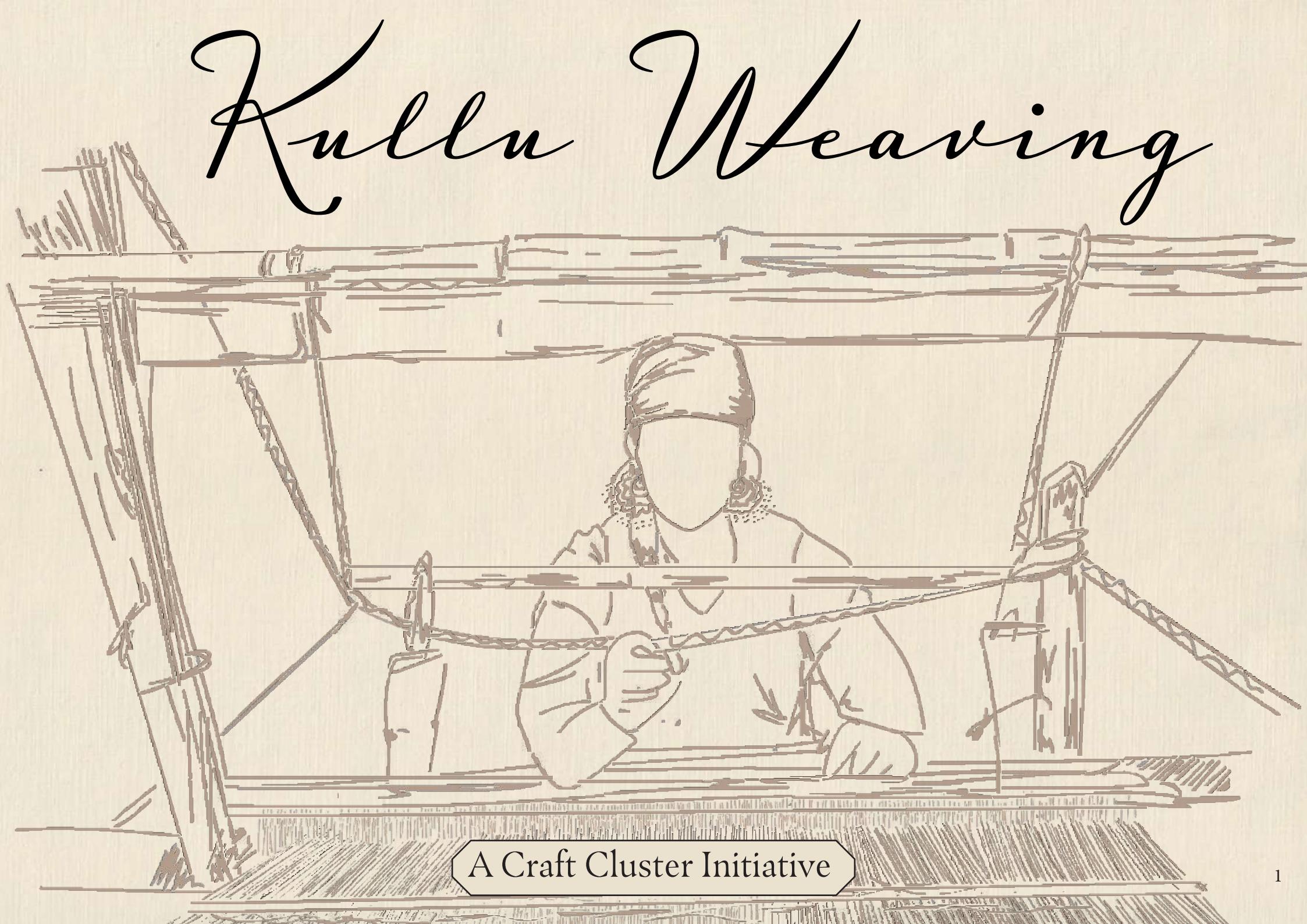


Kullu Weaving



A Craft Cluster Initiative

Weaving Craft of Kullu



Craft Research and Documentation

Students of NIFT
Batch 2019 – 2023



Mentors:

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Textile Department

Center name : NIFT Kangra

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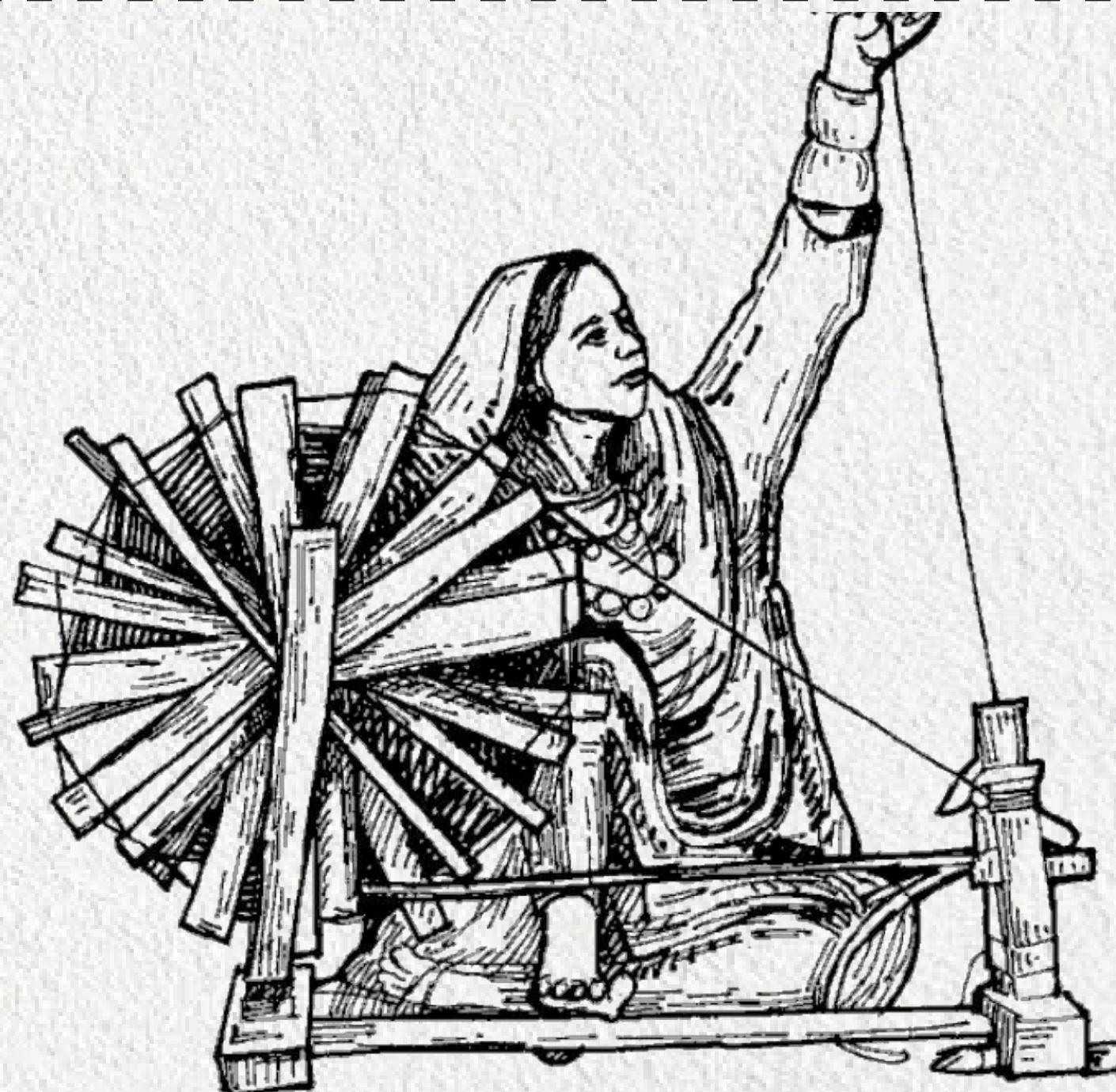
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Acknowledgement

The completion of this document could not have been possible without the participation and assistance of so many people whose names may not all be enumerated. Their contributions are sincerely appreciated and gratefully acknowledged. However, the group would like to express their deep appreciation and indebtedness to our mentors Ms. Deepa Xaxa and Ms. Namrata Singh for their endless support throughout the cluster and Mr. Ram Krishan for helping us throughout the process. We would also like to thank Mr. Sohan ji and the weavers for their cooperation and help.

We would like to thank Mr. Akash Devangan, director NIFT Kangra and Dr. Babita Bhandari, CC Textile Design for giving us this opportunity to be able to gain practical knowledge in our respective fields, and all the mentors for guiding us throughout this journey.

Lastly, we would like to thank our family, friends, and every other being without whom this document might not have been completed. We thank you all!



Preface

As a part of our NIFT curriculum and in order to gain practical knowledge in the field of weaving, we were required to make a document of our cluster on Weaving of Kullu. The primary objective of this cluster was to get in depth awareness about the weaving tools and techniques used by the weavers in Kullu.

Being a part of this craft cluster has helped us to enhance our practical knowledge beyond our college premises and has given us the required opportunity to be able to witness real life situations, hardships, strategies and end products. By the completion of this cluster we also got to know about the importance of team work and guidance towards the completion of a work.

This document is based on various secondary and primary data sourced through online sources and interactions with artisans.





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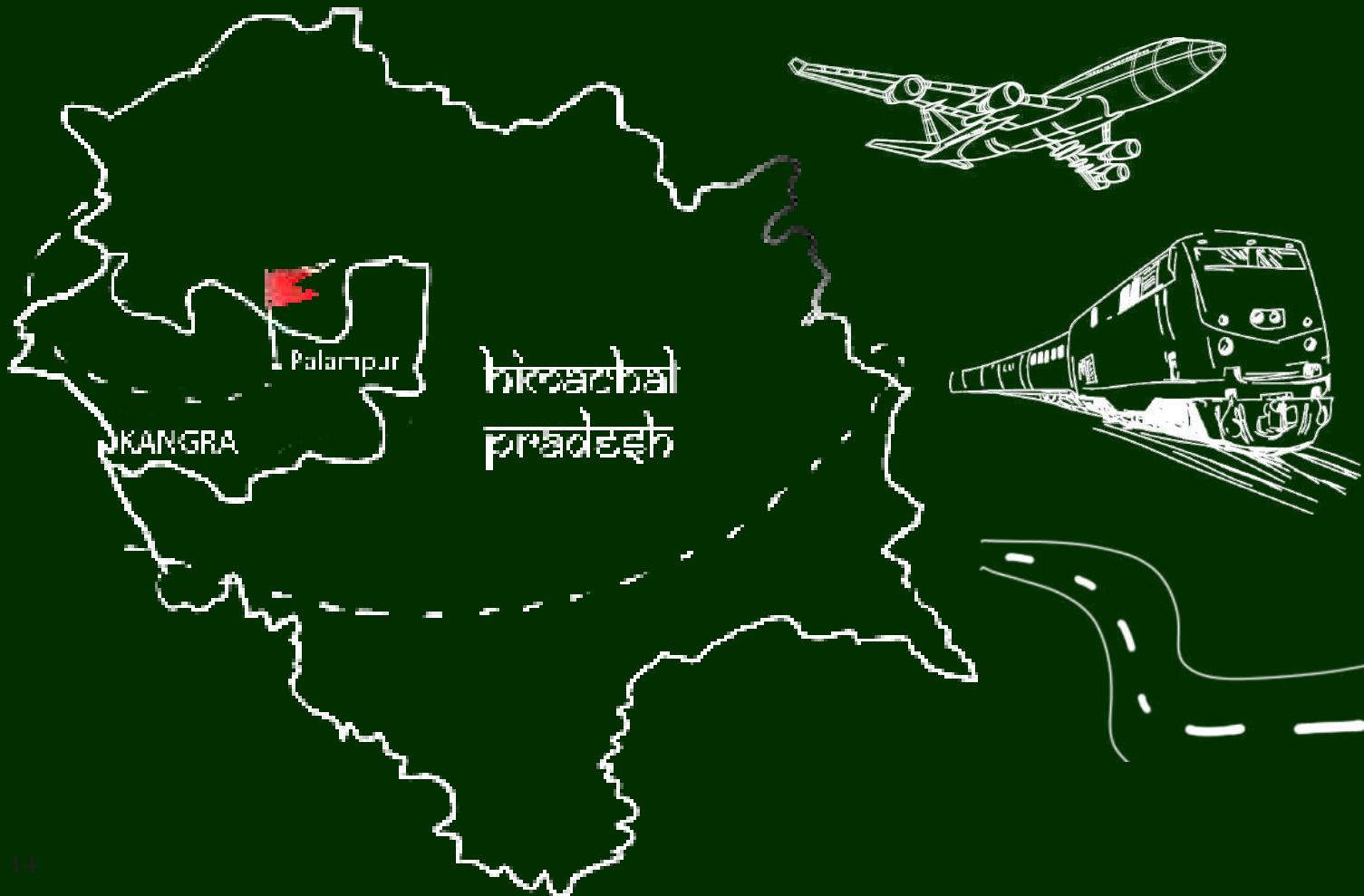
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Himachal Pradesh



Location

Himachal is spread over 21,495 sq mi (55,673 km²) and is bordered by the Indian states of Jammu and Kashmir on the north, Punjab on the west and south-west, Haryana and Uttar Pradesh on the south, and Tibet on the east.





History

Himachal dates back to the Indus Valley Civilization, where its foothills were inhabited by Kols or Mundas between 2250 and 1750 BC. It wasn't until the 25th of January 1971 that the state came into being and became the 18th state of the Indian Union.

The city of Shimla was also the captivating summer headquarters during pre-independence British rule, which now is the summer state capital with its most aesthetic Victorian architecture & Dharamshala is its winter capital.



Language

Himachal is one of the few states that have remained largely untouched by external customs, mainly due to its strenuous terrain. The current technological advancements have also led the state into not only becoming multiregional and multicultural but also multilingual like other Indian states. Some of the most commonly spoken languages include Hindi, Punjabi, Pahari, Dogri, Mandiali Kangri, Gojri and Kinnauri.

Festivals

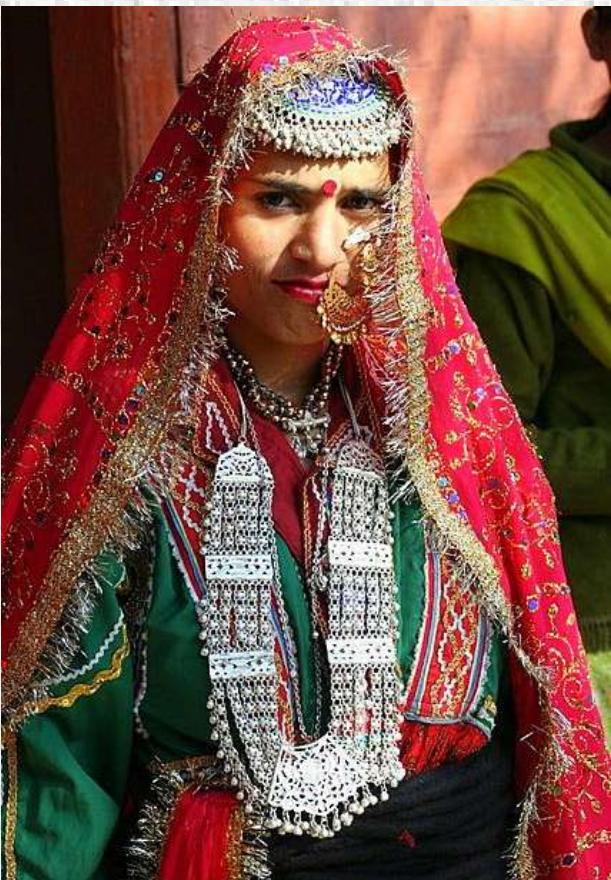
Festivals in Himachal are celebrated with great enthusiasm and zest, the Kullu Dusshera, Losar (uniqueness of Tibetan ethnicity in Himachal Pradesh), Halda (on the auspicious occasion of Magha Purnima), Sazo festival(Kinnaur) and Doongri fair (organized on Basant Panchami) are some of the most prominent celebrations.



Outfits

The traditional outfits of Himachal are divided into two communities; The Brahmins and the Rajputs.

Rajput men wear tight Churidar Pyjamas with kurta and long silk overcoats whereas Brahmin men wear kurta and pajama paired with a waistcoat or an overcoat. Rajput women and Brahmin women wear clothing like salwar kameez and ghagra choli with long kurtas stretching from their neck to toe.



Handicrafts

It is well known for its exquisite handicrafts like carpets, leather works, shawls, metalware, wood-work, and paintings, one of the favorite souvenirs is the Himachali topi.

The extreme winters necessitated wool weaving, which is considered pure and is used as a ritual cloth in the state (because of which every household in Himachal now owns a pit loom) One of the well-known woven attractions are the shawl, ranging from fine pashmina to the coarse and denser Pattu shawls.









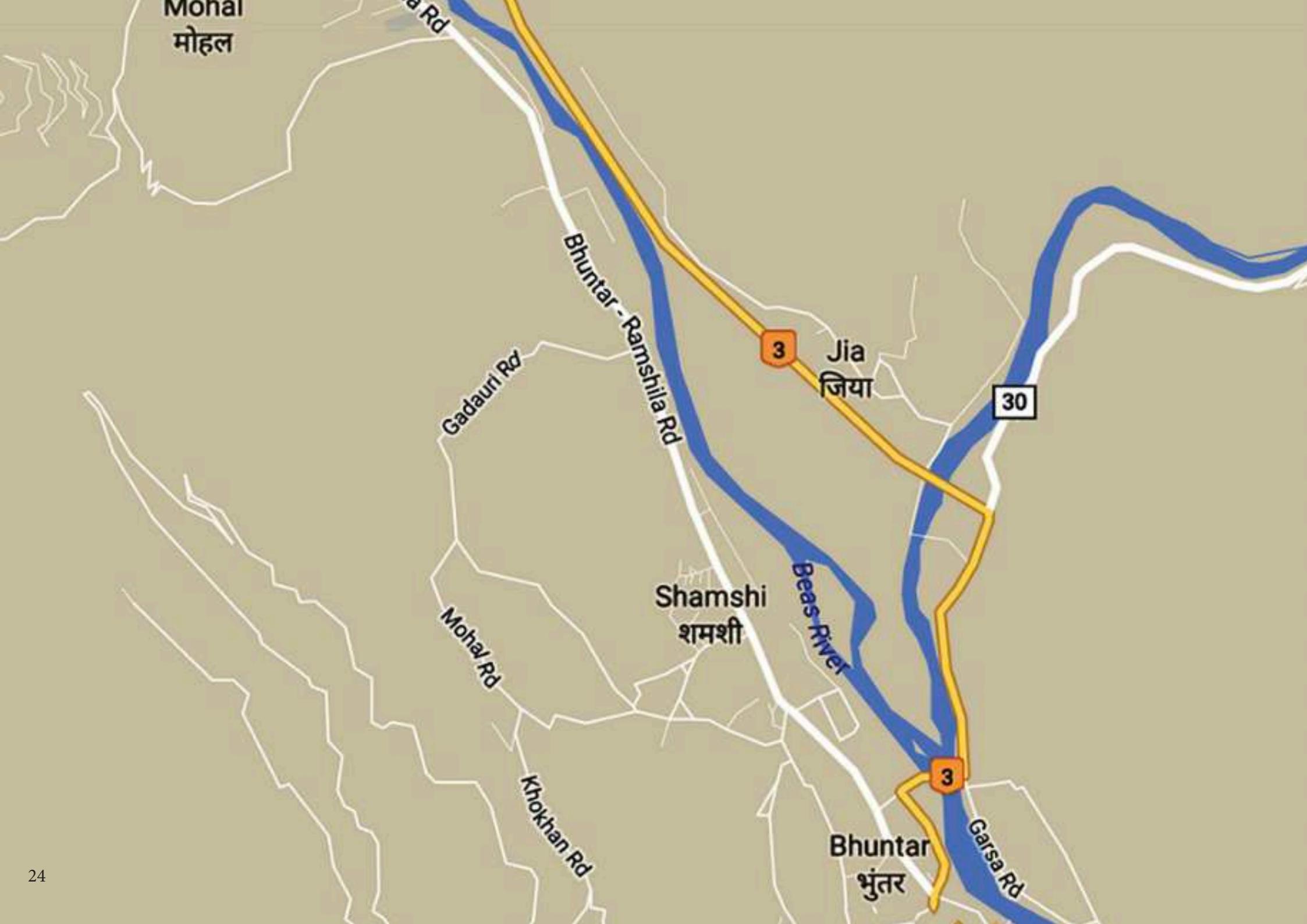
Keller

Introduction to Kullu

Long regarded by the ancient Hindus as the furthest limit of human habitation Kulantapitha - its original name is mentioned even in the Ramayana and the Mahabharata. Kullu is famous for its Dussehra celebrations as also for its Red Delicious, Royal Delicious and Golden Delicious apples. Each season has its special charm as do the helpful and charming people of this valley. Kullu is world - wide famous for its beautiful scenic valley and cool and pleasant environment. Kullu valley lies between the Pir Panjal and Dhauladhar ranges . It is believed that waters of the river Beas created the wide Kullu valley.

Earlier Kullu was known as ' Kulluth ' and 'Kulanthapitha'. The famous village Malana which is known as the oldest democracy in the world is also situated in Kullu district mesmerizing. Kullu is situated at a height of 1200 metres. Surrounded by high peaked snow capped mountains makes Kullu valley look really beautiful and mesmerising. Kullu is situated at a height of 1200 metres.





Location & Size

- Kullu district is located in the eastern part of central Himachal Pradesh.
- The district lies between $31^{\circ} 20' 25''$ to $32^{\circ} 25' 0''$ north latitude and $76^{\circ} 56' 30''$ to $77^{\circ} 52' 20''$ east longitude.
- It is bounded on the north and east by Lahaul & Spiti district , on the south - east by Kinnaur district , on the south by Shimla district , on the south - west and west by Mandi district and on the north west by Kangra district.
- The headquarters of the district is situated at an altitude of 1,200 metres above the mean sea level on the confluence of Sarvary rivulet and Beas river.
- The total area of the district is 5,503 Sq . kms.
- The district ranks 5th in order of area and 9th in order of population among the districts of the state.
- The area of district constitutes 9.88 per cent of the total area of the state while it contains 6.38 per cent of the total population.



Geography

- Kullu district forms a transitional zone between the Lesser and the Greater Himalayas and presents a typical rugged mountainous terrain with moderate to high relief.
- The altitude varies between 1,089 metres to over 6,632 metres from the mean sea level .
- The high reaches are bestowed with magnificent snow peaks and glaciers.
- The important glaciers in this district are Kalihen , Beas Kund , Saraomaga , Trichu , Parvati , Dibbi and Mantalai.
- These vary in length from 3 to 16 Kms . and from 500 to 800 metres in width.

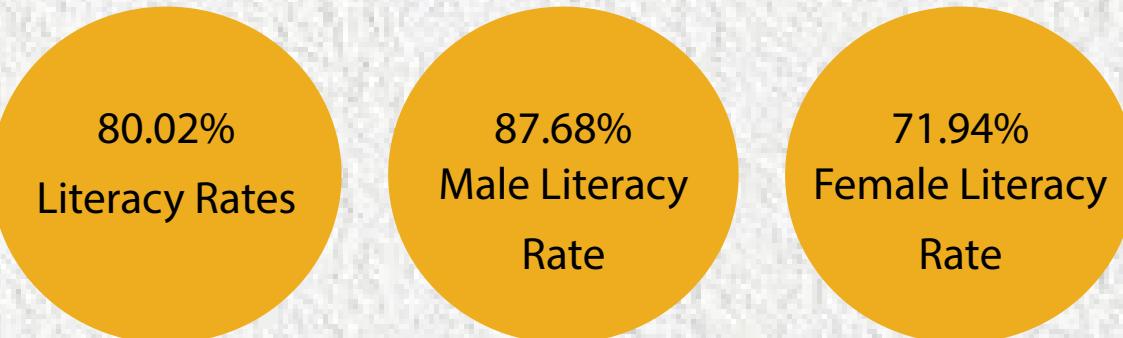




Demographics

- According to the 2011 census, the district had a population of 437,903.
- Language: At this census, 44% of the population in the district declared Kullui as their first language, 23% opted for Pahari, 10% chose the Siraji, 7.8% Hindi, 3.2% Mandeali, 2.5% Nepali, 2.3% Lahauli, 0.92% Punjabi, 0.87% Kangri, 0.84% Kinnauri, and 0.41% Tibetan.

Literacy Rates



How to Reach

By Air

You can reach this prominent hill station in Himachal by air. The nearest airport is Bhuntar , around 50 km from Manali Kingfisher Airlines and Air India have flight services from Delhi, Chandigarh , Shimla and Leh to Bhuntar. Indian Air lines is another major operator. There are flight disruptions during monsoons. Kullu lies at a distance of 10 km from the airport .

By Train

Being a hilly region , there is no railway station in Manali. There are train ser vices from Delhi to Jogindernagar and Pathankot. The distance from Pathan kot to Kullu is around 285 km and from Jogindernagar around 126 km. There are railway stations at Shimla and Kalka for the convenience of tourists.

By Road

Many vacationers prefer to travel by road to Kullu , especially from Delhi . You can hire cabs or opt for Volvo buses plying daily from New Delhi , covering a distance of 522 km . This region also has good connectivity with Ambala , Chandigarh , Shimla, Dalhousie and othver districts through regular bus services of Himachal Pradesh Tourism Development Corporation .





Places to Visit

There are several attractive places in Kullu Manali such as:

Manikaran

Manikaran is famous for its hot sulphur springs, which are situated near the River Beas. The water of these springs is believed to have medicinal properties. Manikaran is a popular pilgrimage place of both Hindus and Sikhs.

Sultanpur Palace

Sultanpur Palace is one of the major attractions of the Kullu valley. It houses some beautiful miniature paintings done in Kullu style, with simple themes such as rural backgrounds, without human figures in them.

Hadimba Temple

Hadimba temple, away from the hustle and bustle of city life, is a peaceful place surrounded by towering deodar trees. The temple is dedicated to Hidimba, the wife of Bhima, one of the five Pandava prince from the great Indian epic Mahabharata.

The main attraction of the temple is the three day Hidimba Devi Festival, which attracts devotees from all over the world and features colourful folk dance performance.



Food

- No festivities of this “ Divine Land ” are considered complete without Dham. In functions and marriages cooking and serving is done in the traditional way which is called ‘ Dham ’. Thus, menu is same in almost every function. It is a dish prepared by the Brahmins. They cook red kidney beans (rajma). green lentils (moong daal) and rice in curd. It is traditionally served on plates made out of leaves.
- Sidu is another charm of this region. It is a local bread made from wheat flour. This distinct usually enjoyed with ghee or butter alone or can be savoured with mutton or daal as well.
- Himachal Pradesh promises a great number of non - vegetarian delicacies. Kullu trout is a famous dish of Kullu region which is prepared with trout fish. The marinated fish is cooked in the minimal spices to keep the nutrients and the original taste of Trout intact. The dish is best coupled with the number of boiled vegetables, and hence it remains one of the healthiest delicacies of Himachal Pradesh.
- People of Kullu Valley also make wine from barley and red rice in their houses, which is known as ‘ Chakti ’ and ‘ Lugri ’ respectively.

Celebrations

Winter Carnival

Winter carnival is the most awaited event in the valley. This festival has been declared a state level festival. Massive participation by culture groups and students from various colleges of India marks the success of winter carnival. The festival is held at Manu Kala Kendra in Manali. Second and third weeks of January in Manali are a feast for the visitors when the five - day long festival is held. The performers try to show their excellence and give their best, it provides opportunities to the artists to prove themselves. Competitions conducted include Indian classical music (vocal and instrumental), folk songs folk dances, classical dances, group dances group songs, fancy dress, film songs, film dances, one act plays, and street plays.

The most awaited competitions are Men's personality con test and Winter Queen contest. First day of the festival is something to behold. First day tablos are presented by various cultural groups, which is also a competitive item. The rest four days are equally inviting, offering you a substantial variety of programs.



A black and white photograph showing a massive Ferris wheel on the left, with many smaller structures and a dense crowd of people in the foreground and middle ground, suggesting a busy fair or festival scene.

Spring

Festival (Pipal Jatra)

Spring festival is also called Basantotsava or Pipal Jatra and takes place at Dhalpur ground Kullu from 28th April to 30th April. This fair has been declared a state festival by the Himachal Pradesh government. As it marks the beginning of the spring season (and also the tourist sea son) in the valley, it is also known as Spring Festival. Kullu is known as the valley of gods. The villages have their own gods and goddesses. It is said that in olden days, the King (or the Raja) used to sit in the Dhalpur ground with his courtiers under the Pipal Tree to look at the traditional dances.

Earlier 16 Gods used to participate in the fair, but as the years rolled by, the fair lost its grandeur. Every night during the festival, cultural programs are performed by the various cultural groups at Kala Kendra which is a big open - air theater. The cultural groups and reputed artists come from all over India to perform in the festival.

Fairs

The fairs can carry enormous religious worth and preserve a rich heritage native's belief in divine powers. During these fairs, the spirit of Kullu is visible on the faces of people. They visit their relatives to greet them.

History of Kullu

History of Kullu District also suggests the origin of its name. It says that Kullu derives its name from " Kalut which was a tribe in the upper valley of River Beas , as mentioned by Barahmir in Barinat Sahinta . There are other evidences in history and literature that con firm that the name of this part was ' Kalut and the letter T was eventually dropped from the name with the passage of time .

Thus , this place got its present name Kullu The ancient seat of the kings of Kullu was at Naggar Castle , about 12 km north of the present town , and thought to have been built in the early 17th century by Raja Sidh Sing . Raja Jagat Singh (1637-72) moved the capital in the middle of the 17th century to its present position , and called it Sultanpur . The Royal compound consists of the "Rupi Palace , several temples , and a long narrow bazaar descending the hill."

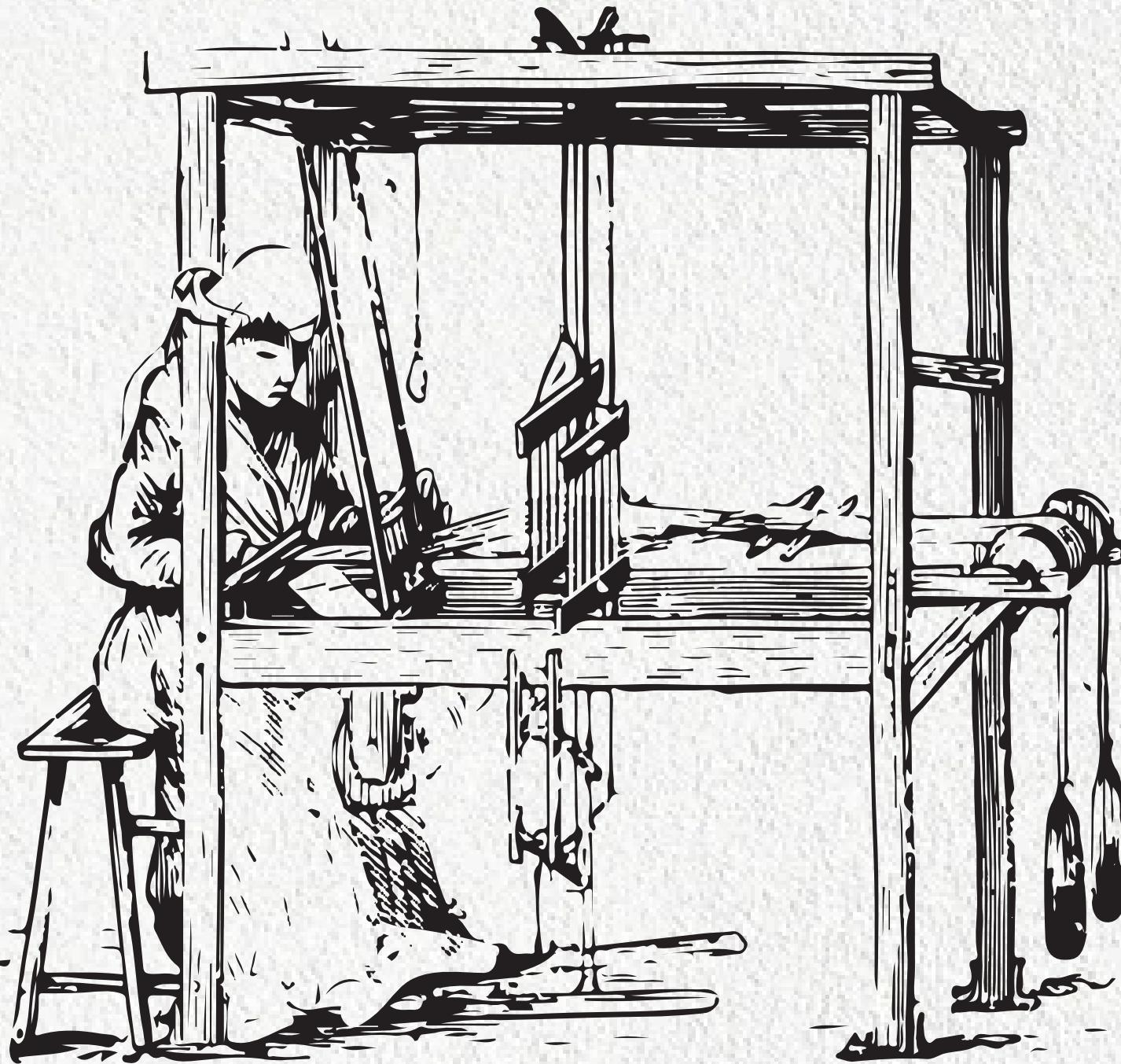
The history of this region may be traced to a period anterior to the Ramayan age . The discovery of ancient coins may establish exis tence of a regular administrative system of the Kuloots as early as the first century BCE .



The archaeological and literary evidences belonging to this area do affirm that Buddhism had an influential sway in this region as early as the CE 2nd century . The Kullu Valley has attracted notice of many explorers , scholars and administrators since the colonial period .

It was Captain A.F.P. Harcourt , who took note of the architectural grandeur of the temples in the main Kullu Valley . He remained an Assistant Commissioner of Kullu , then a sub - division of Kangra district . from 1869 to 1871. In his pioneering work The Himalayan Districts of Kooloo , Lahul and Spiti , he gave a classification of wooden temples of Kullu.

The British took all of Kangra and Kullu from the Sikhs in 1846. It is still used as home by the royal descendants , but the more ancient Naggar Castle was sold to the British.





Kullu Weaving

Background



Initially weaving wasn't done for any commercial purpose but only domestic use.

Julaha, one of the oldest Himachal weaving communities were the ones who introduced weaving, it was then practiced by the Kullu weavers.

Initially, a Kanghi(comb) was used to procure sheep wool & the texture of wool used was very rough and raw.

Pit looms (3 to 4ft deep pit) were used initially (called Rach in local), however, now paddle looms with throw shuttle (known as shittle in their local language) are used.

Earlier the types of paddle loom used were wooden (more preferred) & metal (they were strong & a cheaper option available)

They used to prepare their warp beam manually but now the tana machine is used instead.

There was no monetary exchange but a batter system was prevalent within the community.







Kullu Handloom Craft

Handicrafts and handlooms are the cultural heritage of the Himachal Pradesh and all - important part of the lives of Kulluites. There is an amazing range of beautiful handloom and handicraft products in Kullu. The famous Kullu shawls are admired for their elegant look. Kullu caps are widely worn by the local people and are also equally popular among tourists And also the traditional colors of the handlooms probably manifest the people zests for life and creation.

The various handicrafts and handlooms of Kullu includes patti, gudmas, namdas, pullas, basketry, himachali cap, kULLU shawls, pattoos

Patti : Another allied craft is the weaving of tweed cloth called coats 'Cholas' etc.

Namdas : Also known as " felted wool " is made by beating rather than weaving the wool Namdas were once very popular but they are now almost vanishing as craft.

Gudmas : Blankets and bags are made from the wool of the 'Giangi' sheep and usually come in natural colors with borders made in red and black. The blankets are called 'Gudma' and are woven especially in the Kullu valley as this place has a special kind of clay that is used to clean and finish a 'Gudma'.

Pullans : 'Pullans', footwears like the bedroom slippers , made out of the fibres of 'bhang' are hand crafted . The bottom of the footwear is made of the bhang fibre whereas the upper is made of goat hair called 'shell' and bhang fibre. Very colourful designs are prepared for the upper. It is warm foot wear and is used inside the also.

Basketry : Baskets in Himachal are made of a high altitude species of bamboo called (nargal).

Himachal's Caps : It would be both apt and hot to say that Himachal's cap has done a commendable job of keeping a headcount of the tradition of Himachal and its people. Kullu cap is an extremely colourful headgear, made of a woollen cloth with variety of colourful band of Shanel around it.





Pattoos : Pattoos are thicker and heavier than shawls. Ordinary thick and rough once called 'Dohru' are used as bed blankets. The peculiar use to which they are put to by women folk is like a sari with the difference that the folds are in the front and the end does not cover the head.

Kullu Shawls : Kullu Shawls occupy a place of pride in the handicrafts of the district. Like the juicy red delicious and golden apples, these exquisite specimens of art adoring the fair damsels of this fairyland, are becoming increasingly popular as precious souvenirs for the tourists are used as bed blankets. The peculiar use to which they are put to by women folk is like a sari with the difference that the folds are in the front and the end does not cover the head. It's both ends are pinned just below the shoulders on the front with local silver broaches having long chains and called 'boomini' in the local dialect.

Introduction to Kullu Textile

It is said that weaving has been practiced in Himachal Pradesh for at least 5,000 years. Master weaver Dhuni Chand stated that the art of weaving decorative motifs on wool garments began in the Kinnauri village Shubnam, and that the craft came to Kinnaur from Tashkent, in Uzbekistan, via China and Tibet.

The Kinnauri style of weaving was first introduced to Kullu valley in the 1830s when weavers from Rupa village in Kinnaur fled to the Kullu valley to escape persecution by the local king. After migrating to the Kullu valley, these weavers continued their craft and were given incentives to teach their patterning techniques to the Kulluvi people.

Decoration in Kulluvi weaving, prior to the arrival of the Kinnauris, was restricted to variations in twill weave, checks, and plaids. Their shawls and pattus were devoid of any kind of motifs. Border patterning, as well as the red selvedge border known as the khanni or khushti first appeared on pattus in the 1920s, about 93 years after the Kinnauris migrated to the Kullu Valley.

The intricate patterns decorating the ends of the Kinnauri chhanli, lengcha and dohru were the source of inspiration for Kulluvi motifs. The bright, bold patterns for which Kulluvi shawls and pattus (traditional Kulluvi women's outer garment) have become famous originated from Kinnauri motifs that were enlarged and simplified over time.



There are several types of looms used for weaving in Kullu and Kinnaur. Traditional looms are the PIT LOOM, MUFFLER LOOM, and THE BORDER LOOM.

Raw Materials

- | The chief material for shawls is wool .
- | Generally yarns used are of 100 % wool but blended with angora , local wool , Pashmina and synthetic yarns are also used . Besides the mill spun yarn hand spun yarn are also in use .
- | The different types of wool qualities available in Himachal pradesh are :
- | Generally , the count of the yarn used for the body ranges from 2 / 44's to 2 / 50 , s . The count of the reed used may be 36's , 40's or 42's . Most commonly , a 2 / 4g's warp is woven using a reed of 42.s count - this is considered to be the ideal combination for weaving the







YAK
(kullu region)

Types of Wool

Merino wool: This is a natural fiber grown by Merino sheep. It's thinner and softer than regular wool—making it easy to wear next to the skin.

Angora wool: It is a luxurious, fluffy fabric that is harvested from the fur of the Angora rabbit. It's thin and has a halo-like effect around each strand, giving its end products a unique and shiny quality.

Cashmilon: A synthetic fiber made by mixing the components of cotton, acrylic and Polyester. This fabric is soft and light-weight.

Yak wool: Yak fiber wool produced from the coat hair of yaks is sumptuous, looks sublime, and is 30 percent warmer than sheep's wool.

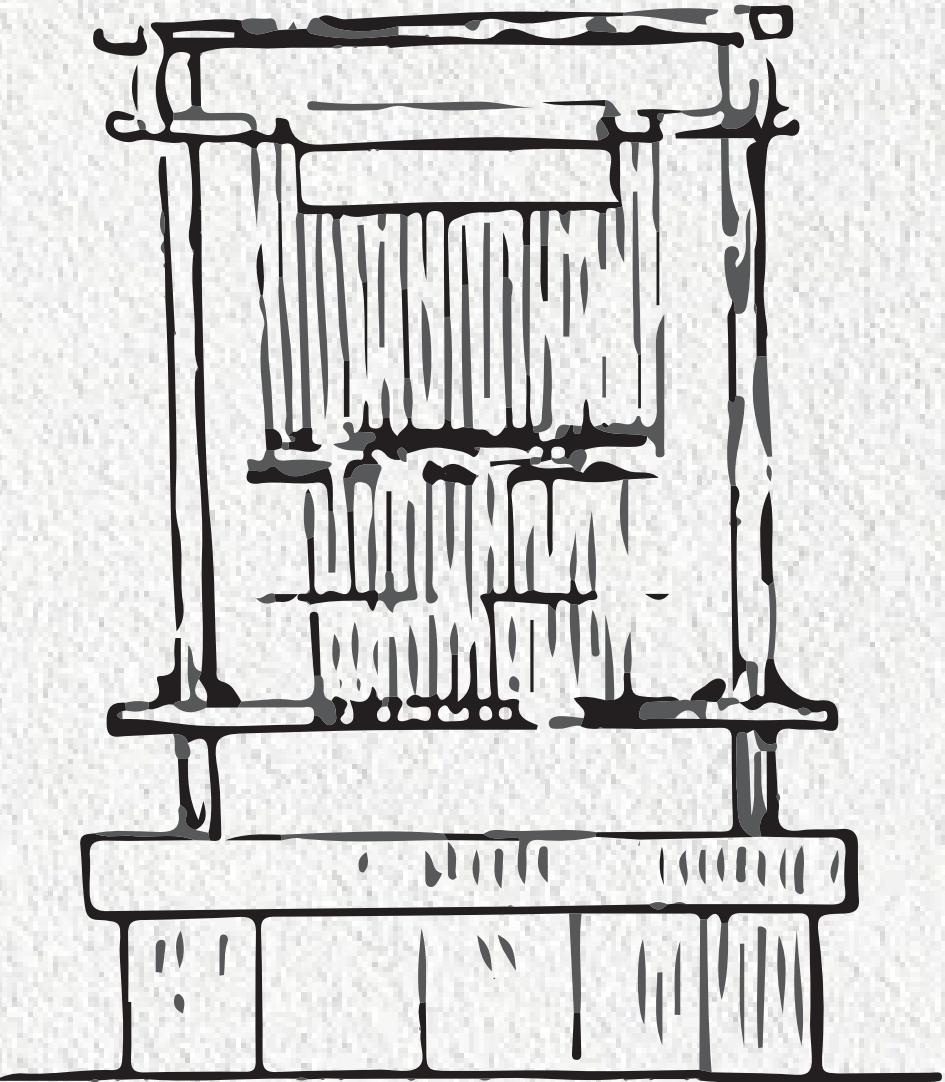
Ruffle: The fishnet mesh yarn is what creates the ruffle. These knit or crochet up pretty quickly and is a mix of acrylic.



The authenticity of wool is checked by burning the material which if leaves ashes behind is genuine and if not it's a mixed fiber (acrylic).



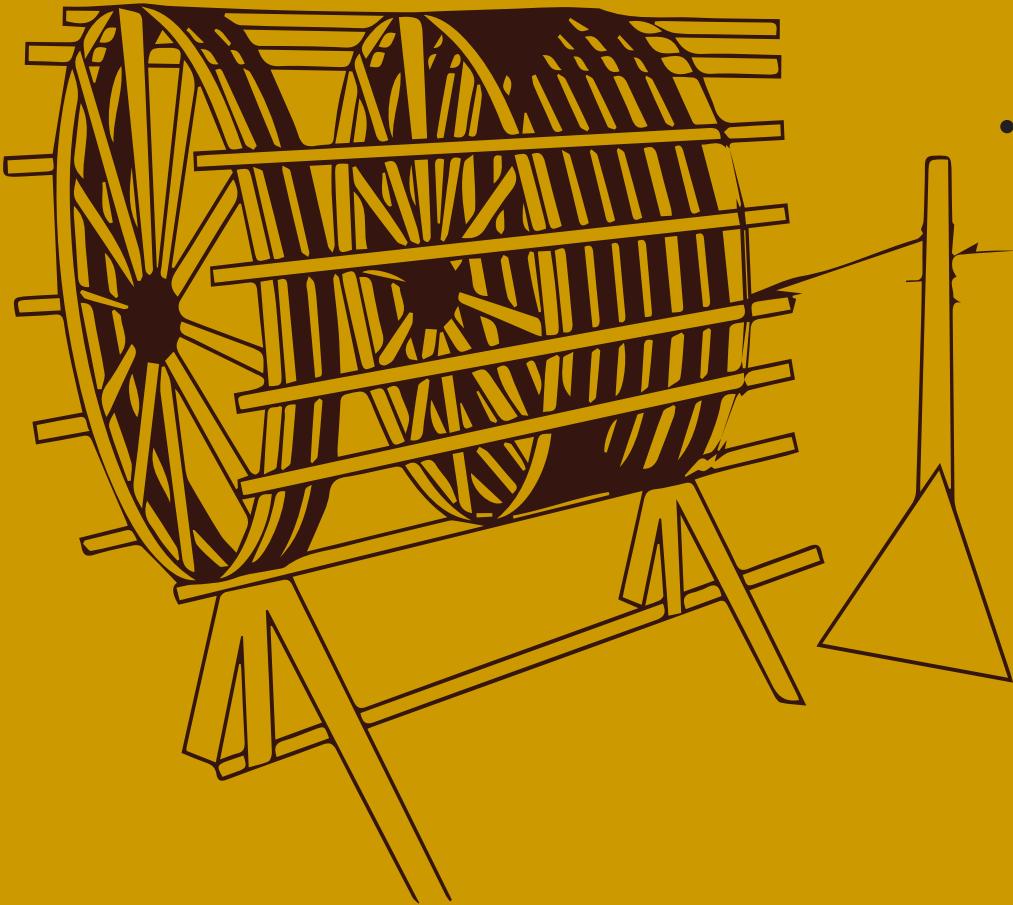
- Traditionally, pit loom (Rachh in their local language) was used to weave the cloth for their personal use however these looms have now been replaced by more weaver-friendly looms.
- These tools aren't available locally in the market and they source it through custom orders according to their size and material requirements. Spare parts of delicate tools like the heald eye and shaft are stocked for emergency purposes.



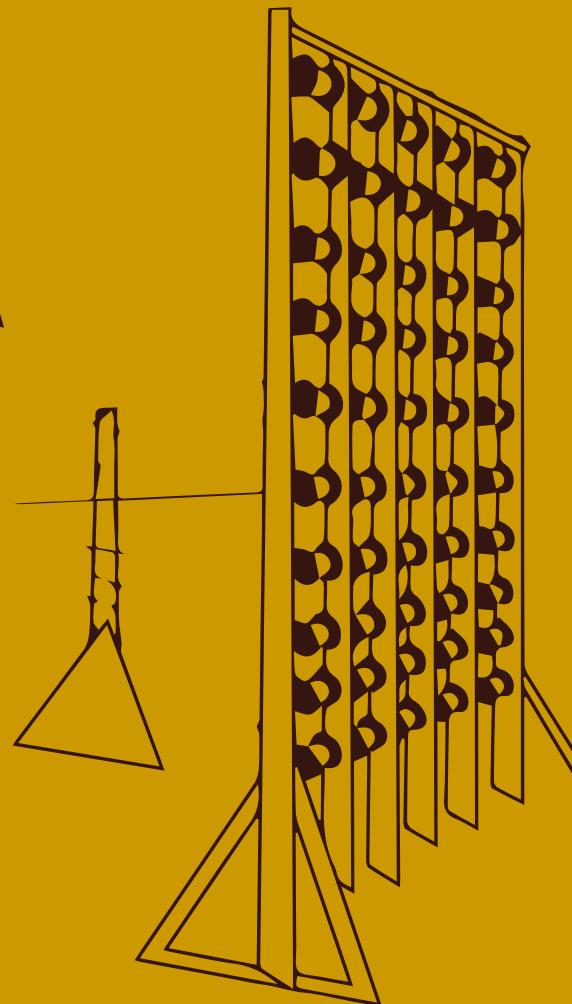
Tools & Equipment

Handloom: A loom used for weaving through traditional methods via hand without electricity. Depending on the product size, the loom size also varies, for instance, a 48-90-inch loom is used for pattu and loi shawls, a 60-inch loom is used for bedsheets and a 24-30-inch loom for Himachali topi. The two types of handlooms present in their workspace are Metal loom and Wooden loom (weavers preferable loom).

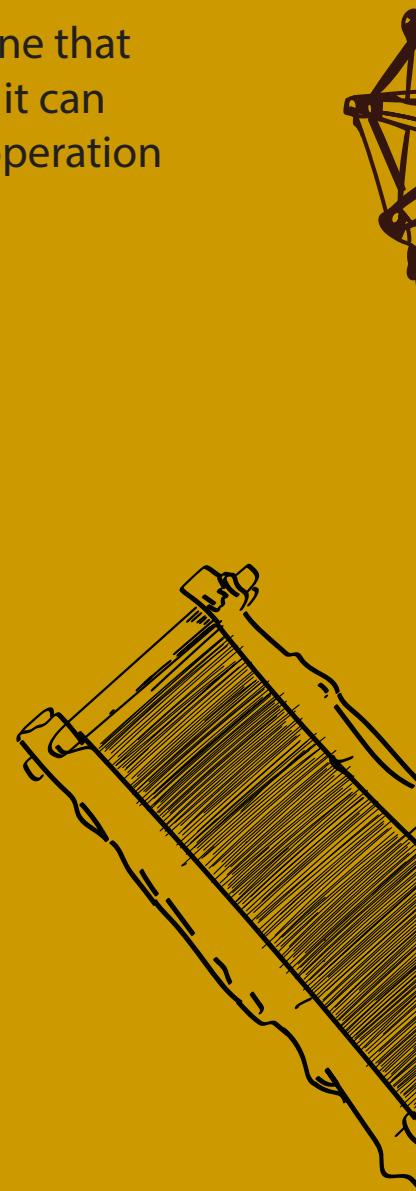


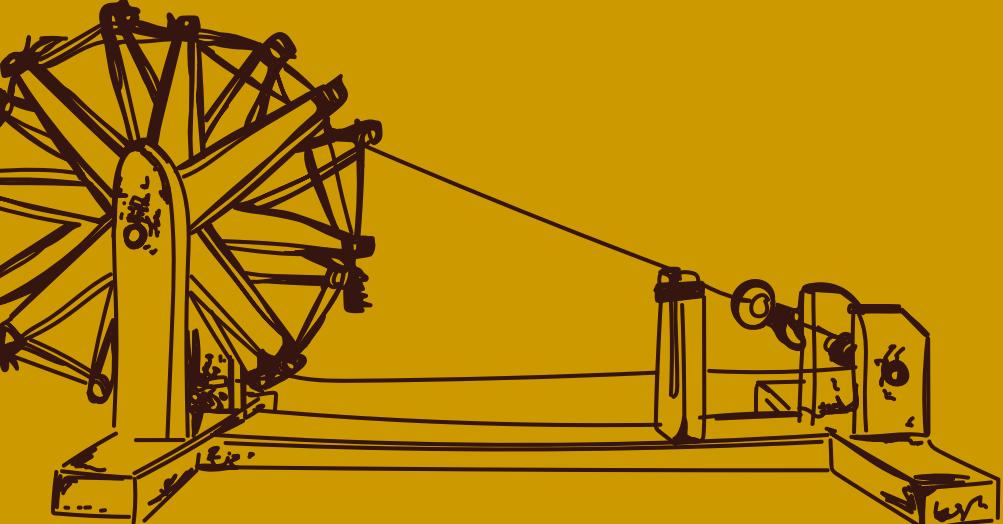


- **Tana machine:** It is the machine that is used to prepare the warp so that it can be used on the loom through the operation called warping.



- **Creel:** They are used for the overhead drawing-off or for the unwinding of different types of bobbins.

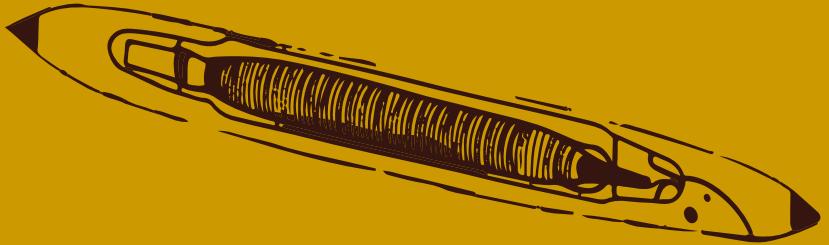




- **Charkha:** It is a small and portable spinning wheel used to make yarns from short-staple fibers to long and fine strands by a continuous process of pulling and twisting. A wooden charkha is preferred by the weavers.



- **Kanghi(comb):** Usually known as Hatha in the local language, it is used to arrange the weft threads in a compact manner through alignment and beating.



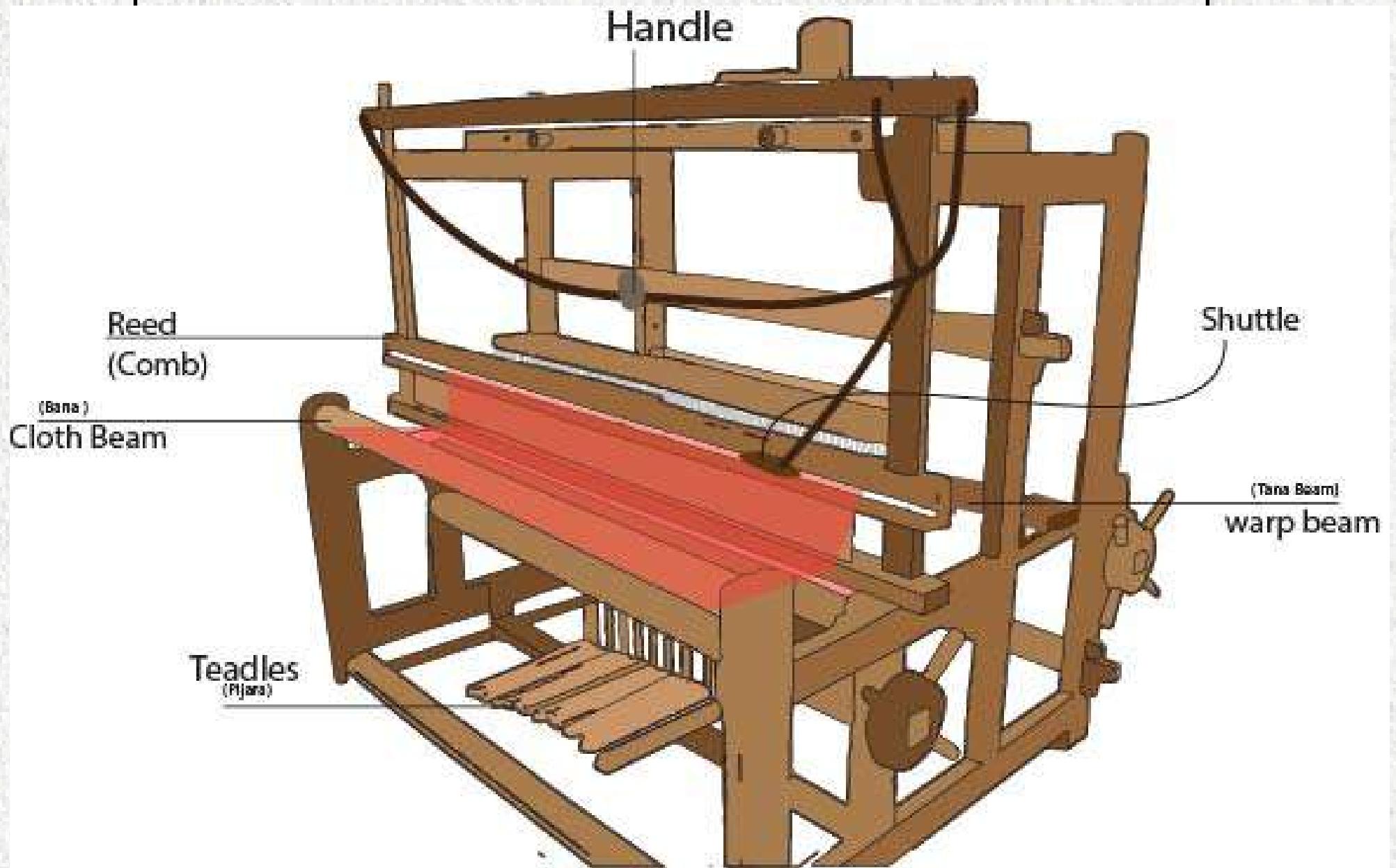
- **Fly shuttle :** It is a wooden mechanical device moved by the means of ropes and pulleys. A 12-inch shuttle is used to draw weft threads between warp threads.



- **Bobbins:** It provides temporary or permanent storage for yarn or thread.

Handloom Parts

- It is a mechanical machine that is used for weaving through traditional methods via hand. The loom size varies according to the product, like 48-90-inch loom is used for pattu and loi, shawls, a 60-inch loom is used for bedsheets and 24-30-inch loom for Himachali topi.
- Shaukat: four stands, two at the front and another two at the back support the loom and support to stand still.
- Shaft: The shaft or harness is a frame-like structure that holds the warp threads and regulates the movement of the warp thread up or down. This helps to create desirable designs and patterns.
- Kanghi(comb): Usually known as Hatha in the local language, it is used to arrange the weft threads in a compact manner through alignment and beating.
- Warp beam: it is a roller-like structure that is used to prepare the warp so that it can be used on the loom through the operation called warping, also locally known as Tana.
- Fly shuttle: It is a wooden mechanical device moved shuttle containing yarn bobbin by the means of ropes.
- Cloth beam: it is locally known as the bana, this is used to secure the warp threads by tying them onto the beam and It involves the process where woven cloth is simultaneously kept on wrapped onto the beam while weaving, also known as Bana in local language.
- Treadle: it helps to lift the warp threads mechanically, this process is done by foot using series of foot pedals, also known as pinjara in local language.





Process





Traditional Methods of Production

The tradition of wool weaving in Himachal Pradesh is of very ancient origin. Its exquisite textiles are characterised by colourful, geometrical borders woven in tapestry weave over a twill ground in natural shades of wool. Since centuries , the people of Kullu have been known to weave :

Man learnt weaving frop spiders and sparrow tailor bird. The woollen yarn is procured in cone form from the mill spinning unit and further wound onto various bobbins for making the warp. method of weaving a Kullu Shawl.

Kullu Shawls In the case of the pitloom, the warp is made manually by winding it around peg stands separated by a certain amount of distance.

The drafting and denting of the ends is done by pulling them through the thread healds and the reed with the help of fingers.

The warp is then set onto the loom , its ends are tied and its tension adjusted as per the requirement and then weaving is done by inserting weft threads by hand with the help of shuttle and delign is created manually by inserting design threads as per the design graph during weaving.





The process of shawl weaving consists of making of reels from Ruffle, Pashmina Angora wool yarn first.

In case of pitloom, the warp is made manually by winding it around peg-stands separated by a definite amount of distance. The drafting and denting of the ends is done by pulling them through the thread healds and the reed with the help of fingers. The warp is then set onto the loom, its ends are tied and its tension adjusted as per the requirement.

The warp for the fly shuttle flame loom is wound on the warping machine. It is transferred to the warp beam under tension, which is then put on the loom for drafting and denting.

The warp ends are drafted and dented with a reed hook, the loom tie-ups and tension are re-adjusted and the loom is geared up for weaving.



The basic structure for the shawl is 2/2 twill woven on a straight or pointed drafting order. The surface texture could be as follows:

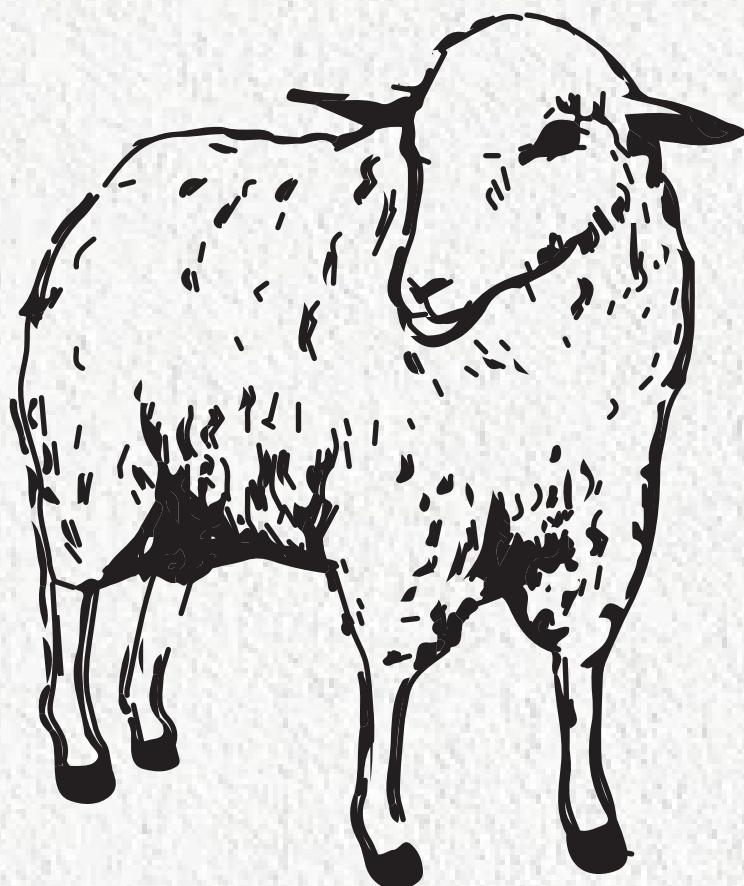
- Straight lifting plan woven on a straight drafting plan to give diagonal lines.
- Pointed lifting plan woven on a straight drafting plan to give vertical zigzag.
- Straight lifting plan woven on a pointed drafting plan to give a horizontal wavy pattern.
- Pointed lifting plan woven on a pointed drafting plan to give a diamond shape.

The decorative borders of the shawls are always woven in basket weave with dovetail-tailed or slit-tapestry techniques. The color graph of the design to be woven is taken as a reference and the number of ends per design is taken into account.

The cut lengths of colored acrylic wool yarns are placed in the warp in 2-3 plys. The technique used to produce the pattern is intertwining or the 'dove-tailing' technique, also called tapestry weaving.

Step 1: Pre-Production

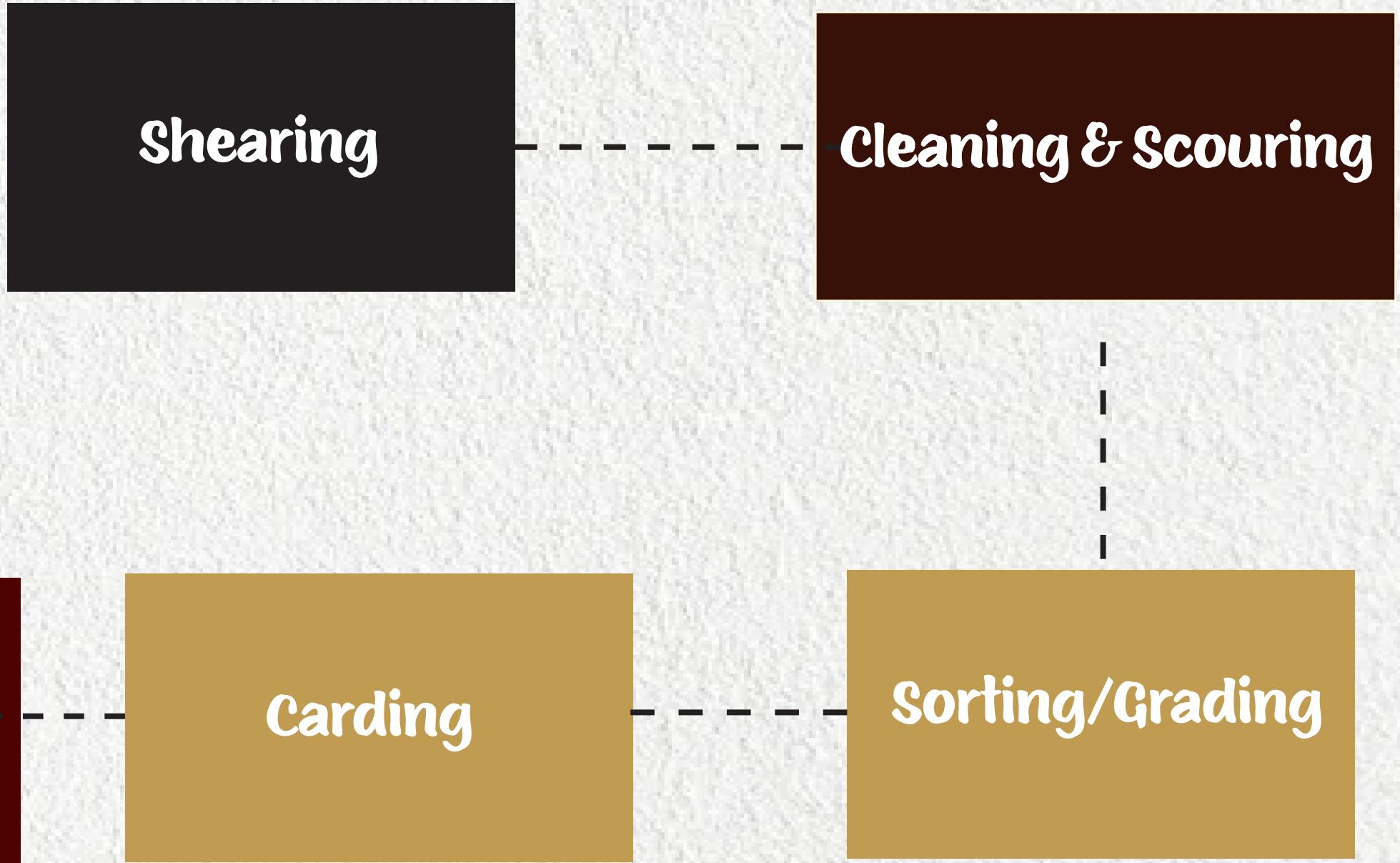
PROCURING OF WOOL – The foremost step towards product preparation is the procurement of raw material which includes every step starting from shearing of wool to finished wool.



Finshed yarn

- - -

Spinning





Local sheep are reared in the village by the family members

After which the sheep undergoes shearing (cutting off of the fleece of sheep) and raw wool is obtained.



After shearing, cleaning and scouring take place to remove the unwanted animal fat and dirt from the sheep wool. It then undergoes chemical treatment to get a better texture quality



A similar texture fleece is separated and is cut in short lengths as a part of sorting and grading process.



The wool carding is then done to untangle and straighten the wool using two brushes so that it can be further used to make yarn.

- **MAKING OF YARN**



Spinning is manual work that involves the making of yarn from processed wool through the process of pulling and twisting.



At the end, the yarn is wrapped on bobbins to be used for further processing.

Step 2: Dyeing of Yarn

DYEING PROCESS : The weavers usually make products from undyed wool (shades of white and brown) but at times, upon customer demands, they piece dye the fabric (market sourced colorful yarns are used for products like shawls and bedsheets).





Step 3: Preparation of Handloom

WARPING

After procuring the wool, the threads are wrapped around the Warp beam using the Tana machine. This process takes 30 minutes and it requires more than 2 people to ensure that all the layers of yarns are aligned with one another to prevent errors in the process of weaving.

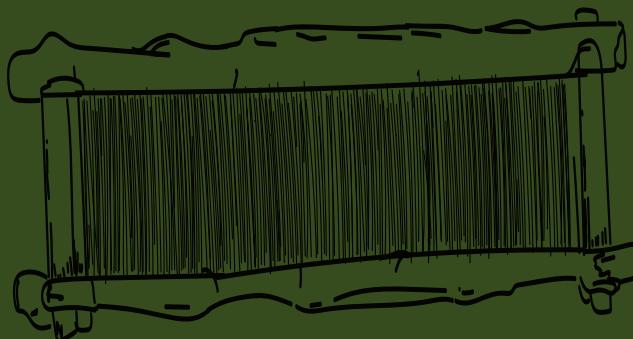
DENTING

The Warp beam is then placed onto the loom where denting (this process involves the insertion of warp threads or ends through the dents of reed takes place with the help of a tool called reed hook) takes place.

DRAFTING

Depending on the product, 2-3 threads are drawn in every heeled eye to form a cloth. It takes 3 – 4 hours to draw in the threads into the heeled eyes if done continuously (approximately 4 shafts and 100 needles' are used for the same)

Usually, 1- 2 ends are inserted in a dent gap for the body and 4 ends for its sel- vage. This operation determines the width& EPI of the fabric





Heeled eye

The warp threads are then secured by tying them onto the cloth beam.

PICKING – the weft threads are inserted from left to right onwards.

BEATING – The weft threads are pushed together using a beater (known as hatha in their local language)
Drafting- The weavers follow a straight drafting order (1,2 3,4).

			X
		X	
	X		
X			

- **LIFTING ORDER**- Also known as chal in their local language.

FINISHING- After processing, the cloth is sent for dry-cleaning to maintain its life span which is then sent for product preparation.

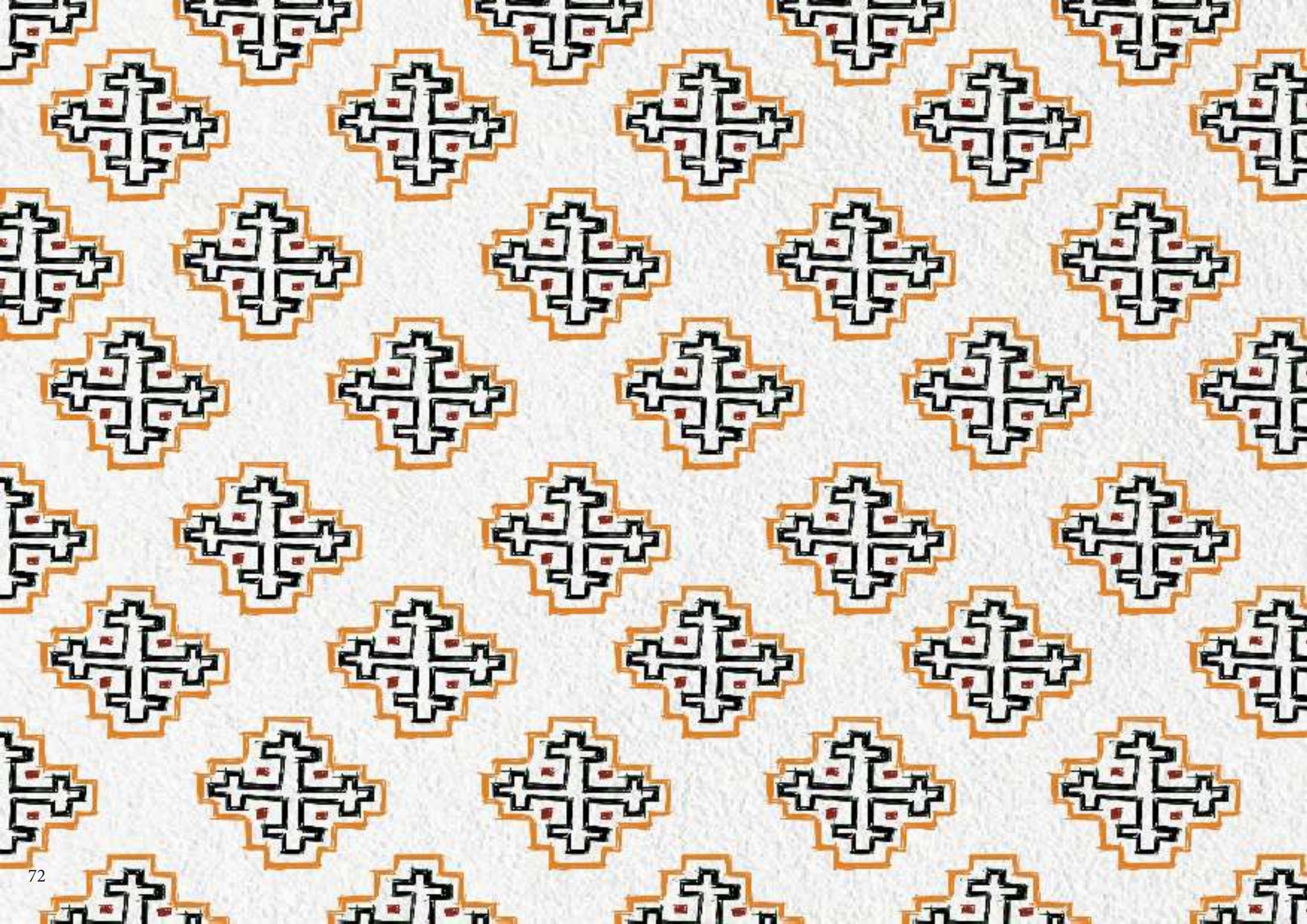


Warp beam



Fabric
on loom







Design

Colors

Himachal Pradesh , the trend of patterned handloom came into existence. Typical Kullu shawls have geometrical designs on both ends. Besides geometrical designs, the shawls are also woven in floral designs, which may run all over, on the corners or on the borders only.

Each design may have 1-8 colours. Traditionally, bright colours; red, yellow, magenta pink, green, orange, blue, black and white were used for patterning and white, black, and grey or brown were used as the base in these shawls.

But in the present times keeping in mind the customer demand, these bright colours are being replaced gradually by pastel colours.

Mill spun yarn dyed in various colours is used for the ground, while a vast range of acrylic colours is used for the pattern in the border.



Designs & Motifs

Originally, weaving took place using simple designs on Rachh (traditional handloom) like a shawl with Ek Phool (one traditional pattern on both ends), teen Phool (three traditional patterns on two ends), and buti with 3 borders at two ends. Fewer colors were used like yellow, red, white, green, or contrasting backgrounds. The inspiration is taken from the surroundings of the weavers, mostly nature.

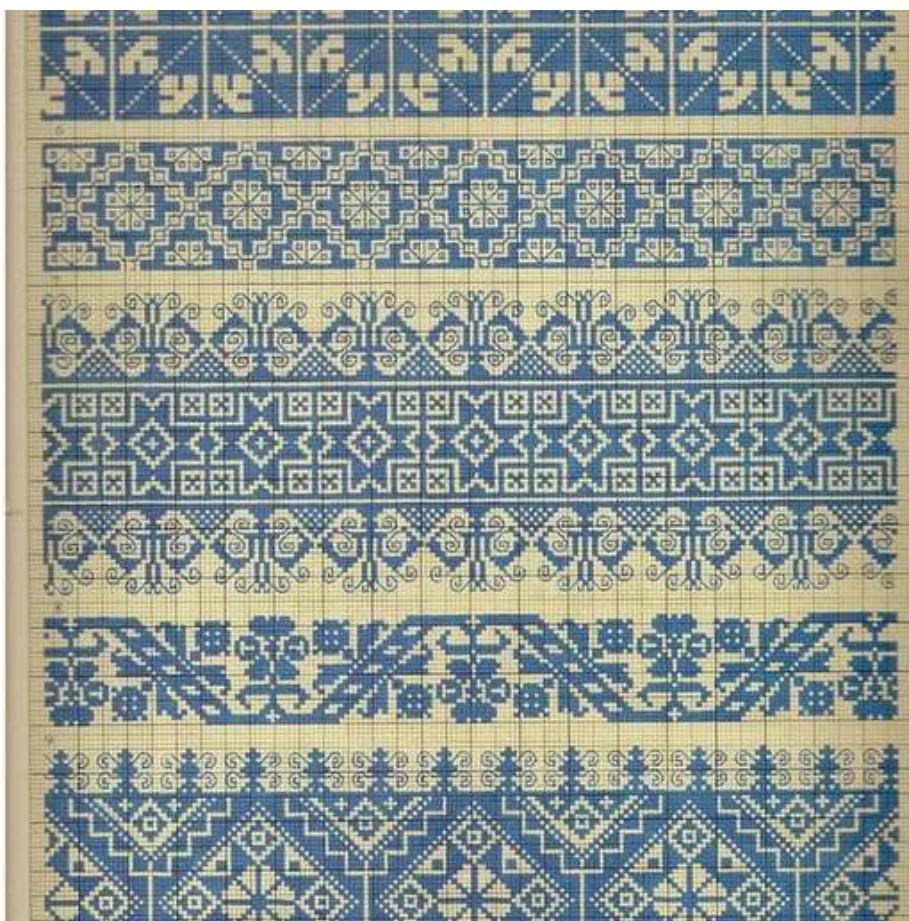
Today complex designs and different colours according to the ever changing market demand, unlike earlier where cloth was woven for personal use only.

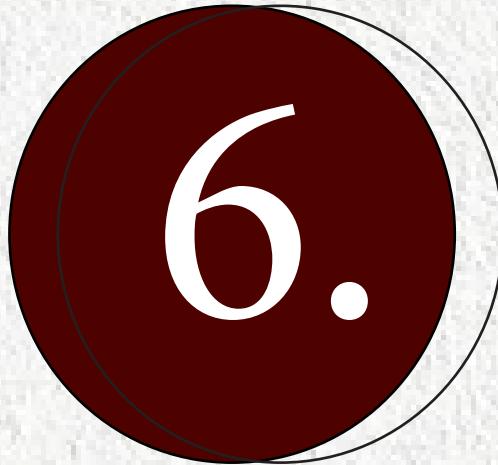
Because Kullu Shawls are not made by big machines, this is an art of hand woven technology. Sometimes Zig-zag effects are also produced.

In Kullu shawls small diamonds, small dots, small squares, small triangles, plus marks etc. are found on the body of the shawls. there may be small lines of patterning on the selvedge or border with matching colors.

Kullu shawls are of woollen yarn of high count and shape just like 10s of cotton yarn. This is optimum to have better quality.

Weavers use designs like:
Kinnaur, Dari palla ,Kingri boder, Kaliya
(buti), Double dari palla, Stripes &
check,Zigzag pattern for the shawls and
bedsheets
Geometric design for the stalls and
simpler deigns for pattu shawls.





Significance of Craft

SOCIAL SIGNIFICANCE

- Society plays a crucial role at the beginning of any craft and to know about it we usually relate that craft directly or indirectly to its society. Simply we can say, crafts are the representation of its society and ethnicity where it belongs to. Usually, various elements can be depicted in the craft products which are somehow related to the social identity and their tradition.
- At the point when we especially talk about the various social significance of the craft, primarily; the craft is helping the society to grow anonymously by uniting people from different families with the same ethnicity and culture, irrespective of their age, gender, caste.
- Initially, the craft was practiced for



daily use purposes, protection from harsh and cold weather, producers, who need the objects in their everyday lives, used to practice this craft in their house but this craft changed its direction from daily utilitarian to marketing. In addition, this particular craft has employed many people. Moreover, providing a platform from which they can earn money by showcasing their indigenous knowledge and professional skills which they inherited from their society and ancestors in the form of craft products.

Furthermore, it helps to spread awareness about its rich culture and tradition of handicrafts, which are creative and distinctive. Outside individuals are turning out to be more mindful of the craft that has been unrevealed for many years from the outside world, followed from generation to generation and present in society, however, now it acts as a symbol or identity of a society. Indeed, the ubiquity of that spot and art will prompt travelers attractions which likewise helps society in one way or another. An increase in tourists' attraction rate helps the craft to grow more, many people will know about it, this will encourage the artisans to continue their ancestors' craft and they will sell their handicraft products more efficiently.

- Initially, the craft was practiced for daily use purpose, protection from harsh and cold weather, everyone used to practice this craft in their house but this craft changed its direction from daily utilitarian to marketing.



CULTURAL SIGNIFICANCE

- There is an interrelationship between cultural identity, individual group, and handicrafts where artisans transfer their values, philosophy of life, fashion, and self-image in their products and represent specific cultures. Artisans use the local materials, techniques, and designs, to preserve and strengthen their cultural knowledge and talents. Also, some artisans are there who perform the craft, so that they can contribute something to keep the craft and culture alive and vibrant, while some are practicing the craft for other purposes such as earning money, interest, leisure activity, or just as a hobby.

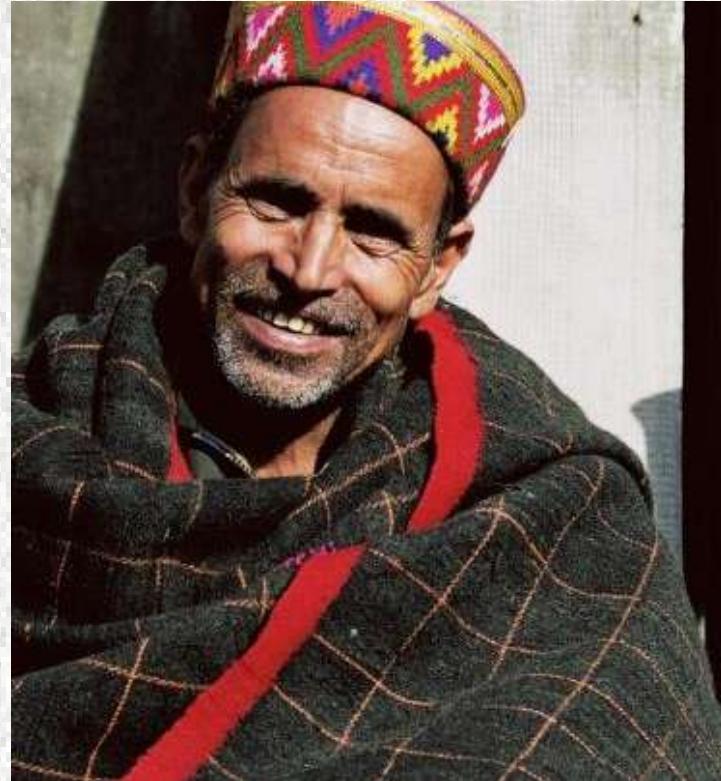
People who are related to craft can only understand how significant and prideful it is for their culture.

The presence of the craft can help to preserve precious cultural traditions and to educate others about the cultural lives of certain people. Craft is actually the source of knowledge for the future generation, who will be able to learn about various aspects, especially culture and tradition.

As cultures evolve, they take aspects from the past to keep the culture of the past alive, while absorbing new



ideas from the present, often being influenced by contact with the outside world. While modifying according to market demand, without damaging the cultural essence in their product. At the same time, new techniques and materials can create change in the forms and culture itself, helping to shape the ongoing cultural process.



Along with the growth, there is also a negative side which is the issue that can lead to the extinction of the craft, new generations are inclining towards the better opportunities that are accessible in the cities, and slowly it will become extinct. This is happening because, without social and financial recognition, producers are interested in it anymore.



Current Day Scenario

RAW MATERIALS

Traditionally , raw materials used by artisans were widely available due to the close linkages between evolution of crafts and locally available materials . Further , the jajmani system , which consisted of a reciprocal relationship between artisanal castes and the wider village community for the supply of goods and services , provided artisans with access to community resources . However , with the breakdown of these traditional structures , along with competition from organized industry , artisans find it challenging to buy quality raw materials at affordable prices. In the absence of raw material banks, they are often forced to rely on local traders who provide them with raw materials against orders , albeit at high prices , or switch to non - traditional raw materials .

MARKETS

Although techniques and processes vary widely generally takes place in households , with multiply from one craft to the next , crafts production triple family members engaged in different aspects of the process . Even where organized artisan structures exist , artisans typically produce within community settings . The markets for the craft products can be broadly understood as local , retail shops - high - end as well as mainstream , exhibitions and exports . Among these , local markets are still the common markets for many artisans . The contemporary markets , domestically as well as internationally , have grown with an expanding demand for ethnic products that have a story linked to them . However , these products are in low supply due to supply chain inefficiencies.

GLOBALISATION With the advent of globalization and the availability of cheaper and more varied products . crafts face severe competition in contemporary markets. They are typically perceived as traditional , old - fashioned and antithetical to modern tastes . There have been limited efforts to reposition the image of crafts and build consumer appreciation of the history and cultural identity associated with handmade products . In addition , there are few instances of traditional crafts being contemporized to fit with changing consumption patterns. Unorganized production - As a largely unorganized sector , handicrafts faces problems such as paucity of professional infrastructure such as work sheds , storage space , shipping and packing facilities.

“ Artisans are the most important part of any craft. The fanatical artisans of the Valley of Gods put their imaginations into their art. Their zest from nature and the cool environs is portrayed through their art. The amazing handicraft of Kullu , be it the world famous Kullu - Shawl , Metal Crafts , Artistic Wood Craft , Intricate Drift - Wood or the minute arts thriving in the valley, all portrays the best of the valley. ”





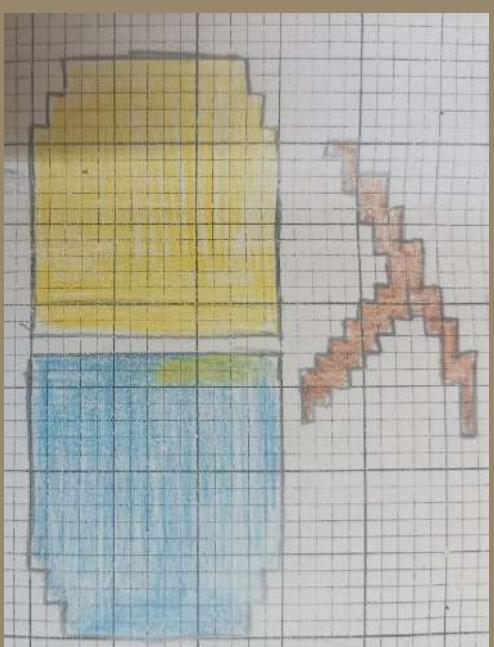
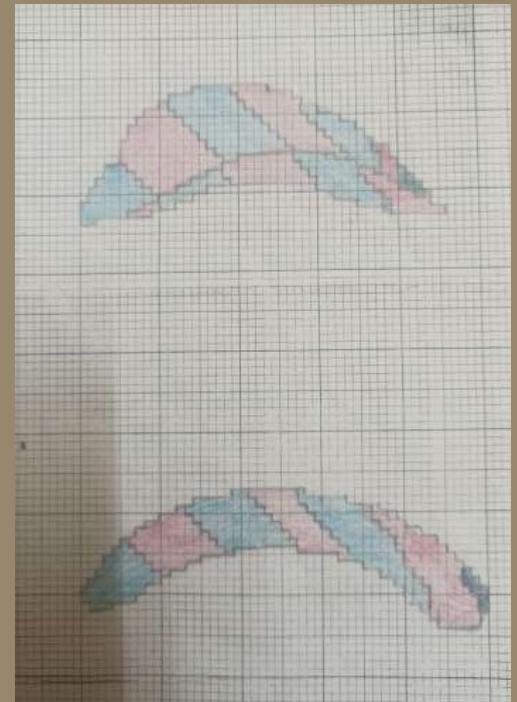
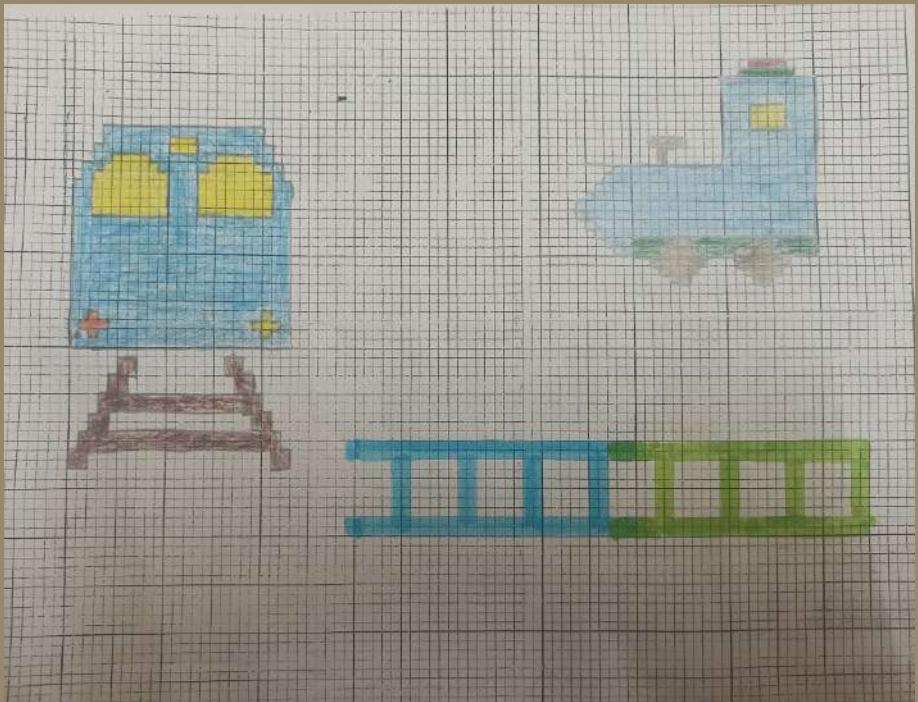
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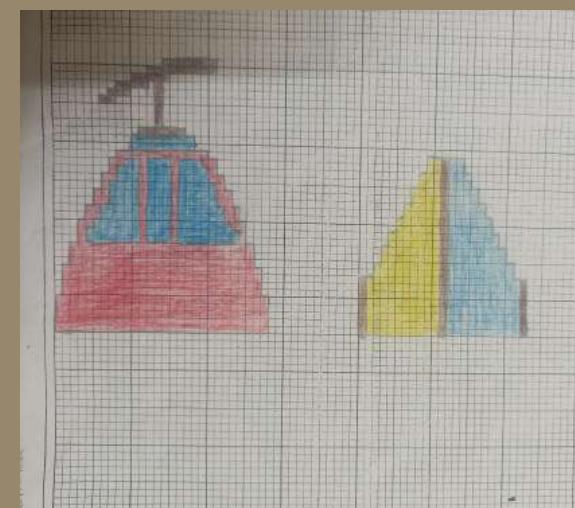
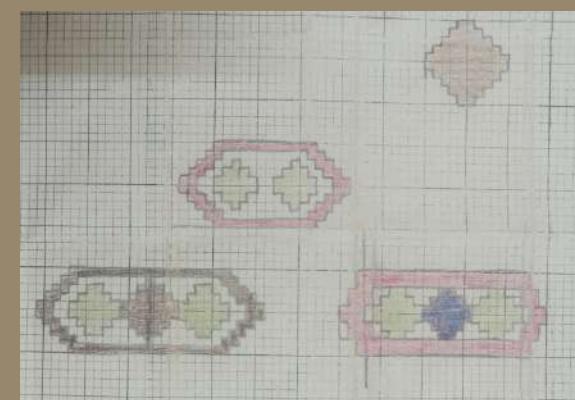
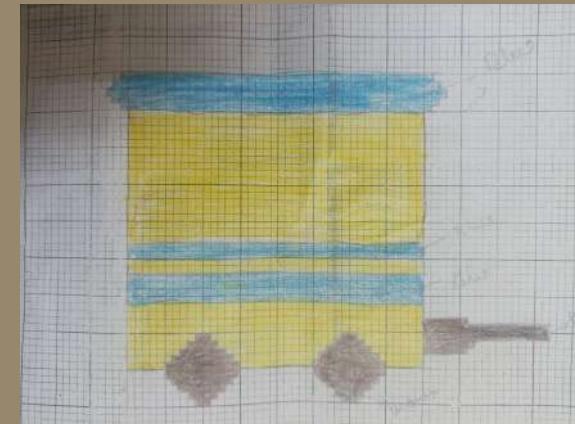
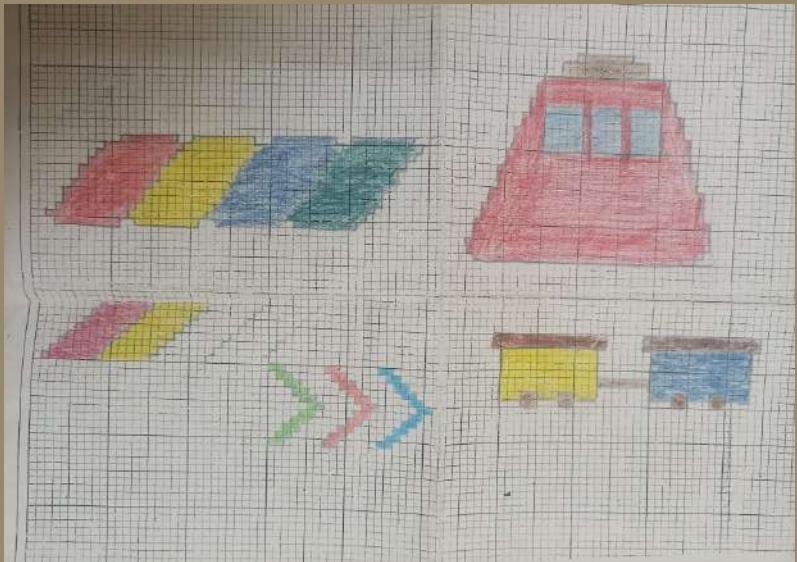
Group 1

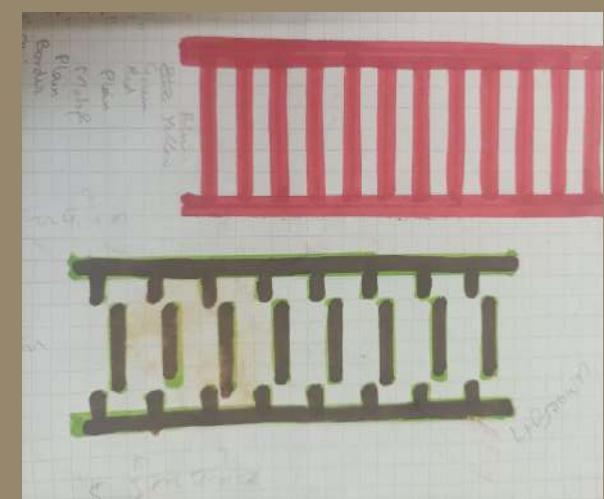
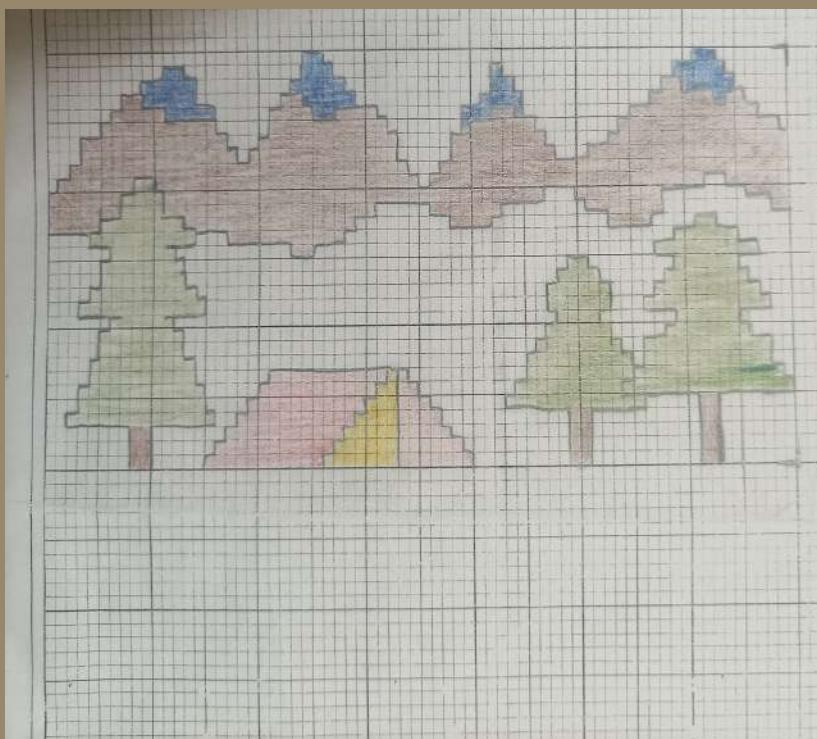
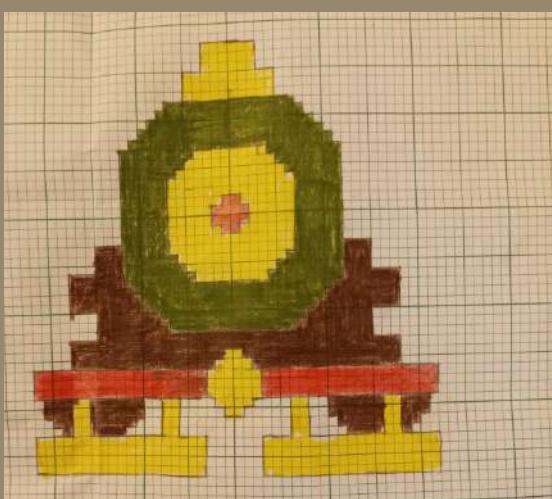
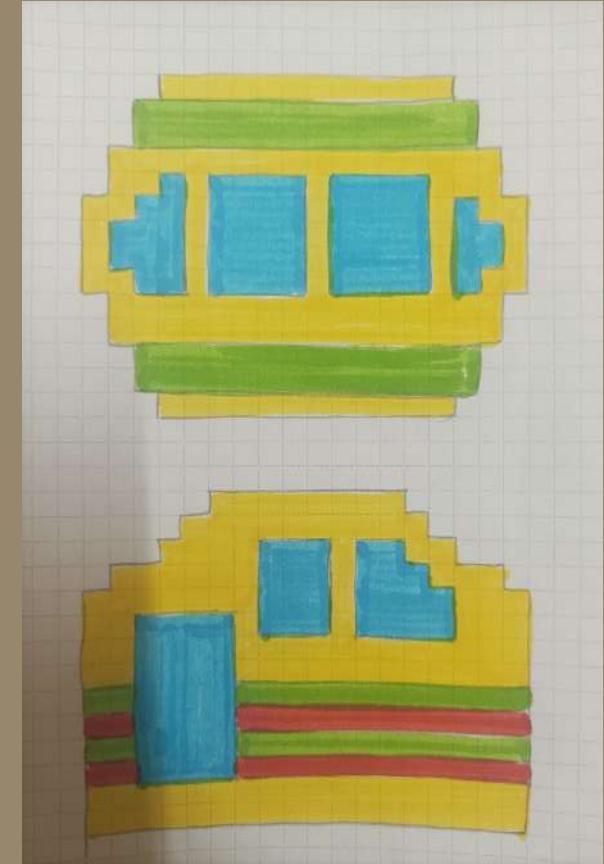
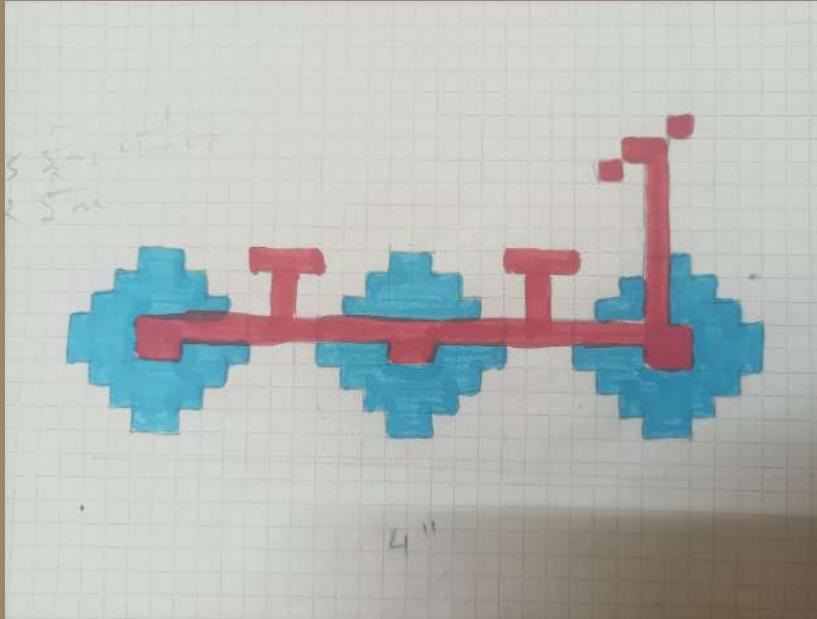
Aarti Kumari Saroj
Anamika Choudhary
Anchal Kumari
Arushi Aggarwal
Shivani Kumari



Motifs







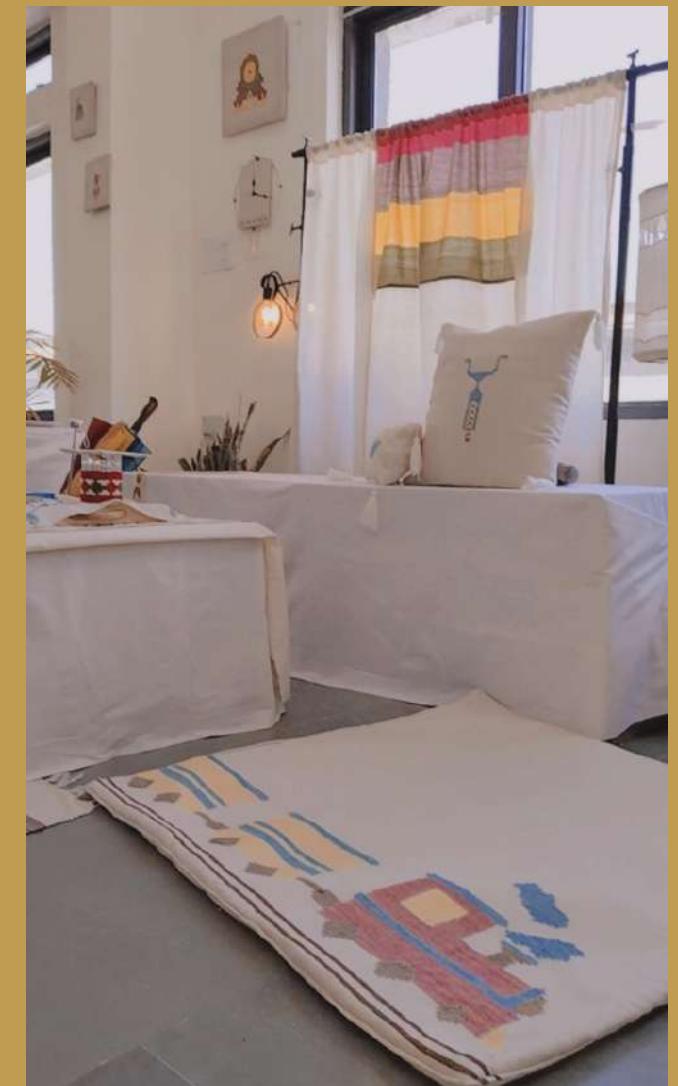
Process



Products & Display











Group 2

Arunima Gautam
Daizy Choudhary
Shruti Parashar
Shweta Dhiman
Sristi Swaraj



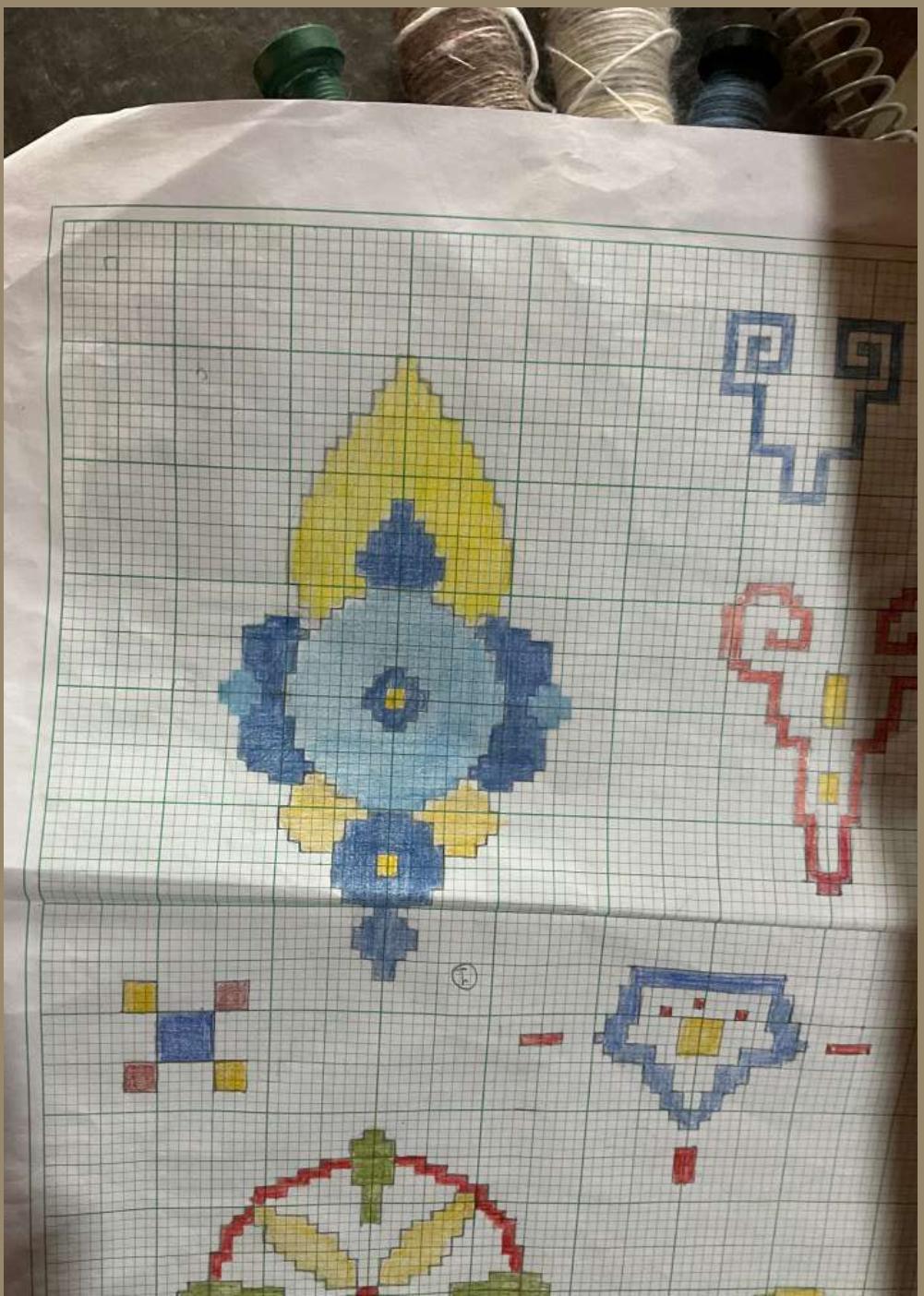
Motifs

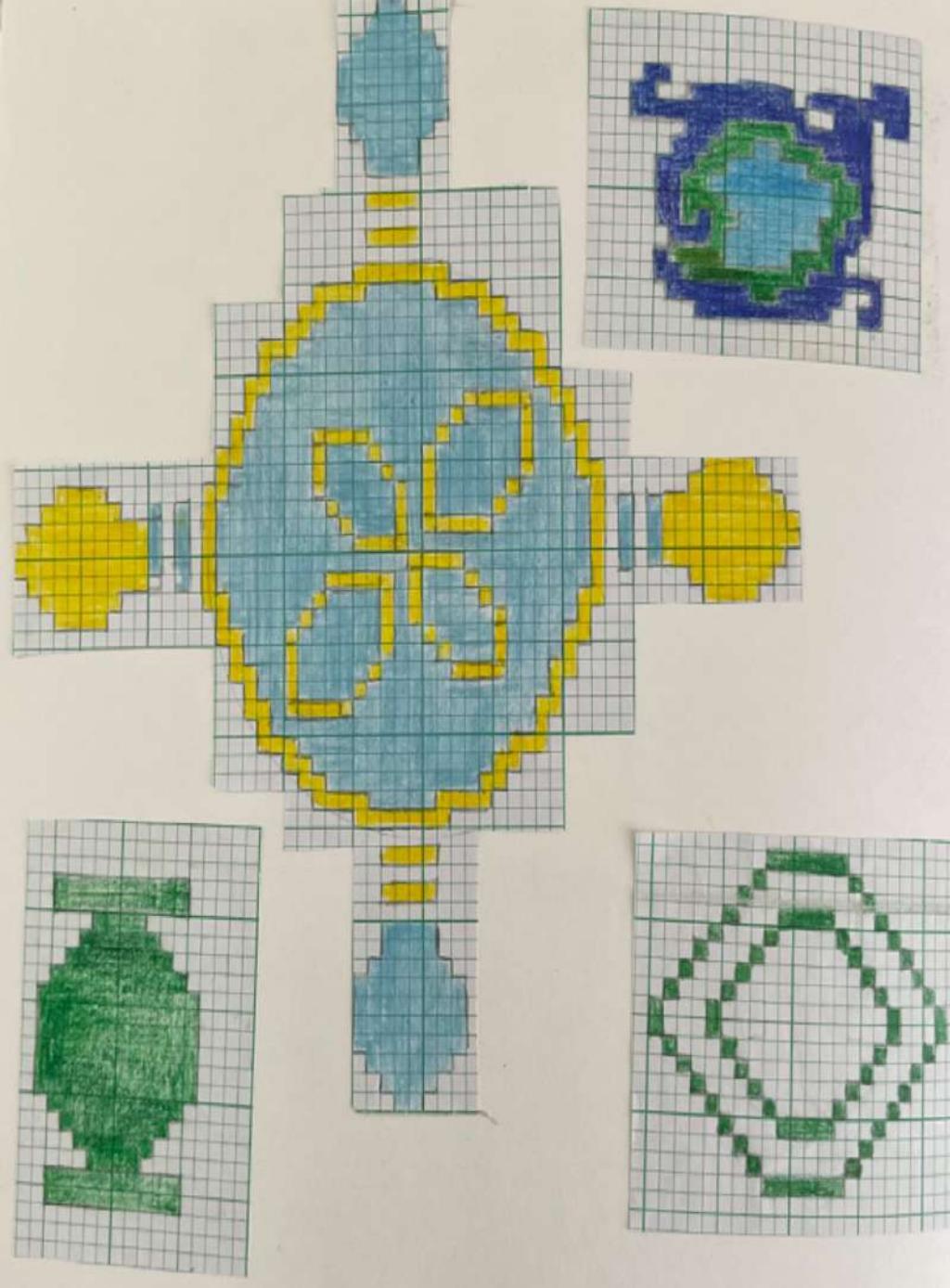
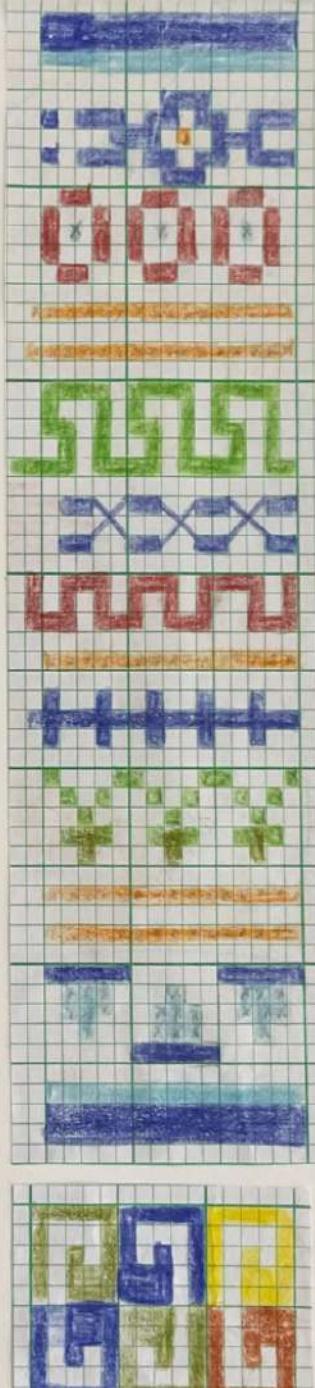
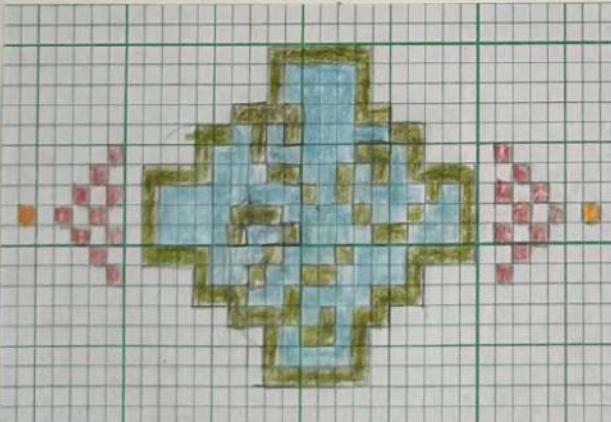
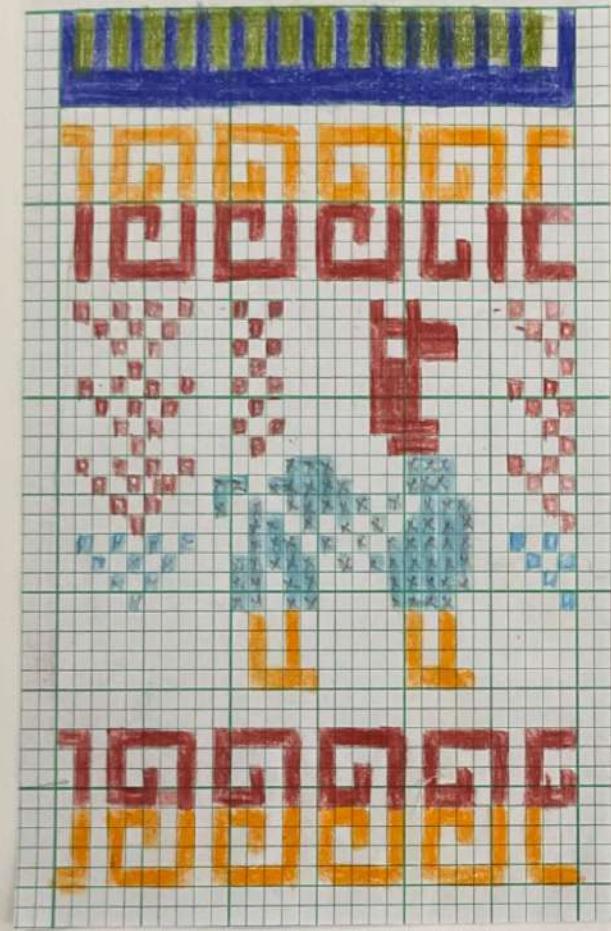
Concept Note

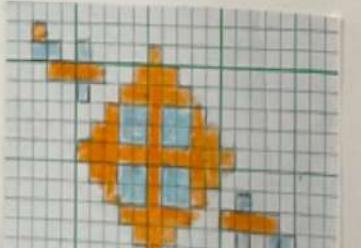
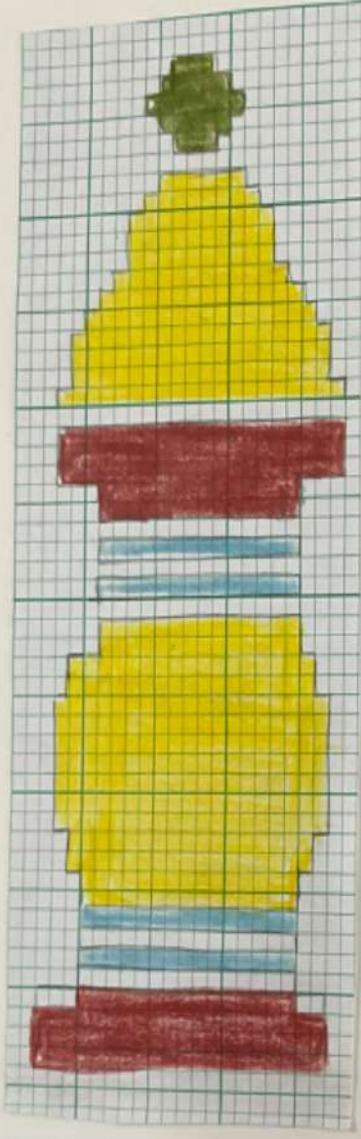
We as a group talked a lot about our interests and weaknesses and the one aspect that stood out for each other was that all of us are deeply interested and connected to spirituality. As we talked about more about it our first years trip to Norbulinka institute came up and we all agreed on how the Tibetan culture really inspires us. As we strongly believe in this route. We then started on learning more about Himachal Pradesh and learnt that Dharamshala is known as the land of spirituality which made our concept seem stronger, it also the home place of Dalai Lama. Such as this there are many tribes in Himachal Pradesh that are deeply connected to spirituality and we as a group wanted to amalgamate the two, while creating awareness of the crafts.

We here have created a dressing room so that we can catch the true essence of beauty with these crafts, as one takes the most time in grooming and looking good so we thought, self love with spirituality works the best and this also solves the purpose of raising awareness. Use of nude tones with Motifs of Himachal Pradesh was our vision.





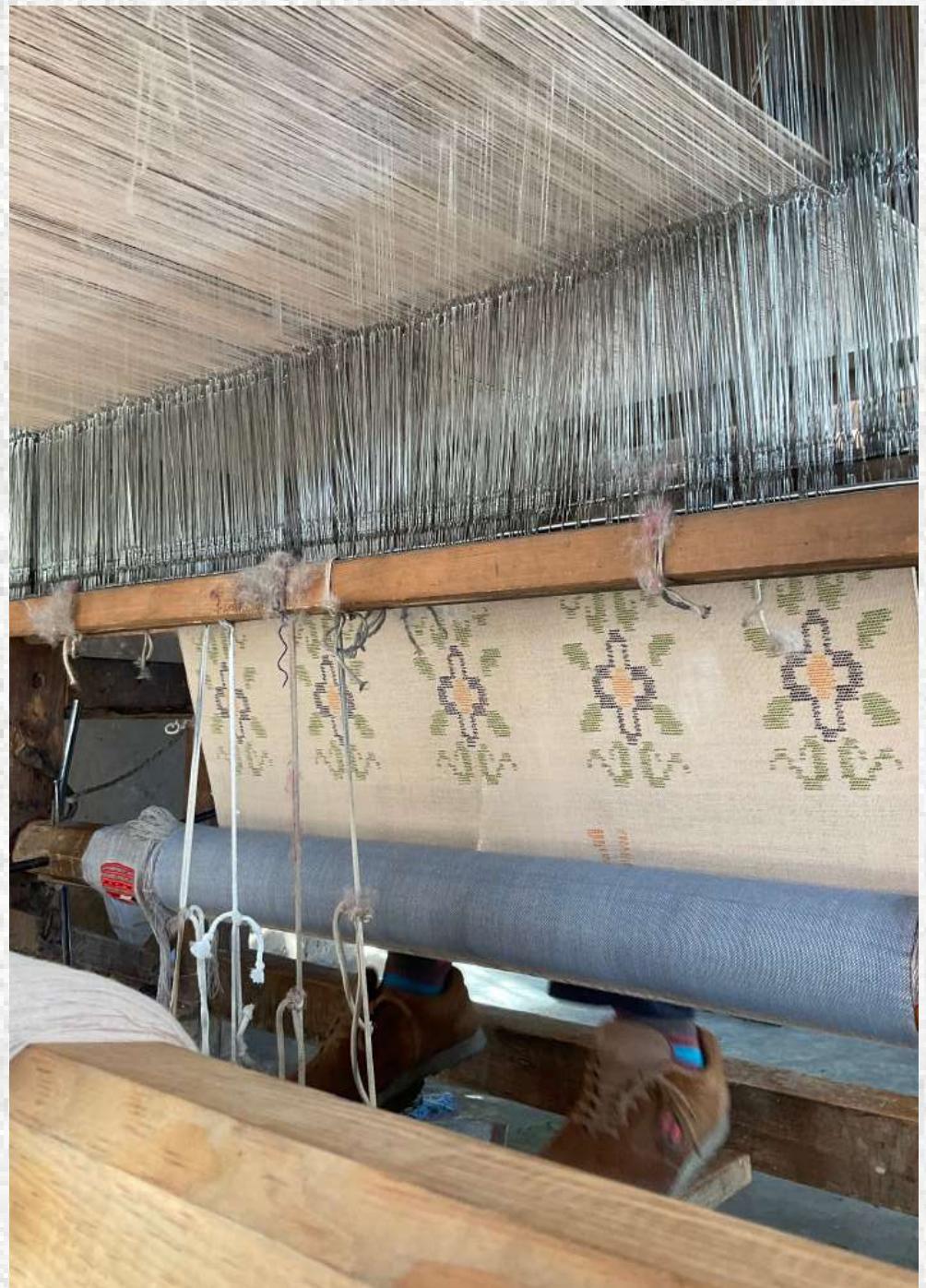




Process

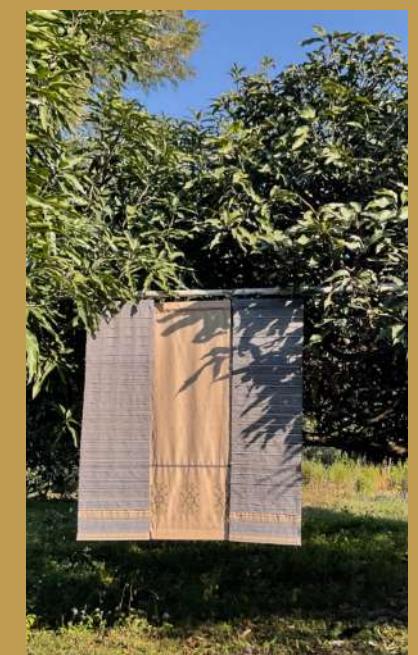






Products & Display

















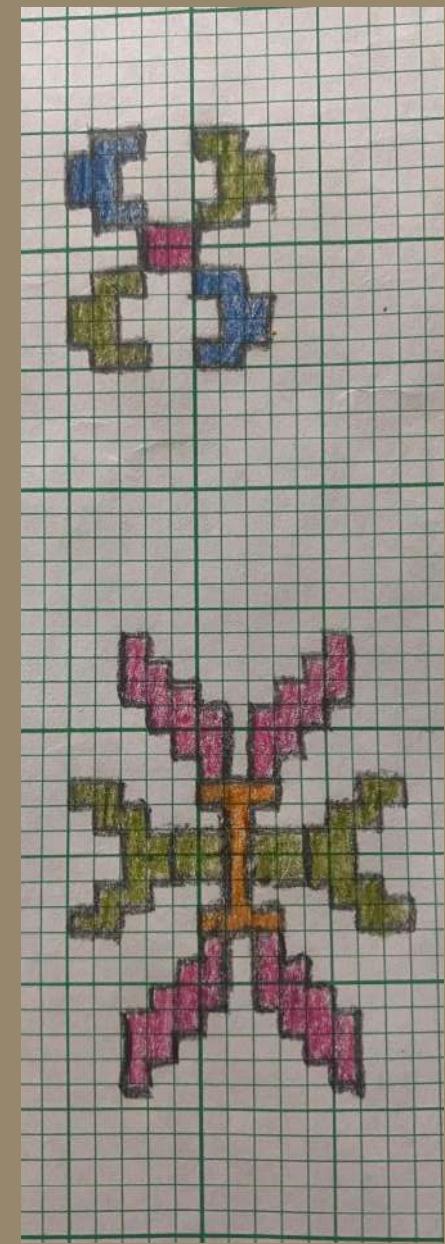
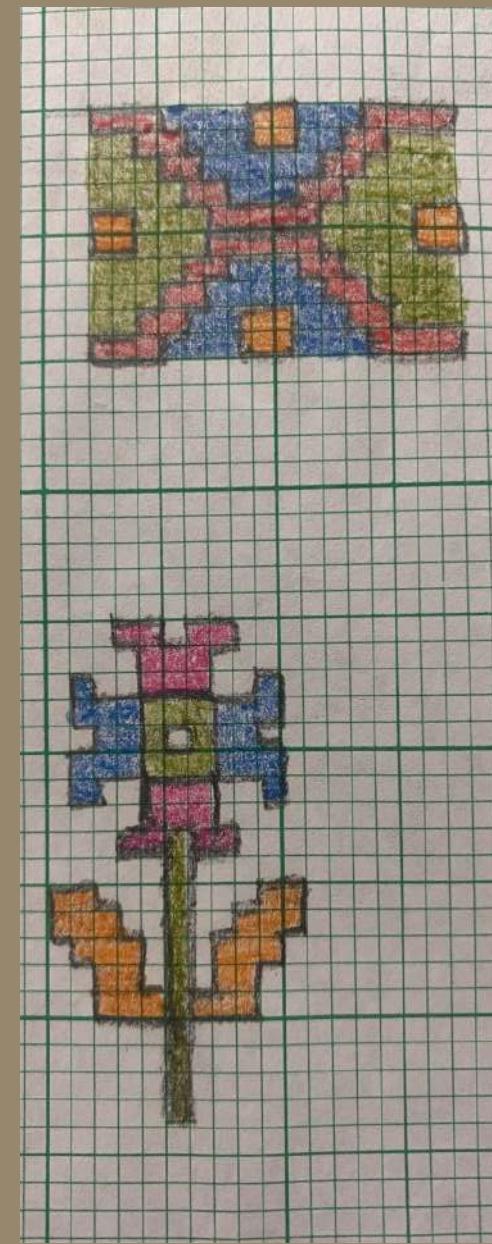
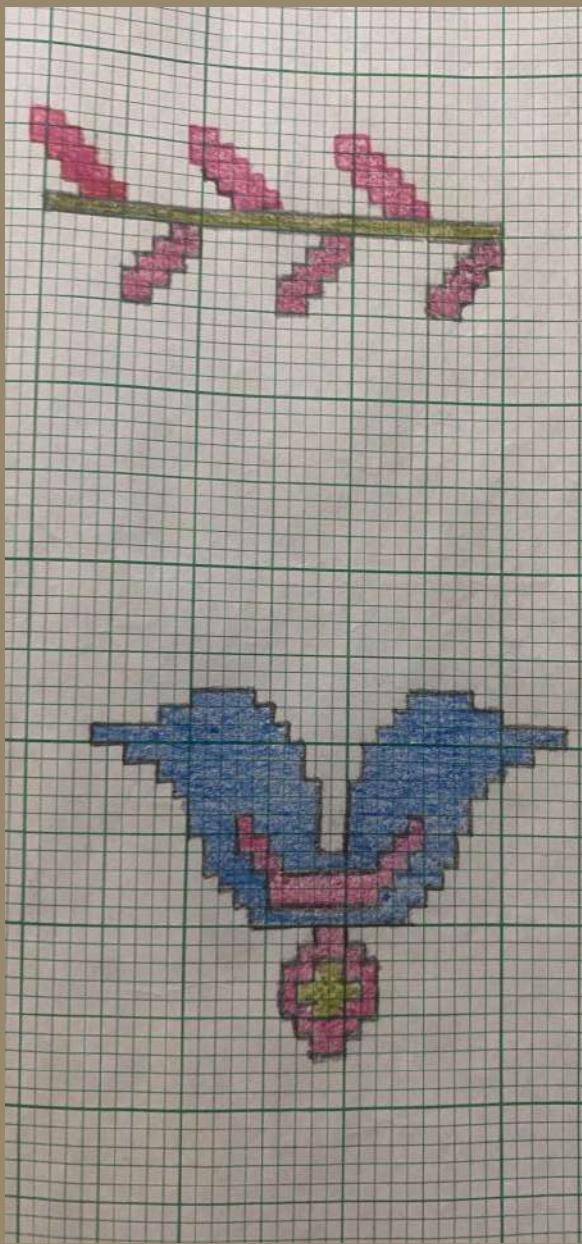
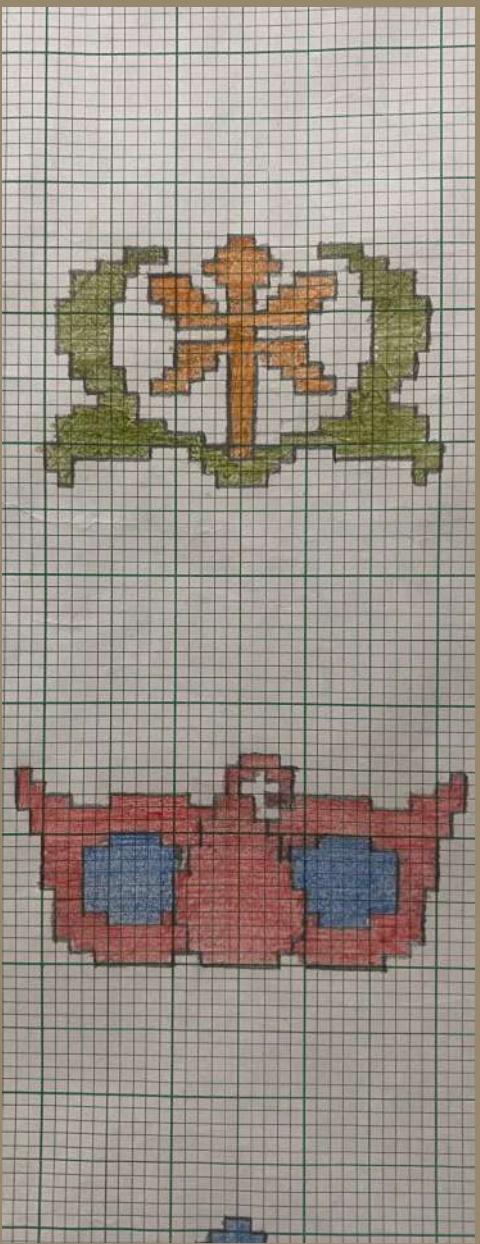


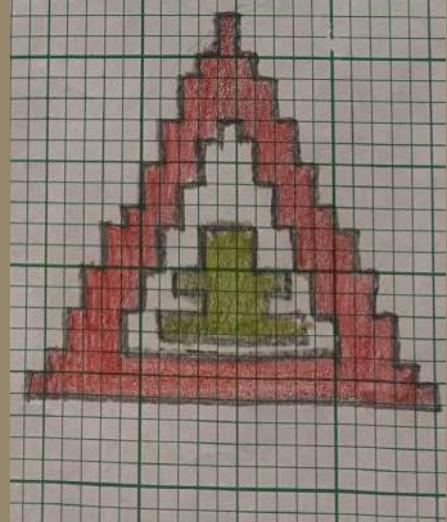
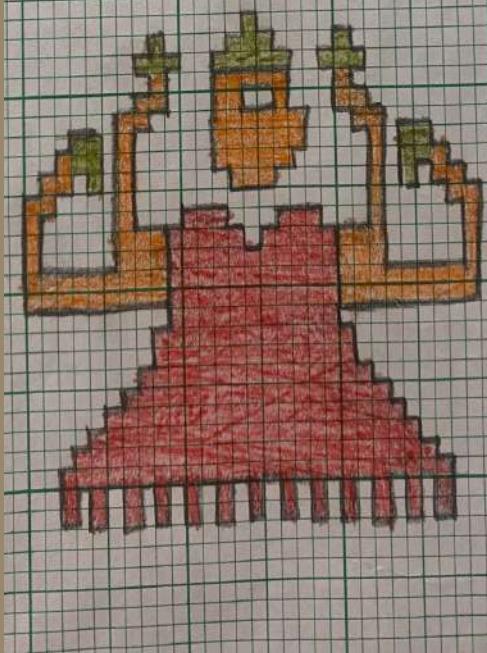
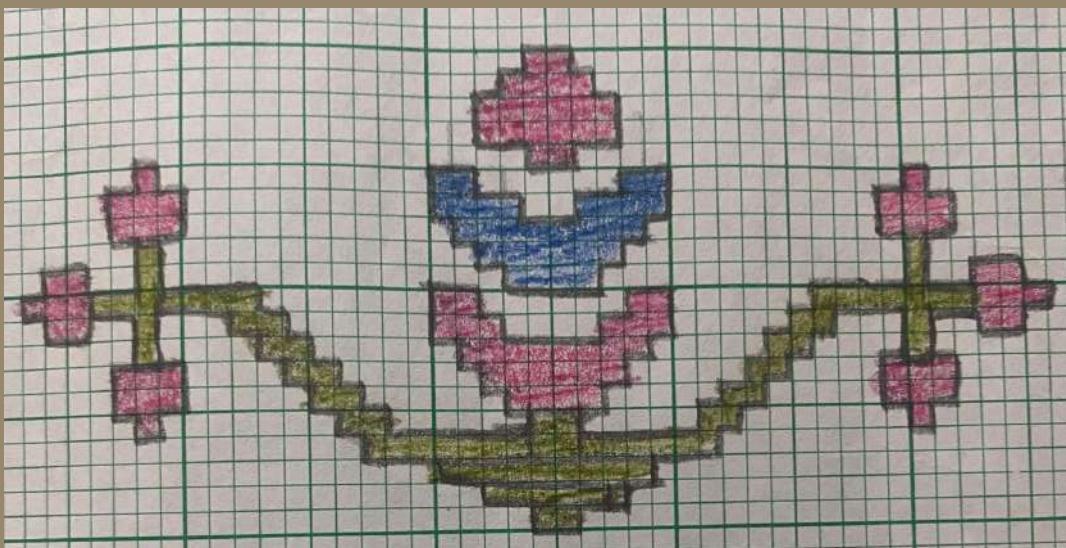
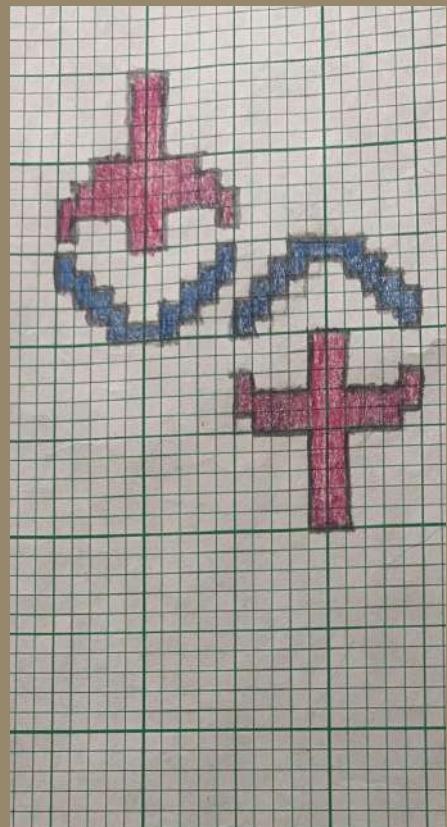
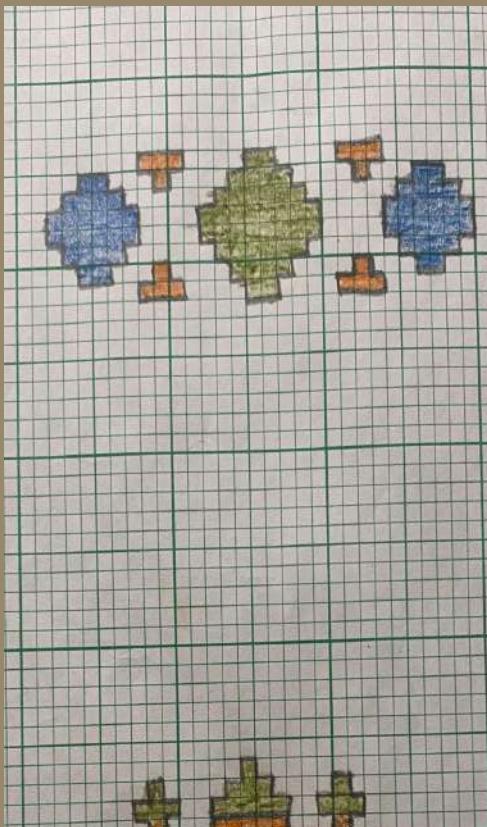
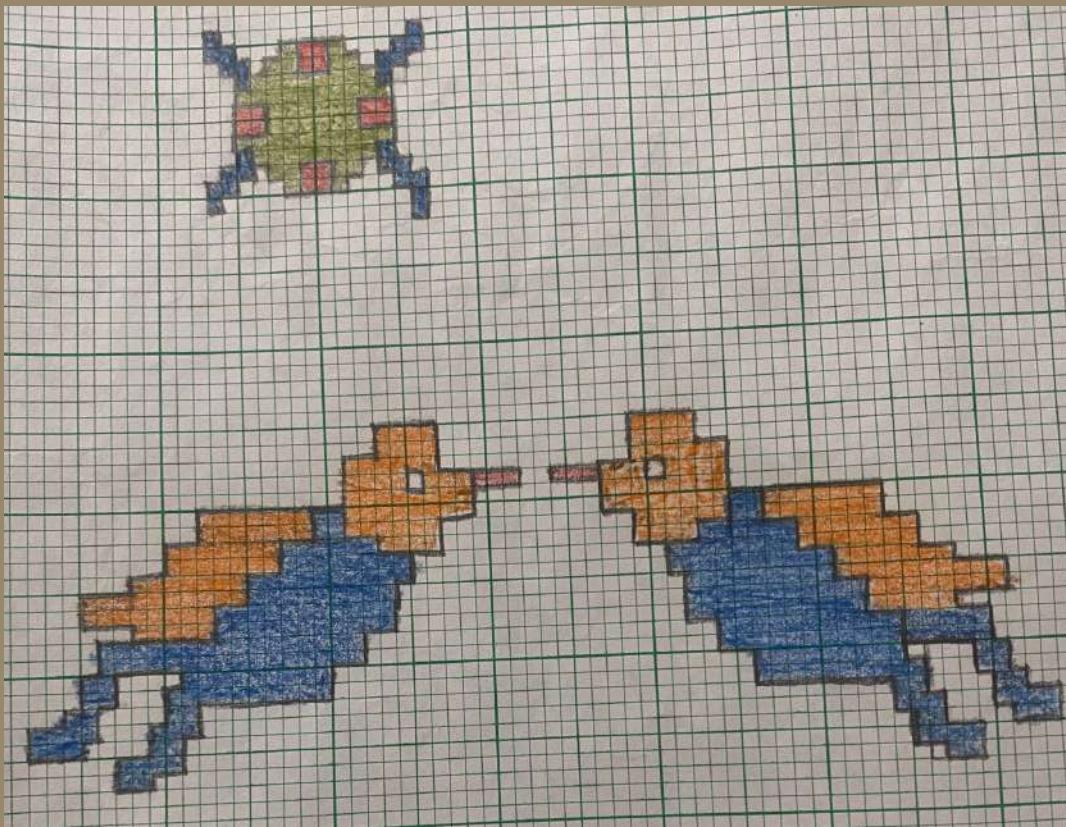
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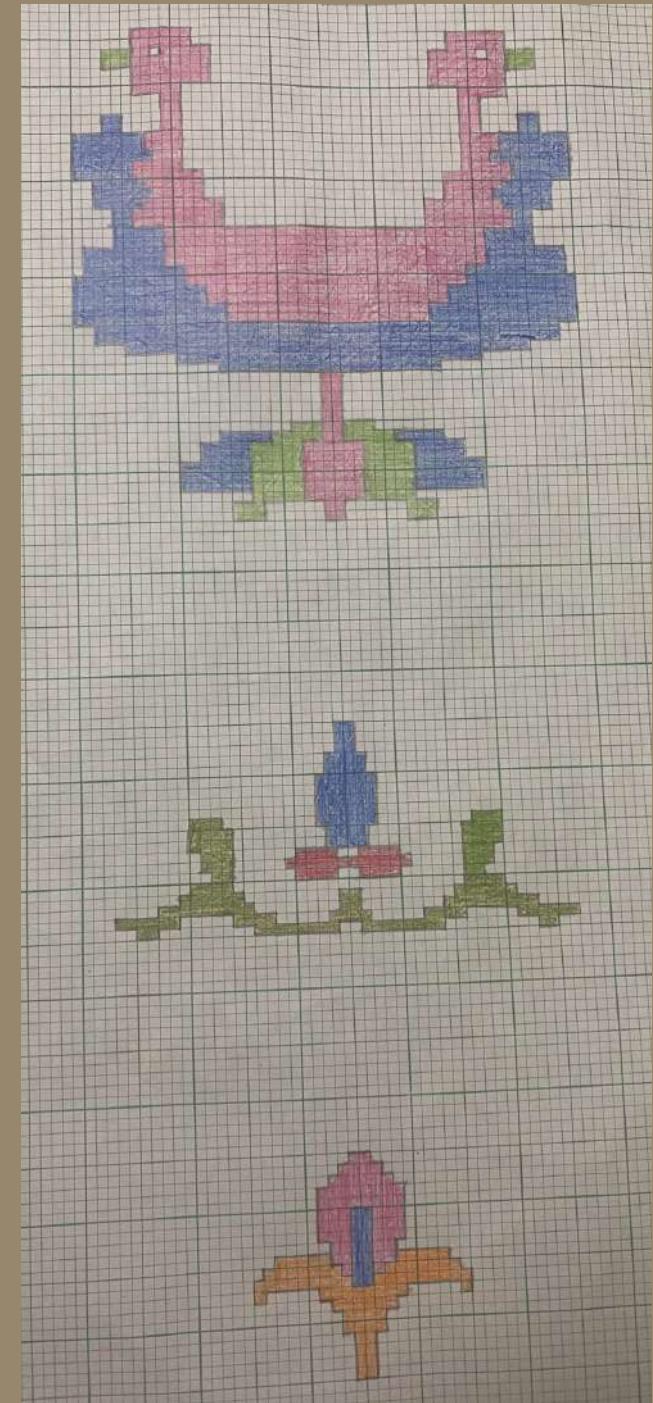
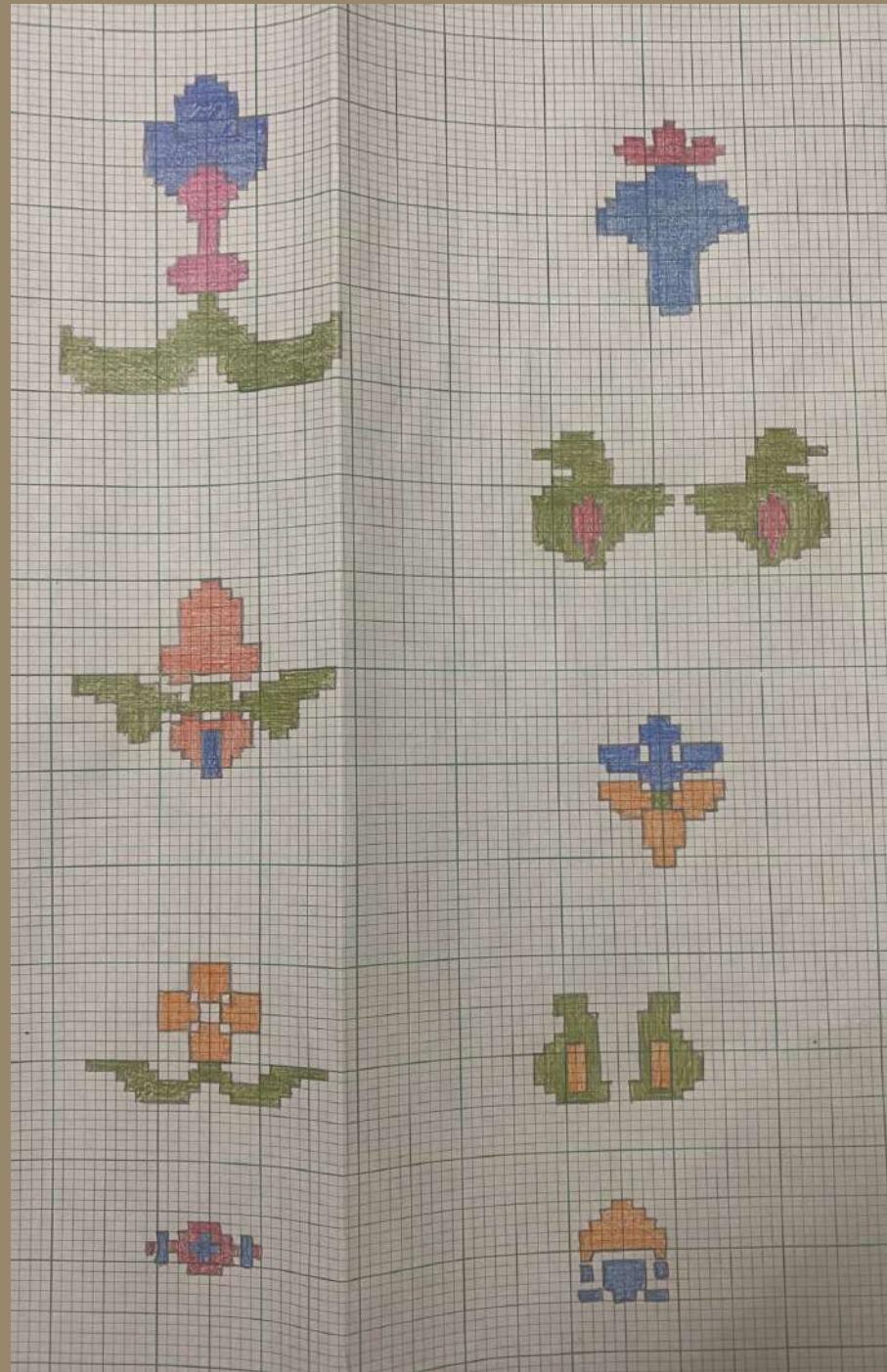
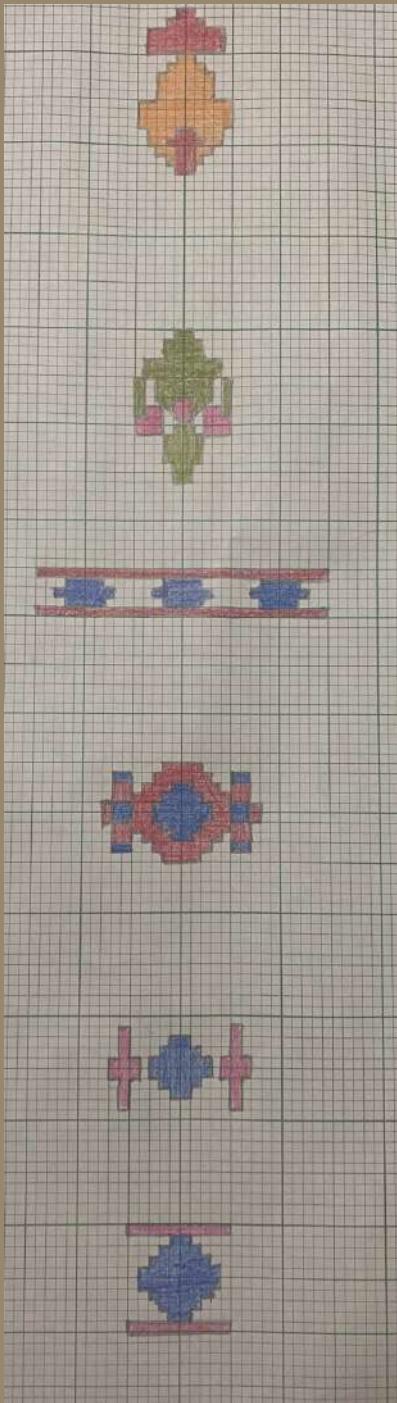
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Gorle Yogitha
Kathubandi Pragna
Kothakonda Sai Pradeepthi
Sukriti Aman



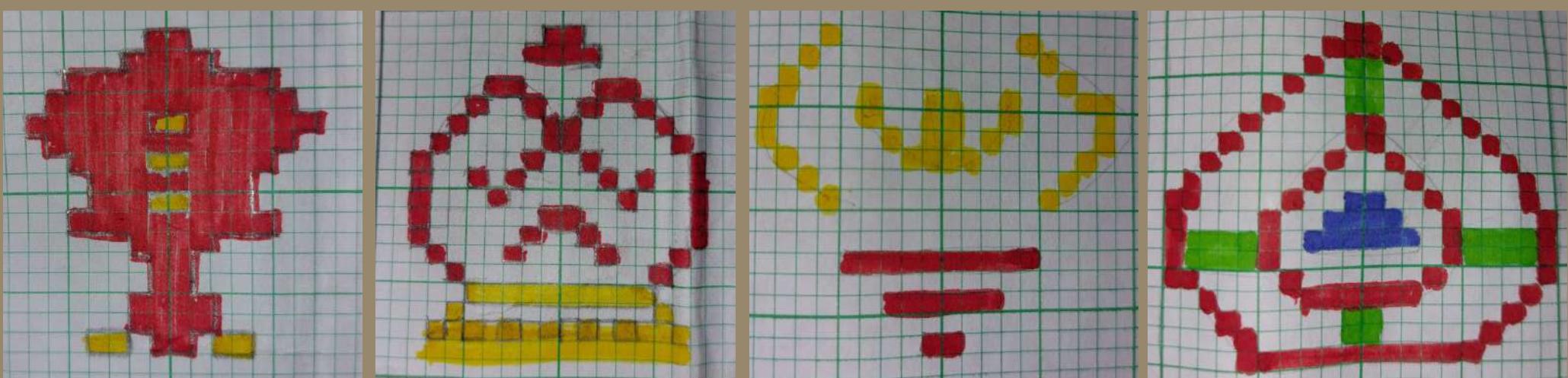
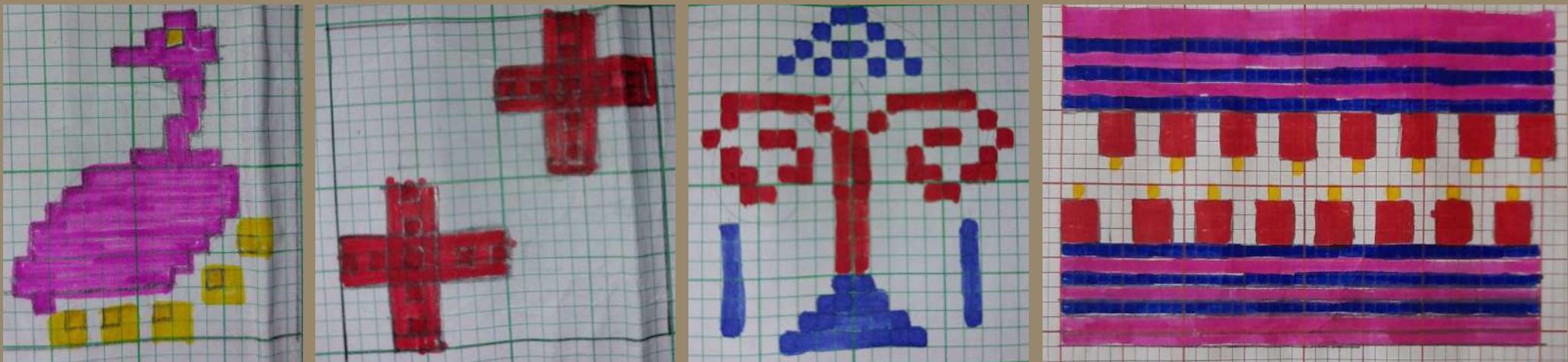
Motifs





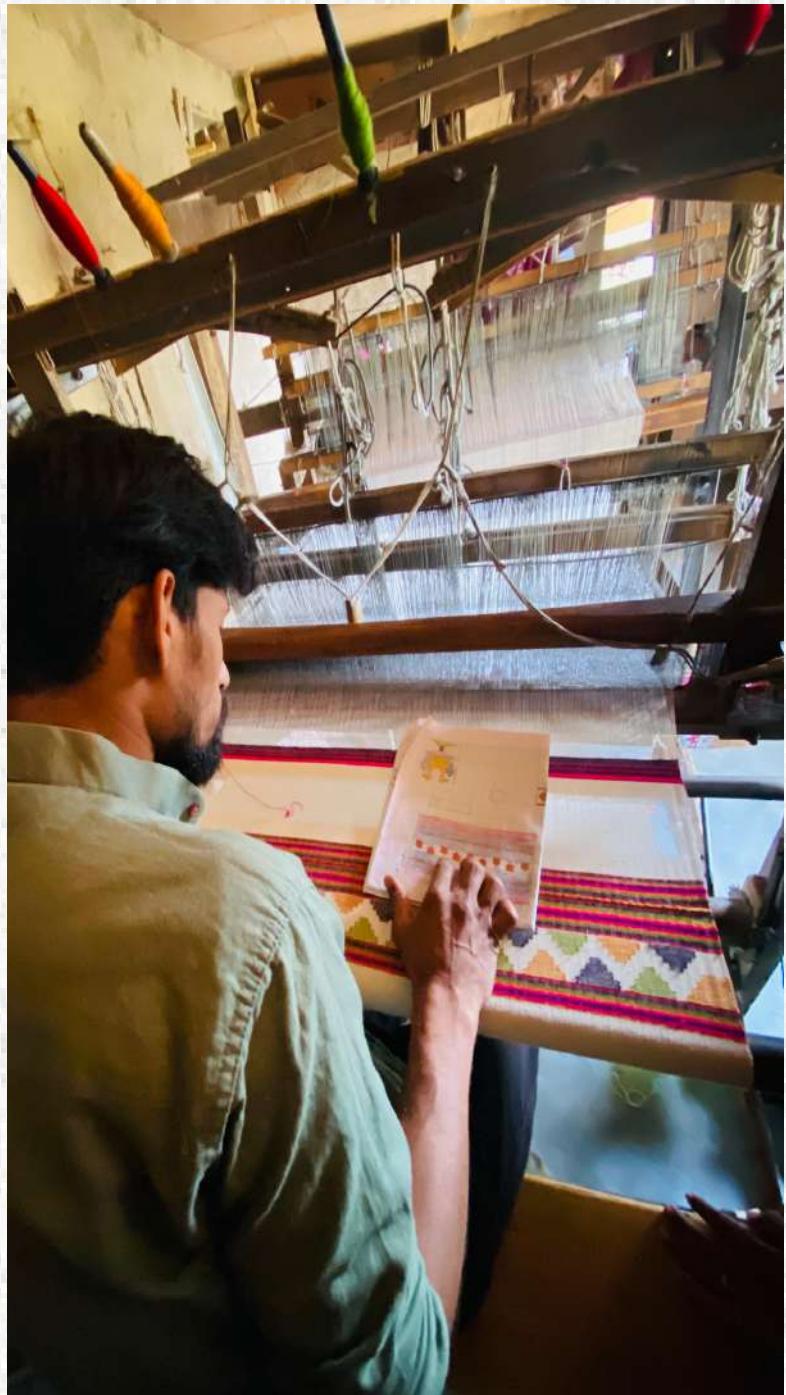






Process





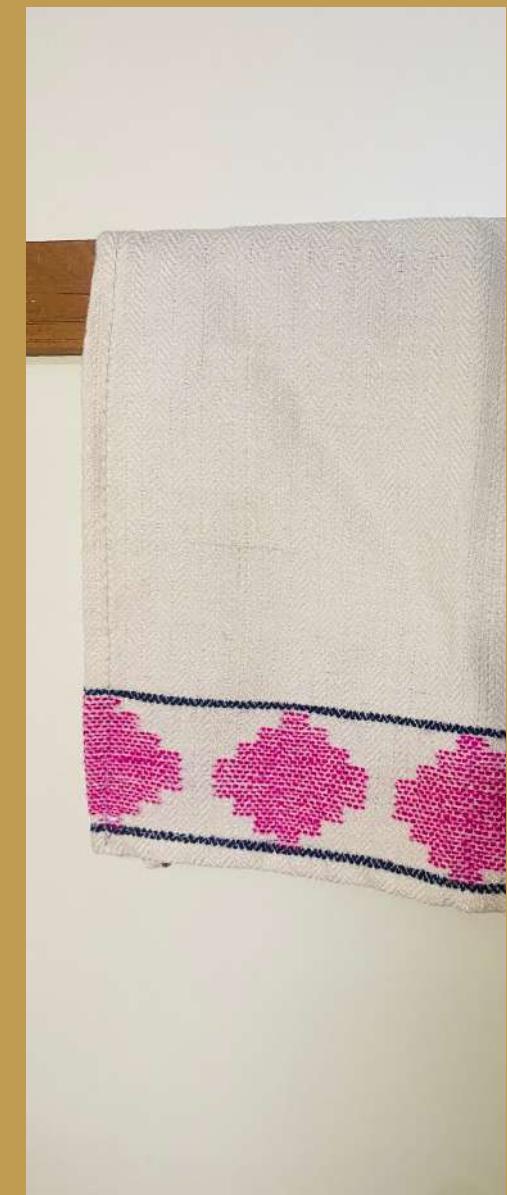


Products & Display















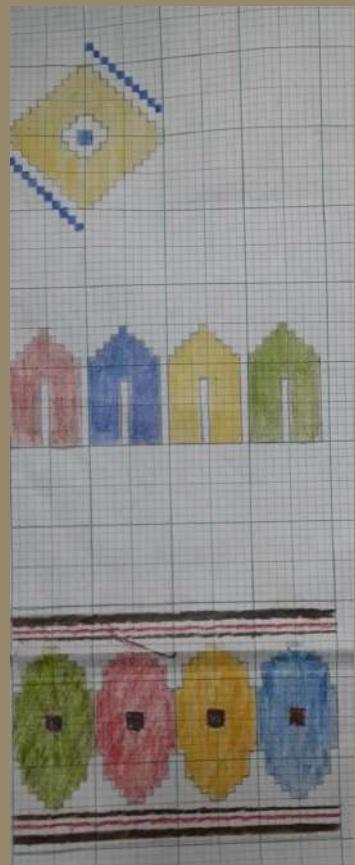
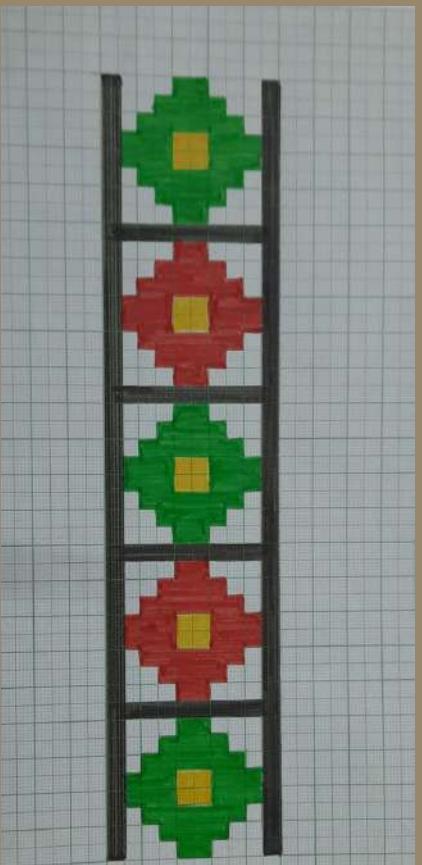
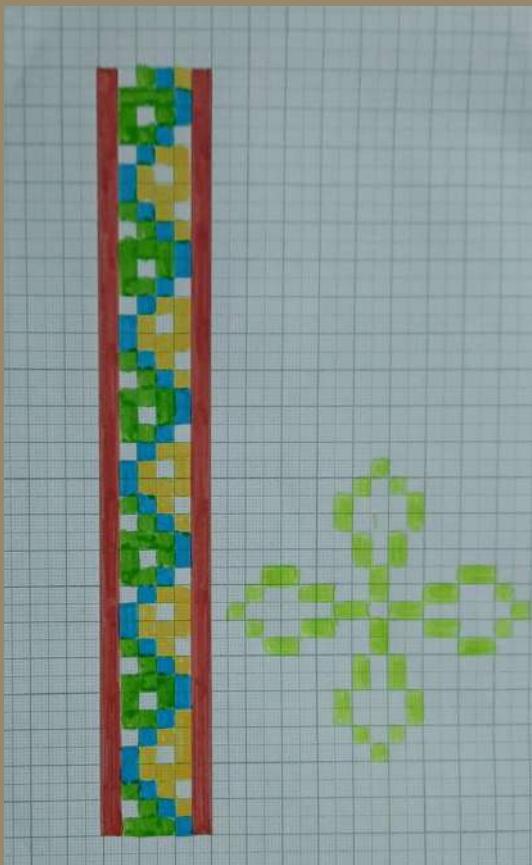
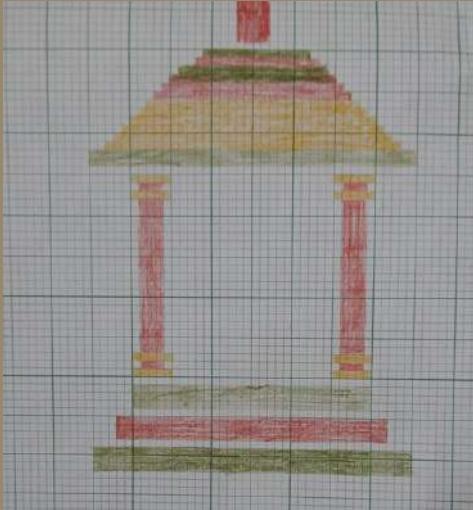
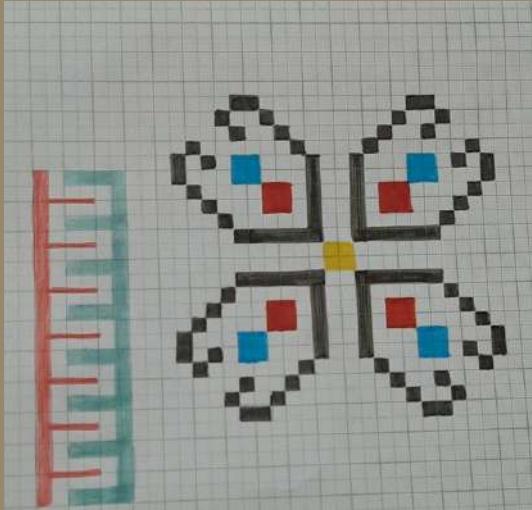
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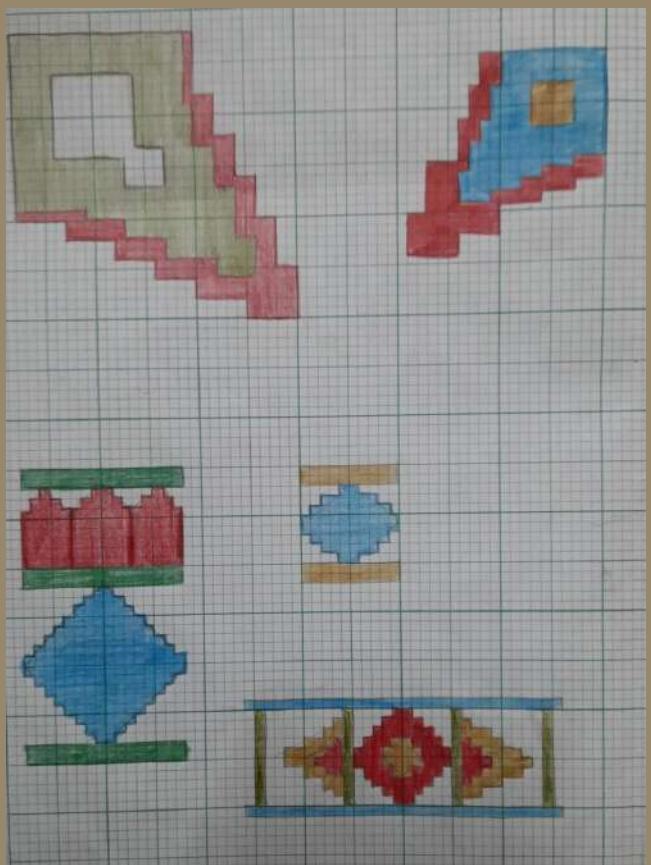
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Maliska Lavanya Malik
Naina Yadav
Nandini Nautiyal
Radhika Gahlawat

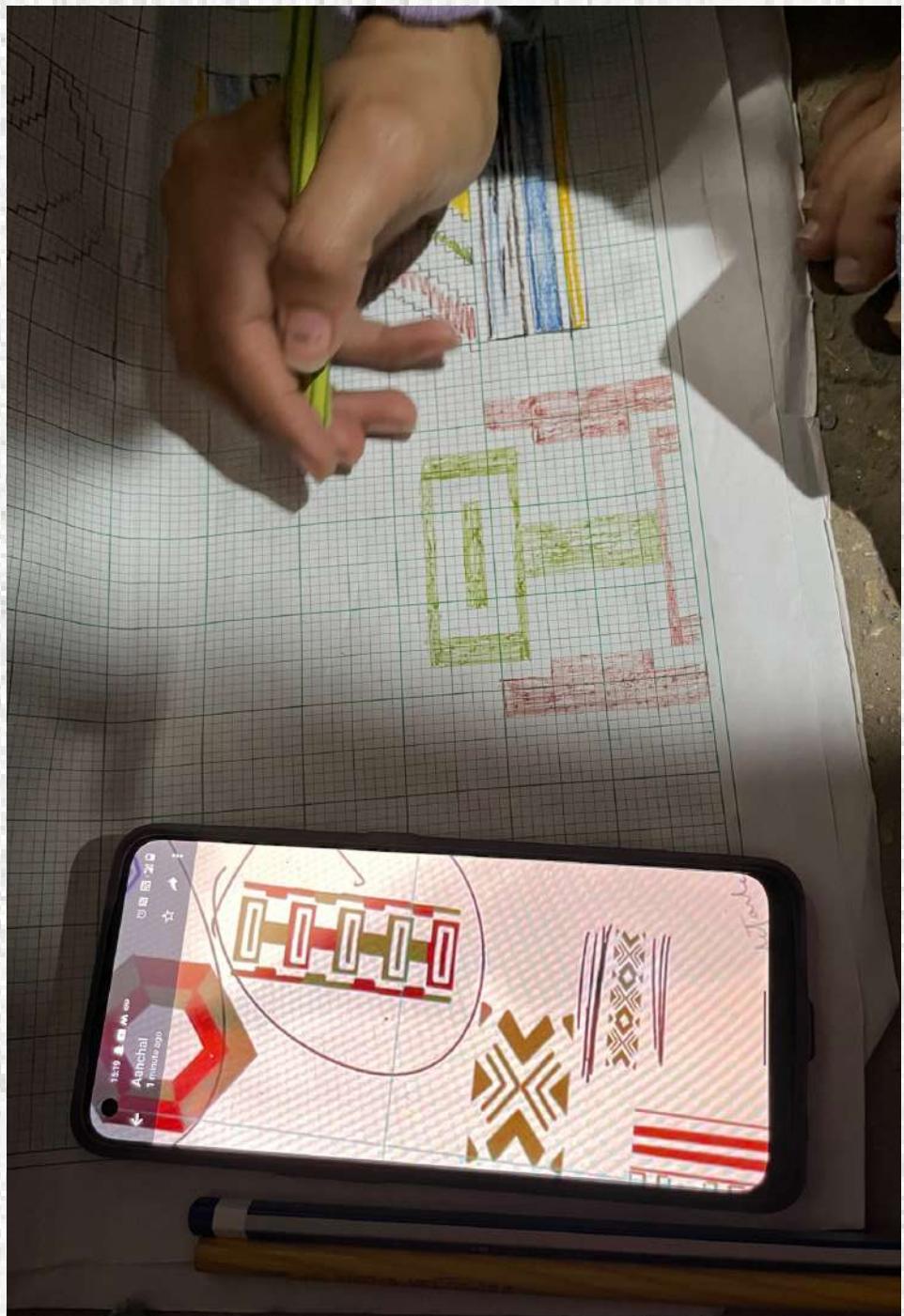


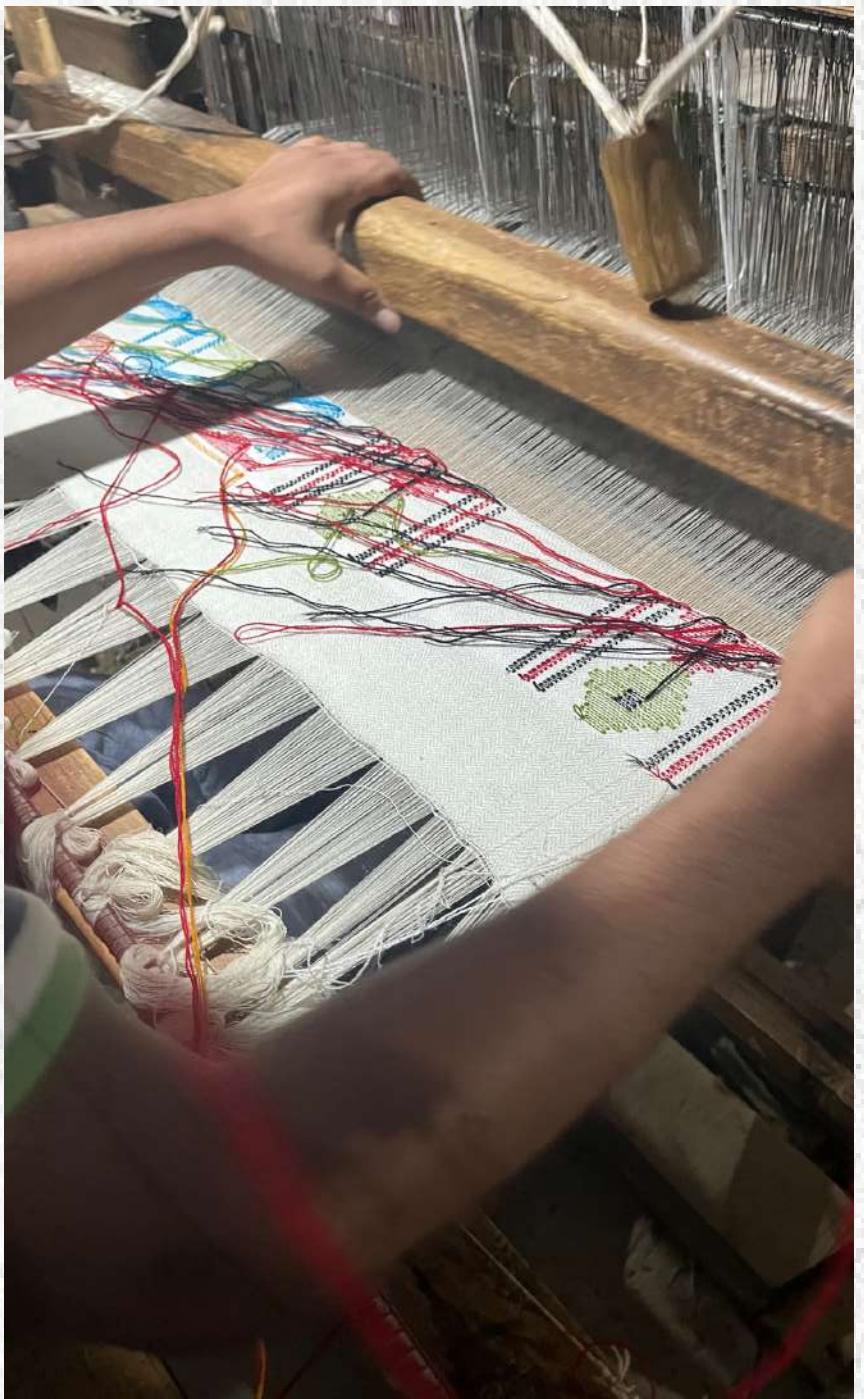
Motifs

















Products & Display









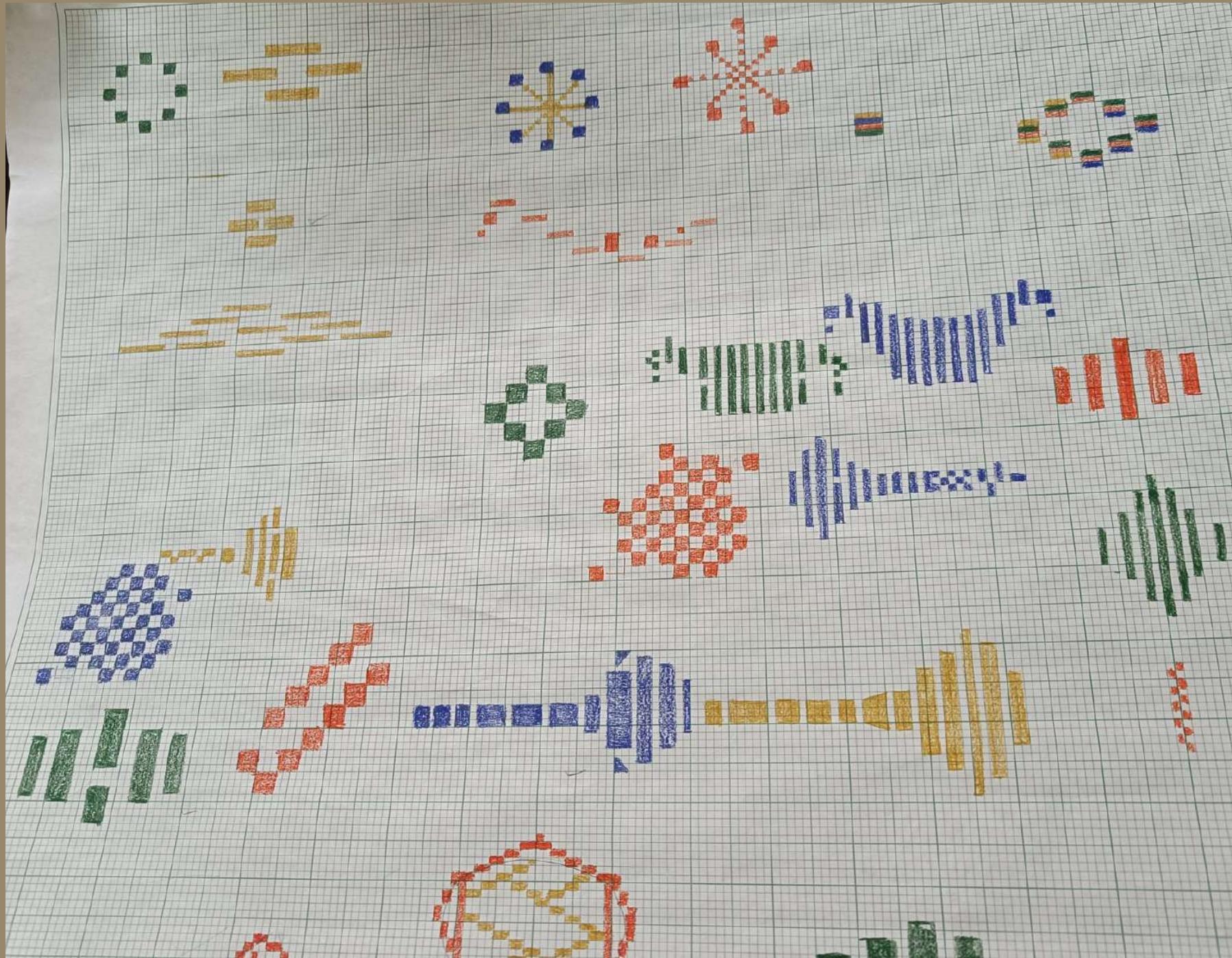


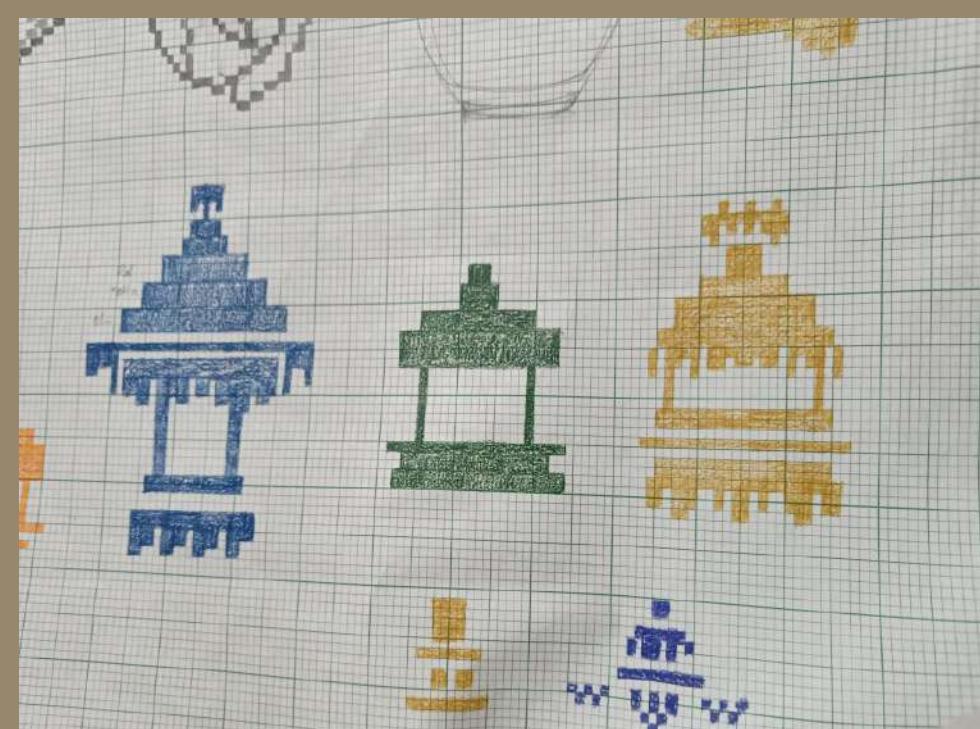
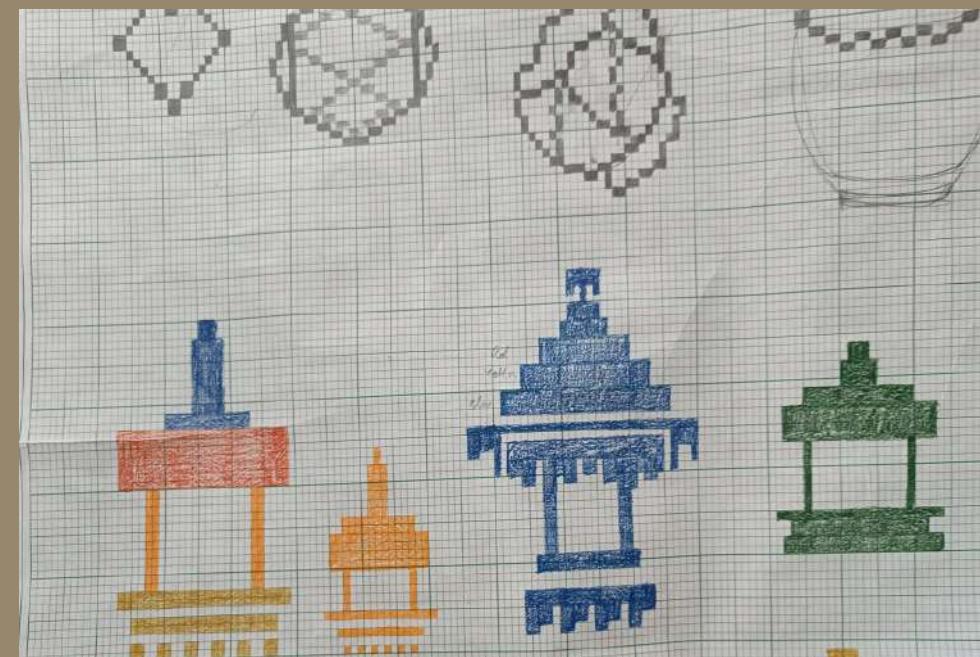
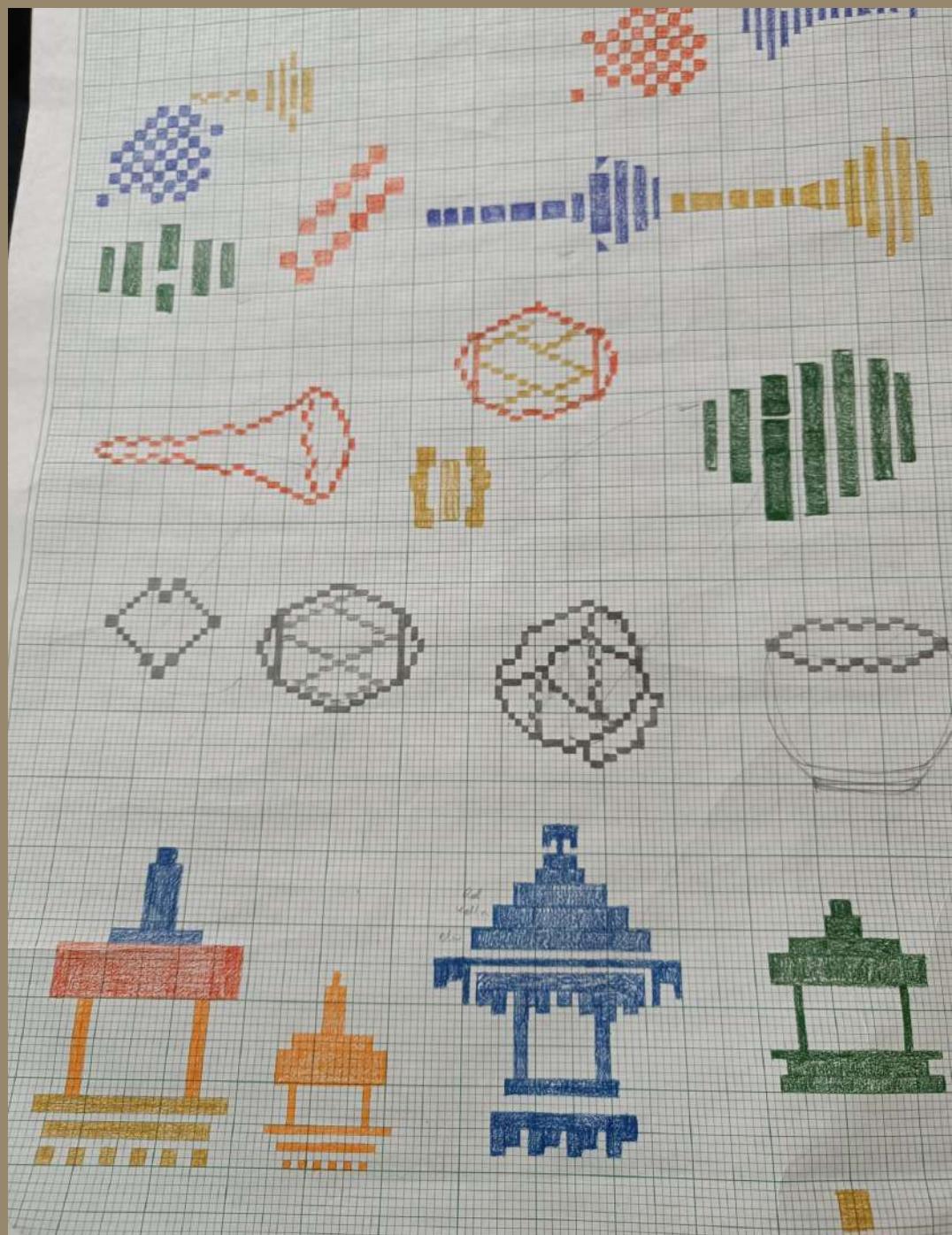
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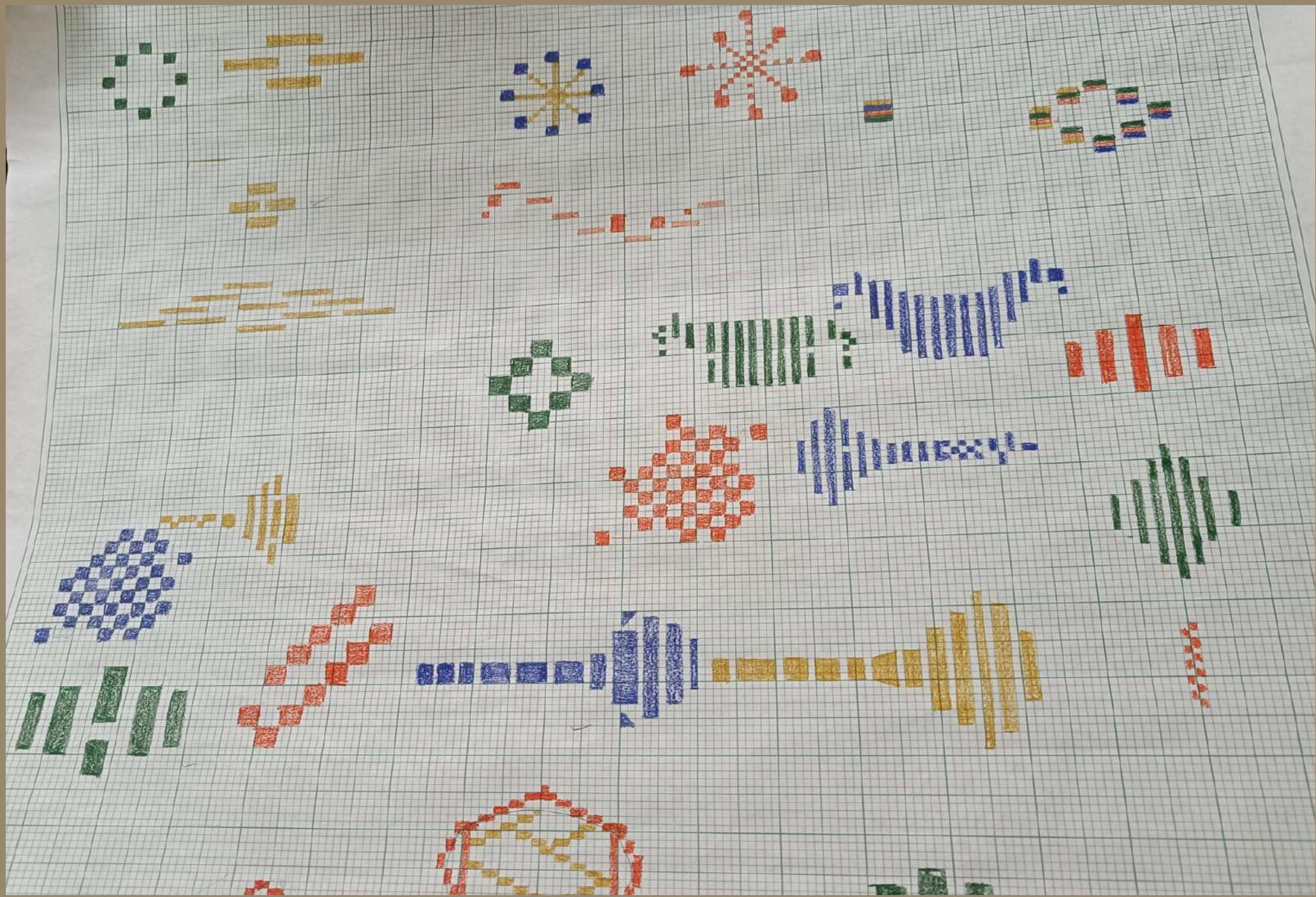
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Diksha Mahajan
Riya Jain
Ruchika Karwa
Srishti Joshi
Vrinda Khunger



Motifs

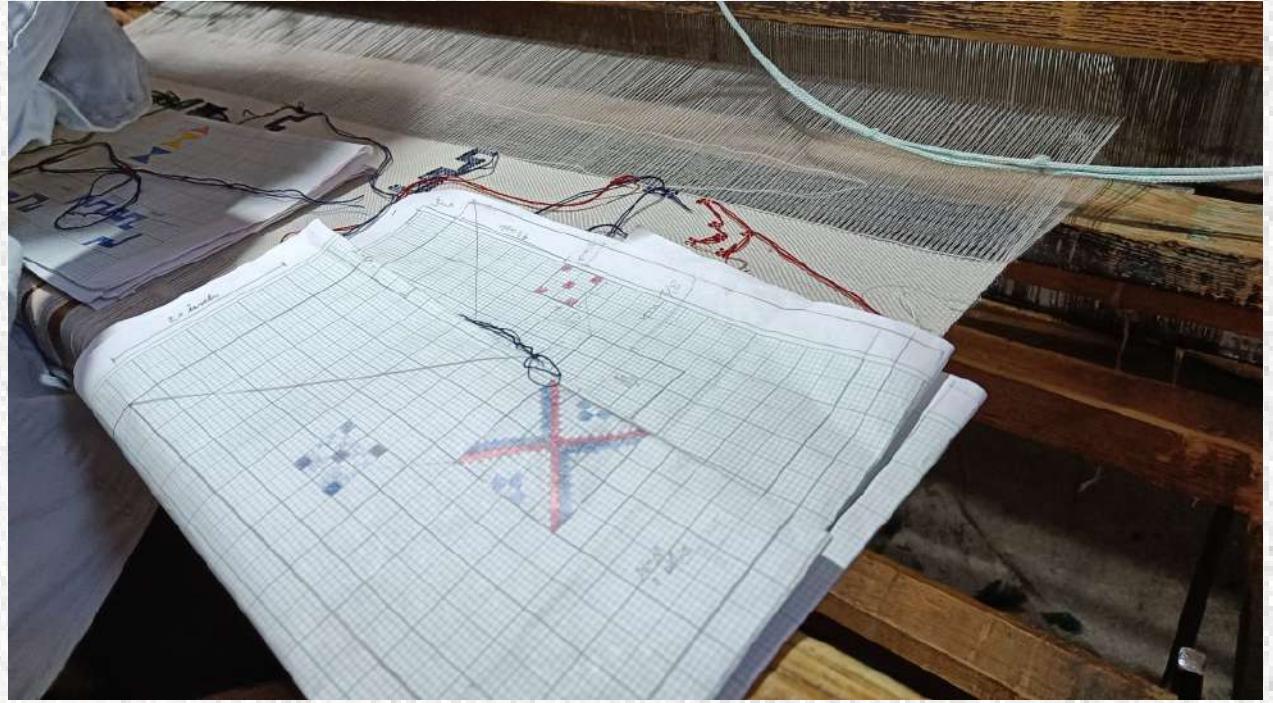
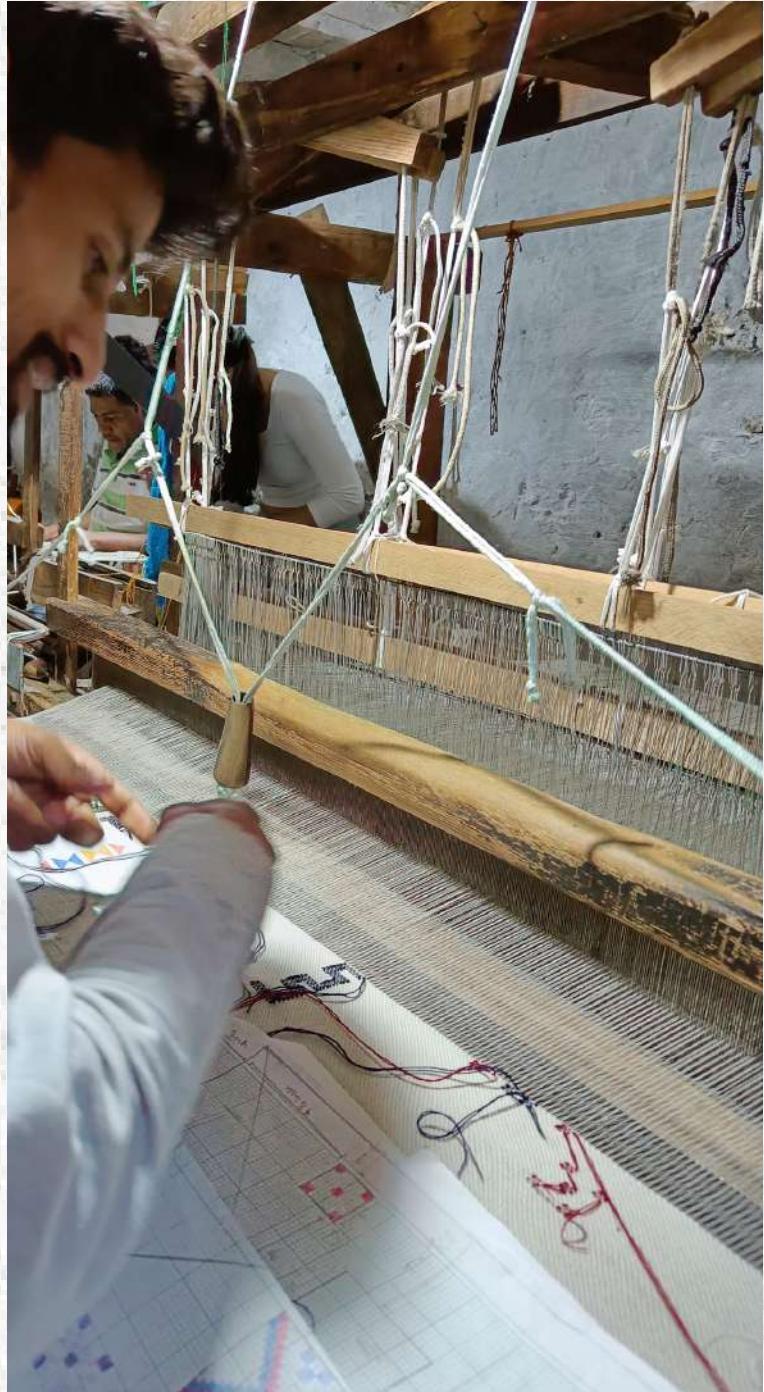






Process







Products & Display































SWOT Analysis

8

STRENGTHS

- The craft contains traditional production skills which are derived from their indigenous knowledge, apart from this strong skilled, and hardworking artisan are engaged in this craft.
- It's an environment-friendly craft that has been started widening its boundaries without harming the mother nature
- This cluster produce high-quality product and all the products are purely made by hands without utilizing power.

WEAKNESSES

- Several weaknesses of this craft should be looked upon, weaknesses like this cluster are an unstructured industry and have a fragmented system which leads to the lack of exposure or publicity outside the locality, the craft has a very limited range of designs and innovations.
- All the products are only useful for the winter season.
- Due to the material choice, the product is prone to be get damaged easily so the product requires special care, and only dry cleaning is preferred.
- Low digital literacy plus less technology up-gradation affecting the craft very hard and leads to lack behind even after producing authentic filled high-quality products
- They have limited access credit for supporting the activities

OPPORTUNITIES

- At the edge of the extinction of various crafts, the government started the initiation to support and preserve the traditional crafts.
- Indeed, even in the contemporary world, the customer is inclining more towards the authentic and hand-made items, this can be a huge opportunity for the craftsmen/ cluster to grab this opportunity and start putting more emphasis on the demands/trends for product development and design up-gradation.
- Various exclusive e-commerce websites and social media, with applicable coordination support, should be made to sell authorized Indian handloom items/ products.
- Availability of national fare and export market can be able to spread awareness about the craft to some extent.

THREATS

- Costumers are not aware, which is the authentic one and which is not and they end up purchasing factory-made products at the price equivalent to the pure hand-made product price.
- Nowadays the raw material supplier is concerned about providing fake and mixed material instead of the good quality and pure raw materials, which results in the poor-quality product at the end.
- Changing in fashion trends and industries dynamic demands also hits the production rate and wastage of finished items of these handloom sectors.
- One of the huge threats to the craft is that the present generation, the one who would be going to continue their traditional craft are not interested in it anymore, they are searching for better opportunities in other platforms (office jobs, better lifestyle, etc)

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