RESEARCH ARTICLE

DEVELOPMENT OF *KURTI'S* BY ADAPTATION OF TRADITIONAL *PHULKARI* EMBROIDERY FOR COLLEGE GOING GIRLS

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ARTICLE INFO	ABSTRACT
	Phulkari is a rural tradition art of crafting embroidered odhni used by women in Punjab, literally meaning" flower work ". This was adapted for development of women's kurti for enhancing their look and adding value. The study was conducted in Hisar city of Haryana state. A total of fifteen placements were made (three each for five kurtis) from selected designs. Out of fifteen placements most suitable five placements were selected by the experts for development of kurtis. These were various developed placements of selected designs. Selected designs were geometrical which were most preferred by experts on the basis of their appearance. Animal and floral designs were not preferred for further work. Then five products were developed. These were then assessed by experts as per appeal level of the developed designs and overall appearance.

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INTRODUCTION

Embroidery has been one of the ancient techniques of textile decoration. Since man began to wear clothes. As a method of decorating and embellishing clothing, embroidered designs came out as a result of hard work and care. Embroidery being a needle craft which has been passed on for generations, from mother to daughter. No country in the world has such a rich heritage of beautifully embroidered costumes and fabrics as India has. Each part of India has contributed much to the style of embroidery characteristic of its own tradition and culture. Today, Punjab (*Phulkari*), Gujrat (*Kutch*), Kathiawar (Bead Work), Karnataka (*Kasuti*), Uttar Pradesh (*Chikankari*), Bengal (*Kanthas*), Bihar (*Kashida*) and Himachal Pradesh (*Chamba*) still continue the tradition of embroidering beautiful pieces for their attire. Some scholars feel that the art of *phulkari* came from Iran where it is known as *Gulkãri*. There are references to *phulkari* in *Vedas*, *Mahabharata*, *Guru Granth Sahib* and the folk songs of Punjab. In its present form, *phulkari* embroidery has been popular since the 15th century AD, but the art probably reached its zenith in the late 19th and early 20th centuries.

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It is a form of craft in which embroidery is done in a simple and sparse design over shawls, *kurtis* and *dupattas*. According to Rampa Pal (1976) the origin of *phulkari* is not quite fully known. Some say that 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 *Gulkãri* of Persia which was practiced there. It is also said that the *Jats*, the strongest claim in South East Punjab who are agriculturists, introduced the art of *phulkari* wherever they went as they were a nomadic race (Pandit, 1976).

Punjab, is one of the most vibrant, dynamic and culturally rich north western states of India, where people especially village women use their time productively by engaging themselves with various crafts. Women *kurtis* with *phulkari* embroidery are still in fashion. Girls more prefer embroidered *kurtis* with unique designs. This embroidery on *kurtis* will look pretty and enhance the beauty of wearer. Use of traditional designs for *kurtis* will help in the revival of traditional embroidery & give it a new look as per trends. Embroidered *kurtis* has become a dress for adolescent girls, women's these days & is in vogue. Today the *phulkari* has reached a new level; it now serves the purpose of employment for lots of women in Punjab.

MATERIALS AND METHODS

The present study was conducted in Hisar city of Haryana state. Total fifteen placements were developed with the help of coral draw on *kurti*. Total of five placements were selected on the basis of weighted mean score. Selected five placements were used for the development of *kurtis*. Total five *phulkari* embroidered *kurtis* were developed. These were then assessed by expert's preferences on the basis of weighted mean score. All developed *kurtis* were elegant, stylized designs, unique color combination. Developed *kurtis* were highly liked by experts.

RESULTS AND DISCUSSION

A total of fifteen placements were made (three each for five *kurtis*). Out of fifteen placements most suitable five placements were selected by the experts for development of *kurtis*. These were various developed placements of selected designs. Selected designs were geometrical which were most preferred by experts on the basis of their appearance. Animal and floral designs were not preferred for further. Beste (2009) are in the lines of this study stated that the embroidered covers and hangings of the Punjab known as *phulkari* and *baghs*, were worked with mainly geometric designs in floss silk on hand-woven cotton. In *baghs*, often only geometric patterns were used (triangles, squares, diamonds). Other common motifs are taken from daily life, and accordingly the pieces were given very literal names such as *gobhi* (cauliflower) *bagh* and *mirchi* (spinach) *bagh*. *Shalimar* and *chaurasia baghs* recall famous Mughal gardens in their layout, while the *ikka bagh* is inspired by playing cards (diamond). Placements were selected on the basis of their weighted mean score. These are the preferred placements shown in the table 1.

**Table 1. Experts preferences for placements of designs on *Kurtis***

Design no.	Placement I WMS	Placement II WMS	Placement III WMS	Ranks Order
5a	2.20	2.80	1.53	II
14b	2.06	2.26	2.93	I
17a	1.40	1.20	2.53	V
25a	1.33	1.60	2.73	III
26a	1.46	1.26	2.60	1V

N=20, WMS –Weighted Mean Score

Data presented in table 1 indicated the preferences of the experts for different placements. It is evident from the data that the weighted mean score of 3rd placements of design no.14b scoring (2.93) got 1st rank followed by 2nd placements of design no.5a scoring (2.80) got 2nd rank, 3rd placements of design no.25a scoring (2.73) got 3rd rank, 3rd placements of design no. 26a got 4rth rank and 3rd placements of design no. 17a got 5th rank with weighted mean score 2.60 and 2.53 respectively. The other placements and their weighted mean score in descending order were placement no. 1st of design no. 5a (2.20) and placement 3rd (1.53), placement no.1st of design no. 14b (2.06), 2nd placements (2.26), placement no.1 of design no.17a (1.40), placement 2nd (1.20), placement no. 1 of design no. 25a (1.33), 2nd placement (1.60), placement no.1st of design no.26a (1.46), 2nd (1.26). Third placements of design number 14b (2.93) followed by placement no.2nd of design no. 5a (2.80) placement no.3rd of design no 25a (2.73) placement

no.3rd of design no. 26a (2.60) placement no. 3rd of design no. 17a (2.53) was the most preferred placements which was used for preparation of *Kurtis*. The results of Nameeta (2012) also reported that after preparing total twenty four placements for quilt cover, from these top eight were selected/ most preferred by respondent because of their overall look/ appearance. These eight placements were used for development of product. Total fifteen placements were developed for the *kurtis*, out of these top five placements were selected for *kurtis*. These are:

Preferred placements of selected designs for Kurtis

Placement No. 2nd of Design No. 5(a)   Placement No. 3rd of Design No. 14(b)

Placement No.3rd of Design No. 17(a)   Placement No. 3rd of Design No.25 (a)

Placement No. 3rd of Design No. 26(a)
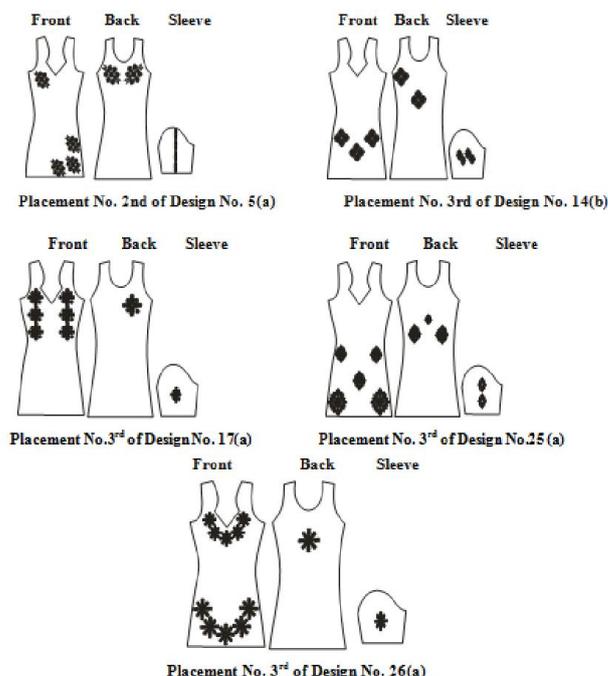
Development of *Kurtis*

Top five placements were selected for product development so five *kurtis* were developed through these placements. These were embroidered with *phulkari* embroidery with the selected colours of pat threads. Embroidery was done on wrong side of the fabric, by counting the threads.

Table 2. Assessment of the developed *Kurtis* by experts as per appeal level of the developed designs and overall appearance

Kurti with Embroidery	Developed design		Overall appearance	
	WMS	Ranks	WMS	Ranks
Design no.5a	2.44	II	2.80	III
Design no.14b	2.36	III	2.95	II
Design no.17a	2.08	V	2.60	V
Design no.25a	2.32	IV	2.75	IV
Design no.26a	2.56	I	3.00	I

n=25
WMS = Weighted mean score

The table 2 shows that the evaluation of *kurti* was done on the basis of developed designs and overall appearance. Opinion of experts regarding designs, colour combination of threads, placements of designs and designing features of *kurtis* was sought. Data in table 2 revealed that on the basis of developed designs *kurti* of design no.26a scored first rank scoring (2.56) in terms of developed designs followed by *kurti* of design

no.5a got 2nd rank scoring (2.44), *kurti* of design no.14b got 3rd rank scoring (2.36), *kurti* of Design no.25a got 4rth rank scoring (2.32) and *kurti* of Design no.17a got 5th rank scoring (2.08).The weighted mean score given by experts for overall appearance of the *kurti* presented in table 10and fig.4 elucidated that *kurti* of design no.26a scored first rank scoring (3.00) followed by *kurti* of design no.14b with embroidery got 2nd rank scoring (2.95), *kurti* of design no.5a with embroidery got 3rd rank scoring (2.80) , *kurti* of design no.25a with embroidery scored 4rth rank (2.75) and *kurti* of design no.17a with embroidery got 5th rank scoring (2.60). It is concluded that the *kurti* developed with design no.26a was considered as most appealing *kurti* in terms of developed design & overall appearance. *Kurtis* with design no. 26a, 25a and 17a got same ranks in both (the developed designs and overall appearance) the assessed features. The results of Grewal (2011) are in the line of the study as the researcher reported that developed jackets were most appealing in terms of developed designs and overall appearance. There was no difference in both techniques of design development i.e. embroidery and painting.

Conclusion

It is concluded that total fifteen placements were developed with the help of coral draw for the development of *phulkari* embroidered *kurtis*. On the basis of weighted mean score top five placements were selected for the *kurtis*.

Total no. of five *kurtis* were developed which were assessed for their developed designs and overall appearance. *Kurti* with design no. 26a got first rank for its appeal level; it was unique in design and placement.

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