

PALAMPUR

Himachal Pradesh





Declaration

We hereby declare that the information given in this project is authentic and is entirely own wrote and no part of it has been copied from any work produced by other students/sources . The research study was conducted between 1/08/2021 to 3/08/2021 for the season 2021-2022 .

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Acknowledgement

“Presentation, inspiration and motivation have always played a key role in success of any venture”.

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Lastly we would like to give special thanks to Indian government and all corona worriers who are serving this nation amid this pandemic. Because of these lifesavers, we are able to continue our routine lives, although working from home and continue our studies.



Preface

As a part of the B.Des and in order to gain practical knowledge in the field of Textile, we are required to make a report on “ Palampur Craft Cluster”. The basic objective behind doing this project report is get knowledge about different types of crafts of crafts.

In this project report we have included various processes which are used in production of crafts.

Doing this Project report helped us to enhance our knowledge regarding significance of craft culture. We doing undergo many experiences related with our topic concepts. Through this report we come to know about importance of team work and role of devotion towards the work.

Content

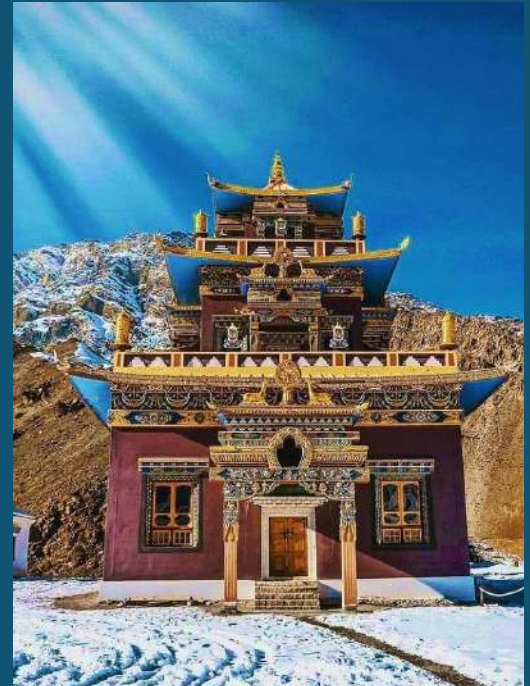
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Introduction

Himachal the “land of God” also known as “Dev bhoomi” where him in Hindi means snow and Alaya means home which make Himalayas “the home of snow” is a pleasing hill station which is surrounded by snowy mountains. this state Lays with the footprint drained by three river named as Ravi, beas and Sutlej earlier the state was named as thrigarta.

The land it is bordered with the state of Tibetan plateau to the east Jammu and Kashmir to the north and Punjab to the west. This state is mainly famous for its handloom craft, because of it’s unique designs, strategies, looms, steam chain and their geographic spread. Textile processing is done naturally to enhance the heritage so they source yarn from Pashmina, angora and some local sheep so that people free themselves from skin disease and mainly work on to pattu and shawl with pit loom because of the cold climate and follow the traditions which they acquired from their ancestors.



HIMACHAL PRADESH



Location



Palampur is located in kangra district of Himachal Pradesh. It is a hill station and Municipal Corporation surrounded by Dhauladhar range and pine forest. It is a perfect combination of snowcap mountain and greenry which give a sublime look to this place.

Country - India

District – kangra

Area - 14.96 km/sq (5.78 sq mi)

Pin – 176061

Palampur

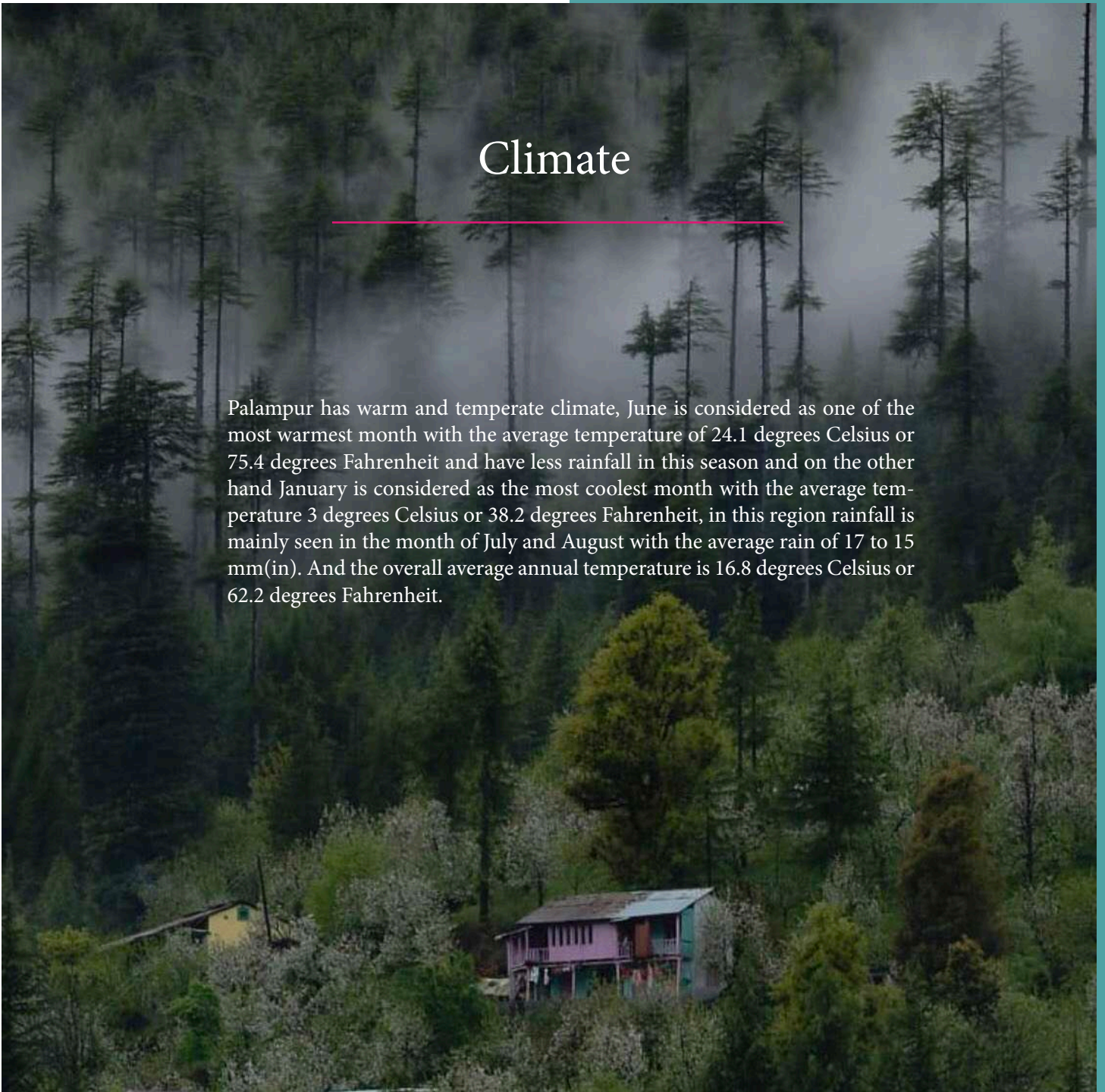


History of Palampur

Palampur is a combination of three-words pani, alam and pur. Which means "lots of water", it is located in Kangra valley and earlier was the part of Jalandhar Kingdom. It became famous because of its tea bush which was founded by Dr. Jameson Superintendent of Botanical Garden. The people here have a ritual to worship snake God, sages and other powerful gods and goddesses which is mentioned in ancient Indian sculptures, also it has been found that there are about 20 Buddhist monasteries with thousands of monks who are keeping the essence of their ancestors. In ancient time, people of Palampur were living in Pahadi area or in different villages, known as Gaddi Community but they shifted to Palampur to educate their children and fulfill their requirements. In daily routine they use to do farming and keep sheep, the main purpose behind the sheep was to make beautiful and integrated design and pattern with the help of handweaving and also to get themselves protected from cold weather. This killed their children also so that they can protect themselves and keep the heritage of their craft.

Climate

Palampur has warm and temperate climate, June is considered as one of the most warmest month with the average temperature of 24.1 degrees Celsius or 75.4 degrees Fahrenheit and have less rainfall in this season and on the other hand January is considered as the most coolest month with the average temperature 3 degrees Celsius or 38.2 degrees Fahrenheit, in this region rainfall is mainly seen in the month of July and August with the average rain of 17 to 15 mm(in). And the overall average annual temperature is 16.8 degrees Celsius or 62.2 degrees Fahrenheit.



Festival

Dussehra is the famed festival celebrated in almost all part of the country to acclaim Lord Rama who won over Demon king Ravana. Also Palampur people consider Kullu Dussehra as their main festival and celebrate on the month of October in general, they celebrate many other festivals such as Pipal jatra, Shamshi Virshu, Mila Bhuntar, Vasantotsava and many more.



Language

Hindi is an official language of Himachal Pradesh and in general they use western pahadi language to communicate with the local people. Tankri and Devnagri script are used.



Craft OF Himachal



Pahari painting –

Pahari painting is also referred as hill painting done in a miniature form where style is made of two markedly dissimilitude schools the bold intense Basoli and the delicate and lyrical Kangra. It was flourished during 17th- 19th century and highlight the painting of Radha Krishna inspired by Jayadev's Geeta Govinda



Stone Craft –

Himachal's stone craft has occupied a distinct place in the arcade of craft due to its unique design and style, it has a assortment of stones that are used for stone craft, which is consider as integral part of tourist attraction, type of stone are used for different area such as Rubble Masonry is used for building purpose, sandstone and limestone of good quality are used in bulk for every purpose etc. It has been found that many temple of this region is made of stone such as Masoor, Shiva and Devi temple at Jagatsukh, Baijnath temple in Kangra and many more. .



Jewelry –

The tribal jewelry of Himachal Pradesh gives a very distinctive look because of its enameling skill. Chunky beads and metal jewelry are the most admired collection in this region, traditional mythology of clothing and dressing include ornaments for all Parts of the body such as amulets, pendants, necklace, dagger and rings. The jewelry is generally crafted with silver and gold, feel with the motive of mother goddess, birds etc. Most of the old design are no longer seen in today's world but still to show the traditions some are kept in museums.



Metal craft –

metalcraft is very interesting of Himachal Pradesh because of its article of virtue, One of the most noteworthy facet in many temple is metal statuettes, not only this but also many statues of God and goddess appear as mohrasor in metal plaque. The statue at temple entrance in Brahmaur, Chamba and the Rajreshwari Devi temple in Kangra are dazing example of magnificent craftsmanship.



ChambaRumal

ChambaRumal is also known as Needle Wonder, where rumal means handkerchief and chamba is a place. This square or rectangle shaperumal is hand embroidered handicraft mainly done with double satin stitch and after completion of embroidery the border is stitched about two to four inch in all sides. According to the rituals it is generally gifted in marriages with lots of detailing in it and made of pleasing and bright colour with coarse fiber such as muslin, khaddar, malma etc.







Traditional dress of women





Head

Chata (mantikka)

Neck

Chati(made of gold and silver), chandrahar, chidi, Jaw mala.

Dora/ Gachchi

It is a piece of cloth mainly used to tie around the waist. Earlier it was made with pure black sheep wool.

Loanchadi

It is a traditional skirt made of bright colours.



DhatuWand

It is a cloth used to cover the head which is made in square shape.



Hand

Tooki, Gojri and Challa(traditional hand ring)



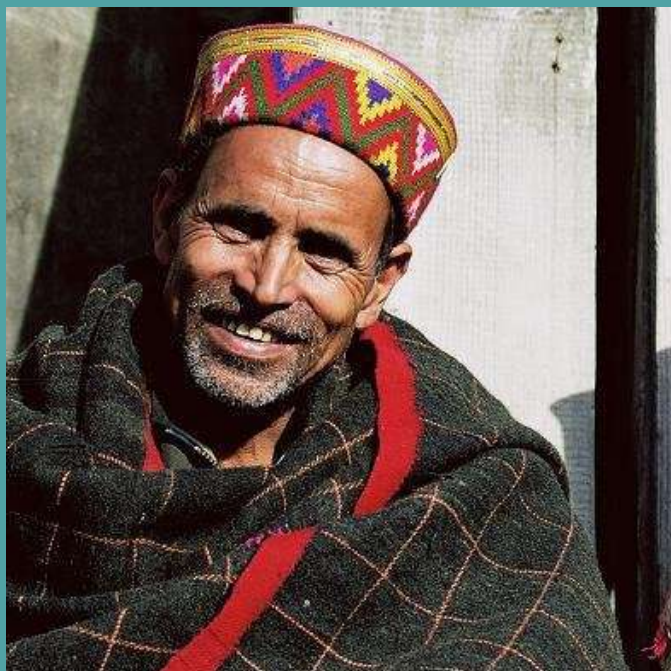
Pullas

It is a bedroom slipper made with him and have colourful woven design in the top.



Shawl

Shawl is the main costume which is also worldwide famous. They wear Shawl of very integrated design made of bright colours.





Traditional dress of men

Topi

also known as Kullu or Pahari topi which is made of multi bright colours.



Kullupatti/ Dora -

Kullupatti/ Dora - A piece of cloth tied around waist, used as a purpose of belt.



Topa

A black cap

Loi or Chaddar

Loi or Chaddar - It is a male shawl mainly seen in white, brown, cream and Grey colour



Lachhoo

Lachhoo - Blanket used to cover the shoulders



Suthan

Suthan - A tight pant



PALAMPUR CRAFTS





Shawl

It is a piece of rectangular cloth worn over the upper body parts like arms, chest and shoulder to provide warmth. The design and colour of the shawl from Palampur is highly influenced by Kullu. They use geometric design and vibrant colours in it. Smaller designs in borders are more popular these days rather than old heavy designs. There is also gender based pattern in shawl for example - plain shawl are mainly woven for gents and shawls with simple or heavy border designs are woven for the ladies.

Dimension of the shawl is;

length = 80 - 90 inches

Width = 40 inches.

The shawls are woven using pure sheep wool, cashmere wool, etc. and the border designs in the shawl are woven with cotton thread. One shawl requires around 400-450 grams of raw material. For making a plain shawl, it requires 1 days, for a shawl with simple design, it takes 2 designs and a complex designed shawl may require more than 3 days

Loi

It is the local name for chaddar. This type of chaddar is mainly used by males. It is plain or having narrow border design and is woven with light weight wool. They are not in vibrant shades, mainly they are brown Grey and white coloured.



Stole -

Stole - It is similar to a shawl but is thinner than the shawl in width. Nowadays, for daily-life activities, people are more likely to adopt comfort over heavy designed fabric, so they prefer stole over shawl. Stole are light weight and have smaller designs on them.

Dimension of the stole

Length - 80 - 90 inches (similar to shawl).

Width - 30 inches



Thobi -

Thobi - It is woven floor covering. It is rough in texture and has checks or band design on it. One Thobi requires around 600-800 grams of raw material.

Dimension of the Thobi -

Length - 84 - 137 inches.

Width - 35 - 60 inches.



Kullupatti/ Dora -

A piece of cloth died around waist, used as a purpose of belt. made up of black wool / or white wool dyed with walnuts shells (black dye)



Gudma -

Gudma - It is a woven blanket. It is soft in texture and heavy in weight. After weaving, it is cleaned and finished using clay that is found in Kullu valley only.

Dimension of the Gudma -

Length - 70 - 140 inches.

Width - 35 - 120 inches



Muffler -

It is a kind of woollen garment which is used to wrap around the neck so that it protects from the cold. It is thinner in width than a shawl or stole. It comes in various colours and patterns like checks & stripes. For making one muffler, around 200 grams of raw material is used.

Dimension of a muffler -

Length - 75- 80 inches.

Width - 12 inches.



Bed-sheet -

Bed-sheet - For making bed - sheets, bigger looms are used. For collecting the raw material for it, a different technique is used. The local people take out the wool from their old sweaters and bring that to the weavers. The weavers use these old wool as the weft of the bedsheet. For the warp, black or white coloured new wool is used.



Pattoo -

Pattoo - It is a traditional dress of Himachal Pradesh popular in Kullu, Kinnaur, Lahaul and Spiti. It is similar to a shawl but is thicker, heavier and longer than that. They are used to warm up the bed during winter and are worn over the clothes.



Borders

These are woven laces that can be attached to different products like suits, jackets, caps etc. Wool and cotton yarn is used to weave the border. There is a special type of loom used for weaving these borders which is smaller than the regular loom.



Caps

Caps - It is very popular in Himachali attire. Nowadays, people from different age groups are wearing these caps as a symbol of Himachali tradition. The outer part of the cap is woven with sheep wool and readymade fabric bought from the market is used for the inner finishing of it. Woven border is attached in the front of the cap. These borders are made of vibrant coloured thread and mostly they are having geometric patterns in it. The attached border width is around 2-3 inches.

The size of the cap varies according to the size of the head, the standard size of the c



Hand products



Sweater -

They make a wide range of sweaters. They make sweaters for people of all age groups. Wide variety of designs and colours are used in making the sweaters. The raw material for one sweater costs around 4 to 5 hundreds and they sell it for around 1000- 1200 rupees which includes the labour cost and other tools expenses used in that. It takes around 7 - 8 days to make a single sweater as they work with good finishing and details.



Socks -

They make two types of shocks. For males, they make plain shocks and for they make Punjabi jutti styled shocks. The Punjabi styled shocks are very much popular in their local areas.



Topi -

Topi - They crochet topi .





Raw material

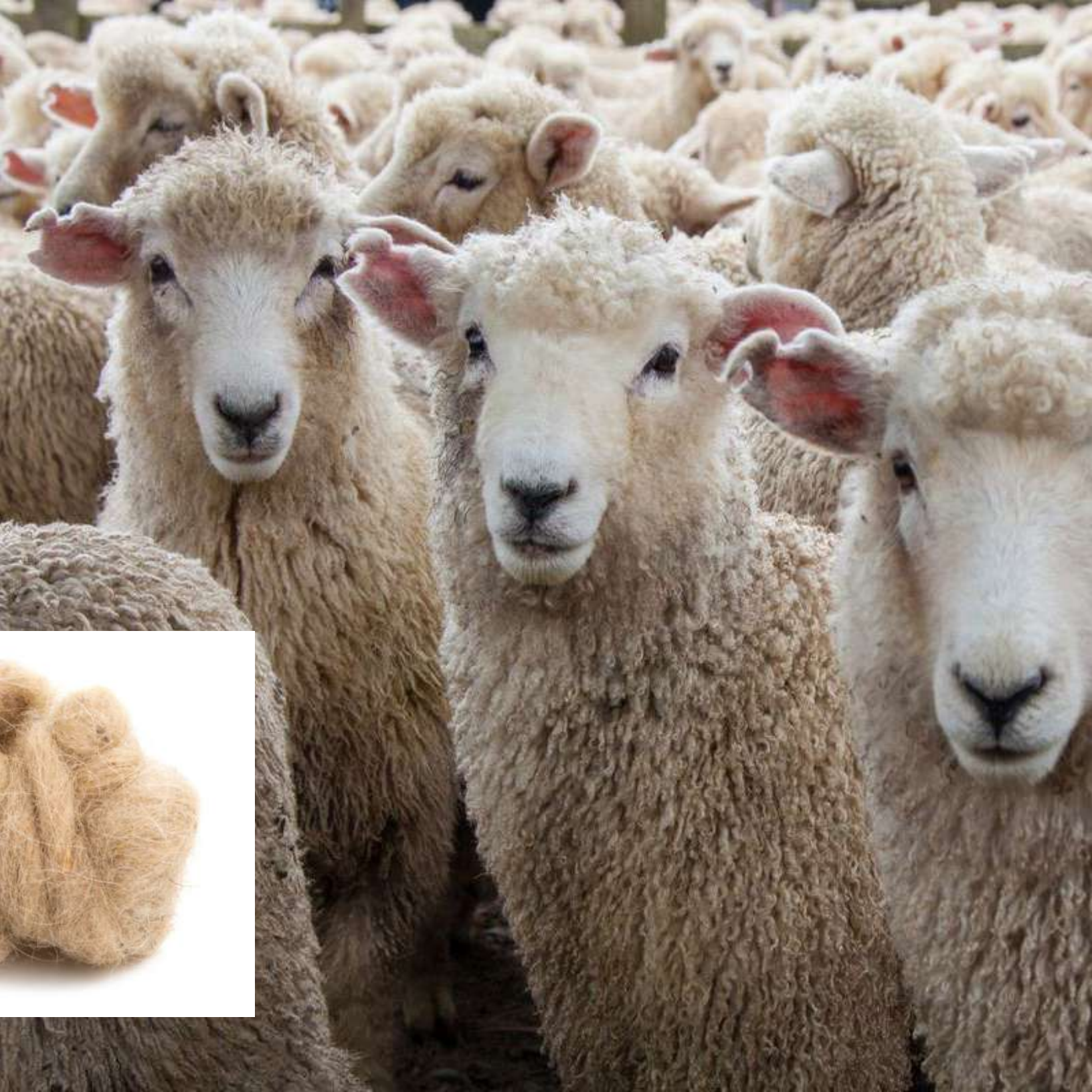


Wool -

It is the fundamental raw material used in hand-loom products as Himachal is a cold area and it provides required warmth to the body. The wool is obtained from sheep, cashmere, goat etc. The colour of natural wool is White, Black and Grey. There are three types of wool in Himachal which are obtained from sheep-

- **Beyangi (local name)** - It is long staple sheep wool that comes from Kinnaur, Lahaul, Spiti and Chamba district.
- **Imboo** - It is the softest wool obtained from the first shearing of lambs.
- **Desar** - This type of wool obtained from local sheep which do not migrate. They are coarse in quality.





The Process

1

The wool is removed from the body of the sheep, is collected in bulk by rearers and sold to the customer.



2

*The wool is further washed in the mixture of washing powder, ritha and water. (Ritha provides strength to the wool).



3

*Bigger dust and dirt particles are removed by hand. The washed wool is then dried in sunlight.



4

*Lastly the wool goes through the Pinjai machine (local name) which makes the wool soft in texture.



Cotton -

It is not very much used in the body of the products but is used to make colourful borders of different products like shawl, stole, muffle, caps etc. The artisans refer to different types of cotton with different local names. Some of them are -

Logar - They are basically cotton filling that is used to fill in mattresses and quilts.

Khes - It is finer yarn and used to weave borders.

As cotton is not used widely, the locals do not grow it. They buy cotton from neighboring states and give it to different agencies to spin it for making yarns.

Apart from these fibers, the artisans often use other fibers like rabbit fur, goat hair, etc.



Rabbit -

Rabbit fur is warmer and softer than that of sheep wool but due to the sticky nature of it, its fiber sticks to other fabric, so it is not used widely. They import these fibers from Jalandhar, Kullu, and Kangra. The most used transporting vehicle is the bus. In covid time, they have to depend on the local market for raw material due to which they do not get a wide range of yarn.



Pashmina-

The local artisans purchase pashmina wool from the traders of Manali in HP and Ladakh in J&K. Spinning and weaving of pashmina wool handloom products is done in Nurpur area of Kangra district. Pashmina wool is separated from Sheli (goat hair) and it is then combined with thin thread and spun together. Generally from 1 kg of Sheli, about 250-300 grams of Pashmina wool is obtained.





Hand loom (khaddi)

These are the looms that are used to weave clothes without electricity. The fabric is woven manually on hands-on looms. These looms are locally known as Khaddi. This type of loom is used by highly skilled artisans, and it provides higher design possibilities for the fabric. This loom uses less capital, minimal power and is eco friendly. The level of intricacy achieved in handlooms is still not possible in power looms.

TYPE OF LOOM

1

Small-sized looms



These looms are designed to make thin borders. The Chaukhat (supporting frame) is made of iron. It does not have paddles. Instead, there are two shafts that are controlled by hand. There are two looms in this category. They do not use a shuttle in this for inserting weft. They move the weft thread by their hands in the shed formed by the shaft.

One loom cost around 1500-1800 rupees



2

Medium-sized loom

This type of loom is designed to make mufflers and shawls of narrow width. It is made of wood and iron. It has 4 pedals. Throw shuttle is being used in this loom. The cluster has 2 looms of this size. One loom costs around 2500 - 3000 rupees. It can be used to make a fabric of around 30 inches.

3 Big loom



this loom is designed to make wide bedsheets and shawls. It is also made of iron and wood. It has 4 pedals. It is a fly shuttle styled loom. The cluster has around 20 looms of this size. It costs around 8000 - 10000 rupees.

The basic
component
of the
loom.

Heald shaft - It is made of wood or metal such as aluminium. It carries the heald wire in it through which the warp sheet passes. It is also known as heald frame or heald staves. The number of heald shafts is decided by the drafting plan of the weave.

Back beam - It is also known as a backrest. It may be fixed or floating. As a fixed back beam, it acts as a guide to the warp sheet that comes from the warp beam. As a floating back beam, it acts both as a guide and as a sensor for sensing the warp tension.

Warp beam - It is also known as weavers' beam. It is fixed at the back of the loom and allows a warp (tana) sheet to be wound on it.

Chaukhat (base stand) - it is the four-sided stand that provides support to the loom. The looms are set inside this Chaukhat. It is made of wood or iron.

Cloth beam - It is also known as cloth roller. It is placed below the front rest and woven cloth is rolled over it.

Breast beam - It is also known as front rest. It is a horizontal bar, which along with the backrest helps to keep the warp yarns in a horizontal position and maintain proper tension for weaving.

Sley (Hatha)-It is made of wood. It swings to and fro and is responsible for pushing the last pick of weft (Bana) to the fell of the cloth using the beat-up motion. The sley moves faster when moving towards the fell of the cloth and moves slower when moving backwards. The unequal movement is known as the 'eccentricity of the sley'.

Reed (kanghi) - Metallic comb that is fixed inside the sley is known as a reed. It is made of wires and the gap between them is called a dent. Each dent can accommodate one, two or more warp ends.



Tool

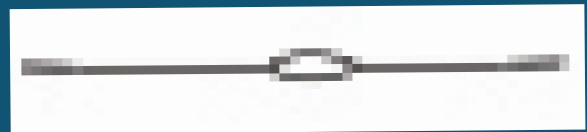
Bobbins-

It is made of nagal wood and is about 15 cm in length. The weft yarn is wound around the bobbins and then inserted in the spindle of the shuttle.



Heald wire and Heald eye (Racchh)

Heals wire is used to lead the warp yarn to move in lifting motion, framing a weaving shed for weft yarn to be brought in. The holes in the heald wire through which yarns are passed are known as healdeyes. There are different types of heald wire Heald - It can be made of different materials like metals, polyester etc.



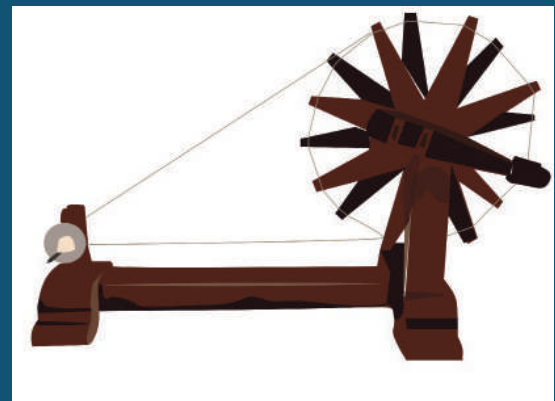
Shuttle

It is a weft carrier that helps in the interlacement of the weft yarn with the warp thread to form the cloth. It is about 0.45 kg in weight and passes through one end to the other end of the warp sheet.



Charkhi

it is made of bamboo sticks and revolves freely in a pivot. It is used for filling bobbins. It has a dha-ga stand known as Gota from which threads are wound on bobbins. The bobbin is attached to the bobbin winder of the Charkhi. With the movement of Charkhi, the bobbin winder moves and the thread from Gota winds on it.





Preproduction Process

1

Sheep shearing-



It is the process by which woollen fleece from the body of sheep is cut off or shaved off. The woollen fleece is the uppermost layer of the skin of sheep which is usually dead. So shearing does not provide any harm to the body of the sheep. It requires skilled labourers so that the sheep is shorn efficiently without causing cuts to their bodies. The sheep are usually sheared in the spring before the onset of warm weather. Some sheep that have long fleeces can be sheared twice a year. The areas of the body of sheep where the best quality of wool can be found are the head, chest and the rear part. The wool around the area of the legs is not that soft. It takes six weeks for the fleece to regrow. Sheep should not be sheared in winter as the removal of it can cause excessive cold which can be dangerous.

2 Cleaning and washing

This process is used to remove undesired particles from the raw wool. Larger dust particles are removed by hand. To remove smaller dust particles, the wool is washed in water with washing powder and then the wool is dried in sunlight, which takes a long time.



3 Spinning



It is the process by which fibre is converted into yarn.

For wool, there are some mills in Himachal for spinning. For example - Dev Bhumi spinning mill, Samshi (Kullu), Sidhartha Spinning Mill, and Nalagarh. They fulfil the requirement of woollen yarn of local weavers. Some of the weavers import yarn from Amritsar and Panipat. Sometimes yarn spinning is done by hand or by using charkha.

Apart from this, the cotton yarn spinning centre is scattered in the lower state like Una, Dehra Gopipur Tehsil of Kangra and other low lying areas of Himachal Pradesh

Nurpur of Kangra is famous for spinning pashmina yarn. Some areas of Kullu are also famous for a pashmina.

4 Yarn Dyeing



Usually the process of dyeing is done in yarn for these handloom products. Traditionally, the dyes used in colouring shawls, pattoos, blankets, mufflers, and so on are obtained from juices and extracts from various natural sources. These are some types of roots, leaves, flowers, trees, bark and vegetables. Now with the invention of synthetic dyes, the yarns are dyed using these dyestuffs. Nowadays, weavers do not prefer dyeing the yarn by themselves. Instead, they buy ready-made coloured yarn.

One of the ancient processes of yarn dyeing used by the ancestors of these artisans is walnut skull dyeing. In this, raw walnut skulls are used to dye. First, the green walnut skull is boiled in water in an iron vessel. Then the woollen yarns are kept in it for 2-3 days for getting the desired colour. If they do not get the desired colour, the process is repeated. The colour obtained from walnut skull dyeing is Black and its shade.

5 Warping



The yarn parallel to the selvedge of the fabric is known as a warp. The local name of the warp is 'tana'. Warping can be defined as the process by which this warp yarn sheet is prepared. The machine used in this process is known as the tana machine (local name).

Cylindrical wooden pegs of length 15-25 cm are pitched firmly in a rectangular frame. 3-4 wooden pegs are sufficient for preparing the warp of a shorter length. But for larger lengths, more pegs are required. The weavers hold the ball of warp yarn and tie one end of the thread to the first peg. Then he walks along the other end. Then the thread is crossed in between the two pegs at the other end. While withdrawing his steps, the direction of the cross is reversed and the thread is brought back to the starting peg. The process continues till the required number of warp ends are received around the pegs. When the cluster of warp threads becomes thick, these are removed from the Tana machine. Before removing the threads, it is ensured that all crosses are properly secured by tying them with twine. In the warping process, cross making is an important part as the warp thread does not get stretched up and down on the loom. After removing the warp sheet from the Tana machine, it is tied evenly on the warp beam of the loom.

6 Threading

It is a very time-consuming process. Here the warp yarns are passed through the Heald eyes of Heald wires. Threading is done in such a way that the healds are perfectly balanced. This is usually done from right to left. Checking the threading order is very necessary for it. Skilful artisans do the threading as the whole pattern of the fabric depends on it.



7 Reeding

In this process, the threads are tied to a thin front roller stick which is applied close to the cloth beam. The warp ends are tied to a wooden stick by a “bowknot” after completing the denting process.





Weft preparation

9. Weft preparation - The yarn which is perpendicular to the sel-edge of the fabric is known as weft threads. The local terminology used for weft is 'Bana'. For weft preparation, the threads are laced together on a cylindrical shaped metallic pipe locally known as Phirki. This Phirki is set inside the shuttle. On Phirki, the weft is wound in the form of loops one over the other. The machine used for filling the Phirki is known as the spinning wheel or Charkha. The process of filling the Phirki involves the moving of Chakra by hand so that the Phirki moves and a thread from gota (thread stand in spinning wheel) winds over it.



Denting

In this process the warp ends are drawn through the reed. It is performed after threading.



THE RULRAL
HANDLOOM
AND
HANDICRAFT

PACKAGING

Packaging is a crucial part of the product. It usually receives a lot of attention from the people. But they mainly do plastic packaging, like a carry bag. For the upper part of the carry bag, the logo of their institute name (In this case, KHADDI COMMUNITY) is printed. They use green colour for their logo and don't label their products.

Usually, they use Polyethylene & Polypropylene for building the body structure of the packaging. Other polymers are also used in less thickness, as a coating to improve the functional properties of the basic packaging. Their main emphasis is on marketing.

CARRY BAG - Rs 100/Kg

LOGO PRINTING - Rs Approx.200/Kg

Motifs

The motifs of these handloom products are highly inspired by their surroundings like mountains, trees, flowers etc. They take different shapes from their surroundings and incorporate them in their designs. Mostly the pattern gives a geometrical look which is a symbol of Kullu products. They use these motifs in a repetitive manner in the borders of the products. Some floral butti like structures are also created in the body of the shawls, stoles and mufflers.

According to the time, the designs have changed so much. For example, years back, the weavers used to weave hilly sceneries on their products, people were interested in heavy designs and heavy borders but nowadays people are more fascinated towards comfort so they do not prefer bigger designs much due to which small designs and motifs are very much popular today. As per the time, the colours used in motifs have not changed much, they incorporate most colours that are vibrant in shades and are inspired from nature that is Red , Green, Yellow, Orange etc. Apart from this, for the desired colour combinations, generally 2-3 artisans seat together and decide for it. They even make the designs with different colour combinations on graphs and decide further

KANGHI - It gives a look of comb. It shows the bristles of the comb. Various bristles are woven adjacent to each other to give a look of border. They are mainly used in the border of shawls, stole, mufflers etc.

CHIRIYA - A bird or usually a flock of birds, formed by small crosses in various colors arranged in diagonal patterns.

SWASTIKA - a cross pattern with legs attached at right angles to the outer extremes.

Symbolizes the cross-roads where the four directions meet and the guiding light in darkness.

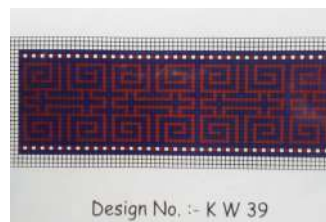
T design - The English alphabet 'T' is arranged in different directions to make beautiful patterns in the borders of shawl, caps, mufflers etc.

SIRHI - It is a mythological motif that gives a look of staircase. It symbolises the stairs of temple, God or heaven.

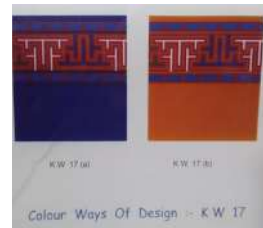
DARI PALLA - In this motif, quadrilateral structure is repeated adjacently

PHOOL - It is the floral structure.

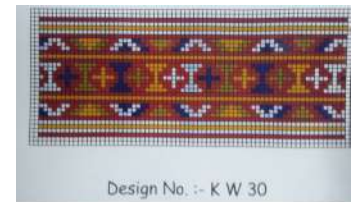
Apart from these basic motifs, there are several other geometrical motifs and patterns used in different proportions.



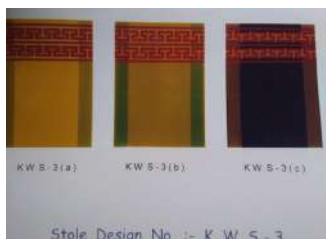
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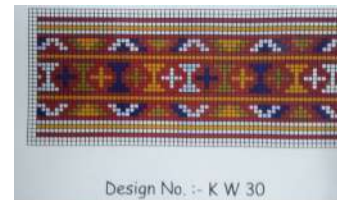
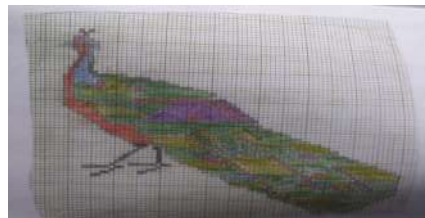
Colour Ways Of Design :- K W 17



Design No. :- K W 30

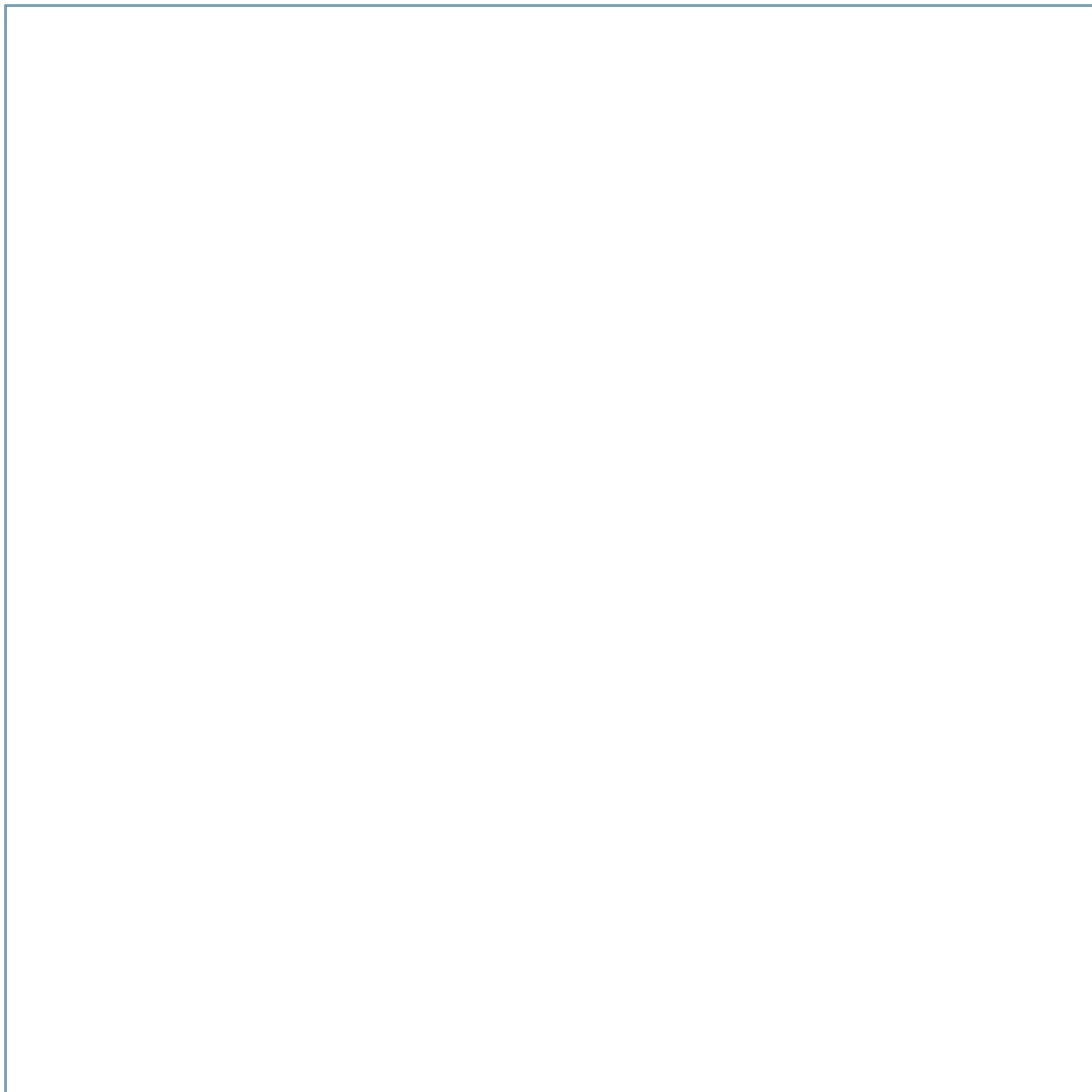


Stole Design No. :- K W 5-3



Design No. :- K W 30





Types of weaves

Twill weave is a primary weave used in creating the majority of products also many other types of twill weave is used such as herringbone, zigzag, broken twill and so on.

Plain weave is mainly used in the border and sometimes in the body of the design.

Significance

wool is considered pure and is used as a ritual cloth.

Such as, during a marriage ceremony, bride and bride groom are wrapped in a wool shawl to protect them from the evil eye.

The uniqueness of these designs and importance of religious symbols will make it possible for the designs of Himachali shawls to find a market. For any craft, there are three essentials, the equipment, the raw materials and the ability and skill to use the raw material and equipment for creative purposes. With very little training one

Pashmina shawl is one of the products which is highly in demand not only in Himachal but all over the country.

Bright colours are used for design purposes woven by extra weft technique.

The Pallav of the stole generally has a heavy border and a small pattern all over the surface.

The design inspiration is always taken from the engraving of temples and Buddhist monasteries.

The designs on these stoles carry special religious significance and colours used in patterning carry mythological background.



Product Quality

Weavers use natural wool to make their product. Generally original wool is dyed then wool loses its strength, lustre and durability and overall the quality of wool decreases. But they don't dye original wool which enhances the quantity, lustre and durability of product. The cleaning and washing of wool is done by hands. They use Reetha instead of using detergents for washing wool through which wool maintains its quality. There is no harmful effect of products on skin, so these products are skin-friendly. The whole process of making products are done by handloom and hand-stitch e.g. shawl, topi, coats etc. These products have their own intricacies which make the product unique





Marketing

The price of different woollen products can vary significantly depending on their design and other factors. Despite their expensive cost, hand-woven products are very popular among their admirers because of their organic nature (handmade), attractiveness, elegant design and warm woollen fabric. The price of Palampur shawls depends mainly on these factors mentioned below:

- Design & pattern.
- The number of patterns in shawls.
- The wool type and its fabric quality
- Prices can range between Rs.700 to Rs. 20,000 or above
- Most of the woollen related merchandise costs under Rs. 2,000 for products like Kullu topi, Pullas, Muffler, Jacket, Socks, Kullu Jutti, sweaters and stole, etc.
- Merchants hardly use any online platforms for marketing. This is mainly because most of the demand is from local natives who regularly use them for winter clothing and therefore people prefer to buy from nearby retail stores or local markets.
- Since Himachal Pradesh is a famous tourist destination, many tourists prefer buying from well-known places like Kullu, Manali, Kangra, Palampur, Kinnaur, Chamba, etc
 - Recently Ministry of Textiles, Government of India has registered 4 handicrafts products of Himachal Pradesh in their list of Geographical Indications handicrafts of India in August 2019 which includes
 - Chamba Rumal
 - Kangra Paintings
 - Kullu Shawl
 - Kinnauri Shawl This will further give impetus to the handicraft industry of Himachal Pradesh and will definitely improve the livelihood of the weaving community.
 - Therefore, with recent developments, there are bright chances of a further increase in the price range of Shawls and other woollen related products in the near future with the increasing recognition of Himachal Pradesh handicrafts in India and abroad as well

Artisans profile



Rajkumari a 45 year old woman who is an accountant at the Rural Handloom and Handicraft. She lives in Vindravan, Palampur. She has started work in this field at very young age. She has been working for 20 years. She got her knowledge in handloom and weaving from his father.

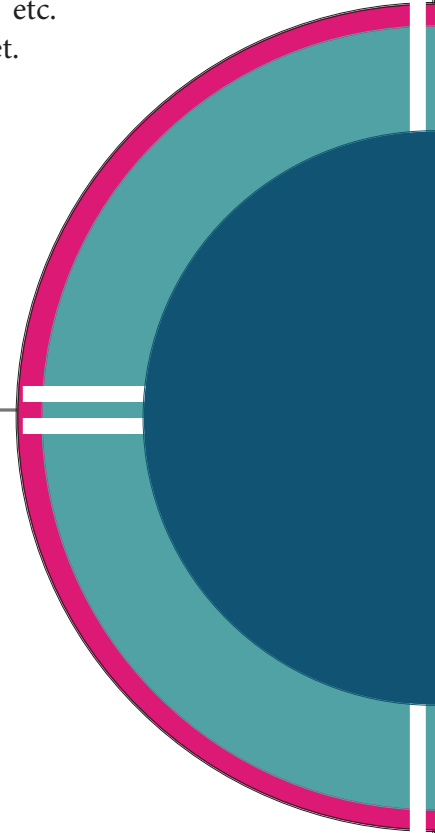
Rajkumari Ji

Artisans earning

The artisans earn Rs.30 to Rs.40 per plain shawls, Rs.60 to Rs 400 per traditional pattern shawl, Rs.80 to Rs. 600 per two traditional pattern shawls, Rs. 80 to Rs. 2500 per three traditional pattern shawl and Rs. 300 to Rs. 1500 per overall design shawl. The average earning of an artisan is from Rs 80 to Rs 250 per day. They are economically not satisfactory as weaving a shawl is quite arduous, time-consuming and expensive. This is why they are not able to spend much time with their family.

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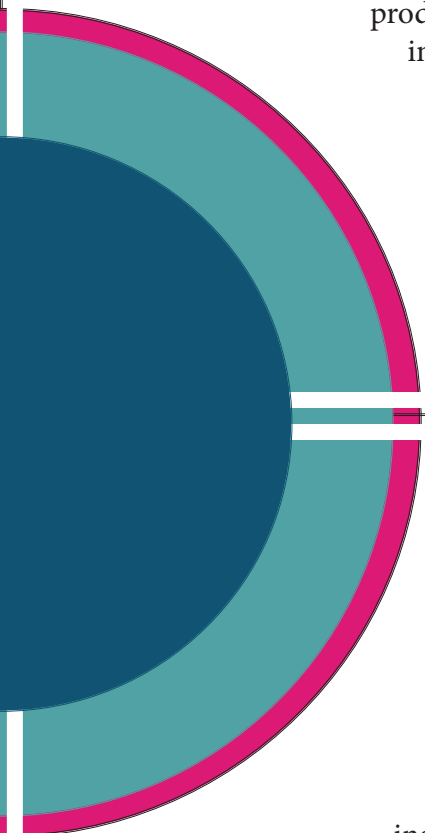
Government support various activities such as training weavers, product development, institutional support, infrastructure and marketing support etc. Easily accessible raw materials, tools from the local market. Men and women both show their interest in the craft. People learn craft making easily and they have a family-based tradition (generation to generation) Easy to sell their craft in Himachal because of tourist place Government has various schemes for the handloom sector.



O

People can sell their craft on different platforms like social media, exhibitions, book fairs, festivals etc. Scope of major international recognition is possible as Himachal is a hub of world travellers. Exploration of design and colour palette.

W



There is no definite organization, cooperative society or body occupied in supporting artisans in promoting their products. They set out their products as domestic consumption or against customary orders or in the local market. The rural artisans are poor and are unable to arrange the required investment. Financial institutes may be advised to provide loans on concession rate of interest with easy terms and conditions. Non-availability of raw material at a suitable time and in ample quantity and quality. Weaver is facing health-related issues.

This craft is only used in the winter season. Coming generation is not interested in continuing with this craft. Competition with other crafts. Weaver are not getting paid enough resulting in the lack of weaver's interest in the handicraft because of this they are leaving and opting for a different job. Time-consuming craft.

T

Conclusion

In Himachal Pradesh, kulluvis and kinnauri weaving have been done for at least 5000 years. The pandemic has shaken the foundations of India's already straining weavers. Weavers are abandoning traditional weaving because it is more cost-effective to weave coarser, simpler motifs that are less labour intensive. Documentation project initiatives could play a vital part in preserving our generation-old history. They can help to not only keep track of the technique in the history of craft and its traditional themes but also to teach the public about the craft in order for it to be recognised and appreciated. Increasing public awareness of this ancient teaching technique and attracting a broader audience to this art form may generate enough revenue to support these artisans.

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