

The loom of tradition

“Shawls As Artware”

INTEGRATED DESIGN & TECHNICAL DEVELOPMENT

“SHAWLS AS ARTWARE”

AT KULLU ,HIMACHAL PRADESH

ORGANIZED BY-
EXPORT PROMOTION COUNCIL FOR HANDICRAFT

SUPPORTED BY-
O/O DEVELOPMENT COMMISSIONER (HANDICRAFTS),
MINISTRY OF TEXTILE, GOVT.OF INDIA



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COMPANY OVERVIEW

The export promotion council for handicraft is a non- profit organization. EPCH is an apex organization of trade, industry and government sponsored by Ministry of textiles, for promote and projected image of Indian Handicrafts as per international standard.

EPCH provides commercially useful information and assistance to members in developing and increasing exports, and organized explore overseas market opportunities, Indian Handicrafts Trade Fairs etc. Design and Technology Development Workshop and Integrated design and technology development projects which is supported by Development Commissioner (Handicrafts) to meet the needs of the handicrafts sector like upgradation of artisan's skills through development of new designs and prototypes, exposure of the participating craftsmen to the developments taking place in the field of design, technology, market intelligence, management skills and packaging, supply of improved tools and equipment to the craft persons etc.



Name of the Organization	Export Promotion Council for Handicraft (EPCH)
Name of the activity	Integrated Design & Technology Development project in Shawl as Artware
Sanction Order no.	J12012/149(5)/2014-15/DS/NR/(INTG)(SC)
Number of beneficiaries	40
Number of Prototype developed	28 in set of 2

The Proposal comprised to train the artisans / craftsperson / Entrepreneurs of New design for the exports and the latest technologies used in the product development for the exports.

The basic objectives of the proposal for implementation of this Proposal for Design and Technology Development under the Design and Technology Up-gradation scheme is to provide integrated Design & Technology development for the product development for exports. The basic objectives are briefly narrated as follows:

- ❖ To launch integrated design & technology up gradation programme for the handicrafts and to provide export opportunities on long term basis to the potential craftsperson/Artisans/ Entrepreneurs.
- ❖ Creation of international network of design and product development expertise.
- ❖ Broadening base of the export baskets of by New design viz-a-vis increasing employment opportunities thereby improving livelihood.
- ❖ To Conserve and encourage the use of natural, sustainable material in creation of arts and crafts.
- ❖ To develop capacity of the self-help groups / artisans / Craftsperson /Entrepreneurs in Design Development, Product Development and awareness and use of the latest technologies for the product development for the exports.
- ❖ Adoption of new product designs in line with more marketable styles and colors while drawing on women's existing skills and knowledge of traditional styles.
- ❖ To strengthen national links with nongovernment organizations (NGOs) and market networks, including market links with Cooperatives as an alternative sales outlet.
- ❖ To identify regional/provincial craft styles for documentation and study visits.
- ❖ A team of designer and technical experts shall visit the cluster of the train potential workshop participants. Artisans will be asked to prepare products for sale and display for export and, where receptive, to also prepare products in new designs, shapes, and colors. In addition, consulted with designers and fashion experts will impart knowledge on how to remodel traditional cross-stitch designs and colors to modern day market requirement

NEED & CONCEPT

“**Innovation**” and “**creativity**” in improving product “**usability**” have become the buzzwords in the global handicraft markets. Those who could assess the taste and requirement of clients and develop products accordingly have achieved successes. Markets consider for unique selling point” in terms of quality, attractiveness, and originality.

KULLU- AN OVERVIEW



Nestled in the lap of the majestic Himalayas, Kullu is a veritable jewel in the crown of Himachal Pradesh. The breathtaking beauty of its marvelous landscapes, the hospitality of its people, their distinctive lifestyle and rich culture. The culture which attracts the people and the one of them is Kullu handloom shawls. It's a best treasure one can look for. Kullu Shawls are made of many natural fibers such as pashmina, sheep-wool, angora etc..

The winter months of the Kullu valley are a busy time for the households when almost every home is involved in the weaving process of the traditional Kullu shawl. The woolen shawls and pattus of Kullu are striking with the center spread of the shawl being a natural white or cream, while the borders have geometric or floral designs woven in brightly colored woolen yarn.



The skill of the weavers lie in applying even pressure to the loom, to ensure that the weave is uniform. Based on an inherent perception and ability the craft skill has been nurtured and developed through years of practice. The demand for the product has motivated the local people to develop this domestic need oriented industry into a craft industry of very high standards.

The beautiful handicraft of Kullu reflect is its strong culture heritage. These crafts bear testimony to the areas rich past along with the culminations of skills, techniques and refinement handed down from one generation to another.

HANDLOOM WEAVING: A SHORT STORY

Handloom weaving like strings with eyes at their centre. Each warp is threaded through a heddle in one of the four shafts; the sequence in which they are threaded determines the eventual pattern of the fabric. This is a slow process and needs a lot of concentration; it generally takes a good few hours to complete.

Each thread is then pulled through a slot or dent in a metal reed which is found at the front of the loom in the beater. This process is known as slaying and can take an hour and a half, depending on the width of the cloth. The warps are then attached through the front beam in such a way as to create an even tension across the threads. Once the weft wound onto the bobbins which place into the shuttles, the weaving can begin.

The shafts are connected to lames which are attached to the treadles. By pressing down on the treadles, one or more of the shafts sink and the layer of warps separate forming a triangular gap which is known as the shed. Through this the shuttle is 'thrown' and the shed closed and the beater that hangs from the top of the loom is pulled forward to gently guide the weft thread into place at the 'fell' of the cloth. The beater is released and a new shed, dictated by the pattern, is created and the whole process begun again.

In the process it always have to 'advance' the warp, winding the fabric onto the cloth beam and pulling forward more warp through the heddles and reed to weave.

Once the weaving is finished it is cut from the loom, any fringes are knotted and the cloth is washed, and the next project can begin.

There are no mechanized or computerized elements to my loom; each warp and weft is put in place by the weavers.



MARKET RESEARCH

The winter months of the Kulu valley are a busy time for the households when almost every home is involved in the weaving process of the traditional Kullu shawl.

The Kullu shawl weaving industry is on downward slide and perhaps on the path to oblivion. The urban and international markets can be potential gold mines for this industry. But at present there is no mechanism there to market the shawl in national and international markets.

As of now, exhibitions are the only means through which small players make their sales. The poor accessibility to market makes it difficult for them to sell their products year round. The inexpensive shawls from the Ludhiana market are sold as Kullu shawls in the Kullu market. The shawls are cheaper in Ludhiana due to local wool processing units leading to cheaper raw material, abundant availability of labour and mass production of shawls.

APPROACH & METHODOLOGY

- ❖ The Project covers the following activities:-
- ❖ Study of clusters to understand the skill present, product ranges, raw material & tools used etc.
- ❖ Study of market to assess the product demand
- ❖ Development of new prototypes/diversified product range to suit International/domestic market requirements
- ❖ Test market for new products
- ❖ Standardization of product based on the feedback & test marketing
- ❖ Documentation.

PERFORMANCE CUM ACHIEVEMENT

The implementation of ideas are carried forward throughout the working process. The final outcome will be seen on the prototypes which are inspired by its traditional look and contemporize it with the additional details, new elements and color range.

The aspirations of artisans during the journey of cluster is helpful to upgrade the skills and also deliver the knowledge, ideas which will be helpful for their further future work.

STRENGTH

- Availability of unique local raw materials
- Rich and diversified culture producing wide range of unique and exclusive handicrafts
- Strong existing pool of skilled artisans
- Wide range of traditional production skills derived from indigenous knowledge
- High potential for empowerment of women, youth and people with disabilities
- Low production cost
- Good demand for the product
- Availability of part-time occupation
- Strong existing pool of skilled artisans

WEAKNESSES

- Lack of design, innovation and technology up gradation
- Highly fragmented industry
- Unstructured and individualized production systems
- Lack of strong umbrella sector organizations
- Limited capitalization and low investment
- Insufficient market information on export trends, opportunities and prices
- Limited access to credit
- Limited resources for production, distribution and marketing
- Limited e-commerce competence among producer groups
- Lack of adequate infrastructure, absence of latest technology

SWOT

OPPORTUNITIES

- Increasing emphasis on product development and design up gradation
- Rising demand in domestic and traditional market
- Rising appreciation by consumers in the developed countries
- Government support and interest in preserving the craft
- Emerging markets in Latin America, North America and European countries.
- Fair trade practices.
- Increasing flow of tourists provide market for products.
- Long-term sustainability of weavers – Employment generation

THREATS

- Handicraft sector is not mainstreamed in planning priorities of many State Governments.
- Increasing threat from Asian countries
- Decreasing supply of good quality raw material.
- Better quality components, findings and packaging in other countries
- Lack of quality standardization process
- Declining investment in the sector (largely in the developed economies) and increasing consumer sophistication
- Absence of institutional support.
- High freight costs associated with air cargo and shipment
- High cost of production rendering Indian crafts less competitive in the markets
- Competition from mill-made product

SAMPLE CODE	CATEGORY	DIMENSIONS
KSAW 01	SHAWL	85"*40"
KSAW 02	SHAWL	85"*40"
KSAW 03	SHAWL	85"*40"
KSAW 04	SHAWL	85"*40"
KSAW 05	SHAWL	85"*40"
KSAW 06	SHAWL	85"*40"
KSAW 07	SHAWL	85"*40"
KSAW 08	SHAWL	85"*40"
KSAW 09	SHAWL	85"*40"
KSAW 10	SHAWL	85"*40"
KSAW 11	SHAWL	85"*40"
KSAW 12	STOLE	80"*28"
KSAW 13	STOLE	80"*28"
KSAW 14	STOLE	80"*28"
KSAW 15	STOLE	80"*28"
KSAW 16	STOLE	80"*28"
KSAW 17	STOLE	80"*28"
KSAW 18	STOLE	80"*28"
KSAW 19	STOLE	80"*28"
KSAW 20	STOLE	80"*28"
KSAW 21	STOLE	80"*28"
KSAW 22	MUFFLER	70"*12"
KSAW 23	MUFFLER	70"*12"
KSAW 24	MUFFLER	70"*12"
KSAW 25	MUFFLER	70"*12"
KSAW 26	POUCH	7"*5"
KSAW 27	POUCH	7"*5"
KSAW 28	SLING BAG	10"*10

Artisans List

S.No.	Name	Address	Craft
1	Manisha	Vill. Bisht Behar P/O Mohal Teh.Bhuntur	Shawl as Artware
2	Nirmala Devi	Vill. Chharera, P/O Mohal, Teh. Bhuntar, Kullu	Shawl as Artware
3	Reema Kumari	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
4	Nisha	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
5	Kaushliya Devi	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
6	Nimo Devi	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
7	Prakasho	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
8	Seema Devi	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
9	Balo Devi	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
10	Sunila Kumari	Vill. Tharas, P/O Hurla, Teh. Bhuntar, Kullu	Shawl as Artware
11	Sarla	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
12	Bala Devi	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
13	Nimata	Vill. Bishat Behar, Mohal, Teh. Bhuntar, Kullu	Shawl as Artware
14	Nokh Ram	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
15	Ranju	Vill. Dawara P/O Dobhi, Teh. Kullu	Shawl as Artware
16	Nirmla Devi	Vill. Mohal P/O Moahal Teh. Bhuntur	Shawl as Artware
17	Ashu	VPO Mohal Teh. Bhuntur	Shawl as Artware
18	Meera	Vill. Mohal P/O Moahal Teh. Bhuntur	Shawl as Artware
19	Ritu	Vill. Bagicha P/O Piplage, Teh. Bhuntur	Shawl as Artware
20	Soma	Vill. Gadauri P/O Shamshi, Teh. Bhuntur	Shawl as Artware
21	Pushpa Devi	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
22	Hemlata	Vill. Pandit behar P/O Mohal, The. Bhuntur	Shawl as Artware
23	Meera	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
24	Kasi Devi	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
25	Sunita	VPO Mohal Teh. Bhuntur	Shawl as Artware
26	Pushpa Devi	Vill. Chhoyal P/O Khokhan Teh. Bhuntur	Shawl as Artware
27	Yamuna	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
28	Anjli	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
29	Sarita	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
30	Palvi	Vill. Bisht Behar P/O Mohal Teh. Bhuntur	Shawl as Artware
31	Kala Devi	Vill. Mohal P/O Mohal, Teh. Bhuntur	Shawl as Artware
32	Gurditi	Vill. Gadauri P/O Shamshi, Teh. Bhuntur	Shawl as Artware
33	Deepa	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
34	Nitu Devi	Vill. Gadauri, P/O Shamshi, Teh. Bhuntar, Kullu	Shawl as Artware
35	Uma Devi	Vill. Mohal P/O Mohal, Teh. Bhuntur	Shawl as Artware
36	Guddi	Vill. Gadauri P/O Shamshi, Teh. Bhuntur	Shawl as Artware
37	Meera Devi	Vill. Mohal P/O Mohal, Teh. Bhuntur	Shawl as Artware
38	Tara Devi	VPO Mohal Teh. Bhuntur	Shawl as Artware
39	Reena	VPO Mohal Teh. Bhuntur	Shawl as Artware
40	Pooja	Vill. Gadauri P/O Shamshi, Teh. Bhuntur	Shawl as Artware



Market Testing

Display the products at IHGF Delhi Fair Spring is a 4 day event being held from 20th February to the 23rd February 2016 at the India Expo Mart in New Delhi, India.



DESIGNER & MASTER CRAFTPERSON BIO DATA



Deep Shikha

RCM Centre, Urban Bank lane,
polysheet, Kathgodam (Nainital),
Uttarakhand, 263139

7895687097
rdeepshikha.shish5@gmail.com

Career objective

To obtain a position that will enhance my skills as a fashion designer which I can use for the growth of the company.

Educational Details

10th standard, St. Paul's Sr. Sec. School, CBSE (2008)
12th standard, St. Paul's Sr. Sec. School, CBSE (2010)
NIFT, Fashion Design Degree, Bachelor of Design (2015)

Interest & Hobbies

Sketching, craft work, Sports, dance, music, traveling, adventurous activities, wildlife sanctuary

Strength

Creative, cooperative, ability to innovate, ability to lead and manage effectively, sincere at work

Technical skills

Draping, Pattern making, Garment construction, Fashion Illustration & Design, Surfaces/ Prints design techniques, Photography

Software Skills

MS office, Adobe Photoshop, Adobe Flash, Adobe Illustrator, Adobe Indesign, Corel draw

Projects & Work Experience

Craft Cluster Intervention at Handloom Saree, Bandarulanka, Andhra Pradesh
Participation in "Art to wear" Spectrum 2014
2 months internship in export house/in-house at Aspirations International, Noida
December 15 - March 16 Integrated project with EPCH in "Shawls as Artware" at Kullu, HP

Co-curricular activities

Sports, Art and craft, Dance, Music
Vocal 3 year Diploma (Prayag Sangit Samiti)
Participation in "Art to wear" and "Product Packaging" (2nd prize) 2013
Participation in "Fashion Marathon" 2014

Rakesh Kumar

(Master craftperson)

Address: Village Godouri,
P/O Shamshi, Kullu HP
Contact: 9882738112

Education Qualification

10th standard, Govt. High Senior Secondary School (2004)

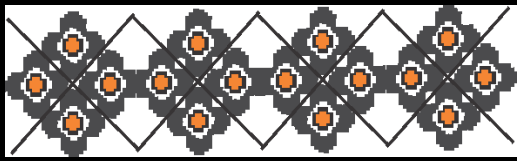
Work Experience

Worked as artisan:

Himsati, Shawl Handloom Industry (2005-2008)
Bodh Shawl Industry (2009)

Worked as Master craftperson

Himsati Industry (2010)
5 Months Cluster Project Shawl As Artware, EPCH (2015-2016)
Started own small scale unit in 2011

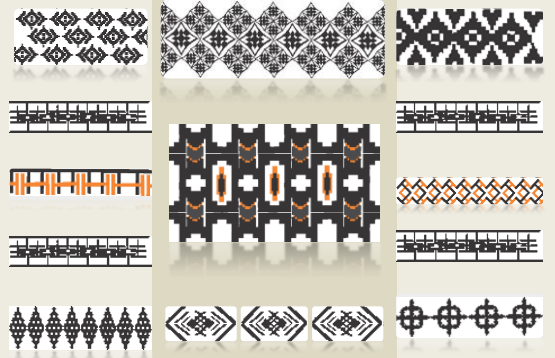
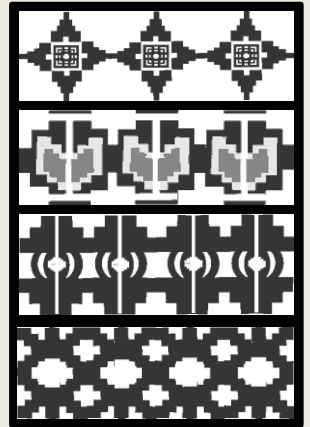
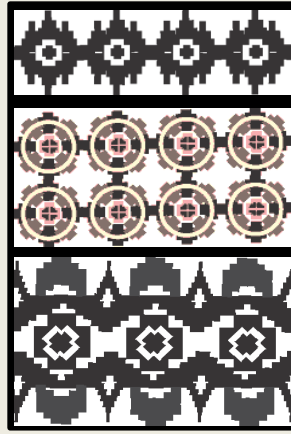


DESIGN DEVELOPMENTS



NATIVE PATTERNS

DESIGN PROCESS



ARTISANS GALLERY



PROTOTYPE DEVELOPMENTS

