

# Exploratory Study of the Exquisite Embellishment of Mukaish Embroidery in Contemporary Female Formal Wear in Punjab

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## ABSTRACT

**Aim of the Study:** The interest is to explore the options of creatively incorporation of Mukaish as the new trends have modified the choice of designers for heavily embellished garments in order to create the contemporary formal and luxury look. This heavy embellishment causes labour intensive days and high cost for the creation of formal wear. The research focuses on how the designers include Mukaish embroidery to create a look of dense work.

**Methodology:** The exploratory case study research is conducted as questionnaire-based interviews. The questionnaire was a complex of structured and open-ended questions as well. The series of questions in the interview has allowed the researcher to access the people's choices about the Mukesh embroidery and its inclusion in the luxury or formal wear in Pakistan.

**Findings:** Mukaish is the centuries old crafts of the subcontinent and has a significant impact in the cultural heritage of Pakistan and India. Mukaish is the technique of metallic embroidery where the artisans use very fine thin strips of metal, inserted with a specific manual technique in to the fabric structural weave which has primely designed pattern on the surface. In India and in Pakistan, very few artisans are left who still practise the art of Mukaish embroidery.

**Conclusion:** This was initially categorised as Muslim craft in the subcontinent and historically it was not adopted by many artisans as it was very expensive and labour intensive. This is still the same trend of practice of Mukaish today. There is a need to work towards the promotion of this craft for its revival. As per surveys of the study it was brought into limelight that there is dire need of making this craft more visible to the community nationally and internationally. The research also concluded that the fusion of Mukaish art with embellishment in the Couture work and its limitations has to be promoted.

**Keywords:** Mukaish, Kaamdani, Fardi ka kaam, Embellishment, Couture Work.

## Article History

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## 1. INTRODUCTION

The traditional crafts of subcontinent specifically in the aspect of textiles hold a distinct identity and are famous worldwide for their unique making and appearance. The people of this area have always opted for the exceptional and sensational apparels that are remarkable in nature. Since centuries, this area has been famous for the sparkling gota wear and the traditional dyes, embellishments and embroideries. Such a rich culture is very rare to be found in any other national history all around the globe. The significant quality of such handicrafts is that it provides to be an astounding help in the economy of the respected country. Since royal times and Mughal patronages, the crafts made up with precious metals have always been in status. The rich had the idea of their use in various items for the sake of attention towards their financial abilities. They used to exhibit power, status and luxury in the courts. The benefit of the state was the showcasing of local crafts to other countries through trades (Raheja et al; 2022; Shaukat et al., 2024; Shaukat et al., 2025).

A huge contribution to the economic stability can be derived by the use of such artisanship in exports of the country. These crafts help to make a country significant among others and a centre of attention for the tourists to visit that place. One of such significant work of expertise is Mukaish work or Mukaish embroidery in the subcontinent. Mukaish comes under the category of metal embroidery and is often referred as Kaamdani. There are evidences of metal embroideries on heavy fabrics like brocades and velvets. In primaeval times, the artisans used to create metallic embroideries on a number of different products like coats, canopies, tents, wall hangings and even sheets. In Mughal times, the artisans used to have proper places for this skilled craft making which were termed as karkhanas. Those were basically the production houses of these crafts (Bhandari, 2015; Zhang and Rusli, 2024; Dani and Garg, 2013).



**Fig 1:** *Kaamdani work, Victoria and Albert Museum*

Mukaish has a diverse history where it started from the area of Lucknow and was crafted specifically for the royals of the city. The nawabs were the first ones for whom the technique was curated with the use of precious metal wires. For the royalties, the wires of original gold and silver were used to make the apparels more astounding. In India, Lucknow and Nawabs of Avadh were very well known for the appreciation of crafts and other heritage. A number of courtesans were applauded for their crafts. The Nawabs of Lucknow made it the city of art and culture and they were very peculiar about highly embroidered garments. Particularly because of their influence from Persian culture and situations of climate (Verma, 1979).

In Pakistan, the areas of Bahawalpur and Multan are significantly famous for the brocade embroidery like Mukaish that involves the work of silver yarns that was traditionally done on silk clothes only. Striped patterns or other floral motifs are created to ornate the fabric with silver or gold Badla strips. Another historical background refers to the Mughal time period specifically of Jehangir whose wife Noor Jehan was quite indulged in getting her clothes crafted with number of different embroideries with original gold

and silver metallic threads. In the primaeval times, silk was the only cloth for royalties but as the evolution is occurring in crafts also, georgette and chiffon are put up to use to balance the inflation and demand.

The basic type of Mukaish involves only the creation of dots in a pattern and is the most common type, other motifs are also used in accordance. Those floral motifs and the patterns they create are in some places termed as Kaamdani. However, Badla is the name of the metallic wire that is used to create the Mukaish embroidery. Another variation that can be seen now a days is the combination of Mukaish with chikankari. This suggests the use of cotton fabric for Mukaish as the chikankari is specifically done on cotton. Chikankari and Mukaish however are distinctively different terms from each other and both are originating from Awadh. The difference originates where chikankari is purely made with thread on the fabric which is mostly white on white when created. The fabric used are Georgette, cotton and chiffon. Whereas, Mukaish is the type of metal embroidery which involves the twisting of metallic wires and creating patterns or small dots on the fabric. This embroidery is totally crafted with hands and is either used to enhance the chikankari outfits or to create a specific Mukaish Jaal on different kinds of fabrics (Anjul Bhandari, 2019). The metal wires that are used to create Mukaish embroidery are called Badla. When the tiny dots are made with these Badla wires, they are termed as Mukaish. Originally these Badla wires were made up of gold and silver elements but now a days, even synthetic materials can be used in making of Mukaish (Oheja, 2011). The tools used for Mukaish work are carbon paper for design making and transference. A thick needle for inserting Badla in the fabric is used. The needle should be 1-2 mm thick. The transference of design on fabric is same as of embellishments and a thick quill is used for perforating the carbon paper in order to pass the ink. After completion of embroidery, a glass jar or a shell with round form is rolled over the surface to clear out the lumps (Sarika, 2020).

## **2. RESEARCH METHODOLOGY**

The exploratory case study research is conducted as questionnaire-based interviews. The questionnaire was a complex of structured and open-ended questions as well. The series of questions in the interview has allowed the researcher to access the people's choices about the Mukesh embroidery and its inclusion in the luxury or formal wear in Pakistan.

### ***2.1 Sampling and Sampling Size***

Sampling for the research was done on the fashion and textile students and some fashion experts who have experience in couture work. The sampling size was fifteen individuals from each category which means a total of thirty individuals were chosen as sample. The small number of sampling allowed the researcher to deeply analyse the responses and interpret the information to get the better idea about building a fusion of embroideries both conventional and non-conventional.

### ***2.2 Sampling Technique***

The sampling technique used for the research is purposive sampling as the samples were deliberately chosen from the categories related to fashion or textiles. This judgement-based technique has limited the research to the fashion related personas as it is difficult and time consuming to address the general public regarding the idea of a specific embroidery research.

### ***2.3 Target Area***

The target area of the research is different universities and fashion textile brands that are offering couture work. The current study involves the qualitative type of research in which the data is collected on primary basis which involves the collection of data from the individuals who were directly concerned and fell under the category of sample in the research. The general questions in the questionnaire were related to the previous knowledge about the Mukesh and its inclusion. The pre structured questions were different for both categories and were made by keeping in mind the professional and student approach of the sampling individuals.

## **2.4 Data Collection**

The data for the research was collected from structured and open-ended questions. The use of both types allowed a little exploratory reference for the researcher to better gain the idea of the thought process and the response of individuals towards this craft.

## **2.5 Tools of Data Collection**

A questionnaire was used for the collection of data which involved questions regarding approach and knowledge towards Mukaish and the experience of working individuals about this embellishment work.

## **3. RESULTS AND DISCUSSION**

Overall, in subcontinent, Mukaish embroidery commonly termed as Kamdani or Mukaish work has deep down historical roots. The tribute to Lucknowi fashion and the areas of Uttar Pradesh, the Mukaish embroidery is the significant element from their cultural historical evidences. There are some essential components of Mukaish embroidery: -

*Metal Wires:* To create tiny, shiny dots or patterns on fabric, Mukaish artists use thin metal wires, typically made of silver or gold. These metal wires are cut into tiny pieces for embroidery after being hammered into incredibly thin sheets. These thin metallic wires are basically called Mukaish.

*Technique:* The technique involves using a needle to pierce these small metal fragments/ Mukaish into the fabric. These metal strips are placed on the fabric in a strategic manner by the artisan to create patterns or designs. The fabric is stretched on the frame most of the time as it is easier for the artisans to work on a stretched fabric.

*Designs and Patterns:* Mukaish work can be used to cover the entire cloth in a shimmering effect or to create complex motifs and patterns. Very small dots made up of Mukaish are the basic element of design in Mukaish. Floral and geometrical patterns are also common.

*Conventional and Cultural Significance:* Mukaish embroidery is linked to traditional Indian and Pakistani craftsmanship and has rich cultural linkages to the history. It elevates ethnic clothing with the result of shimmering and glittering effect on clothes that make them an ideal use for festive wear and formal wear.

*Versatility in Fusion:* Although Mukaish embroidery is frequently connected to traditional Indian and Pakistani clothing, designers today have been working to create a fusion for the inclusion of Mukaish in embellishment work. Mukaish is a total fabric art skill that has been handed down from generations to generations and the artisans are trained to contribute in the customary history of textile skills.

### **3.1 History of Mukaish Embroidery**

The history of Mukaish is deeply connected with the craftsmen and tradition of subcontinent, particularly Lucknow and Uttar Pradesh. A number of families in Multan and Bahawalpur are also practising the legacy. Dating back to several centuries ago, Badla or Mukaish is the sentiment from women of royal families, particularly empress and queens. The classification of the historical background of Mukaish is as follows.

*The Basis of Origin:* The northern Indian state of Uttar Pradesh, and the city of Lucknow, are connected to the origins of Mukaish embroidery. The settlers and traders in Bahawalpur and Multan bear the flag of its origin in Pakistan. Mukaish work is just one of the many elaborate textile traditions that have flourished in this region. Generally, these areas are rich in background for their textile related crafts. Mughal ascendancy: The art and culture in subcontinent were greatly influenced by the Mughal dynasty (16th to 19th century). Mukaish embroidery is the Mughal period artefact as there are traces of its recording in Ain-Akbari, which is a documentation of times and events of the Mughal emperor Akbar's reign. The fact however remains the same that women from that period used to have gold and silver stripes used as Badla to ensure their worth in societies.

*Craftsmanship:* There are still craftsmen who are practising these skills but they are comparatively a lot more in number in India in comparison to Pakistan. The local artisans have now started combining chikankari with Mukaish which is referred to as Kaamdani. The details are highly intricate with exquisite patterns that range from formal to bridal wear.

*Regal Patronage:* The support and assistance to many crafts in royal courts was a common practise. The same support was available to Mukaish as well. The royals of Mughal era were much appreciated all over the globe for their appreciation of arts and crafts. This is the reason that the local artisans who used to present their crafts in court had given much value and applaud.

*Progression in Crafts:* Mukaish embroidery has been evolved in multiple senses to cope with the modernization but similarly they have kept the traditional essence alive in their craft. The fusion of two styles for all classes of the society is the incorporation of the craft in modern day needs.

*Generational Essence:* the heritage of Mukaish has been handed down from generations to generations and the expertise have preserved the craft just to keep the tradition alive. Also, they have tried to make adjustments for good in their work. In the craft of Mukaish embroidery, these artisans have the most indispensable role for the continuation and creation. Embroideries and other crafts have the noble award of grouping the elements of legacy and extreme delicate workmanship that allows the formation of a craft that has been made better with day-to-day improvement. The astonishing factor about Mukaish embroidery is that even though it has been connected to hundreds of years ago but the use of this embroidery can still behold a charming effect while not making it look absolute vintage like other embroideries. This craft is totally ageless and has the tendency to be moulded with modern fusion.

### **3.2 Embroidery Styles in Mukaish**

The Mukaish embroidery in common terms is also referred to as Badla and is different for each region. Badla however, is the metal strip that is used to make Mukaish but the lay man term Mukaish as Badla too. The different types of embroidery in Mukaish hold their significant pattern and techniques that add the element of uniqueness. Some of the typical Mukaish embroidery styles are discussed below:

*Jali Work:* the Jali work creates a net on fabric with the use of Mukaish.

*Phanda work:* Phanda work is the term that refers to the round dots that are made with Badla wires, bigger motifs can be created with the use of these tiny dots. This type is more common in Chikankari.

*Chumki work:* this is the type of Mukaish in which the pattern is more pronounced and textured. The texture is the main element where the wearer can feel the effect.

*Buti work:* Buti work uses Badla wires to create motifs on the fabric often for the filling of the bigger pattern or as the basic element of the pattern.

*Bel work:* The term bel work refers to the linear pattern made with repetition of motifs which are traditionally floral. The Badla wires create the shiny effect and is typically made on borders for dupatta.

These Mukaish embroidery techniques can be combined or used singly to produce a wide range of gorgeous designs on different textiles. The desired aesthetic, the kind of fabric, and any particular regional or cultural customs influencing the design all play a role in the technique selection. In Pakistan and in India, intricate patterns can be created on fabric with Mukaish in both silver and gold metallic wires. The basic requirement for this embroidery is accuracy and skill as there is less option for the craftsperson to rip the embroidery as it damages the fabric.

### **3.3 Procedure of Mukaish Embroidery**

*Design Making:* The first step of Mukaish embroidery is to create a design on the paper. This design is transferred to the fabric in a process called, “Chapayee”. Usually, the artisans use polish with oil or gum and indigo to transfer. Adda work and Mukaish uses same process of design transfer.

*Preparing the Badla wire:* the Badla wires are created for the embroidery by cutting and hammering the extremely thin metallic sheets. Sometimes the wires are also put through fire to change the shades. The thickness of the wires is determined by the requirement of the end product. The standard size Badla is very thin as it has to pass through the needle.

*Insertion of Badla wires:* The next step is the embroidery in which the artisan inserts the metallic wires in the needle and takes stitches on the pattern. The stitches are very fine and shorter in length to create the embroidery.

*Hammering or Ghutayi:* after the embroidery is being applied on the fabric, the next step is to secure that embroidery. For this purpose, the fabric is stretched down lightly on a straight but cleaned surface to avoid the fabric from getting stained. Now with the use of glass bottles or any other rolled object, the embroidery is being rubbed over. This process ensures that there are no lumps in the embroidery and the wires are being flattened. In India, some artisans also lightly hammer the fabric to secure the wires. This also results in giving the wires a slight shine to make the appearance brighter. After this step, the fabric is washed and is ready to sale by the artisan or to stitch. The skill of Mukaish embroidery needs a high-level accuracy as the margin of error is almost none and the end result must definitely be appealing. The metallic pieces should be placed in a pattern where the artist can visualize how the end result would turn out.

### **3.4 Combination of Mukaish with Other Embroideries**

#### **3.4.1 Chikankari**

Chikankari in recent times have gained enough popularity due to the unique element of combining Mukaish with thread embroidery. This same element can be used in different embellishments and even different local Pakistani embroideries. The complexity and depth that the fusion of different crafts bring to the product is endless.

#### **3.4.2 Print and Mukaish**

Another combination of innovation in Mukaish can be its inclusion in the embroidery that is typically made on the printed apparels. For example, the winter collections of print designers can include Mukaish with thread embroidery in their articles.

#### **3.4.3 Variety of Materials**

The material of Mukaish has been innovated through times. In Mughal times, the Nawabs and queens used to adorn pure gold and silver wires for Mukaish but now even the synthetic materials that have lustre or any metallic property are popularly used. Moreover, the designs have also been a lot improved where the patterns are more intricate and the detailed embroideries are fine looking with researched patterns. Since, the evolution is demanding high level changes, these crafts will soon die if we do not take proper steps of its conservation. The artisans must be approached to properly preserve the craft and to make it more flexible to be used in future so the heritage of our country is preserved.

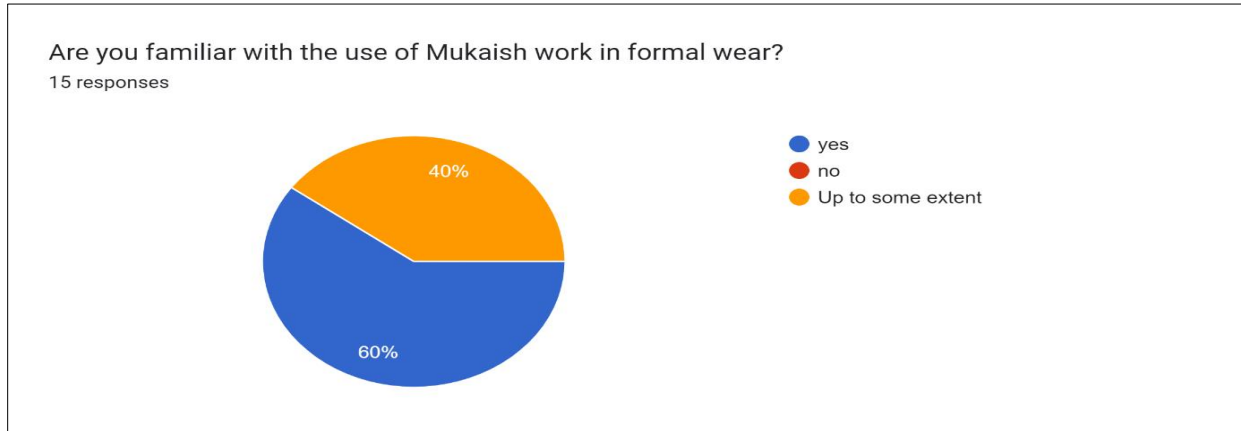
The data collected from the questionnaires was deeply analysed and the details were reviewed about the topics. The data collected was in two categories of students and professionals. The questions were also further divided into different segments. Generally, the first part of questionnaire addressed basic information like the introduction to Mukaish and the information about the use of Mukaish. The second part included the personal opinions about the blending of Mukaish in different embellishments and embroideries and the last part held the views and suggestions for the researcher. Each question of the research questionnaire is discussed in detail.

### **3.5 Data Collected from Students of Fashion and Textiles**

Excluding the demographics, the student questionnaire included 9 questions. All the questions are discussed in detail along with the graphical representation of the ratios that were assessed.

### 3.5.1 Introduction to Mukesh

The basic first question was about the assessment of students about the familiarity with the Mukaish. About 60 % of the sampling population was fully aware about the Mukesh and its characteristics while 40 % of the students possessed information up to some extent. This refers that 9 out of 15 students had the complete knowledge about this craft while 6 out of 15 students just had the basic knowledge. This also concludes that the students must have a detailed input in their courses about this technique of embroidery.

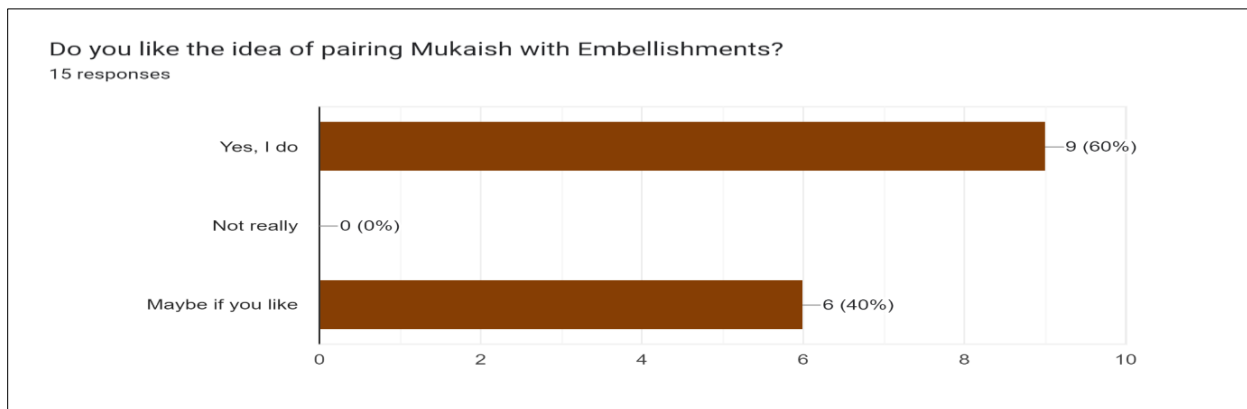


**Graph 1:** Graphical representation of basic knowledge about Mukaish in students in pie chart

### 3.5.2 Pairing of Mukaish with Embellishments

The next question featured the opinion on the fusion of Mukaish with embellishment in clothing. The question specifically was based on the personal views about the liking and disliking of the blend. 9 out of 15 students were in favour of making this unique blend while 6 students were relying upon the likes and dislikes of the designer or the consumer.

This means that 60% of the population is in approbation of this appendage while 40 % are favouring the idea of giving importance about the choice of consumer or the designer.

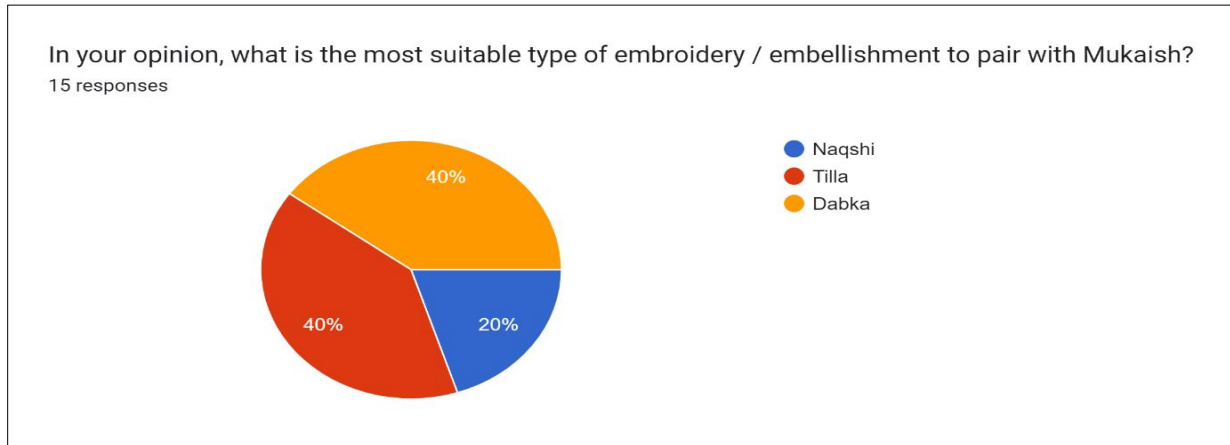


**Graph 2:** Graphical representation of second question

### 3.5.3 Embellishments that can be Paired with Mukaish

The next question features the opinion of students regarding the embellishments types that could be paired with Mukaish. Each kind of embellishment has a unique effect on clothes and can portray different kind of outlooks when collectively composed. That is why it is very important for a designer to understand what kind of embroideries are suitable for the fusion of Mukaish and embellishments. In this

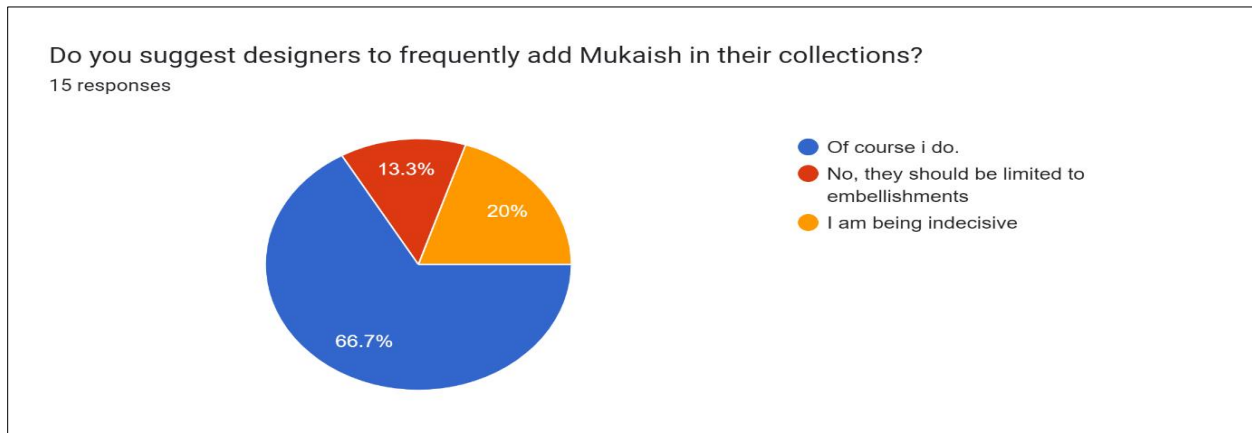
section, mixed views were received from the responders. 40 % of the students had the opinion of both tilla and dabka while 20 % of the students had the idea of using Naqshi.



**Graph 3:** *Mukaish paired embellishments*

### 3.5.4 The Frequent Use of Mukaish in Designer Wear

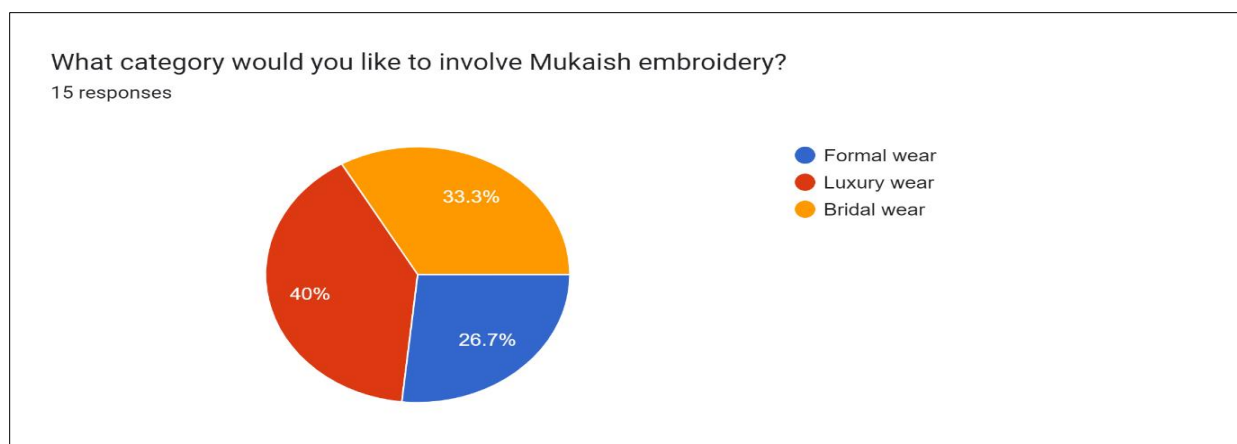
The next question was about the opinion on the frequent use of Mukaish in designers wear in every category like formal, luxury and bridal wear. The mixed reviews were gained in this section as the population had contrasting views and opinions. 66.7 % of the population had the idea of urging designers to use Mukaish in their collections while 20% of the population was being indecisive. The contrast was in the rest 13.3 % of the population who voted for the designers to be limited in their choice by not involving Mukaish and to stick to the embellishments only.



**Graph 4:** *Frequency of Mukaish use by designers*

### 3.5.5 The Category of Collection in Mukaish Embroidery

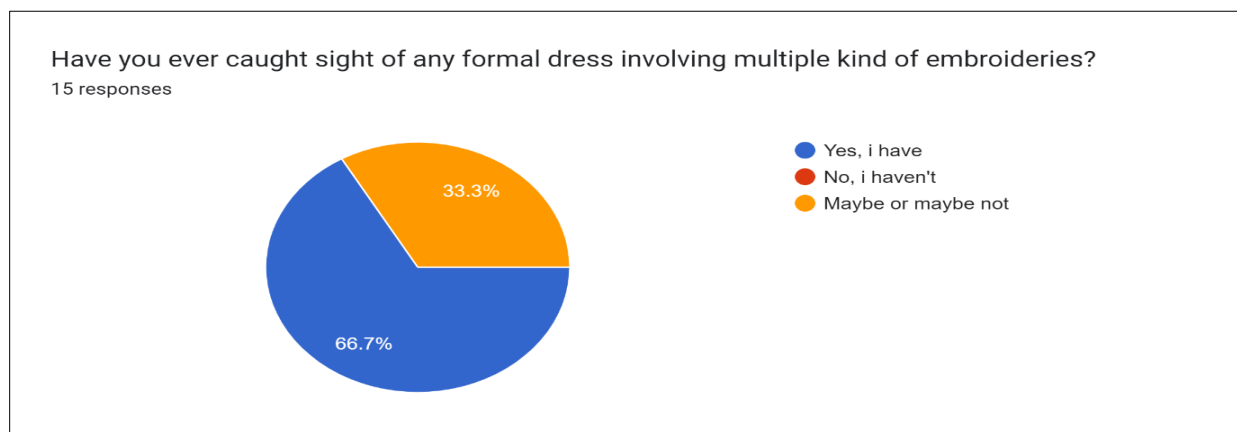
In designing the collections of the designers, they are very particular about what designs and material would suit what kind of collections. For example, the luxury couture would involve the use of dabka and naqshi while formal wear would use light embroidery. That is why the designers are very particular about what collection can feature the use of Mukaish. In the response of this question, 40 % of the population responded about the use of Mukaish in luxury wear while 33.3 % believed to use Mukaish in bridal wear. 26.7 % of the sampling population had the opinion of using Mukaish in formal wear.



**Graph 5:** *Category for Mukaish involvement*

### 3.5.6 Observation of Designer Work Involving Different Embroidery

This segment featured the previous observation of the sampling population about the designer's collection who have used Mukaish or any other type of embroideries in addition to other types in their work. Generally, it is not very common for the designers to use Mukaish in their collection. There are many reasons for the purpose, the difference in the process or the labour cost. But generally, the trend is to use different kind of embroideries, for example now the gota is occasionally seen with the embellishments but not the Mukaish. 66.7 % of the population has observed the use of formal dresses with multiple kind of embroideries and 33.3 % have the mixed reviews of possibilities.



**Graph 6:** *Formal dress with Mukaish*

### 3.5.7 Frequency Ratio of Shops Selling Mukaish

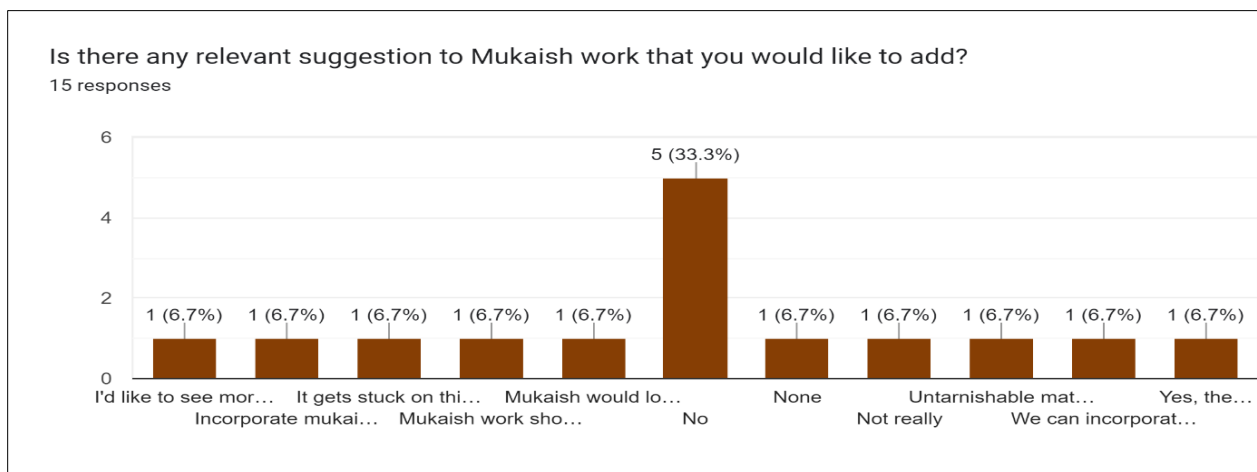
Mukaish is the craft of Bahawalpur or Multan and it is very rare to be found in areas like Lahore. Mostly the fabric of Mukaish is available in southern Punjab cities but some of them are brought in major cities and sold at brands as well as local shops. Now a days, online selling of these indigenous crafts is also very common. 93.3 % of the population responded that they have not commonly come across the selling of Mukaish work in local shops of Lahore. A very lesser number of people have found it often in shops.



**Graph 7:** Frequency of Mukaish selling shops

### 3.5.8 Relevant Suggestions of Mukaish Work by the Students

This segment included the suggestion by the students related to the use of Mukaish as an embellishment in the collection of designers. Very interesting and mixed kind of suggestions were received by the students. Mostly the students were concerned about the ability of Mukaish to get tarnished overtime and the embellishments would not be long lasting due to this ability. One of the response suggested that the use of Mukaish will cut down the embellishments to make it appear heavier. The Mukaish also has the characteristics of getting strangled with fabric so the designer would also consider this point while working with this element. One student also suggested that light Mukaish can also be incorporated in western wear clothes such as evening gowns and formal skirts. The sparkle of Mukaish would add bling and shine while the cuts and curves would add the western formal touch. One suggestion was also about the incorporation of Mukaish with different Pakistani embroideries without embellishments. This thread work would also look very pleasant with shiny Badla embroidery. One example would be like chikankari or Kaamdani but embroideries like Sindhi embroidery Gujrati embroidery or Kashmiri embroidery would also pair really well.



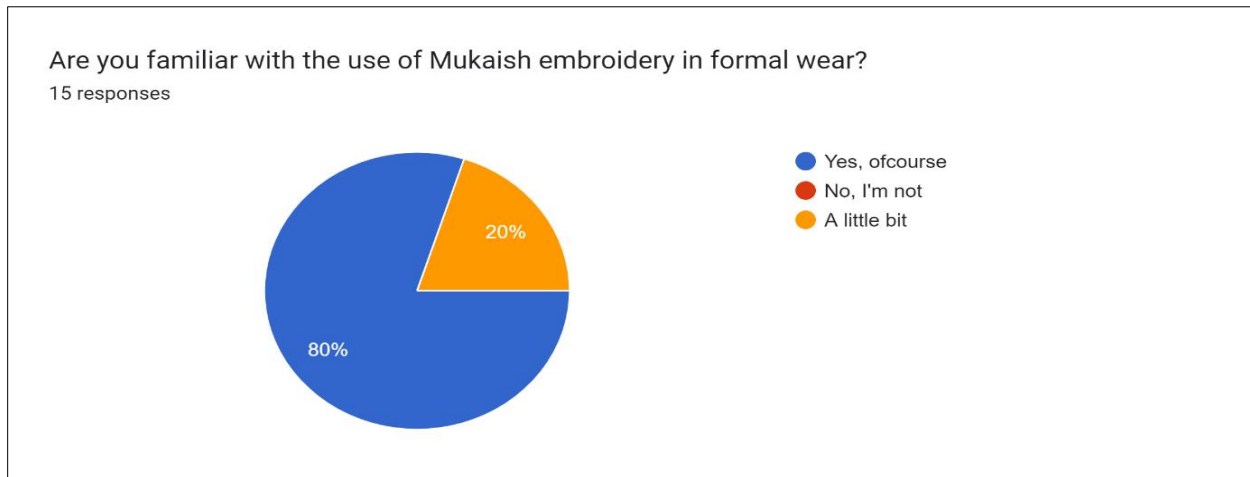
**Graph 8:** Suggestions related to Mukaish

### 3.6 Data Collected from Fashion Experts and Employees

Excluding the demographics, the questionnaire that was presented to fashion personas included 6 questions in total. The answers to each question have been discussed in detail and also includes the graphical representation as well.

### 3.6.1 Familiarity with the use of Mukaish embroidery

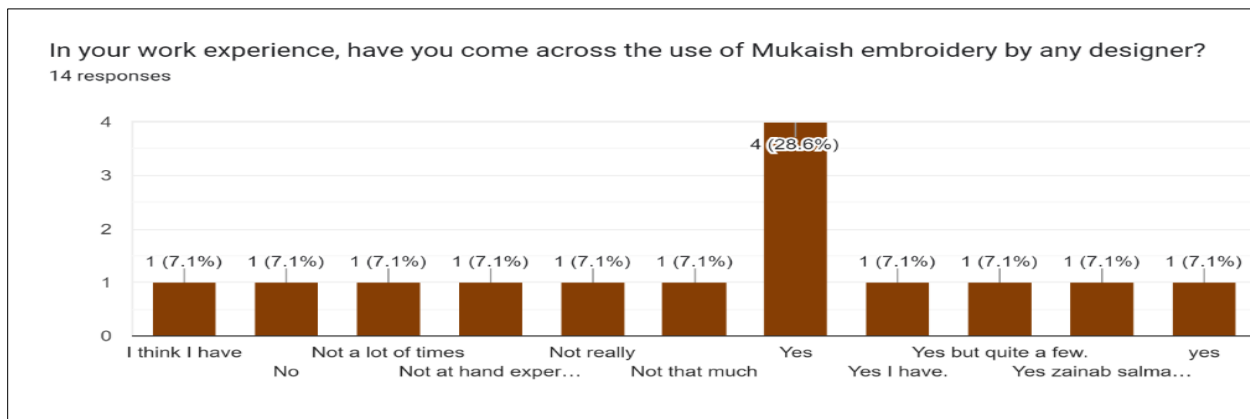
The first general question asks about the familiarity of the fashion personas about the Mukaish embroidery. 80% of the respondents were fully aware about the types, attributes and the characteristics of Mukaish embroidery while 20 % of the answers showed that they were only a bit aware but not in depth. There might be a reason because this craft is only limited to smaller areas of Southern Punjab and is difficult to have experience in such type as the local artisans are much unaware about the embroidery type.



**Graph 9:** Familiarity with Mukaish

### 3.6.2 Previous Experience of the Designers Using Mukaish

The second segment included the information if the designers have come across the work of other notable fashion designers using Mukaish in their collection. The answers revealed that only one designer had the opportunity to experience Mukaish in couture work at a fashion house. Others were not very familiar with the incorporation. The same reason applies here where it is much difficult to find labour of such crafts in Lahore.

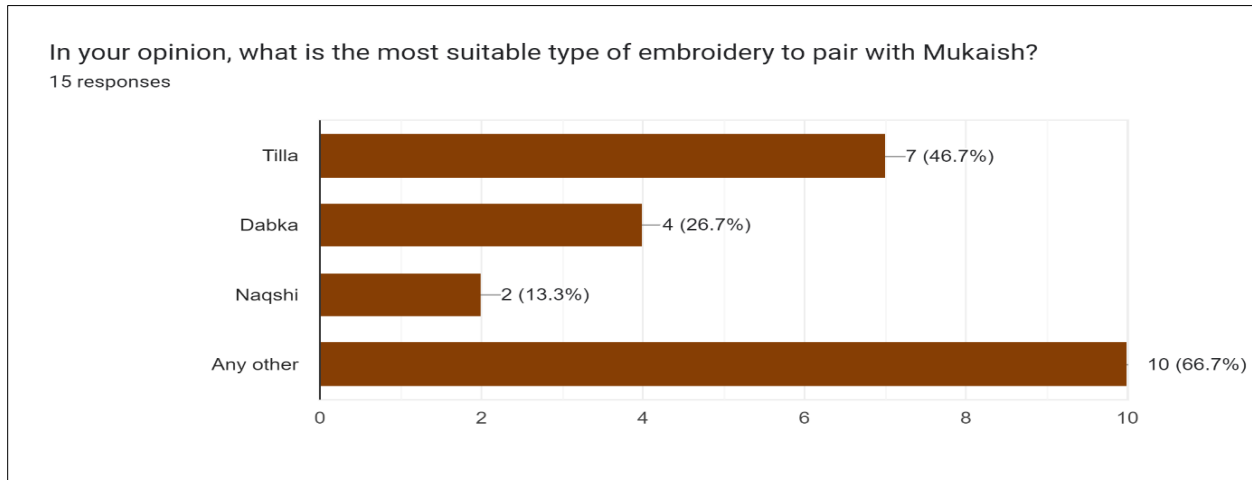


**Graph 10:** Experience of Mukaish in designer wear

### 3.6.3 Type of Embroidery to Pair with Mukaish

This segment included the opinion of designers about what kind of embroidery would they prefer to pair with Mukaish in couture work. Among tilla, dabka and naqshi, 46.7% of the people suggested to pair it up with tilla while 26.7 % of the students preferred dabka. 13.3 % found naqshi to be the most suitable embroidery to pair with Mukaish. 66.7 % of the sampling population had the opinion of any other types

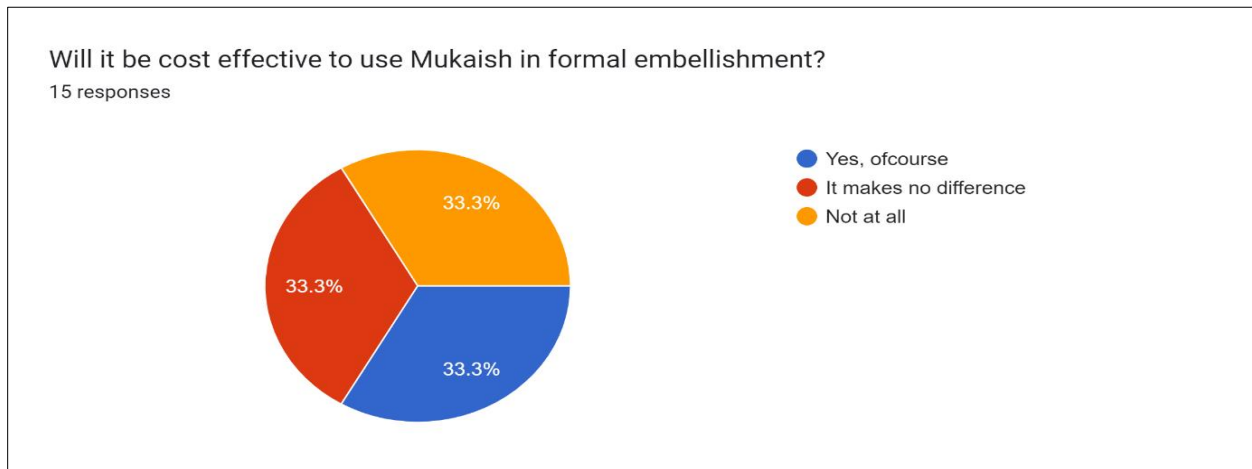
which might include different Pakistani embroideries or even prints like chunri. The options are endless. Around the globe embroideries like mount Mellick or Tarkashi embroideries are also a better choice to pair with Mukaish. Another option is to use gota and chunri combined with Mukaish to create highly traditional outfits in Pakistan.



**Graph 11:** Embroidery with Mukaish

### 3.6.4 Cost Effectiveness of Mukaish in Couture Work

The next question focused on the probability of cost effectiveness in couture work. the responses were highly equal in each category where 33.3% of the respondents said that yes, not at all and it makes no difference as the total calculated cost becomes almost equal.



**Graph 12:** Cost effectiveness

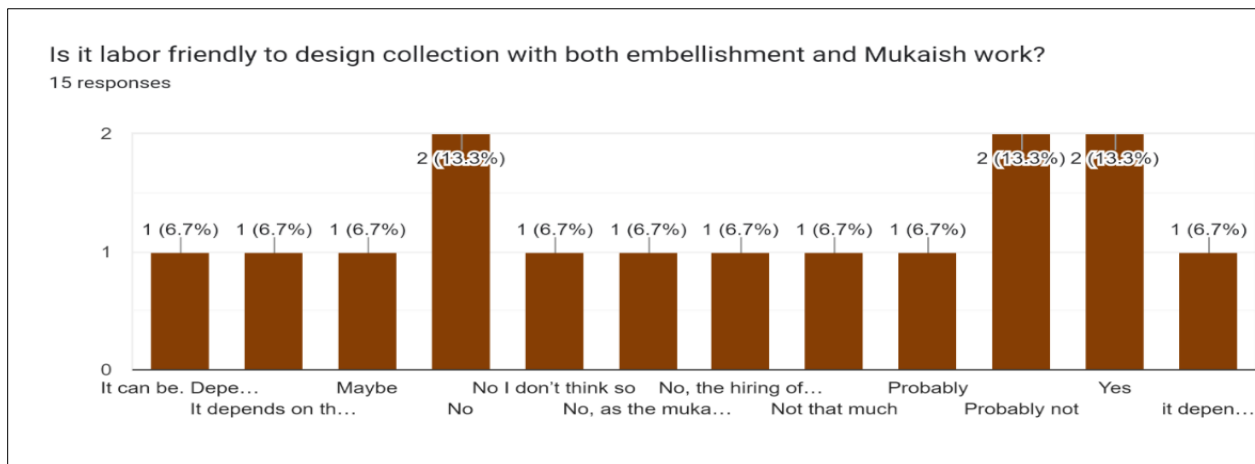
### 3.6.5 Selection of Theme for Mukaish Work

This question focused about what theme should be used in order to create designs for Mukaish embroidery. Or what are the inspirations and elements that are considered while designing the pattern for Mukaish embroidery. It was an open-ended question where a number of different responses were received. Mughal, regal and floral themes were the most common suggestions for embellishments and embroideries with Mukaish. Some other options were chunri or tie & dye. This is an interesting suggestion as Mukaish can be used on prints as well. Also, one suggestion was to incorporate bold themes with Mukaish. This pairing is much unique but it requires a lot of research as the contrast is much

sparkling. The options for the theme selection are endless and there is a wide room for creativity and innovation but the requirement is proper research to create designs worth applause.

### 3.7 Labour Friendly Fusion

The next question focuses on the query if this fusion of Mukaish and embellishments is labour friendly. The reason to ask this question was that the basic idea behind this fusion is to cut down the need of embellishment in formal apparels and add Mukaish to make it easier and more economical. For this reason, it is essential to calculate if the process is labour friendly or not. The responses generally include that it totally depends upon the nature of the design. The intricacy and the size of the design will depict if the product will be labour friendly or not. Also, it depends upon the artisans, if the craftsman known both embellishment and Mukaish, it will be labour friendly. The designer companies can also invest on their craftsmen to learn Mukaish for making it more economical.



**Graph 13:** Labour friendly analysis

These are the responses that were collected from the students and the fashion experts. There were many logical and critical suggestions that were made in order to make accurate research before the appendage of these two crafts.

### 3.8 High End Brands Using Fusion of Mukaish and Embellishment

Different designers all over Pakistan have been in continuous struggle to represent the national crafts of Pakistan on international levels. As the world is progressing on an extremely high pace with the same speed in fashion as well, it is extremely necessary for the designers and artists to make fusions and steps to incorporate different crafts for evolving as well as not letting go of the heritage. As a nation, it is crucial to understand that there is not a chance that we can let these crafts die, they have represented us and now are the identity to our heritage. This approach has led us to make new suggestions and trends. These crafts are now being used on a bigger scale as the awareness about their conservation is made. The extra benefit that is gained by the fusion of couture work and Mukaish embroidery in designer dresses is the international recognition that is crucial to our national heritage. In this regard, the famous Pakistani designer, Zainab Chottani and Ensemble Pakistan have incorporated Mukaish in their formal collection along with the embellishment work. Zainab's articles Meena and Zeenya are the true fusion of our cultural crafts along with embellishments. She has used chunri shawl with Mukaish lehnga and embellished blouse in her collection.



**Fig 2:** *zenya article from Zainab Chottani*



**Fig 3:** *Article Meena by Zainab Chottani*



**Fig 4:** *Mukaish lehnga with chunri shawl and embellished blouse*



**Fig 5:** *Dress with Mukaish by Ensemble Pakistan*

## **4. CONCLUSION**

The research concludes that Pakistan has a much fertile soil for craft and has made a mark in the world for the attractive heritage. These heritage needs to be incorporated with new trends in order to formulate designs that needs to be worked upon. This working will help the designers to match with the new drifts and to explore next levels of creativity. The designers and students have expressed how there is a wide room of experiment in this portion. A number of ideas and opinions have been collected for different perspectives from different individuals and can be used for next projects. The idea of fusing Mukaish in embellishments is widely appreciated and modifications can be made for the designers.

### ***4.1 Scope of the Study***

To meet the changing demands of the economy and current trends, it is crucial to introduce new steps in order to connect to the depth of our culture. It is extremely important to turn towards cultural diversity and the fusion of different cultures but at the same time, the study and adoption of our own cultural crafts is extremely important. These crafts need to be preserved in order to lift the face value of the country and to ignite the attraction of foreign bodies towards the country. For this purpose, new ideas are being generated for the industry to make better steps in craft history. The industry needs to take proper steps and appreciation should be made for the designers who are incorporating crafts in their formal collections. Different platforms must be introduced for small scale designers as well to showcase their ideas in preservation of these crafts. Many collaborations can be made with the local artisans of Bahawalpur and Multan with couture workers to make appendages.

### ***4.1 Limitations***

- The study was limited to fusion of Mukaish and embellishments only.
- The study was limited to questionnaire-based research only.
- The limitation of only economical and design purpose was applied.
- The study was limited to students and fashion experts only.
- Only 30 personas in total were assessed for the questionnaire.

### ***4.1 Future Recommendations***

- The researchers can work in collaborations with Mukaish artisans.
- Mukaish can be applied in print and embroidery also.
- Researchers can incorporate designers working on this perspective.
- The local artisans and their problems can also be assessed through research.
- The solution for Mukaish tarnishing can also be found through research.

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