Peruvian featherwork vs. Indian Phulkari.

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Brief History of Indian Phulkari

- The origin of Phulkari is not specifically known but it can be traced back to 15th century during the Reign of Maharaja Ranjit Singh’s.
- It has been mention in famous works such as *Heer Ranjha* by Waris Shah which is a Punjabi folklore about two lovers. This is how it gained its popularity.
- The embroideries are a reflection of the women's lives that wear them, showing images of things they see, animals they owned, and other objects such as vegetables.
Cultural Importance

- As soon as a girl is born her grandmother must start making her granddaughters trousseau which is what she will wear when she dances around the sacred fire at her wedding ceremony.
- Phulkari is an important piece of a girl’s life, finishing a Phulkari is an important step for a girl to become a woman.
- Also when a women has given birth to a boy she is given a Phulkari which she must wear the first time she goes into public after the delivery.

“Only then will you be considered an accomplished lady when you will you – self, embroider your own blouse.” - The Holy Book of the Sikhs
Types Of Phulkari

**Phulkari**- the rural tradition of handmade embroidery which means “flower work”.

**Bagh**- an evolution of phulkari which is more elaborate and intricate, this a ceremonial phulkari as it is more expense to make.

**Chope**- this is the gift to the bride from her grandmother at the wedding ceremony and tends to be brown or yellowish gold and is a two sided line stitch which is the same on both sides.
Process

- A peculiarity of Phulkari is that the fabric itself is used geometrically as an inner decoration.
- This is so that medallions and diamonds, etc are not just patterns sewn on but become an integrated combination of colors.
- For this to be possible there must be absolute accuracy when thread counting.
How is this done?

https://www.youtube.com/watch?v=jlwaxiY7GXA
Phulkari Today

- Currently some women of Punjabi continue to pass down these traditions to their daughters, but the tradition is somewhat dieing.
- The government of India is holding exhibitions, fairs, and training programs to spread the knowledge about this art form, and boost interest in this craft.
- Additionally the organization of Punjab Small Industries and Export Corporation (PSIEC) enables the local women of Punjab to sell their Phulkari products for higher prices.
The earliest known feathered art objects from pre-Hispanic Peru are believed to have come from burials within the Ocucaje Basin in the Ica Valley off the South Coast, dating to around 350-200 BCE.

These burials are contemporary with more well known burials from the Paracas peninsula to the north.

Both finds consisted of a wide variety of textiles including several complete male garments such as tunics, mantles, headbands, etc.
The Process

- The featherworks still in existence show that ancient peruvians preferred brightly colored feathers of the rainforest birds that inhabited the eastern slopes of the Andes and the vast Amazon Basin.
- According to feathered pieces in museum collections, it is said that less than 2 percent of all bird families and species in the Amazon were used in these featherworks.
- The feathers used in manufacturing had to be carried west from the rainforest to the workshops in the highlands on the Pacific Coast, where the finished products are believed to have been made.
- The feathers were used to create articles that include luxurious cloths, headdresses, as well as personal ornaments.
Featherworks within Different Cultures

- Nasca people: Wore feathered garments during rituals and ceremonies that were directed towards the cycles of nature.
- Inca people: The Inca people designed figurines that would be placed next to an individual at their burial, these figurines would be made with wool, shells, feathers and many other materials.
- Ocucaje: The people of the Ocucaje Basin in the Ica Valley would place masks on those that they buried, most of which were covered with a variety of different colored feathers.
- Moche: The moche society is known for some of the richest burials excavated in all of Peru; where decorations such as ceramics, ornaments and textiles all show evidence of featherworking.
Different Uses of Peruvian Featherworks

- Tabards: Ceremonial tunics densely covered with feathers on the front and back, but open along the side.
- Headgear: An essential part of costume in ancient Peru that came in many different shapes, sizes and materials, the most recognizable was a head cover worn by the Wari people.
- Ornaments: Artisans from Peru’s North Coast had been producing chest ornaments in as early as the late second millennium BCE, using materials such as semiprecious stone and shell.
Techniques of Peruvian Feather Mosaics

- There are two broad technical categories according to how feathers can be attached to a support.
- Normally, feathers are attached by stitching strings of feathers to a permeable or flexible substrate.
- However, less often, on objects that require an inflexible substrate, adhesive is used to attach the feathers.
- Feather mosaics are made with strings and stitching, normally running horizontally across the surface of the fabric and having the tips of the feathers pointing downwards.
Why are Peruvian Featherworks rare?

- The high degree of difficulty required to simply make one piece of featherwork explains why each discovery is considered so rare.
- It is believed that the majority of feathered cloth was produced for the Inca elite in Cuzco. Much of it was destroyed during the turmoil of the Conquest.
- When the Inca army was forced to retreat from the Spanish, it is believed that Inca authorities ordered that cloth and other similar items were to be burned in order to make sure that they would not fall into the hands of conquistadors.
Frieze Groups

- Frieze Groups are similar to crystallographic groups but the patterns extend only in one direction.
- There are seven different frieze groups.
### (A) Without rotations.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>p1</td>
<td>Without reflections and glide reflections.</td>
</tr>
<tr>
<td>pm</td>
<td>With a reflection. Any axis of a glide reflection is necessarily also an axis of a reflection.</td>
</tr>
<tr>
<td>pg</td>
<td>Without reflections. With a glide reflection.</td>
</tr>
<tr>
<td>cm</td>
<td>With a reflection. There exists an axis of a glide reflection that is not an axis of any reflection.</td>
</tr>
</tbody>
</table>

### (B) With 180 degrees of rotation. Without rotations of 90 degrees or 60 degrees.

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<th>Description</th>
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<tbody>
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<td>Without reflections and glide reflections.</td>
</tr>
<tr>
<td>pmm</td>
<td>With a reflection. Any axis of a glide reflection is necessarily also an axis of a reflection.</td>
</tr>
<tr>
<td>pgg</td>
<td>Without reflections. With a glide reflection.</td>
</tr>
<tr>
<td>cmm</td>
<td>With a reflection. There exists an axis of a glide reflection that is not an axis of any reflection and has a parallel axis of a reflection to it.</td>
</tr>
<tr>
<td>pmg</td>
<td>With a reflection. There is an axis of a glide reflection without parallel axis of a reflection to it.</td>
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</tbody>
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### (C) With 90 degrees of rotation.

<table>
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<th>Symbol</th>
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<tbody>
<tr>
<td>p4</td>
<td>Without reflections and glide reflections.</td>
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<tr>
<td>p4m</td>
<td>There is a center of 90 degrees rotation lying on an axis of a reflection.</td>
</tr>
<tr>
<td>p4g</td>
<td>With a reflection. There is a center of 90 degrees rotation not lying on any axis of a reflection.</td>
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</tbody>
</table>

### (D) With 120 degrees of rotation. Without 60 degrees of rotation.

<table>
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<th>Symbol</th>
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<tr>
<td>p3</td>
<td>Without reflections.</td>
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<tr>
<td>p31m</td>
<td>With a reflection. There is a center of 120 degrees of rotation not lying on any axis of a reflection.</td>
</tr>
<tr>
<td>p3m1</td>
<td>With a reflection. Any center of 120 degrees of rotation lies on an axis of a reflection.</td>
</tr>
</tbody>
</table>

### (E) With 60 degrees of rotation.

<table>
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<th>Symbol</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>p6</td>
<td>Without reflections.</td>
</tr>
<tr>
<td>p6m</td>
<td>With a reflection.</td>
</tr>
</tbody>
</table>
PERUVIAN FEATHERWORKS
Conclusions

● Similarities
  ○ A lot of color
    ■ Often takes away a rotation or a reflection
  ○ Many CM patterns
    ■ Often due to alternating colors

● Differences
  ○ Linear patterns in phulkari have much more symmetry than those in featherworks
  ○ Phulkari has many intricate patterns but often in featherworks color is the pattern
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