



**Culture & Conflict : UKRI Gender, Justice & Security – A GCRF Hub Project**

**PROJECT REPORT - NITIN GOYAL, Nitin Goyal London Ltd.**

## **Culture & Conflict : Crafts Project Report**

### **Introduction**

The Culture & Conflict project is based at Middlesex University (UK) and at Laajverd in Pakistan. The project is part of the GCRF Gender, Justice and Security Hub at London School of Economics and it contributes to the work stream entitled 'Transformation and Empowerment.'

The crafts report, written by the consultant Nitin Goyal, as a part of this project aims to provide valuable feedback and recommendations on the regional artisanal crafts practised by women in the four selected countries of Afghanistan, Pakistan, India & Sri Lanka with an objective to enhance their craft work across the selected regions and provide them a sustainable living.

To form this report, the consultant has studied, researched and analysed the online data & additional images provided by the team across different product categories in the four countries. The given data has been used to study, understand and arrive at a selection of craft/ product categories per country. The selection is based on the product origin, pattern, design, making process, product type, quality, finish and end use of the product in relation to its craft techniques. This is then married to its relevance and fitment to the current international demands in textile product categories & markets and its suitability to the end consumers tastes globally.

It is to be noted that the report is based primarily on the online data provided. Unfortunately in-person & virtual workshops and trainings with the crafts women has not been possible as was originally planned, due to the COVID pandemic and required timescales, to inform this report. Whilst digital images can never replace the actual physical pieces of work, especially when it comes to textiles, where 'touch and feel' is key to any evaluation, feedback and recommendation, the available online data has been used to write this report.

The consultant believes by marrying these age-old craft techniques with new contemporary designs & market tastes will help the crafts women to upskill their craft techniques and create new products that are globally appealing, thus opening international markets to them and help retain its craft roots, along with providing them with a sustainable living. This would hopefully also engage a wider audience and younger people within these communities to carry on with the craft-making techniques for generations to come.

The report is divided by four countries and further sub-sections into cluster regions and selected product types.

**CONTENTS**

<b>1. AFGHANISTAN.....</b>	<b>4</b>
<b>1.1 Kandhar.....</b>	<b>5</b>
1.1.1.1 Khamak Dozi – Male Embroidered Shirts.....	6
1.1.1.2 Khamak Dozi - Motif Embroidery.....	11
1.1.1.3 Khamak Dozi - Motif Embroidery.....	13
<b>1.2 Kabul .....</b>	<b>15</b>
1.2.1.1 Charma Dozi - Afghani Female Traditional Dresses .....	15
1.2.1.2 Weaving – Carpets & Rugs .....	22
<b>2. PAKISTAN .....</b>	<b>31</b>
<b>2.1 Laspur .....</b>	<b>31</b>
2.1.1.1. Char Suti (Char Sutri – Needle Work ).....	33
<b>2.2 Swat (Guligram).....</b>	<b>43</b>
2.2.1.1 Embroidery ( Astari).....	44
<b>3. SRI LANKA .....</b>	<b>54</b>
<b>3.1 Batticaola .....</b>	<b>54</b>
3.1.1.1. Embroidery .....	55
<b>3.2 Mannar.....</b>	<b>63</b>
3.2.1.1 Basket Weaving.....	64
<b>4. INDIA.....</b>	<b>75</b>
<b>4.1 Jammu .....</b>	<b>75</b>
4.1.1 POONCH .....	76
4.1.1.1 Art of Crewel bedding and covers .....	82
<b>4.2 Kashmir.....</b>	<b>90</b>
4.2.1 Srinagar .....	91
4.2.1.1 The Kashmiri Shawl Embroidery .....	101
<b>CONCLUSION.....</b>	<b>105</b>

## **1. AFGHANISTAN**

Afghanistan is a region that is diversified due to the continuous wars over the centuries. A region that has been rich in arts, crafts, culture and traditions. The region where you can find the arts, crafts, culture and tradition of Baloch from the south-eastern part of the region, Pashtuns from the central, southern and eastern part of the region, Tajiks from the central and western part of the region and other tribes such as Turkmens, Uzbeks, Hazaras, Turks and many other tribes. Afghanistan was and is a central hub of trade routes between the Middle East, central Asia, eastern Asia and south Asia. The country where multiple languages are spoken and majority of people live similar day-to-day lives following Islamic traditions.

### **Afghanistan Arts and Crafts**

As most of the men in the region are still busy with improving the circumstances in the country, many women and girls pursue embroidery crafts, using splendid techniques, that would make them busy and can help the family financially. They decorate the fabrics with gold, silver and other colour threads made of wool or silk. They embroider everyday items from producing curtains to tapestries and from bedspreads to dresses, hats and other clothing and fabric products. During the night, free from the house chores of the day, women have the opportunity to embroider in an intimate family atmosphere. The embroidering skills of women are widely admired, they are most openly appreciated when guests visit for wedding and holidays.

Through embroidery, women weave the heart of the family into a physical form and enriches family history.

Afghanistan is also famous for its unique rug and carpet designs and has been known for the rugs and carpets industry from centuries. A traditional Afghan rug has various designs that are inspired by the culture and/ or regional references, making the rug unique to that part of Afghanistan. It requires expertise and requires a lot of time, effort, attention and determination in order to produce a fine piece of rug and carpet. The designs, prints, colours, shapes and sizes of Afghan rugs depends on the market requirement.

Afghan rugs are seen as one of the best in the world.

Today, a slow revival of embroidery as an art form is witnessed and the demand for local handicrafts are rising at a continued pace over the last few years.

### Key Craft Types in the region -

- 1 Afghani traditional Male and Female dresses
- 2 Ties with different embroidery
- 3 Female scarves and shirts with different embroidery, Scarves, Jewellery sets, rings, bangles, bracelets, Necklaces, Locketts etc
- 4 Carpets, Rugs, Cushions, Pillows, Decorations Weaving
- 5 Blankets Cover, Cushion cover, bedsheets, Table cloths etc designed with different embroidery
- 6 Pictures, Sceneries, decorations designed on wood

### 1.1 Kandhar

Kandahar is the city that is located in the south of Afghanistan, on the side of Arghandab river. Kandahar is the second largest city in the country. The town is the centre of a gorgeous cultural region of Loy kingdom and dynasties. Due to these dynasties and the raiders of the Afghan kings in India and Iran, it brought people from those lands to Afghanistan and this diversified the culture and tradition in the country and also making the way open for trade. The main products that were used in trading were animals such as sheep along with food, grains, fresh and dry fruits, tobacco and other drugs.

Kandahar is also known for having one of the rich cultures, arts and crafts.

The Kandhari embroidery (known as Khamak) is one of the famous embroideries of Afghanistan, the region and even in the world which has its own beauty and complexity. As these are done by hand they require a lot of time, attention and determination in order to produce a piece of embroidered cloth. This craft still continues in parts of the region and always surprises its fans with new designs and works.

There are various categories of craft practised in the region like:

- Textile (Gandafghani),
- Charma Dozi,
- Kahmak Dozi,
- Kalaye Afghani,
- Jewellery (Noqra) and
- Leather, Carpet Weaving (Tablo Farsh).

### **1.1.1 Feedback/ Recommendations on Key Selected Products**

#### **1.1.1.1 Khamak Dozi – Male Embroidered Shirts**

Khamak dozi is the most difficult craft, its technique is really complex. It is as famous as Afghani traditional dresses and has huge market.



*Male Afghan shirts made using Khamak Dozi*

#### **A. Feedback / Evaluation**

- The linear geometric patterns used is a good example of using the embroidery for end products like male traditional shirts.
- The use of colour in tone-on-tone and neutral colour palettes is also great, in-sync with neutral themes popular in global markets for men's clothing in general.
- The use of single colour or two colours combinations work rather beautifully with the base fabrics.
- The placement of the pattern is well thought through and works for the purpose.
- The repeat of the motif to form the geometric pattern is thought through and execution and finish of the embroidery is good and symmetrical.
- The simplicity of these patterns and colours could very well be additionally extended for the use in other products as well as recommended below.

**B. Recommendations**

- The 'geometric' and 'linear' patterns used demonstrates crafts women understanding of design for urban markets.
- However, as a product type, heavily embroidered male traditional shirts can prove to be quite restricted when it comes to selling them globally. It is recommended to use these embroideries on other additional products such as Men's shirts, waist coats, kurtas (*long and short loose-fit casual shirts worn by men in Asia, middle east etc*)



Male Embroidered shirts



Male Embroidered shirts

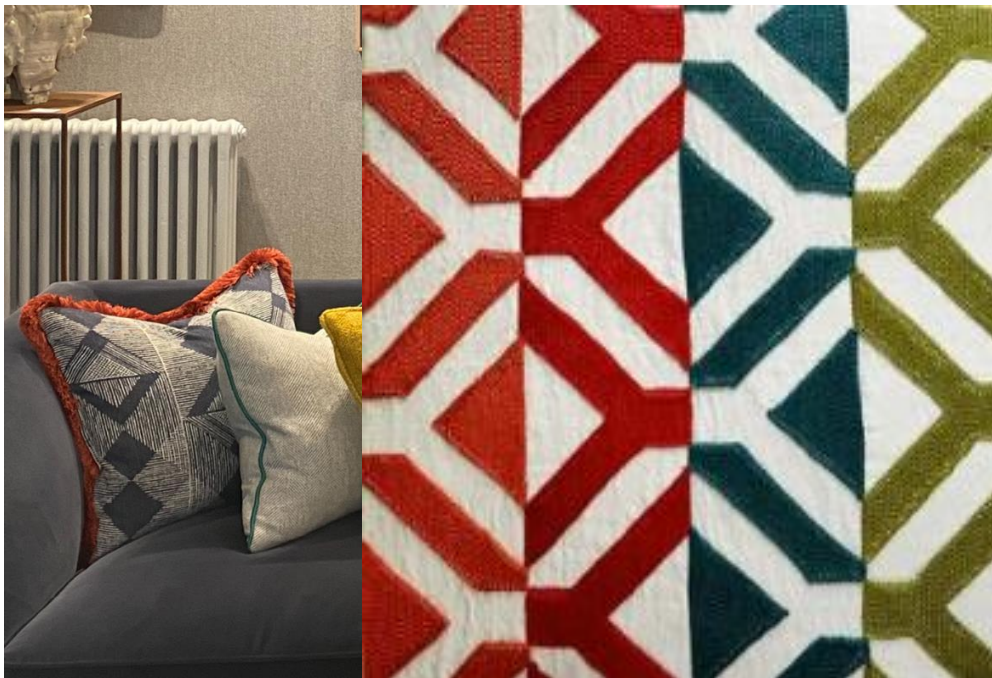
- The placement and scale of the embroidery should be noted in above images. The thin borders and delicate embroidery makes it a more appealing and commercial product for international markets.
- The crafts women should incorporate these in their product mix and reduce the scale of the embroidery to help them create new products that would open up a new market opportunity for them and help them sell commercially in a competitive market.
- Another new product area where these embroidery techniques and patterns could be effectively used is home accessories, specifically cushions covers, table mats and table top accessories.
- Cushions remains a very popular category in international markets and can often sell at higher prices when these are handmade.
- Although it could really vary depending on the intensity of embroidery and materials used, a hand embroidered square cushion in size (45x45cms), for example, on cotton base fabric can sell easily anywhere from £125- £200+.
- A simple pattern design in an embroidered cushion like the image below currently retails at £150.





*Embroidered Geometric cushion with a simple linear pattern as an example*

- This embroidery technique can then be used both as 'all -over' or 'placement' patterns in a cushion
- Tonal colours embroidery or brighter tones on cushions playing with the scale and placement could be one such example as shown below



*Embroidery pattern details and Geometric cushion to understand scaling*

- A play with the size of the motif within the product makes an interesting pattern and enhances the perceived 'value' of design and hand work.
- The examples shown here in the images keep the geometric patterns of this traditional craft, however aim to give them a new contemporary feel by improvising on pattern, scale and colour use.
- The colour inspiration can also be drawn from fabric bases itself and / or can be specifically formulated before the embroidery process in interesting palettes.
- The embroidery techniques should also be experimented with another product category for table runners and table mats. These remain popular in retail markets and could provide a new product direction to the crafts women.
- Table runners and mats could retail anywhere from £15- £75, depending on the size and fabric base, embroidery intensity and so on.



*Table Runner with a simple motif at the hems, this could be embroidered*

- Another recommendation is to start using related tone-on-tone colours in lighter tones on a dark base to enhance the embroidery or dark tones on a lighter base. (As image attached shown in a blue palette with lighter blue tones on dark blue base)



*Geometric design that could be used as an embroidery pattern in harmonious colours*

- The consultant believes that a combination of the above recommendations would provide the craftswomen with new ideas for design, colour combinations and product types and hence provide them new markets and better income for their craft work.

### 1.1.1.2 Khamak Dozi - Motif Embroidery



*Khamak Dozi on Afghani traditional clothes*

**A. Feedback / Evaluation**

- This product image is a brilliant use of this embroidery technique as a placement motif, embroidered here on a fine light-weight material.
- The colours are in perfect harmony with the base woven fabric colours.
- It seems the thread colours have been chosen wisely and they enhance the embroidery motif.
- The craftswomen seem to understand colour and pattern.
- It would be beneficial to see what other motifs are designed in the region and how one can 'mix' the various motif designs to create 'new' beautiful designs & patterns.

**B. Recommendations**

- This type of motif embroidery can be successfully used in a variety of products besides male shirts such as shawls, scarves, cushions, table cloth, table-top accessories, other home accessories and clothing.
- As a singular motif, it can be placed in various pattern arrangements to create beautiful designs, for example in,
  - A Geometric pattern- currently trending in global markets as a key trend
  - A Geometric tone-on-tone pattern
  - A diagonal or placement pattern alternating the size of the motif (big and small)
  - Motif placement on hem lines (*as image attached*)
  - Stripes
  - All over scattered placements mixing motif designs & varying sizes (*as image attached*)
- The colour inspiration can also be drawn from fabric bases itself and then mixed with, for example, 2-3 contrasting colours - lighter tones on a dark base and darker tones on a lighter fabric base to develop interesting colour palettes that would appeal to a global audience.



*Embroidered woven scarf and cushions as examples for motif embroidery*

### 1.1.1.3 Khamak Dozi - Motif Embroidery



*Khamak Dozi on Afghani traditional work*

**A. Feedback /Evaluation**

- Overall the colour scheme does not work, however, as a singular motif on its own it works in two colour embroidery – taking colour inspiration from trees and nature.
- The use of white base colour does not look great in quilted base.
- It would be beneficial to see the complete product.

**B. Recommendations**

- The motif can be used in variety of products such as shawls, scarves, cushions, table cloth, table-top accessories, other home accessories and clothing.
- It can be used, for example, as a singular motif used in a linear pattern in two colours on a table runner on a handloom fabric as below. This would open up a new product area for the crafts women and is a more commercially viable product category.
- Another example showing singular motif use in a cushion, mixing with its placement & linear border to make an interesting pattern in-line with market tastes.
- The craftswomen should incorporate these new products and embroidery placement recommendations in their work to develop a new design vocabulary and interesting product range that would help them sell successfully in global markets.



*Embroidery Motif placement on a table runner & cushion cover*

## **1.2 Kabul**

Kabul is the capital and the largest urban centre in the country and also its political and economic hub. Kabul is the core city and remains on the north bank of the Kabul river. It has been historically the centre of culture, arts and crafts of all ethnic groups who are residing in the country.

Kabul is known for its gardens, bazaars and beautiful places, an example being the famous Darul Amaan palace built as an office for King Amanullah Khan, Baghe Babur (Babur Garden) built by the Mughal emperor who named Kabul as a capital city of his empire.

Overall in the region, there are varieties of crafts. Women are usually busy in handicrafts like embroidered clothes, jewellery, carpet weaving and wood carving.

In Kabul *Karte char* area, there are some famous handicraft companies like Jama Saqeb, Bano Sharaq and others.

The key categories of craft that are practised in the region include-

- Textile (Gandafghani, Charma Dozi),
- Jewellery (Noqra),
- Leather,
- Carpet weaving (Tablo Farsh).

### **1.1.1 Feedback / Recommendations on Key Selected Products**

#### **1.2.1.1 Charma Dozi - Afghani Female Traditional Dresses**

Traditional embroidered Afghani dresses are considered the most valuable and people love to wear them on every special occasion.

All Afghan people who are from Afghan ethnics (Pashton, Hazara, Tajik) love the use of traditional embroidered dress but the way that they design or sew is different for each ethnicity.



*Afghani Charma Dozi embroidered traditional female dresses*





**A. Feedback/ Evaluation**

- The Afghan female traditional dresses are used for ceremonial purposes like weddings, birth, Eid and other festive occasions and are held with special regard and love within the community.
- Therefore the consultant feels that these dresses & their making, embroidery, colours, patterns are all deeply rooted in traditional culture and values and as such we should keep these as is - in respect to the precious craft work & values attached to these and to also preserve the authenticity of this ancient craft that has been passed on from generations to generations.
- Keeping this in mind, the use of colours, designs etc here are not specifically evaluated.
- These embroidery techniques can however be translated into other product areas like urban clothing items and home accessories including cushions & throws with both contrasting and tone-on-tone embroidery patterns to provide a new direction and a new market route to the craft women, thus also making it more accessible to people and get younger generations interested in engaging with these crafts.

**B. Recommendations**

- It is understood from data provided that bright colours are usually liked in Afghanistan and as these dresses are worn on special occasions a rather 'bright' use of colours is used for special occasion wearing.

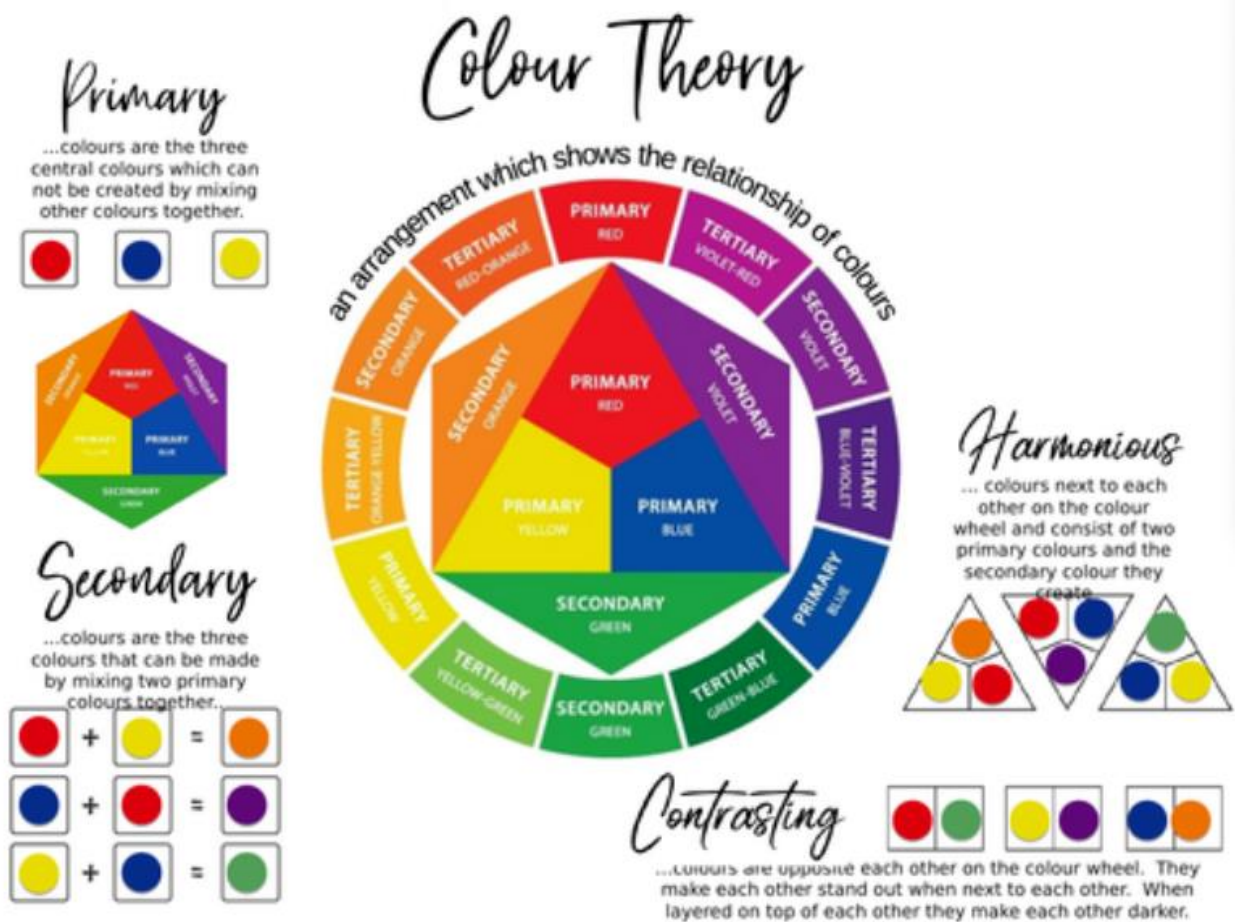


*Afghani embroidered traditional female dress*



*Afghani embroidered traditional female dress – Raw materials used*

- To make these appeal to a global audience use of embroidery in more subtle colours is recommended keeping in mind harmonious colour palettes.
- The dress shown in above image, although may work well in traditional settings in Afghanistan however the use of so many colours together here is not a good example. It seems the artisans have put together all the colours available to them without any understanding of the colour palettes.
- The artisans should establish colour stories at the very start of the design process. They can do so by following below recommendations -
  - looking at visual inspirations in nature and their surroundings and / or collecting own images & photos, where possible, and putting them together to make harmonious colour palettes.
  - restricting the number of colours used within an embroidery pattern to a maximum of 3-4 colours within a product.
  - simply putting different colour threads together with fabric base colour to visualise what colours work together in a more harmonious way
  - Use the 'tried & tested' technique of using lighter tones on dark bases and darker tones on lighter colour bases to enhance colour schemes and embroidery designs.
  - A complete understanding of the Colour Wheel and Theory is also recommended for the craftswomen.
  - The artisans should understand the relationship between primary and secondary colours vis-à-vis harmonious and contrasting colours as explained in the image below.



Colour Wheel & Theory

- They should be then encouraged to form different basic colour palettes like Neutrals/ Brights/ Primary colours or more tone-on-tone singular colour palettes like monochromatic colours, shades of blues, reds, greens and so on and experiment with these on different colour base fabrics.
- Another example of forming mono colour palettes, for example, entirely out of the hues of a single colour Blue is shown below.
- It should be noted how the different shades of blue are being put together from the very dark to almost white. All these tones of blue work in harmony together and can be experimented with on a neutral base fabric like white / cream with dark blue threads or a dark blue /navy blue base with embroidery threads in lighter tones of blue or white.



*Mono colour & Tone-on-tone colour use Understanding*

- Another recommendation is to work with dull gold and silver colour embroideries instead of yellow gold. Generally speaking matt or dull gold is preferred in international markets and it would be good to use these prominently in the embroidery.
- These dull muted tones gives a 'richer' look to the product and keep them in sync with international consumer tastes.
- Another point to understand is the use and intensity of the embroidered motif and its scale. With heavy filled embroidery motifs it is suggested to achieve a balance between negative and positive space.
- It is to be noted in below examples how the embroidery is executed only on neck and sleeve hem and the proportionate width and size of the embroidery sits well in relation to the whole garment length. The rest of the garment is left plain to achieve a balance between negative and positive space.
- In second image, the embroidery width has been further reduced to achieve a balanced look on the garment and in doing so, a narrow border has been added on the hemlines.



*Embroidered dresses in muted dull gold and silver*



*Embroidered dresses in muted dull gold and silver*

### 1.2.1.2 Weaving – Carpets & Rugs

Carpet weaving is a very popular craft in Afghanistan. This precious product is considered a special craft here and is not produced anywhere else in the same style. It has a great role in the life of Afghans. The products have local, national and international market.





*Afghan Carpet and Ruq Product images*



**A. Feedback/ Evaluation**

- Afghanistan carpets are considered to be very high quality and this is evident in the images.
- The use of pattern and colour is good for traditional multi-colour carpet 'look'.
- The artisans seem to understand colour combination & colours sit well together.
- The use of colour in multi-colour combos is confident and works within this specific product category and market.
- The use of singular / complimentary colour schemes like maroon and yellows shown in other carpets also works well.
- The design patterns range from geometrics to florals to whimsical at times.



*Afghan Carpet image*

**B. Recommendations**

- Although traditional carpets and rugs remain a popular selling category in international markets, the competition is fierce and getting the right price can often prove to be difficult. Therefore in addition to carpet weaving, it is recommended to use this weaving technique for other products besides Carpets & Rugs such as in Cushions,



Pillows, Table-top – placemats and other decorative accessories. (As image attached showing various examples). These are more commercial products, easy to make and sell and would open a new product area for the artisans to develop.

- Geometric themes are the strongest in terms of pattern design and their appeal globally so should be continued as such.



*Geometric cushions inspired by rug patterns and designs*



- Different type of yarns such as cotton or wool or mixed yarns can be used to develop a variety of products that have a different look and hand feel to them as depicted in the images, giving the artisans a wider variety of products to work with, thus providing them with a wider market opportunity for their work.



*Geometric cushions inspired by rug patterns and designs with a looser weave to give handmade feel*

- It is to be noted that cushions work well in colourful bright patterns whereas rugs and carpets sell better in linear simple geo patterns in muted and neutral tones in international markets and artisans should keep this in mind for future work.
- Use of monochromatic colours always work and is very popular in different international markets and should be incorporated in their work, especially for rugs.



Monochromatic Rugs



- Another size is recommended to be added to their current product offer – ‘Runner’– a very popular size type sold in international markets successfully. These are usually 200 x 65 cms / 180 cms x 70 cms however can be varied in size depending on the looms.
- These can retail anywhere from £85- 250 depending on the size, materials and intricacy of the design.
- Some examples are shown below in monochromatic palettes.



*Monochromatic Rugs in Runner Size*





*Geometric Monochromatic Runner in-situ*

- It is evident, as stated before, that the craft workers are confident in their use of colours on the carpets and rugs and this should be continued along with a combination of above recommendations to deliver a new design language, a new body of work that is more appealing to a wider audience in global markets. This would enable artisans to sell more products and earn better income for their craftwork.
- Some other examples of interesting use of multi-colours, keeping the pattern clean and linear is also shown below.



*Colourful patterned Rugs*

## 2. PAKISTAN

Pakistan is a country with a history of rich art and culture. Mangoes, citruses, Indus dolphins, the incense of Sufi shrines, spices, and gems — it encompasses so many things within it that one has to visit it to experience it in its true splendid beauty.

There is intensity in every corner of every village where every mural is embellished — From architecture, so ancient, yet so astonishingly elaborate that even the most modern visitor can't help but look in awe — to the stunning clothes & jewellery its women wear.

Craftsmanship in Pakistan has sprung out of artisans who weave myths, legends and Sufi stories into different forms of crafts indigenous to each area. There are many different worlds contained within the geographical boundaries of Pakistan as various civilizations impacted it at different times in its history.

Pakistan has a diverse history of handicrafts. In some areas, the village itself is linked with craft whether its wood carving style or rugs or embroidery or metalwork or blue pottery that has been passed on for generations — taught from father to son or mother to daughter.

**Embroidery** has been the staple of women in Pakistan, it is often the only canvas available to a woman to exhibit her creativity and imagination and they have utilized it to create unique styles specific to each region. This is how they express their individuality.

### 2.1 Laspur

Laspur is a picturesque valley area located near upper Chitral in Pakistan. The main crafts practised in the region are -

1. Carpet Weaving
2. Wood Carving – utensils or instruments like '*sitar*'
3. Knitting - Sweaters, mufflers
4. Char Suti
5. Embroidery – table cloths, napkins, ladies bags, hats, bridal headdress, belt to carry baskets and clothes.
6. Rope Making
7. **SHU:** Laspur is also known specifically for 'Shu.'

Shu – In the original wool shu, the color is usually Black, white and brown. There are three types of Shu,

1. Kholdo poingi: the shu with herringbone pattern – the name comes from the claw/feet of a bird.

2. Lotko Shu: The one from garam chashma. It is fine quality from Lutkohu shu – Lutko is the village.

3. Laasprikan: thick shu and not so fine.

- Leun village is also known for Shu and is located in Garam Chashma. They made very fine shu.

Tool/equipment used to make Shu

Sakh is the khaadi used to make shu.

Shu comes from the word - shubinak which means a cobweb - since the sakh is so complicated it is equated with a cobweb. It is believed that the elders took the idea from cobweb to weave shu.

Associated Stories:

A restless person is referred to as sakh since the process of setting up the Sakh is very complicated and painstaking activity.

**Materials Used for craft-making :** Wool, goat hair, yak hair, anchor thread, organic dye, artificial dye, spinning process, charkha, comb and wood.

**Craft Skills in Laspur Region:** Thread making, organic dyes, silkworm practice, embroidery, wood carving, weaving, rope making, knitting and making dairy products.

Background of culture and craft in the region:

**Gender:** Fine work (weaving) is associated with men. Women are the carriers of craft (make and wear) but they also highlight the fine work of men. Polo is played by men which is a very important practice for them. Wedding ceremonies are arranged by women.

**Age:** Elderly people respect their craft and own it.

Middle aged people have accepted it as part of life and they think they have perfected the skill.

Youngsters are not interested in craft except some that have adopted crafts such as embroidery.

They are open to advice and suggestions to improve their work.

All ages accept and respect polo.

All ages value the craft made especially for wedding ceremonies.

**Class Status in community:** People of all ages belonging to any class who know how to make any form of craft are valued. Polo is only played by people of higherclass status. Higher class promotes craft making.

**Access to Education:** Crafts have lost their value after access to education because the next generation does not want to pursue a career in craft making. They also do not link their culture to education.



**Mobility:** Decrease in the quality of material and dyes has decreased the value of the craft. Change in animal rearing process after children got access to the schools in nearby cities (Chitral) has had an effect too in decline of the crafts.

There has been a change in the making of craft after exposure to the outside world through cable and internet or marriage to people from other areas (Gilgit).

### 2.1.1. Feedback/ Recommendations on Key Selected Products

#### 2.1.1.1. Char Suti (Char Sutri – Needle Work )

- This craft is practised in Harcheen region and the end products are commonly used at home, for gifts and weddings.
- Materials used include threads from the market and needles.
- The products include Table cloths, curtains, purses, waistcoats for weddings, necklaces, headbands, cushions & other decoration pieces.
- These adorn designs including flowers, leaves, vase and vines.
- Table cloth is sold for Rs1500-2000. It takes 10 to 15 days to make this.
- Char suti cloth size 18" by 44" sells for Rs 315



*Char Suti embroidery on products*



*Char Suti embroidery on products*

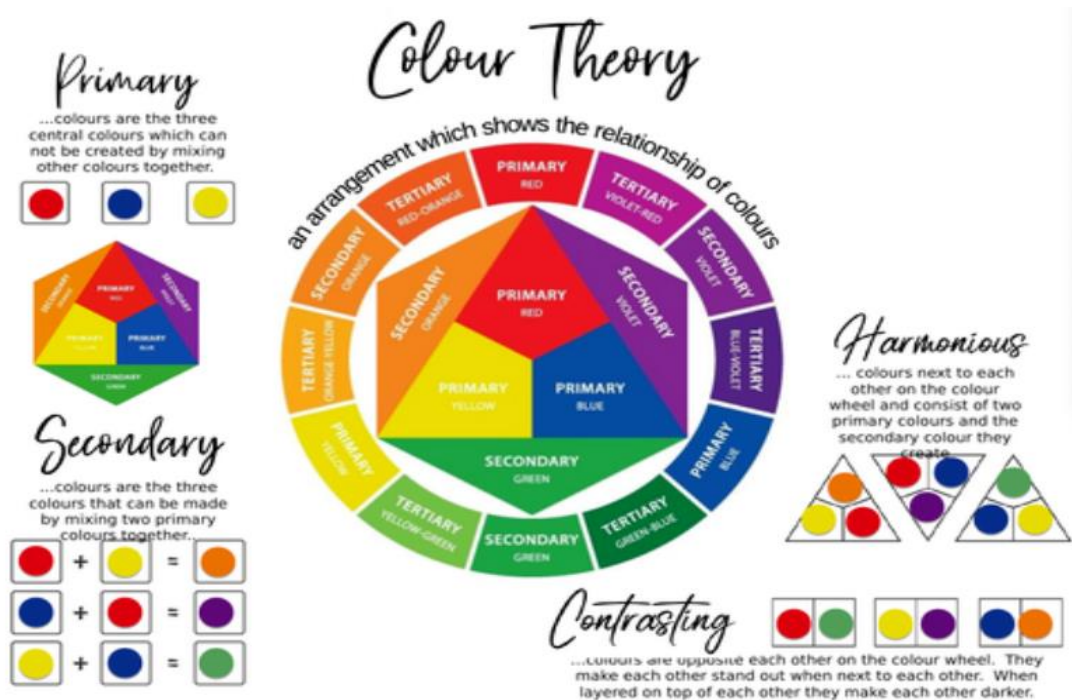
**A. Feedback / Evaluation**

- The idea of using embroidery technique in a repeat motif in a border framework in first two product images is interesting however the pattern of the embroidery, in proportion to the product size, looks quite heavy and it seems there is little understanding of negative space.
- The third image is assumed to be an embroidered swatch which is then stitched on to a product. Although the pattern is a simple nice & workable geometric shape however all over the pattern looks too full and heavy with no spaces left in between the embroidered motifs, pointing to lack of understanding of embroidery motif placements.
- The use of colours is also weak. The colours don't sit well together and look harsh especially the blue, red, green and yellow used all together in the images.
- The execution of the embroidery work, however, is good which demonstrates confident use of artisans embroidery skills.

- It is to be noted that black, light green, dark brown and off-white colours are readily available naturally. The craftsperson can use these colours to make their crafts but they rather opt for the bright artificial colours that they see in flowers (pink, yellow, green, orange, purple) as depicted in images above.
- It is also evident that designs shown here are restricted to floral geometrics only as shown in the images. These seem to be inspired from nature – flowers, vines etc and form a part of the craftswomen identity.

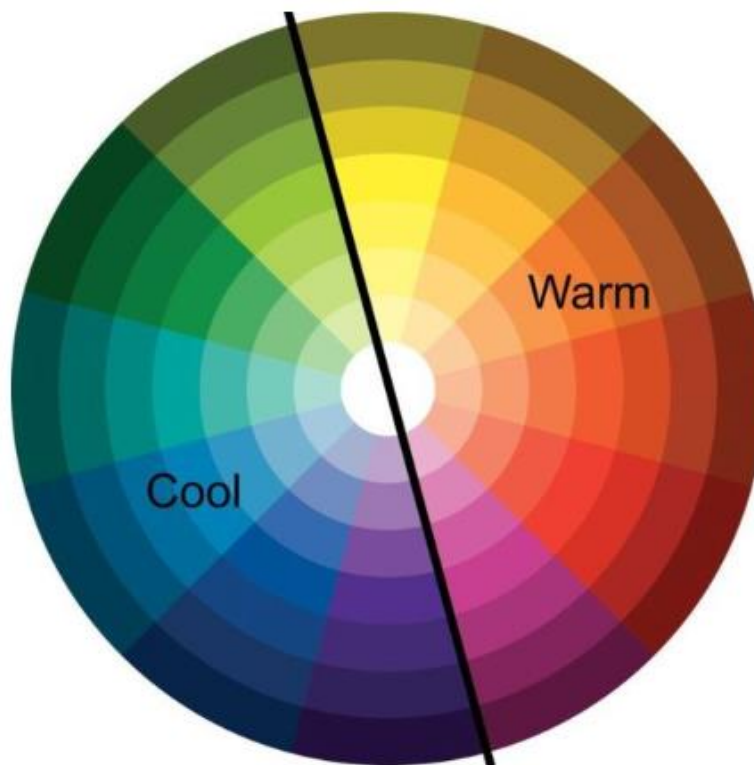
**B. Recommendations**

- Firstly, starting with colour, the craftworkers are recommended to use natural organic colours where possible as organic colours are very popular in demand in textile products globally. The tones of the colours should be more neutral and muted with a balanced use of bright colours.
- They should be trained in using colour wheel and theory to form colour palettes. This is covered in more detail here in this section, in addition to its mention earlier in the report.
- The artisans should note and understand the relationship between primary and secondary colours vis-à-vis harmonious, analogous and contrasting colours as explained in the diagram below.



Colour wheel and theory

- In the colour wheel, there are Primary, Secondary and Tertiary colours. Primary & Secondary colours are explained above. Tertiary colours are the intermediate colours or in between it's a combination of both primary and secondary colours.
- The colours can also be divided in cool and warm colours as well as Analogous colours. These are depicted further in below images. These should be taught to the craft workers to achieve better working colour palettes for their products.



(figure 2)

*Cool and Warm colours in a colour wheel*

- Analogous colours are groups of three colours that are next to each other on the colour wheel, such as blue, blue-green, and green. They usually match well and create comfortable designs that are harmonious and pleasing for the eye.
- This is something the artisans should understand and think about when they are designing embroideries, in relation to fabric colour bases also.

## Analogous Colours

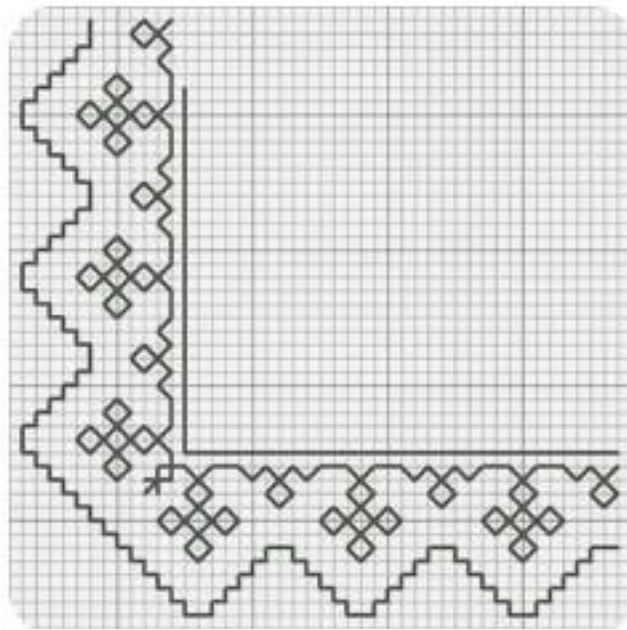
Analogous colour palettes create designs that are incredibly harmonious and easy to look. Colour wheel and Analogous colours are like next doors on the colour wheel.



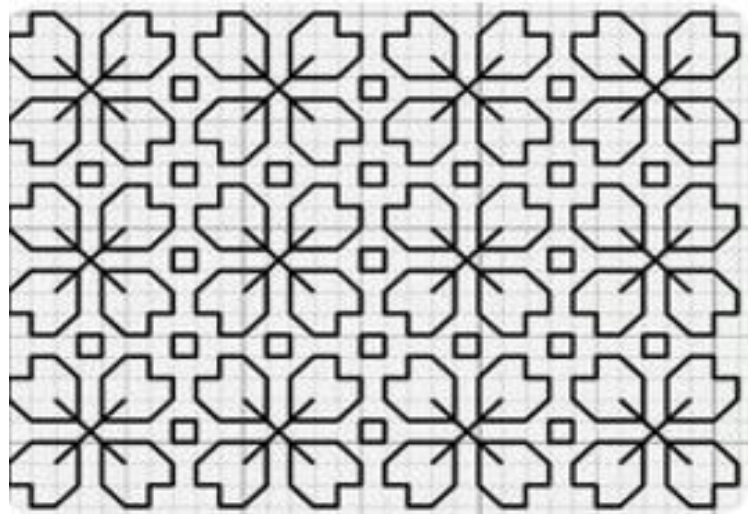
Analogous Colours

- Second recommendation is in terms of design, although florals work well in general for products such as table cloths, table mats etc however the embroidery can be more subtle and not completely filled everywhere to make the product 'look' lighter overall and this way it would also be more commercial in international markets as the time taken to make each piece would be considerably less.
- Some examples are attached below of geometric floral designs where a balanced use of negative and positive space is achieved. These designs should not be filled with different colours everywhere in between the floral patterns and can be only embroidered with outlines and in between areas as per artisans personal design choices and interpretations, creating balanced negative and positive spaces.

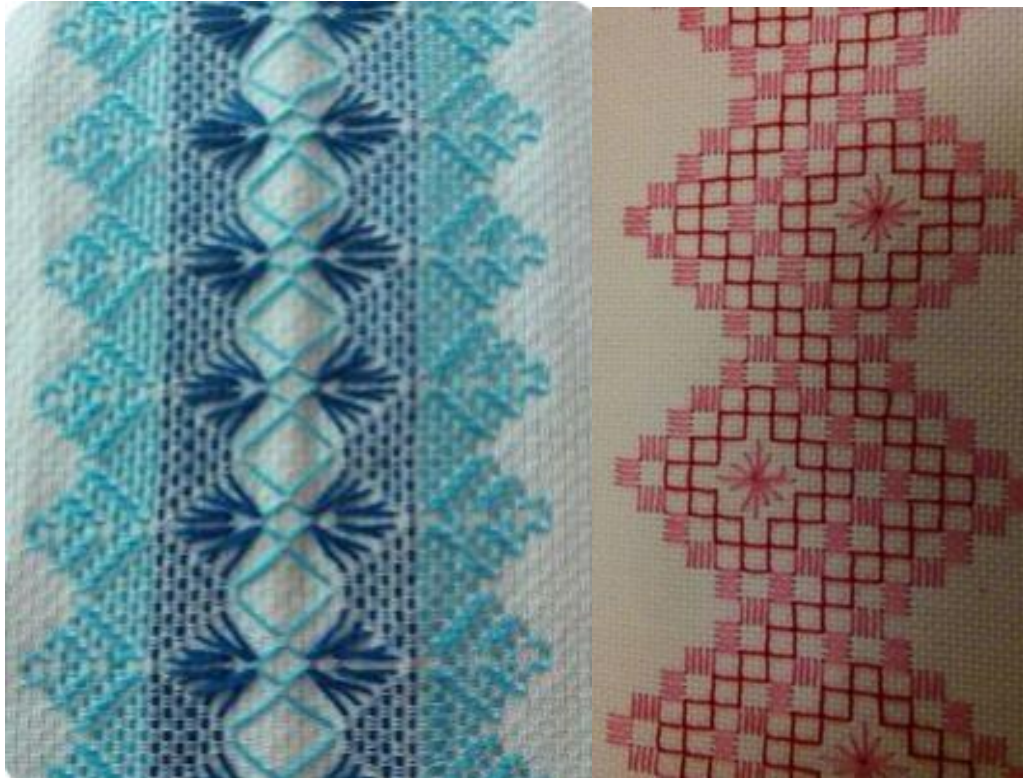
- This would then also create different design languages personal to each craftworker, whilst using even the same design or motif.
- By doing this the artisans would hopefully learn a new design language and way of using their skills to make products that would appeal to consumer tastes and sell better in global markets and fetch them higher price for their craft work.



*Geometric border and all over design examples*



- The examples below also show a great way of using tone-on-tone colours within the embroidery that are most suited to customers tastes internationally.



*Geometric tone-on-tone embroideries*

- Coming to Fabric, it is recommended that the craftworkers use 'linen' or cotton & linen mixes as these are the most popular and sold fabrics for table cloths in global markets in 'handmade' category. Linen is an organic fabric and is very commonly used in whites, creams, natural linen and other muted colours of greys, blues, greens, peach, red and so on – usually keeping the base fabric colour as muted.
- If linen is not readily available, cotton fabrics can be used keeping in mind above recommendations for base colours.
- The below product image is a great example of use of negative spacing and use of two contrasting colours within a product. This should be recommended to other artisans.
- The singular motif is also used here in an interesting way by alternating its direction and colours. This should be shared with other crafts women and encouraged.

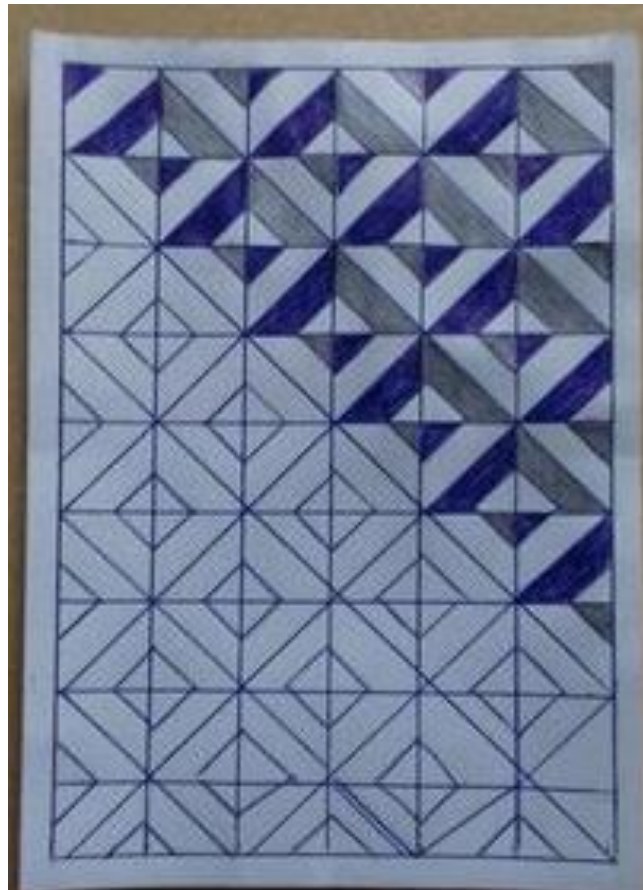


*Embroidery on a traditional cap*





- The craftworkers are recommended to develop new colour stories by first making the pattern designs on paper and colouring this with colour pencils, if possible, as demonstrated in the diagram below to create new harmonious colour combinations. This would also give them an opportunity to play with negative spaces and create varied embroidery designs with the same pattern design in different colourways.



*Understanding Colouring Techniques*

- Some more visual references depicting a great use of negative space as well as muted colour stories, tone-on-tone, embroideries are shown below.
- The first image shows a floral embroidery border tracing on fabric where the craftworker can choose to fill and/ or leave patterns with embroidery as per their individual liking and tastes. This would ultimately also provide them with confidence in making own choices whilst embroidering, going forward.
- The craftworkers should note the light and fluid use of embroidery and also the small motif placement over the table cloth making an internationally saleable and a 'commercial' product that would not only provide them a new design language but would help them sell their work easily.



Embroidery Tracing on a Table Cloth



Embroidered Table linen image, this could be hand embroidered

## 2.2 Swat (Guligram)

Swat is known for its mesmerizing scenic beauty. It has also been called the Switzerland of Pakistan. In spring the valley blooms out into beautiful flowers which are an inspiration for the crafters of the region and can be seen in their creations. Swat is a popular vacation destination. The mild weather during summer is a relief for those escaping from hotter regions.

Swati Women identify themselves in social groups (Main gan, gujjars, jolagan, khans, lalagan). There is no link found between their craft to their names or family names. Hence their craft is not an identifying factor.

The women cover themselves with a huge Dupatta or Chaddar which they call 'Palo'. The palo is specifically used when women venture out of their homes and feel the need to cover themselves properly.

The chaddar (Palo) is made of materials that are not transparent. However the chaddar is not specific of Swat, women in other parts of Pakistan also use the chaddar as a covering in place of abayas. The only distinguishing factor in clothing is the intricate and colourful Swati embroidery.

### Crafts in Swat

The embroidery (Astari) of Swat is especially captivating and is an ancient and revered art, inherited from the artisans of Gandhara.

- It is used on clothes that women wear, on bedcovers, pillow cases, palo's (Chaddar) for both winter and summer, wall hangings, table clothes.
- Heavy astari is also found on wedding dresses. Other than that with commercialization astari is also found in market places where it is sold.
  
- Another popular craft of Swat valley are the woollen blankets, commonly known as 'Sharai' and 'Jollagen' and weavers are primarily engaged in making these.
- The blankets weigh around four kilos and are produced in Dewlai, Kala Kalay, Salampur, Puran and Ghurband.
- Similar to the blankets are the shawls made for women, created from woollen fabrics.
- Cotton is mixed with the wool to add some texture to the fabric and the ends are fringed exquisitely.

## **2.2.1. Feedback on Key Selected Products**

### **2.2.1.1 Embroidery ( Astari)**

- The *astari* embroidery is inspired by the mountain peaks of the swat region.
- The elaborate geometric patterns, with abstract motifs in vivid pink-red hues and black backgrounds is a speciality of Swat.
- The ancestral embroideries are made of silk threads on cotton.
- The motifs used are floral patterns but depicted in geometric patterns.
- The triangle is a vivid pattern one gets to see in astari work.

- **Pricing**

The price depends on the produced item. If the item is heavily embroidered it is sold for a higher price, while a less embroidered item is sold for a lesser amount. A common price tag cannot be attached. A palo with a thick 8 to 10 inch border and booti in the middle for 5 to 6 thousand rupees while light embroidered palo can be obtained for 1000 to 1500 rupees too.

- **Embroidery Process**

The first and foremost is to trace the pattern onto the cloth. Normally women do the Chhaapa (Trace) by putting carbon paper under the pattern they want. These two sheets are pinned to the fabric and they run a sharp pointed object (Pencil) over the design with a firm hand. An imprint of the pattern comes on to the fabric due to the carbon paper. Once the trace is done, the fabric is fitted into a hoop frame and using a threaded needle the women do the astari.



*Embroidered Product - Ladies Dress images*



*Embroidered Ladies Dress Motif detail & fabric image*

**A. Feedback / Evaluation**

- it is noted that Swat women like the use of colourful embroideries on their craft work. This is evident in the above image, taken from the data provided, where the use of bright pink, orange, purple and cream is used on a neutral fabric colour.
- The use of single colour – bright pink for the main motif with small highlights of orange, cream and purple is good and workable.
- However the execution of the embroidery & placement of cream colour is very weak.
- First & foremost, the motif is not traced in an even manner on the base fabric. Some motifs appear larger and denser in embroidery than the others. This shows the pattern has not been properly traced on the base fabric to carry out embroidery work.
- Secondly, the small geometric '+' motif in contrasting colours seem to be an after-thought and added after the main motif was possibly completed. This is not a great example and this is not required as such.
- As a result, one can see that the shape and size of this '+' motif embroidery is very uneven and at times missing.
- Overall the embroidery pattern and quality does not meet the expectations of a demanding international market.

**B. Recommendations**

- The first recommendation is for the embroidery process.
- This process should be streamlined better to increase speed and efficiency of the craft work and produce even and better embroidery for the end products. A new method is recommended as below.
- Instead of using carbon paper and running over the pattern with a sharp object, pencil to get an imprint on the fabric - A better and efficient way would be to draw the pattern on a tracing paper and then use the sewing machine (if available) to 'pin' the pattern on a tracing paper where the machine needle is run over the embroidery pattern making fine holes with the needle only ( no machine thread is to be used whilst doing this ) on the tracing paper. This paper with fine holes in the shape of the pattern is then kept as a single sheet of paper on the fabric and a powder of 'neel' (Indigo) or a white or charcoal powder is then used to with a small wet cloth to trace the pattern on to the base fabric. The powder passes through the holes transferring the design onto the fabric. The tracing paper is then slowly removed from the fabric.

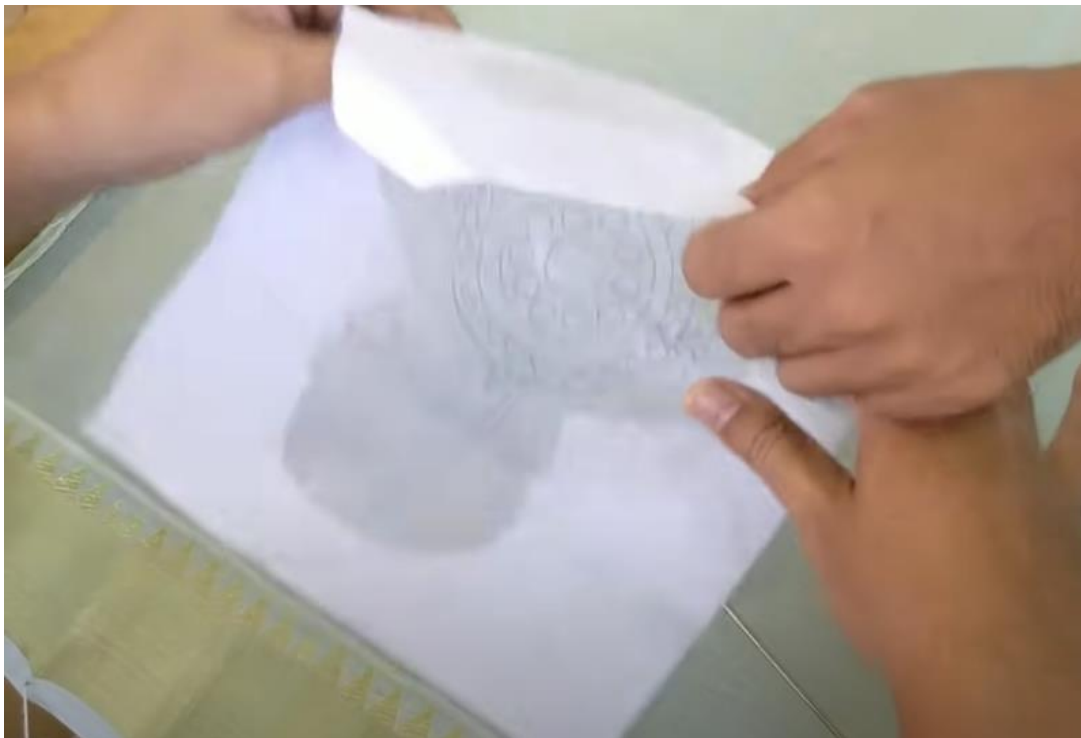
- Sometimes very little machine oil is added to the powder mix to give intricate patterns perfect clarity and for powder to stay longer whilst embroidering.
- This technique transfers a clear imprint of the pattern onto a variety of fabric bases and is very commonly used the world over for tracing embroidery patterns.
- By following the above process, the 'chhaapa' (trace) pattern can be used many number of times, simply by tracing it over and over again on different fabrics.
- A step-by-step guide for the tracing process is shown in the images below.
  
- Step 1 - Start rubbing over the embroidery design with wet fabric dipped in white powder mix here. The same can be done exactly in the same process with Indigo powder, whichever is more readily available.



- Step 2 - Finish rubbing the cloth all over the design pattern.



- Step 3 - Take the paper off from the fabric in a straight, steady upward motion.



- Step 4 - The embroidery pattern is transferred onto the fabric easily which can now be put on frame for embroidery.



- It is also to be noted as only powder is used in this method to imprint, it usually leaves less-to-no tracing marks on the fabric hence less need of hard washing of the embroidered fabrics for final use.



- The consultant believes by doing this technique, the craft women will learn a new way of making their work which would increase the 'speed' of their craft work and ultimately teach them a new design process.
- This would also help them get even placement of motifs on a fabric area hence ensuring even embroidery all over the product surface.
- The craft women should be taught importance of above to achieve even designs.
- With evenly traced motifs, the craftswomen should then understand the importance of embroidering evenly in each and every single motif. So whereby some of the threads in some of the motifs in the data image are missing – it should be stressed that this is not acceptable in today's market and the embroidery must be even in every single motif to be able to sell successfully.
- It is recommended to share and train them with the Colour wheel & theory and various colour stories formation techniques, as detailed earlier, same as the artisans from Laspur region, so they can also learn and create new design and colour language.
- This would enable them to move away from their heavy reliance on just using bright colours towards using more harmonious and tone-on tone colours, that are more suited to global markets & help them sell more.



*Embroidered Product - Ladies Dress images*



*Embroidered Ladies Dress Detail image*

**A. Feedback / Evaluation**

- The simplicity of geometric design placed in alternate direction as an all over pattern works.
- Keeping in mind Swat women love for bright colours one can argue that colours also seem to work for local markets, providing a good contrast to the muted base colours.
- However they look harsh and bright for international consumer tastes in general.
- The execution of the embroidery is better than the previous product but is not completely even and should be worked upon to improve following recommendations provided earlier.
- The use of gold sequin is unnecessary and whilst it may work well for traditional ladies dress to wear within the community, it is recommended to lessen its use in products for international markets.
- The focus should be on embroidery and getting this even and perfect in each single motif.

**B. Recommendations**

- First and foremost, the craft workers should be trained with the new embroidery design tracing process as explained above in order to achieve even placement of the motif in an all over design, resulting in even embroidery pattern as an end result.
- As stated the use of sequins should be discouraged especially in a heavily embroidered piece like this. It is not required and takes away from the beauty of the embroidery.
- The craft workers should be encouraged to play with the scale & placement of the embroidery within the product to create new interesting patterns and ideas.
- It is recommended to experiment with the size of the triangular motif with big and small triangles. The borders or the hemline could start with bigger size triangles, for example, getting smaller in size as they go up towards the neckline. This would help them create new interesting embroidery designs. This way they will also learn a new design language and will be able to create a lot of new designs using a single motif.
- FABRIC – depending on local availability, these embroideries can also be done on cotton and linen fabrics. As such there is a huge demand of embroidered cotton and linen or linen-mix dresses in international markets and by doing this, the end product would also become cheaper overall.

- The consultant highly recommends use of alternate cheaper fabrics other than woollen fabrics as used commonly in the region.
- It is recommended to also use these motifs and embroidery techniques in other products besides ladies dresses including home accessories like cushions, table covers, table mats etc.
- Some examples using simple geometric embroideries in home accessories such as cushions are shown in below images



*Embroidered Cushion images as a new product category*

- It is to be noted how the scale and placement of the triangular motif is experimented with in these visual examples and craft workers are recommended to do the same, alternating with thick and thin lines of embroidery. Also filling up some parts of the surface with embroidery but also leaving negative spaces.
- This would help them develop new designs with a balanced look overall in harmonious colours.
- The examples also demonstrate a new colour language for the artisans and they should use colour wheel and theories to start forming new colour palettes. An example could be the use of the muted colours in their craft work as a story, as these colours work better in global markets.
- The consultant believes that by following above recommendations, this would open up an entirely new design and product area to the craftswomen for their craft skills and provide them with much needed opportunities and new markets routes.
- This would then enable them to continue with the craftwork and provide them with a sustainable living for generations to come.

### 3. SRI LANKA

Sri Lanka, formerly known as Ceylon and officially the Democratic Socialist Republic of Sri Lanka, is an island country in South Asia. It lies in the Indian Ocean, southwest of the Bay of Bengal, and southeast of the Arabian Sea.

#### 3.1 Batticaola

Batticaloa is a major city in the Eastern Province, Sri Lanka, and its former capital. It is the administrative capital of the Batticaloa District. The city is the seat of the Eastern University of Sri Lanka and is a major commercial centre.



**Crafts in the region :**

- Batticaloa is famous for handloom sarees and weaving.
- In earlier days, “marudhamunai sarongs” and “kaththankudy sarongs” were popular. These were woven in places called Marudhamunai and in Kaththankudy respectively.
- Presently, there are various crafts practised in the region. These are
  - handloom weaving
  - sea shell products,
  - coir husk products,
  - palmyrah and reed products,
  - jewellery,
  - furniture
  - interior decorations for local occasions,
  - cake decorations,
  - doll making.

**Colours Used in the region :**

- Colours of sunset and beach, prawn farmers, fishermen and singing fish of the area inspire the colours for the designs.
- Colours are also thought to be dependant on the nationalities of people. For instance bright colours are more preferred by Tamil people and it is interwoven with their cultures.
- Bright colours - red, green, orange, blue and other similar colours, mostly against a black background, are commonly used in the region.

**3.1.1. Feedback on Key Selected Products**

**3.1.1.1. Embroidery**

- Hand embroidery is done on the handloom fabrics most commonly for making sarongs, dupattas and sarees. The designs are sometimes traced onto the fabric with tracing and carbon paper or drawn by hand.

**Tools Used for embroidery :**

- Threads (cotton and rayon), handloom material, needle, thread cutter, sewing machine, scissors.



*Hand Embroidery product on a handloom fabric*





*Tracing of the design on the base fabric with carbon paper*

#### **A. Feedback / Evaluation**

- The craft women seem to be skilled in the hand embroidery work.
- They understand the concept of mirror / symmetric design.
- Whilst the execution of embroidery is neat and finished however the composition, pattern, placement and colours are very weak.
- The motif is placed far too low and very close to the hemline and therefore does not look balanced.
- There are too many floral motifs going in all directions, everywhere and as such are not required.
- There are too many colours and motif within motif in the embroidery and this makes it look too busy as an overall design.

- The use of flower pot filled with another pattern and peacocks does not work along with flowers popping out in all directions. The flower pot itself is again not required as such to be a part of the design.
- All above makes the embroidery far too heavy and bright for a subtle handloom weave fabric for what appears to be in lightweight cotton.
- The photography is also very weak. The fabric looks creased and the entire product is not correctly visible.

**B. Recommendations**

- As stated above, the embroidery does not sit well with striped or checked base handloom fabric. It seems concentrated on one area at the hemlines with a large motif which does not look balanced and therefore it is recommended to use smaller motifs achieving a balance between negative and positive space with the embroidery on the product.
- A singular or a group of floral motifs could be used instead as an all-over embroidery pattern to achieve this balance, for example,



*Sarong with all over floral embroidery*

- It is to be noted in above example how successfully a singular motif is used all over the surface in a monotone making it look balanced and pleasing to the eye.
- It is also recommended to employ their embroidery skills, using handloom fabrics, to make scarves as a new product category. Scarves are a very popular product area in global markets and sell very well.
- Sarongs are also a popular product category, however are sold mostly in printed fabrics or plain and / or with very light embellishments and are not as widely sold as scarves.
- A wide range of embroidered scarves is sold internationally and they can sell from anywhere £30 to even £1000+ for a hand embroidered scarf, depending on the size, materials and the embroidery work.
- The craftswomen are recommended to add this new product category to their range as this would open new markets for them.
- Although florals remain a popular motif for scarves and sarongs, the artisans are recommended to add new motif patterns to their collection including geometrics, stripes, checks and linear as well as border patterns.
- This would show them a new design vocabulary and help them make products that are in-taste with consumer trends and are saleable easily in global markets fetching them new sales at better prices.
- As it is relevant, the colour wheel and theory understanding is also recommended for these craftswomen so they can understand use of harmonious colours along side use of monotones, tone-on-tone, bright vs neutral colour palettes and how to group embroidery colours with different base fabric colours.
- This has been extensively covered earlier in the report under Pakistan section and is not added here to avoid duplication. The craftswomen should be trained with colour recommendations provided earlier in that section.
- Some examples showing floral and other geometric embroideries on scarves as a product range are shown below.
- It is to be noted how tonal and contrasting colours are used in 2-3 shades and patterns are kept light and flowing on plain fabric backgrounds in the images.



Scarves with floral embroideries





Scarves with floral embroideries

- It is to be noted where multi-colours are used in embroideries, it is usually recommended to use a plain fabric background in muted tones.
- This ensures that the embroidery does not clash with the pattern in the fabric base itself and instead enhances the plain fabric and increases the product value.
- These recommendations should be all taken into consideration whilst designing, placing and executing embroideries.
- Below are some more examples of delicate hand embroideries in geo patterns demonstrating its use in linear and border designs.



*Scarves with geometric embroideries*



- Another recommendation is to take better photographs of their work. The importance of this & recommendations to achieve better photographs has been covered in India section extensively and this should be shared with the craftswomen.
- This is not included here to avoid duplication.

### 3.2 Mannar

Mannar is the main town of Mannar District, Northern Province, Sri Lanka. It is governed by an Urban Council. The town is located on Mannar Island overlooking the Gulf of Mannar and is home to the historic Ketheeswaram temple.



#### Crafts in the region :

The various crafts practised in the region include –

- palmyrah products,
- sea shell products,
- handloom textiles,
- pang leaf products ,
- wood work,
- cement products,
- pottery,
- plant leaf products.

#### Motifs & Colours Used in the region :

- Lamp is a symbol that is commonly used.
- Other than that most products carry lines and borders as design motif. The crafts women are inclined to use them because it is the practice to do so in the region.
- Commonly used colours include Red, green, blue.

### **3.2.1. Feedback on Key Selected Products**

#### **3.2.1.1 Basket Weaving**

Basket weaving is widely practised in the region. The two key raw materials used are Palmyrah leaves & colour dyes. Dyes are usually bought from Colombo.

#### **Tools Used for Basket weaving :**

Miniature sickle, scissors, knife, fixed cutter to peel palmyrah leaves, pots to dye colours.

#### **Process of Basket Weaving:**

The process of basket weaving can be described in the following steps -

Palmyrah leaves are cut off from the tree → base of the leaf is cut diagonally using the sickle (fingers dipped in water to keep the surfaces moist) → leaf spread out and torn along the midrib → each half is run through the cutter and separated into strips → strips are dipped in boiling dye for as long as the desired intensity of colour requires → the strips are taken out and sun dried for 1 minute → weaving begins from the base of the basket → the bottom is woven with thicker strips → a thick strip is taken (or two) and a thinner palmyrah leaf strip (dyed or not, depending on the design) is wrapped around it → the further strips are woven in by seeping in through the existent strips.





*Basket product image from the craftswomen*



*Dyeing process for the basket weaving*

#### **A. Feedback / Evaluation**

- The crafts women are skilled at the craft of basket weaving.
- The use of colours is good in the given product example.
- They seem to understand the scaling, use of a simple pattern and contrasting colours.
- It would have been beneficial to have more visual and product data from the region to provide more feedback.

#### **C. Recommendations**

- The first recommendation is to speed up the dyeing process. As demonstrated in the image above, it seems the artisans are dyeing palmmyrah leaf one by one in a small pot. This can be extremely time consuming and delay the product making. Therefore it is recommended to look into the possibility of dyeing a bundle of leaves together in a bigger pot to speed up the process. This is depending on the resources and the availability, however, is highly recommended.

- Other recommendations in this section are based on introducing colour, patterns, sizing and new product areas to the artisans using the same raw materials & technique.
- The consultant hopes these would be able to provide the craftswomen with a new design language and new product areas thus opening new markets to them for their craft.
- The baskets sold internationally are usually either kept plain and in natural colour for a 'natural' or 'organic' feel and/or are woven in multi-colour patterns to give them a 'striking' look and feel.
- The craftswomen should start to include more colours in their palette in addition to red, green and blue commonly used. These can be combinations of bright colours or neutrals and /or combining contrasting or harmonious colours.
- Some examples of using colours together are shown below in images. The various sizes, shapes and patterns along with the use of colours should be noted by the crafts women and incorporated in their product mix to develop a range of baskets.



Multi-colour Baskets in different shapes and sizes



*Multi-colour Baskets in different shapes and sizes*





*Natural colour Baskets in different shapes*



*Natural colour Baskets in different shapes and sizes*

- Another recommendation is to develop newer products in addition to the baskets to expand on the product range and open new opportunities for the crafts women, using the same raw materials and craft skills.
- These can include fruit basket, decorative wall pieces, fans, hats, boxes, coasters etc. these products sell really well globally and can fetch good sales and income depending on product, size and patterns.
- As smaller items these are easier to sell also commercially.
- Some examples are shown in images below and artisans should use the palmyrah leaves and their skills to create these newer products. It is to be noted that not all product examples below are made in palmyrah however can be made in the palmyrah also.



*Fruit Basket*



*Baskets that can be used for decorative purposes as wall hangings*



*Decorative wall hangings baskets in-situ*



*Handmade Fans - Natural*





Handmade Fans – Multi-colour



Handmade Hat



*Handmade Coaster covers and Box*



- The colour wheel and theory should also be shared with them to give them a better understanding of the colour use. This has been covered extensively in Pakistan section earlier in the report and not repeated here to avoid duplication.
- The consultant believes by introducing new colours, patterns and products in their work the craftswomen would be able to develop cohesive new product ranges that can then be presented to international retailers. This would give them better market opportunities and would help them earn more income.

## 4. INDIA

India, officially the Republic of India, is a country in South Asia. It is the seventh-largest country by area, the second-most populous country, and the most populous democracy in the world

### 4.1 Jammu

Jammu is the winter capital of the Indian union territory of Jammu and Kashmir. It is the headquarters and the largest city in Jammu district of the union territory.

#### Crafts in the region

In the Jammu region, there are various crafts that are related to Dogra culture (*Dogra or Dogri* culture is spread only across Jammu region in the Union Territory of Jammu & Kashmir, India). These include

- Parola (a container made of bamboo or local shrubs for Indian bread aka rotis)
- Binna or Binne (made of plastic bags or old clothes but most of the time these are made from rice straw to sit on floor)
- Tokri (basket made from bamboo)
- Shabdi (container made of bamboo)
- Dogri suit (traditional dress of ladies of Jammu region particularly worn by Dogra community)
- Aari work

Parola, Binna and Shabdi are usually made from khajoor (date trees), bamboo or by other flexible sticks.

NB: "The Dogra dynasty was a dynasty of Hindu Rajputs who ruled Jammu & Kashmir from 1846 to 1947. They traced their ancestry to the Ikshvaku (Solar) Dynasty of Northern India (the same clan in which Lord Rama was born; he, therefore, is the 'kuldevta' (family deity) of the Dogras)."

- Basholi paintings is another famous Dogra art of Jammu. It is the speciality of this region but is dying day by day.

- Kaliriye is another craft in Dogra culture made up of sea shells, coconuts, small bells and dry fruits like dates (kodiya, gotte, shaware, makhane etc). It is mostly used for decorations in marriages.

#### 4.1.1 POONCH

##### Women & Crafts in the region

Women in the region identify themselves in social groups (Pahari, Gujjars, Kashmiris) whereas their ethnic identities are based upon the task performed by forefathers (families).

They like working with craft because craft is their identity. It gives them peace of mind and body altogether. It also joins them with other women. They consider craft making as a valuable and good use of their time. Craft also generates some income of their own which they use on their children and to meet kitchen expenses.

As for the crafts in the region,

- Poonch is low in craft sector but blanket weaving was quite famous previously (*Chashm-e-Bulbul*)
- Apart from handloom ordinary basket weaving (Tokri), wood carving is performed on a very low scale.
- Woollen blankets or 'Lois' are handwoven on khaddis (handloom instruments for weaving).
- Gojri topi/ Tribal cap (also called *Lachka* in local dialect) was quite famous as another craft along with *Chashm-e-bulbul* (hand spun blanket/carpet) but it has declined.
- Due to engagement in agriculture sector people are not exposed to craft sector very much. Government has taken a few initiatives to help people but these schemes are not available for all especially people from villages.
- **Loi** weaving was quite popular years back, but it saw a sharp decline in recent years.
- These blankets were locally made from locally sourced raw material in following steps:
  1. Raw wool was sourced from shepherds (Bakerwals).
  2. Wool was washed, scoured, and dried.
  3. Then it was sent to spinner (for spinning on Wheel/Charkha); here this raw wool was turned to Yarn (needed for weaving ).
  4. This yarn was then self dyed (wherever required).

5. The final step was performed by craftspeople on Khaddis where colours and motifs were inserted as desired.

Although, the region doesn't have any major handicraft but women have learnt a few craft skills like

- embroidery (Crewel, Phulkari, free form embroidery which is peculiar to the region, fine needle embroidery etc.),
- basket weaving,
- knitting -crocheting,
- embroidered bags making etc.
- Among all these, embroidery (mostly crewel) is the most common.
- Crewel is one of the most performed embroidery styles in the region and the State as well. Skills needed to make these craft are individual and unique.

#### **4.1.1.1 Feedback on Key Selected Products**

##### **4.1.1.1.1 Art of Crewel Bedding & Covers (Chadar kadai, Aari kadai)**

The crewel embroidery is one of the most famous embroidery techniques of the region. Crewel embroidery uses running stitches that are easy to embroider on large objects like mats and gabbas (a type of carpet made with coarse material). The key points to note are -

- Crewel embroidery on bedding covers, pillow covers and table covers make them a luxury item.
- A bed cover, semi-embroidered with pillow covers is sold around INR 1500 per set.
- Key materials used are Matty Fabric, Yarn, Hoop (optional)
- Since these products are made in crewel type of embroidery Aari /Hook is mostly used. Needles are also used for executing same work but one have to chose any one of them or pattern may vary.
- These covers and beddings are embroidered with sharp colours. Mostly used colours are Red, Blue, Green, Pink, Maroon, Yellow and Orange sometimes.

- Motifs used include flowers, vines, plants and buds. It is not considered moral to execute animals and human figures in the embroidery. Mostly floral embroidery is executed in this region.
- In present times, new symmetric designs and shapes have been added.
- Materials vary from product to product. Mostly cotton or woollen yarn is used on plain and/or dull colour base, in case of mats, rugs, shawls, bags etc. The base (zameen) of *gabbas* are brought from other regions like Kashmir.
- Matty cloth (a special cloth for embroidery) is purchased from Jammu. Women used to source this matty cloth from other ladies who often travel to Jammu or visit government centres.
- For jute bags, local jute (sack jute) is used instead of jute cloth. But fine embroidery on these jute bags make them look beautiful and mesmerizing.

### **Crewel Embroidery Making Process**

Products go through many steps and processes for crewel embroidery as described below -

- Step 1. Buying wool from local wool shops (which is previously trimmed, washed, scoured, dried, dyed/coloured, spinned locally). The shopkeepers source it from other regions. This wool is known as Oon/Pasham (wool yarn) which comes in unravelled form (laccha) The colours are selected as desired or as per the pattern.
- Step 2. The craftworkers ravel and twist this wool into woollen balls (*gola*) to save it from tangling (*gunjal*). This is an entire process in itself. This process needs skill but is quite playful as well. One really needs to be careful while twisting wool as a small mistake can get your yarn badly tangled. This process needs hand and eye co-ordination. Usually this process needs two people but in case of single person, it requires your legs, hands, eyes all working in tandem together along with utmost concentration and coordination in twisting the yarn in to a ball. These skills comes with experience that you get from observation and working hands on with the material. This process also sometime includes men (in case they offer to help). This process is done before starting the actual making of the product.
- Step 3. This thread is now used to embroider on cloth in the colours as selected by the craft workers.

Designs are both material and product specific. Certain products require certain design or pattern only. For e.g.: a *Gabba* is always embroidered in crewel style and not in phulkari because Satin stitch is quite difficult on *Gabba*. Similarly a silk cloth requires thin cotton or silk thread in needle as it's hard to embroider it with aari and wool.

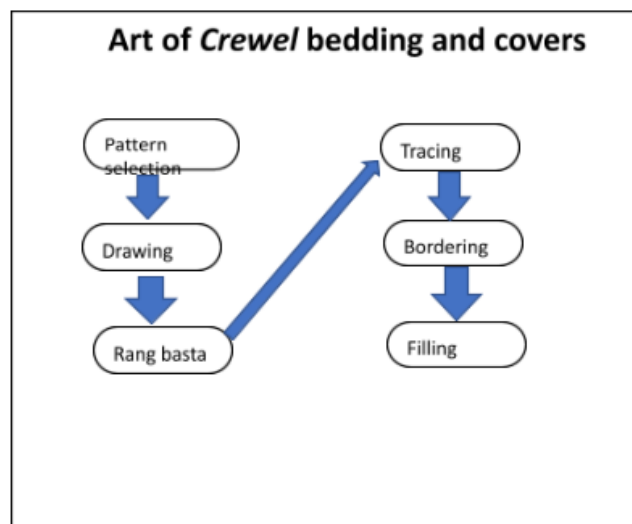
**Colours used in Crewel Embroidery**

- Mostly bright, eye-catching colours are used on all products. In case of gabbas only bright colours are used on dark or dull base. These colours have some peculiar names in region in different dialects.
- In GOJRI: neelo for blue and green, peelo for yellow, ratto for red, kalo for black, melo for grey and asmani for sky blue.
- In PAHARI: neela for blue, peela for yellow, sabz for green, ratta for red and asmani for sky blue.
- In KASHMIRI: vozul for red, nyul for blue, zard for yellow, sabz for green, kruhn for black.



Woolen thread colours

- The embroidery process after the thread ‘balls’ are ready is described as below





*Embroidered Table Cloth from Poonch & craft women in-situ*







*Tools used & Embroidery work in- process*





*Embroidered Product images from Poonch*



**A. Feedback / Evaluation**

- It is evident that the craft workers are skilled and they know how to do crewel embroidery. However the choice of design, its placement and importantly colours is very weak.
- Whilst it seems that they understand the concept of border embroidery and all over patterns along with the use of negative space the actual execution of the embroidery within this framework understanding remains weak.
- The colours used do not work together at all as a colour story. It seems they have used all the colours available to them at one point without any thought process.
- They do not seem to have a colour selection understanding.
- The floral motifs in first product image in between the border surface are arbitrary and so are the smaller motifs placed here and there around the border. These are not required as such.
- A focussed approach on border only embroidery would have worked better.
- Some of the motifs are not evenly embroidered and this could be, as it is evident, that more than a group of artisans work on the end-product together.
- Each motif then start to look different as per their skill level and / or time spent on the motif and the symmetry in design is lost.
- The choice of base fabric colour as white does not sit well with the bright embroidery colours.
- The tone of embroidery thread colours is all kept bright which does not work as a whole. This is also true for the second product image where all colours in bright tones are used together and do not sit well with the green coloured fabric base.
- The motif placement also seems arbitrary in this second product and is not balanced around the centre or the top or bottom of the piece. The use of thin border however is good, when done in correct tonal colours.

**B. Recommendations**

- First and foremost, it is recommended to train the craft workers with basic colour wheel and theory and colour stories, same as artisans from Laspur region in Pakistan, so they can also learn and understand colour language.

- The use of green, blue, pink, red and black and their bright tones within one single product and embroidery design is not advisable and craftworkers should be explained how to use harmonious, related, contrasting etc colours together to make appealing embroidered products.
- The colour training section has been extensively covered previously in the report under Pakistan region and therefore is not repeated here, to avoid duplication.
- The colour wheel and forming harmonious colour stories from the recommendations earlier should be shared with craft workers for Poonch region as well.
- It is important for craft workers to note about the tones of the thread colours used. The colours should not be all bright but a mix of hues within a single colour and / or a mix of bright and muted colours.
- Different colour fabric bases use is recommended, especially fabrics in neutral tones like sand, linen, cream, pale greys, blues and greens for the bed and table covers.
- These tones provide a nice base colour to then work embroidery upon. The fabrics can be cotton, linen or mix of two.
- An example is as below where a linen base fabric colour is used and embroidery is executed in one single white tone thread. This is a great example of what usually works in global markets.
- This example also shows that they can use their embroidery skill to make other products as well besides bedding and table covers, such as cushion covers.



*Embroidered Cushion in crewel work*

- Whilst choosing the embroidery colours, colour stories should be formed as per colour training.

- Tone- on- tone embroideries on hand made products in the category of bedding and table are on-trend in international markets and hence are recommended for use.
- These appeal better to global consumer tastes and would help craft workers sell their work effectively. Some examples are shown below in images.
- The two images below demonstrates how the same design can be used with different colourways making pleasing embroidery patterns on plain white backgrounds.
- The use of muted tonal colours with colours kept to a maximum of three is recommended.



*Embroidered floral borders in muted colours*

- Another recommendation would be to experiment more with the embroidery technique in different ways, for example, to fill the motifs.
- Some examples of how this can be done are illustrated below. The all over filling vs check pattern and double lines within the floral motifs make interesting design features.
- All these recommendations would enable craft workers form a new design vocabulary and enhance their designs and ultimately make them more appealing to a global audience.



Embroidery design images



*Embroidery design images*

- Some more examples of crewel embroidery in tonal and single monochromatic schemes are shown below. The craft workers should experiment with their own colour schemes and designs to create newer products in a new design language.



*Embroidered Cushion in crewel work*



*Embroidered Cushions in crewel work*

- The above blue embroidered cushions are an exquisite example of using one colour on a white/ cream base combined with white embroidery on a blue base. All together they make a 'range' that can be presented and sold together as a collection in international markets.
- This concept of 'ranging' is recommended for the craft workers so they can plan a 'range' of items – table cloths, cushions, bed covers etc using their skills and present their products in a better way to buyers.
- A 'range' in simple terms is described as a collection of items that have a common thread or story running through each item. In above example, crewel embroidery and the colours being the common thread between the three styles.
- The consultant also recommends the craft workers to use their skills in making newer products in addition to table and bedding covers.
- Some of these products examples are shown below, these can include tea cosies, purses, pouches, bags etc.







*Embroidered products in crewel work*

- The colours here within the products are chosen deliberately again to represent a 'range' as described above.
- This shows how using a set of 3-4 colours only in tonal hues, a full product range can be designed and developed. This then provides a cohesive presentation of products to an ever-demanding global audience.
- These products seem to be made & sold well in other neighbouring regions like Kashmir & possibly other areas of Jammu and as such would be great to encourage the craft women of Poonch to start engaging in making these products additionally to provide them a new product area and a route to new markets and hence make them earn more money for their craft skills.
- Final recommendation on embroidering a single product in a group, whilst it is completely understandable and this encourages collaboration and identity amongst women craft workers, it is suggested that emphasis should be given to engage craft workers together as per their skill levels, if possible, to work on a single end product. This would keep the embroidery level even and enable them to achieve a co-ordinated 'look' for the embroidery and the end product.

## 4.2 Kashmir



Known as the "Paradise on Earth" Kashmir is world famous for its scenic splendour, snow capped mountains, wildlife, hospitable people, traditional food (Wazwan - *"a multi-course meal in Kashmiri cuisine, the preparation of which is considered as an art and a point of pride in Kashmiri culture and identity. Almost all the dishes are meat-based using lamb or chicken with few vegetarian dishes"* ) and local handicrafts.

Srinagar, Ganderbal, Kanihama and Budgam are the main districts in central Kashmir which are making handicrafts products since ages. These districts are best known for their cultural heritage which also extends to the handicraft industry in the state of Jammu and Kashmir, India. The people and their forefathers have been doing this work since ages.

The region is famous for -

- Silk and Wool Carpets
- Papier mâché products
- Pashmina Shawls
- Silver ware
- Copper ware
- Embroidered Shawls and Wood making.

People usually speak in Kashmiri language, however most of them understand and speak Urdu and Hindi as well. Young people have acquired and learnt numerous languages prominent among which is English but English is rarely spoken or used by senior citizens.

### **4.2.1 Srinagar**

There are various categories of crafts being made in the region. Some of them are:

1. Handicraft Category: Kaleen, Sozni, Aari, Papier mâché, Tilla & Crewel work.
2. Handloom: Kashmiri / Pashmina Shawl making, carpet weaving, leather making
3. Woodwork: Walnut wood carving, Dressing Table, Bed, Doors, Shikara etc.

**The 'Kashmiri' embroidered shawls** are world famous and amongst most prominent craft practised in the region.

#### **History of Kashmiri Embroidery**

- The Kashida is one of the oldest forms of embroidery in India. It is a centuries' old art. The history of embroidery in Kashmir can be traced back to as early as the 15th century. However, it was during the Mughal rule (around 16th century) that the textile industry in Kashmir saw a major surge.
- The Mughal emperors are known to have patronized it. It was during this time that Kashmiri shawls and other Kashmiri garments started becoming popular around the world. Similarly, the Kashmiri embroidery too started shaping up and became an important part of various Kashmiri textiles. And since then, its demand has grown multi-folds.

#### **Types of Kashmiri Embroidery**

- History tells us that Art came to Kashmir from Central Asia. It travelled with Muslim traders who entered the valley through the Silk route. It evolved with time and artisans were able to mix and match various art forms they had learned from the traders from abroad. Today there are many types of embroidery in Kashmir. The most popular ones include:

### The Aari or Crewel Embroidery

- Even though its origin is unknown, it can be traced back to as early as the medieval period. This kind of embroidery is locally known as *Zalakdozi*. It is a very old technique but also very popular. The crewel embroidery makes use of a pointed crochet or an 'aari' as the needle.
- This form of embroidery can be done on cotton, wool, silk, velvet as well as other fabrics. This embroidery can be commonly seen on curtains, drapes and other upholstery, bedding, dress materials etc. Wool or art silk thread is used for this particular embroidery. Mostly, the chain stitch is used for the crewel embroidery.
- Popular designs for this embroidery include flowers, blossoms, leaves, creepers etc. It has two types:
  - 1-ply embroidery: It makes use of 1-ply wool thread. It is cheaper but less durable.
  - 2-ply embroidery: It makes use of 2-ply wool thread. This is more expensive than 1-ply but is more durable. The 2-ply wool thread is more commonly used.
- **The Process:** First, the design is drawn on a paper and then perforated by an expert. Then, this sheet is laid on the fabric by the tracer and either chalk or charcoal powder is applied to it to trace the design. After that, in order to make the tracing more visible, at times some oil is added to it.
- The skilled embroiderer, also known as *zalakdoz* in Kashmir then proceeds to embroider the fabric. The time taken to finish the product depends upon the fabric and the size of embroidery to be done. It usually takes a few days.

### The Sozni Embroidery

- This form of embroidery is quite different from the aari embroidery. A needle is used in Sozni embroidery. The Sozni embroidery can commonly be found on shawls, jackets, dress materials etc. The work that goes into this embroidery is very intricate.
- Popular motifs for this embroidery are abstract geometric designs, paisley patterns. The Sozni embroidery is exclusive only to Kashmir and cannot be found anywhere else. The satin-stitch is used for making this type of embroidery.
- **The Process:** The designer (or Naqash) first begins by drawing a design on a paper. The second step involved in the procedure is a very important step. A specialist wood carver then carves the design out of a wooden block. With the use of the wood that has been carved, the design is then stamped onto the shawl. After this, an expert embroiderer embroiders the design. This is how the Sozni Kashmiri embroidery is made.

### The Tilla Embroidery

- Another type of Kashmiri embroidery is the 'Tilla embroidery'. This kind of embroidery is done with golden or silver threads. It is mostly done on the Kashmiri traditional garment called Phiran. But now, it can also be commonly seen on shawls and sarees. The beautiful tilla embroidery gives it a royal touch.
- This classic type of embroidery is a true epitome of grace and class. Initially, real gold and silver were used for the embroidery. Only the rich could afford this luxury back in the day making it super popular among the royals. However, now, just gold and silver-coloured threads are used.
- **The Process:** First, the designer makes a design on a tracing paper. After the design is made, the trace paper is carefully kept on the fabric. A duster is then dipped in either blue or white ink (blue ink for lighter fabrics and white ink for darker fabrics) is moved all over the fabric. The design, thus, gets transferred to the fabric.
- An expert Tilla artist then works his magic on the fabric. The tilla thread is used to make the embroidery and then a cotton thread is used to fasten it. All of this is done with a special needle. This is how the Tilla Kashmiri embroidery is made.

### The Amlı Embroidery

- The Amlı embroidery makes use of multicolored threads. It is relatively a new type of embroidery. This embroidery is mostly seen on the *kani* and *jamevar* shawls.
- **The Process:** First, the design is drawn on a paper. Before the design is transferred, the shawl is first nicely smoothed out. Then it is transferred onto the shawl with the help of charcoal or other coloured powder. The design is then embroidered using multicoloured threads.

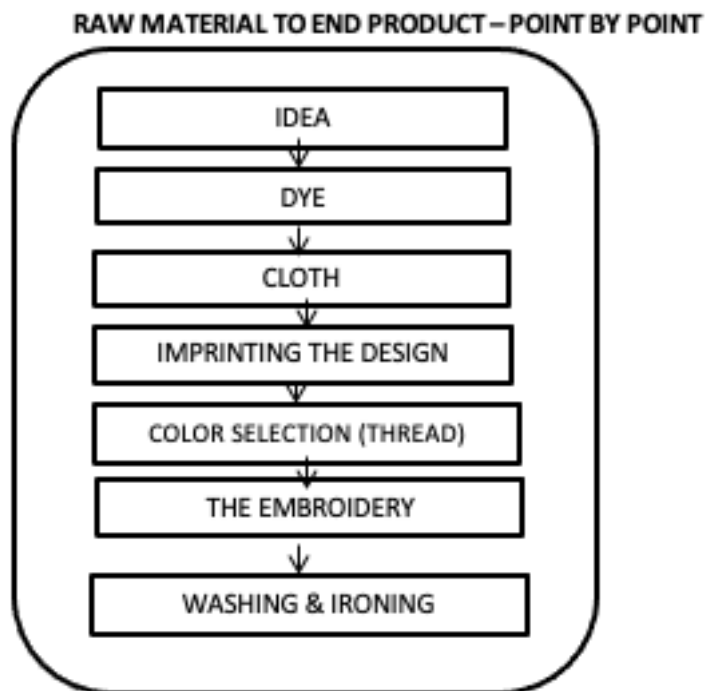
### Other Key points

- Mostly the craft work is done on materials made of Pashmina, Tusha, Cotton, Silk or any other material.
- Tools Used for the embroidery include - Aari, Needle, threads of different materials like cotton, silk, copper, silver etc. Aari and Needle are shown in images below.



- The craft workers are skilled trainers who have either learnt at home from elders or took training at different institutions. Some people make products at home and some in Karkhana (workshop) under their headmaster.

*Embroidery Process is described in below image*



- Motifs - Earlier simple designs were made. The craft work comprised of plenty of multi-coloured designs like Chinar leaf, Lotus leaf, Fish, Snakes and more.
- Various other designs are nowadays used like animals (wild and domestic), birds, almonds, trees, even any sort of lettering (fonts) like Quranic calligraphy or any other language as per the script. The craft work is done as per the trend.
- The colours used are based on the seasons although almost all the colours are used.

- For spring, fresh colours are used, for summers dark and pastel, for autumn yellow, dusky and orange remains trendy and in winters light colours are used according to the environment.
- The products are exported all over India and other parts of the world. The range of products now and traditionally does not have a marked difference. A wide range is available from small handkerchief to shawls to bedding. Almost everything is available in varied ranges depending on the quality, design and the pattern of work being done.

#### **4.2.1.1 Feedback on Key Selected Products**

##### **4.2.1.1.1 The Kashmiri shawl Embroidery**



*The hand embroidered red Kashmiri Shawl*



*The hand embroidered red shawl with artisan's name initials*







*Craft women in-situ / Raw materials and more products incorporating Kashmiri embroidery*





*Shawls with Kashmiri embroidery*



**A. Feedback / Evaluation**

- It is evident that the craft workers are very skilled in their craft. The embroideries are beautiful.
- The craft workers seem to understand the relation between fabric, craft and design.
- The traditional patterns seem to work beautifully in these shawls. In my opinion, people around the world love the motifs of chinar leaves, lotus, paiselys and vines often depicted on these shawls and these have a huge demand in global markets.
- Although new motifs and styles are experimented in shawls these days however they are considered most valuable when they are in purest quality adorned with traditional motifs therefore this should certainly be continued.
- The artisans seem to have a good understanding of design placement and colour combinations.
- They seem to understand all over designs versus border designs as well as 'buti' design placements as depicted in the above product images.
- The balanced use of negative space and combining all over floral and vine designs along with linear geometric borders and plain hemlines are all recommendable.
- The base colours used are also good and as such these shawls are hugely in demand in colours of auspicious 'red', 'maroon' and 'navy' besides others in global markets.
- The fine embroidery threads they use work really well for these intricate embroideries and fabrics.
- The multi- colour use of threads in these shawls seem to work beautifully simply because of the refinement and intricacy of the embroidery. The colours seem to all merge together with one another forming harmonious colour palettes.
- It is noticeable that colours used are not very bright but mix of tones of reds, pink, orange, blues, mustards and so on. This is recommended to be continued.
- The marking of the shawl with the craft women initials on the shawl is a great example and provides a personal touch and identity as well as a trademark for the hand crafted work and is recommended for all craftworkers.
- Although a slight variation in 'buta' size and placement on the navy shawl provides a 'handmade' charm however focus should be placed on making sure the 'buta' embroideries are even and pattern placement is complete in symmetry.
- Their overall understanding and execution of their exquisite craft technique on the end products and their use and place in today's market is advanced.

**B. Recommendations**

- As the craftswomen seem to understand the embroidery technique along with the colour and fabric language & its co-relation well, the consultant has focussed his recommendations for this group on marketing and products that seem to be more popular internationally within the chosen craft category.
- The aim is to provide them with an insight into 'best-selling' categories of Kashmiri shawls globally and in the process enhance & provide a new direction to their work.
- This would then help them create new work with a new design language and provide them with new market opportunities to sell and fetch better price for their amazing craft work.
- The shawls that seem to be more popular globally include -
  - All over embroidered shawls in traditional motifs such as paisleys. Paisleys remain the most popular motif of all times and is widely used and sold globally. This motif is recommended to be included in artisan product mix.
  - Shawls with thinner floral or geometric border embroideries and sometimes accompanied by a '*buta*' at the four corners also sell really well in western markets.
- Both types of shawls are shown below in images as examples.
- Additionally, in today's market, the plain shawls and dip-dyed shawls have taken over the popularity & its appeal to a global customer. However it is important to note that whilst plain shawls may remain a popular commercial choice, that has not been the focus for this artisan group who are skilled in embroideries. Also it is to be noted that the hand embroidered shawls still have a special place in premium and luxury products space followed by a huge demand globally.



Embroidered Paisely Shawls



*Embroidered Paisely Shawls*



- These embroidered shawls are considered a 'luxury' item around the world and can fetch up to GBP 2000-5000 in international markets, depending on fabric and quality.
- The artisans are recommended to develop and include these type of shawls within their product ranges to gain international buyers interest.
- The second type of shawls popular in global markets are the ones that come in more neutral, muted colours like shades of sand, linen, brown, greys, aqua and black.
- The embroideries on these shawls are also done in more muted colours and the pattern is kept to a simple thin border as shown below.
- These shawls are very popular as these are sold as a unisex item and therefore opening have a big market place globally. These can sell anywhere from GBP 500 -5000 as well depending on fabric and quality.



*Embroidered shawl in Geo thin border pattern*

- The embroidery pattern and colours are to be noted along with the muted base colour.

- Next recommendation is focussed around the photography and marketing of these exquisite shawls.
- The artisans should be trained and taught the importance and value of photographing their embroidered works in a professional manner, in line with international standards, making sure the detail and colours of the shawl and embroidery are well represented as actual colours.
- Some examples of how the shawl can be beautifully represented are shown below with shawl draped over a body stand, accompanied by another image added below to show the embroidery, colour and fabric details.



*Shawl photographed on a body stand*

- The use of body stand where shawl can be draped beautifully and photographed in detail is recommended instead of folded product presentation. This would help the craftworkers market their products in a professional manner & sell more.



*Detail of the embroidered shawl*

- By combining above recommendations, the craft workers would be able to use their craft skills to develop products that are more suited to a global audience, and not only local, and this would ultimately provide them with new market opportunities.
- It is also recommended for the artisans to connect directly with the international buyers via trade organisations, online marts – for example [www.indiamart.com](http://www.indiamart.com) and sell their work directly to achieve better price for their craftwork instead of relying on middlemen who seem to take all the profits and not provide fair wages to crafts women.
- There are also other craft events organised within the country such as [www.indiacraftweek.com](http://www.indiacraftweek.com) where the artisans can present their craft and get the support they need to bring their work to the forefront of a global audience.
- There are several craft events internationally also and the consultant recommends by making them aware of these support mediums and by engaging in these marketing activities the crafts women would not only upskill their craft in the process but also be able to access a new market platform that would provide them with better incomes and a sustainable way of living, which they all so long for.

*Disclaimer : All images contained in this report are for illustrative purposes only and are subject to copyrights protection. The Consultant does not own or claim to own rights to any of the images herein & no infringement is intended by including these in the report. Any infringement, copy or duplication of these images by anyone, in any form, without a written consent of its rightful owners, could be persecuted by law. The consultant does not take any responsibility or liability for any infringement of the images in any form.*



## Conclusion

The crafts covered in the report across the regions in the four selected countries are deeply rooted in cultural values and community beliefs. These are often passed on from generations to generations and at times provide identity to the region and its people. The crafts women, on whom the project is focussed on, have extraordinary skills to execute their respective crafts however they are often poorly paid and need guidance & support to continue with their craft skills.

The consultant believes that with his feedback and recommendations the crafts women would be excited, engaged and keen to learn a new design language using their skills to develop a new range of products that would ultimately -

- Enhance and develop their craft skills
- Enhance and develop their current product mix
- Improve the quality and finish of the products
- Improve their design methodology & understanding of colour and fabric selection process
- Open up new product and market opportunities for their work
- Help them sell their craftwork internationally at higher prices thus giving them more value for their craft work
- Enable them to be the economic participants in their families through increased craft income.
- Provide them with a sustainable eco-system
- Enable the craftswomen to create their own identity.
- Enrich our lives with their fascinating handmade pieces in a modern day world.
- Help engage younger audience within these communities and wider areas & communities globally with their craft work
- Keep these crafts alive for generations to come thus fulfilling the objective & mission of the Culture & Conflict project and The GCRF Hub.

The regions and crafts in South Asia have always been inter-connected and therefore it is suggested that the recommendations provided across countries and regions in various craft & product categories should be used collectively, as applicable.

### **Consultant's Background**

Nitin Goyal, an award-winning British Design & Business consultant has experience of working in the Fashion, Textiles & Craft industry for over 18 years.

After working as a KTP (Knowledge Transfer Partnership) Associate with NTU (Nottingham Trent University) he launched his own eponymous textile brand sold at over 80 stores worldwide including top design stores and museums – Selfridges, Liberty, Heals, Conran, John Lewis, Le Bon Marche, Barneys, Saks Fifth Avenue, V&A Museum, Design Museum, National Gallery, Museum of Art & Design, SFMOMA besides many others.

Nitin has always championed artisanal arts and crafts and has also worked with UK Crafts Council – the UK arts & crafts governing body. He has worked extensively with South Asian countries & therefore understand the regional & geographical impact on the craft very well within the South Asian countries & communities.

He has extensive experience of organizing & exhibiting, from design to delivery, at international trade shows including Top Drawer /Maison & Objet / Heimtextil / LCW / NY NOW & other shows worldwide.

Nitin brings with him a wealth of creative, business, management & marketing skills along with extensive branding, sales, media & routes-to-market experience. He has deep understanding of the craft sector & markets in UK/ EU &US, and its place & value in the commercial industry.



**THANK YOU**  
Nitin Goyal London Ltd.