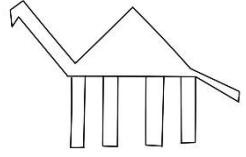
MOTIF	PICTURE
FLOWER	
ANIMAL	
HUMAN FIGURE	

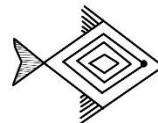
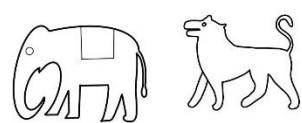
B. Veggies, fruits, and floral motifs: Nature gives several motifs for artists to work with. Many flowery themes were developed by women from their imaginations, as the name Phulkari suggests.

MOTIFS	PICTURES
MIRCHI (chilli)	
SARSON DA PHUL (mustard flower)	
SURAJMUKHI (sunflower)	
GOBHI (cauliflower)	

C. The animal and bird motifs: Phulkari also has animal and bird patterns. A "sainchi phulkari" uses human shapes, animals, and birds.

Table 3. Birds and animals motifs of phulkari

MOTIF	PICTURE
PIEGON	
CAMEL	

FISH	
ELEPHANT AND LION	

D. Jewellery themes: Punjabi women frequently used jewelry items as themes for embroidering Phulkari. They wore necklaces, Kangan, Karanphool, and Jhumkas, various types of earrings, gulubands, various types of bracelets, nose rings, Tikka, Shingar Patti, Phools, and Rani Har with a pendant. All of these items were embroidered in yellow thread to show that they were made of gold.

Table 4. Jewelry motifs of phulkari

MOTIF	PICTURE
JHUMKI	
BAALI	

E. The household items: Kitchen utensils were often employed as motifs. These included the velana (rolling pin), gadava (half-filled brass urn), and ghara (pitcher), among others.

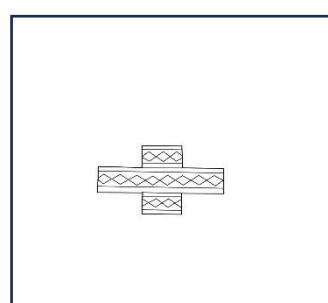
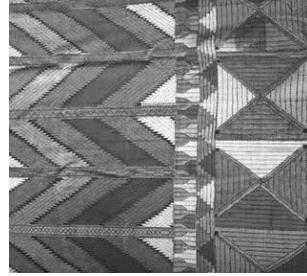
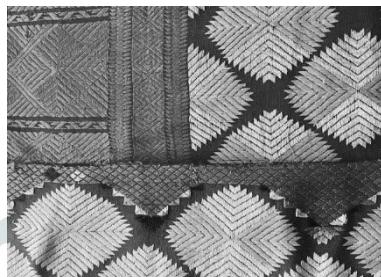
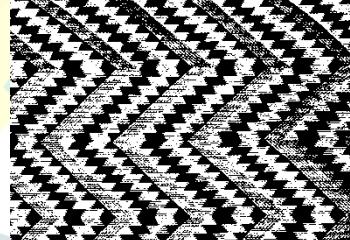


Figure 1. Rolling pin

F. Articles of many kinds: Other Phulkari motifs were inspired by country life, such as the Mughals and other gardens depicted in Shalimar, Charbagh, and Chaurasia Bagh. There were further patterns like Dhoop Chhaon (sunlight and shade), Lahriya (waves), Patedar (stripes), Chand (moon), Patang (kite) and many more.

Table 5. Motifs used on articles

MOTIF	PICTURE
LAHRIYA	
CHAND	
SHEESHA (mirror)	
SATRANGA	

VIII. BAGH AND PHULKARI STYLES

There are various sorts of phulkari based on the motifs, particular qualities, base cloth color, and thread color. The many varieties are outlined below:

- **Chope and Suber:** When her granddaughter was born, the maternal grandmother (Nani) stitched these wedding Phulkaris. They'd be a wedding present for her. The chope was created to wrap the bride after her final bath before marriage. At the "phera" stage of the marriage ceremony, the bride wore a suber. Phulkari Some varieties were slightly bigger than others. They were embroidered in red and orange with beautiful golden yellow thread as a symbol of love, caring, passion, and pleasure. The Chope was also used to cover the dowry of the bride.



Figure.2 Chope Phulkari (source: S.S.Hitkari)

- **Vari-da-Bagh:** The bride received this type of Bagh as a present from her mother-in-law when she entered their home, after her marriage. It was always created with an orange and red khaddar and a single golden and orange pat. Vari denotes to the clothing and jewels given to the bride by her groom's family. Bagh was given to brides by their mother-in-law before marriage as a symbol of affection from the groom's family.

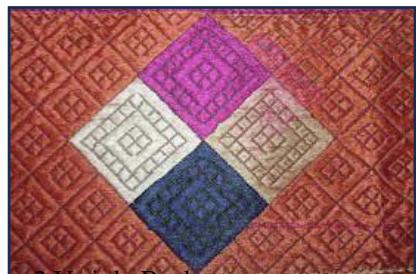


Figure.3 Vari-da-Bagh

- **Bawan Bagh:** In Punjabi, the word bawan indicates fifty-two. The base material was branched into 52 boxes with needlework in this kind of Bagh. Each of these boxes was embellished with a unique design in vibrant colors. With an embroidered Bawan Bagh, professionals demonstrate their talent and patience. It demonstrates women's diverse talent and inventiveness.



Figure.4 Bawan Bagh (source: S.S.Hitkari)

- **Sainchi phulkari:** Sainchi roughly translates to "figuring out a design." With needlework, motifs from Punjab's rural life were depicted in this Phulkari. Sainchi was a sphere of the Malwa religion, in addition to the Punjab areas of Bhatinda and Faridkot. Before beginning the needlework, the designs were traced with black ink, making it the only type of Phulkari with this technique. The Sainchi Phulkari included human characters, animals, and birds as motifs.



Figure.5 Sainchi Phulkari (source: Art found out)

- **Darshan Dwar or Darwaza:** Darshan Dwar translates as "a door through which one can catch a glimpse of God." This kind of Bagh was stitched for presenting oneself at a sacred location to thank God after a desire was granted. It was always stitched on a red background cloth. This Phulkari was typically decorated with human figures, plants, animals, birds, and flower patterns.



Figure.6 Darshan Dwar (source: S.S.Hitkari)

- **Suraj Mukhi:** Suraj Mukhi translates as "Sun Flower." The field in this Phulkari was embellished with large-sized boxes branched into 9 minor portions stitched in different colors. Another small box was stitched in the center of each small box with white thread and a red or black outline. It appeared to remain as a geometrical pattern.



Figure.7 Suraj Mukhi

- **Thirma:** If the Phulkari embroidery was done on a white foundation cloth, it was known as "Thirma". Thirma phulkari is a type of embroidery that features intricately embroidered floral or geometric designs on an unpainted white or cream base fabric rather than the red khaddar used in other phulkari. Baghs can also be tulkaris with all-over embroidery. Phulkari is traditional embroidery done in bright colors symbolizing purity, typically in red, magenta, blue, yellow, and green. It was worn by elderly females and relicts, and this specific piece features a white outline for the pattern.

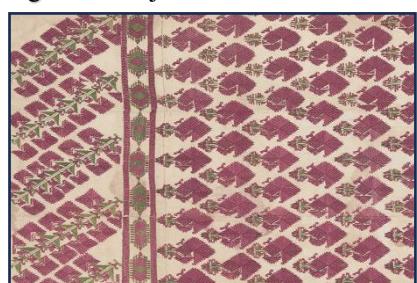


Figure.8 Thirma

- **Ghungat bagh:** It means to cover one's head. On all four sides, there is a little border. A large triangle pattern is worked in the center of each side. During wedding rituals, brides wear ghunghat baghs as ghunghat or veil. The bagh is draped over the bride's face, forming a triangle. The sar pallu is a ghunghat bagh variation with broad, artistically adorned borders to the short edges of the garment. The pattern of the triangles varies reliant on the artwork, although it is usually geometric. The remaining ghunghat bagh is usually a single color with a border design that matches the triangle shape.



- **Chamba:** It is a phulkari hybrid with many stylized creepers, flowers, and leaves. It is often referred to as Chamba rumal in general.



Figure.10 Chamba Rumal

- **Meena kari:** This sort of bagh is frequently constructed of white and gold pat and is embellished with multi-colored lozenges referencing enamel work.

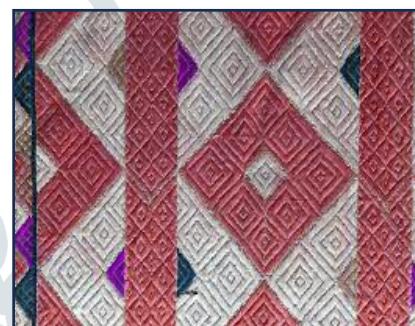


Figure.11 Meena kari

- **Kaudi phulkari:** These include sequences of minor unpigmented squares representing stylized cowries. They symbolize fertility and good luck.

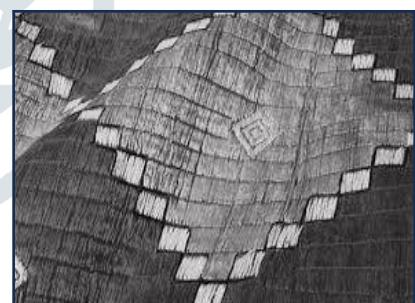


Figure.12 Cowrie

IX. SYMBOLIC MEANING OF COLORS USE

Every color and motif utilized by the women for embroidering had a meaningful meaning.

Table 6. Color significance

COLORS	SYMBOLIC MEANING
Red	Red is associated with happiness, prosperity, love, passion, desire, and excitement.

Yellow	It represents pleasure, vitality, success, and fertility. It holds significant meaning in Punjab since it is the color of wheat and the mustard flower.
Green	Green represents newness, nature, a clean atmosphere, sanctity, harmony, and honesty. The color green offers a peaceful and tranquil impact.
Orange	Orange is a hue associated with happiness, creativity, a mystical effect on the mind, and a sense of amazement. It also represents affordability and cheap cost.
White	White is a symbol of peace, purity, honesty, and simplicity, it is also used for mirror mirror-work-like appearance.
Blue	The color blue represents nature and truth.

X. PRESENT STATUS OF PHULKARI IN INDIA

Various socioeconomic circumstances contributed to the collapse of traditional Phulkari embroidery, which was resurrected in the commercial market by altering the method and designs.

However, because of the widespread appeal of traditional handcrafted Phulkari in both domestic and international markets, there was a big spike in demand in both domestic and international markets, thus merchants regarded it profitable. To address this expanding demand, it is vital to make machine-made Phulkari goods. This has resulted as a result of machine-made Phulkari, women artisans' financial independence has suffered. Items continue to flood the market, obscuring handcrafted items.

Today, the Phulkari has advanced to a new level, employing many women in Punjab. Cotton, chiffon, synthetic fabric, georgette, and crepe have replaced contemporary Phulkari khaddar cloth, and silk thread has been replaced by synthetic thread. Phulkari is now used on a variety of products in addition to shawls and dupattas. Because of commercialization, the original folk art of Phulkari is fading. Phulkari is no longer as intricate or time-consuming to create. Modern phulkari is produced on the right side of the fabric rather than the wrong side of khaddar as traditional phulkari is.

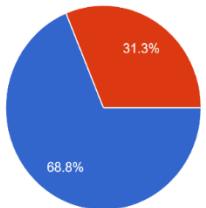
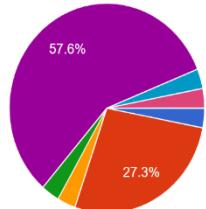
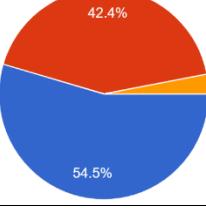
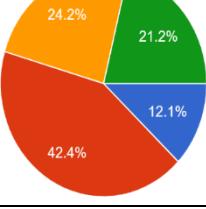
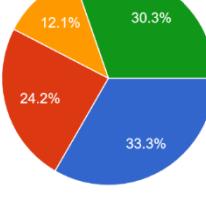
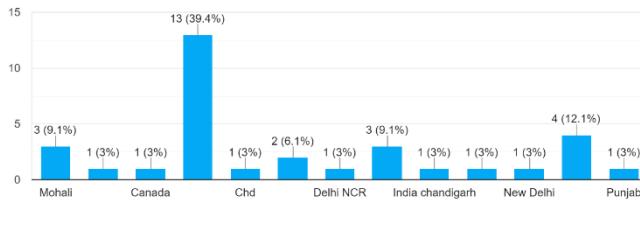
They are done in two ways: by hand embroidery and by machine embroidery. The material is dyed, and the design is printed with blocks first. These blocks remove the need for women to think about and create designs while embroidering phulkari. The colors and designs had already been chosen by the shopkeeper. Phulkari has now progressed to the point where it may provide a source of income for women in Punjab. Women required many months, if not a year, to complete a single Phulkari in the traditional handmade method. In modern Punjab, however, women complete two or three Phulkari per month.

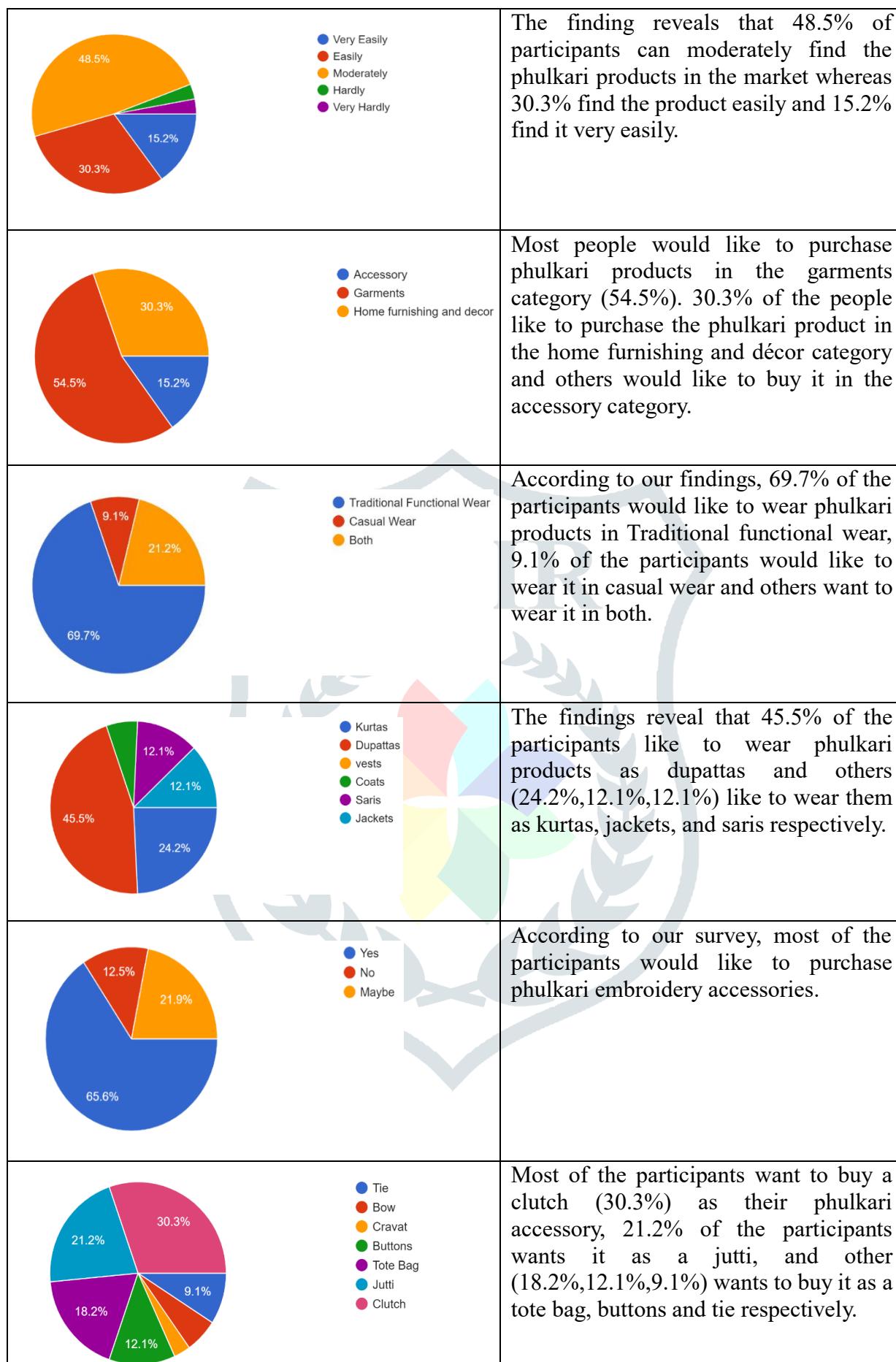
XI. Phulkari unit survey

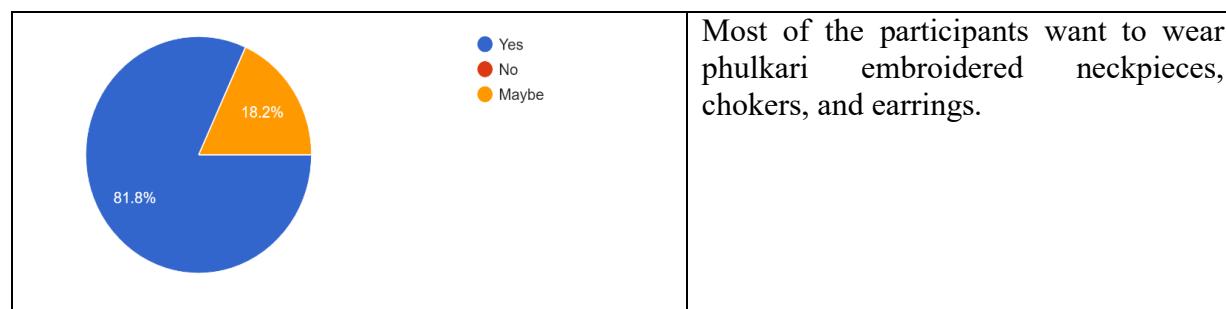
Here we show the collected data through a pie chart so that it is easy to understand.

These visual depictions serve as a powerful tool to clean intricate data into consumable setups, allowing for a seamless understanding of the trends, patterns, and sentiments revealed through the survey.

Table 7. Results of the survey

PIE CHART	DESCRIPTION
	According to our findings, most of the participants are females (68.8%) and the rest of the participants are male (31.3%).
	The finding indicates that the maximum number (57.6%) of the participants belong to the age group of 45-54 years 27.3% belong to 18-24 years and the rest belong to other age groups.
	The finding indicates that the maximum participants belong to the nuclear family (54.5%) 42.4% belong to the joint family and the rest belong to the joint family.
	The finding indicates that the maximum number (42.4%) belong to the working profession, 24.2% are self-employed, 12.1% of the participants are a homemaker and 21.2% belongs to other.
	The majority of the units (33.3%) were earning Rs.25000-60000 per month 30.3% were earning 3,00,000-25,00,000 annually, 24.2% % of the participants had Rs.60000-1,50,000 annually and 12.1% were earning 1,50,000-3,00,000 annually.
	The majority of the participants were residing in Chandigarh (39.4%). Other participants were residing in Mohali, Punjab, etc.





XII. SELECTION OF MOTIFS: For designing the motifs Several books were used to gather the data of traditional textiles, books on phulkari, internet, etc. A total of eleven motifs were short-listed by the researcher for the survey of phulkari products. Further, with the help of Google Forms, we evaluated the preference of the selected motifs. There are eleven motifs., nine are hand embroidered and the rest of the two are digitally designed with the assistance of software. From the eleven motifs, five are short-listed. These five phulkari motifs are as shown below:



Motif No. 1



Motif No. 2



Motif No. 3



Motif No. 4



Motif No. 5

Figure.13 phulkari motifs (based on result of survey)

Table 8. Ranking of motifs

MOTIF	RANKING
Motif No. 1	Rank no. 1
Motif No. 2	Rank no. 3
Motif No. 3	Rank no. 5
Motif No. 4	Rank no. 2
Motif No. 5	Rank no. 4

XIII. SELECTION OF COLOUR SCHEME

As we know silk threads are utilized in phulkari embroidery in traditional blue, yellow, red, golden, and green colors, the researcher would like to introduce some of the new colors based on the forecast of spring and summer 2024 taken from the internet site to make ten color schemes keeping the global trend in mind and to

blend with market products. Color scheme number 9 got the first rank and was found to be most suitable to give the most elegant and subtle look to the accessories. Our products will be based on this color scheme.

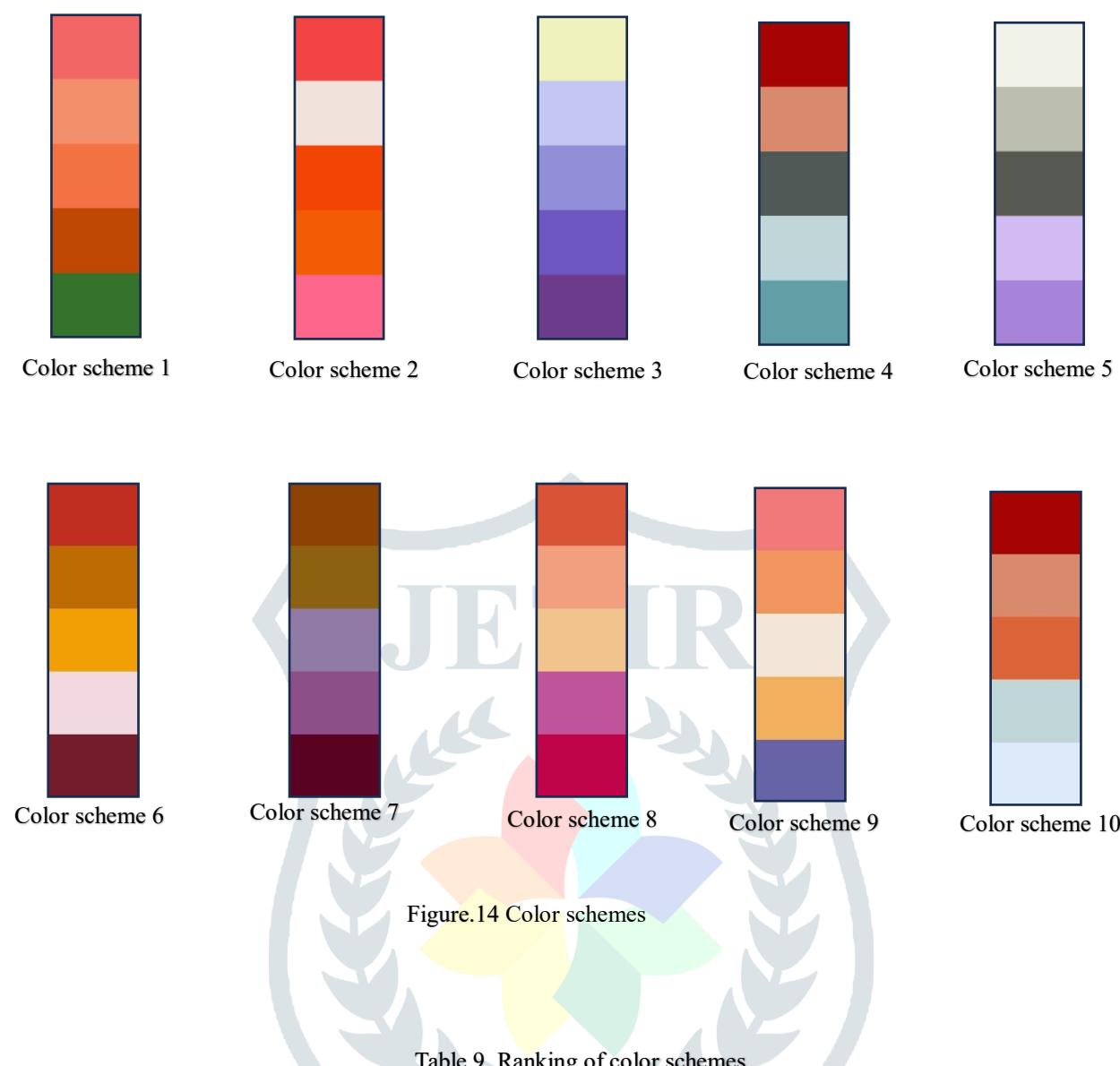


Table 9. Ranking of color schemes

COLOR SCHEMES	RANKING
Color scheme 1	Rank no. 10
Color scheme 2	Rank no. 6
Color scheme 3	Rank no. 8
Color scheme 4	Rank no. 4
Color scheme 5	Rank no. 9
Color scheme 6	Rank no. 2
Color scheme 7	Rank no. 5
Color scheme 8	Rank no. 7
Color scheme 9	Rank no. 1
Color scheme 10	Rank no. 3

XIV. PREPARATION OF PRODUCTS

The products were designed using Photoshop and Illustrator software. Five diverse products were nominated. According to the results of our survey, and five different motifs of different color combinations were used of 3" x 3" width that were selected with the help of our respondents with the help of Google form. We selected the color scheme that was ranked first during our survey.

Designing was done with an emphasis on the use of the traditional motifs along with the novel placement of the accessories, keeping in mind that new and fresh perspective to traditional phulkari products. Designing is done completely digitally with the help of computer software.



Figure.15 Products (made in photoshop)

Table 10. Ranking of products

PRODUCTS	RANKING
Products no. 1	Rank no. 5
Products no. 2	Rank no. 4
Products no. 3	Rank no. 1
Products no. 4	Rank no. 2
Products no. 5	Rank no. 3

XV. FINDINGS OF THE SURVEY

- POSITIVE PERCEPTION:** The survey revealed a notably positive response to the introduction of five accessories featuring Phulkari embroidered designs. A significant majority of participants expressed enthusiasm and appreciation for this modernized approach to incorporating Phulkari into accessories.
- PREFERENCE FOR PURCHASE:** A substantial majority indicated a keen interest in purchasing these Phulkari-embroidered accessories in the future. The survey findings strongly indicate a possible marketplace stipulation for alike products among diverse consumer demographics.
- DIVERSE APPEAL:** The survey highlighted the diverse appeal of Phulkari-embroidered accessories, resonating with persons beyond several age groups, fashion preferences, and cultural backgrounds. This indicates the versatility and broad acceptance of Phulkari in contemporary accessory designs.
- CULTURAL APPRECIATION:** Participants expressed admiration for the fusion of traditional Phulkari embroidery with modern accessories, showcasing an appreciation for cultural heritage in contemporary fashion choices. This suggests a desire to embrace cultural elements in everyday wear.
- POTENTIAL MARKET GROWTH:** The overwhelmingly positive reception and expressed interest in future purchases signify a promising market potential for Phulkari-embroidered accessories. This trend

indicates the likelihood of sustained demand and growth opportunities in the market for such innovative Phulkari-based products.

XVI. COSTING OF THE PRODUCTS

This section delves into the invaluable insights and perceptions shared by our participants regarding the pricing structure of the Phulkari-embroidered products introduced in our survey. Their thoughtful contributions have provided a full grasp of the perceived value and pricing expectations associated with these innovative Phulkari-based accessories. Through their feedback, we gain valuable perspectives on the market's reception and willingness to invest in Phulkari-embellished products. Let's explore the nuanced insights and preferences shared by our participants, shedding light on the pricing considerations and market dynamics surrounding these culturally enriched accessories.

Table 11. Products and pricing

Pricing	200 - 400	500 - 800	800 - 1500
Product	Bow	Tote Bag	Jutti
Product	Earrings	Yoke	-
Product	Buttons(two)	Tie	-
Product	-	Clutch	-
Product	-	Cravet	-

XVII. CONCLUSION

The culmination of our research paints a compelling picture of the evolving preferences and enthusiastic reception towards Phulkari products, particularly in modernized accessory forms. The resounding affirmation from our participants underpins a profound desire among consumers to embrace Phulkari beyond its traditional boundaries, seeking its integration into contemporary lifestyle choices. Their expressed willingness to not solitary buying but likewise invest in Phulkari products in modernized iterations speaks volumes about the shifting paradigm in consumer preferences.

The resolute inclination towards Phulkari in modernized accessories signifies its potential to transcend cultural boundaries, resonating with a diverse audience seeking a fusion of heritage and modernity in their fashion choices.

In conclusion, this research underscores a compelling shift in consumer preferences towards modernized iterations of Phulkari products, particularly in accessories, alongside the traditional offerings. The findings unequivocally suggest a growing inclination among individuals to embrace Phulkari beyond its conventional forms, seeking its integration into contemporary fashion and lifestyle choices. The resonance of Phulkari in modernized accessories signifies a desire to preserve its cultural heritage while adapting to evolving tastes and trends. The inclination towards Phulkari in these modernized renditions points to its timeless allure and the potential for broader acceptance and accessibility among diverse demographics.

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