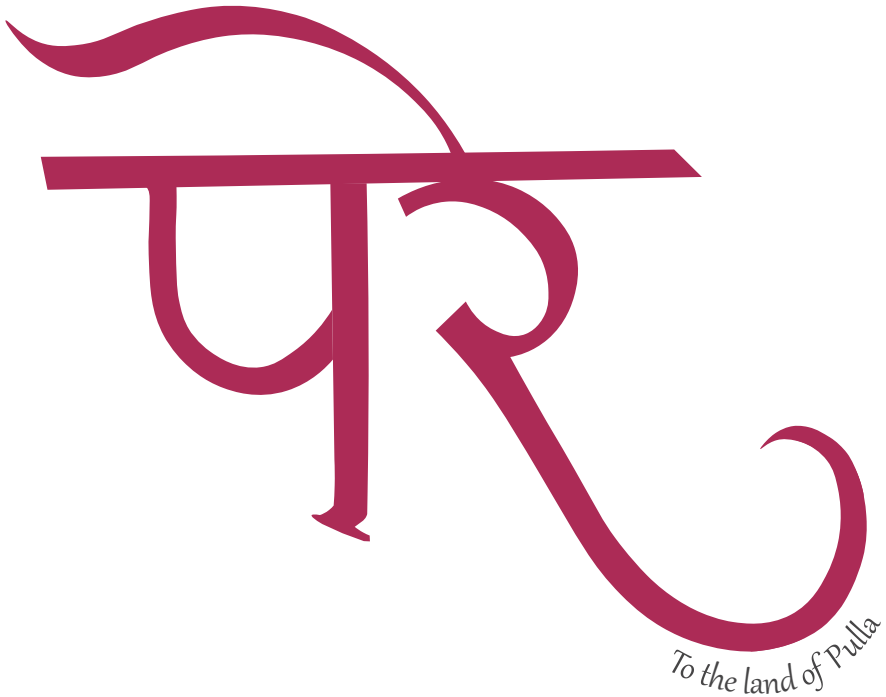
फेरु

To the land of Pulla




To the land of Pulla

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Certificate of Authorship and Originality

We, Bhawna Goyal, Dishita Patel, Isha Bujal, Jeeya Chanpura, Khyati Gupta, Saumya Singh and Shreyashi Bhar, students of National Institute of Fashion Technology, Kangra, hereby certify that the research done for the craft research documentation pursuing B.Des (FC) batch 2022-2026 is provided to the best of our knowledge. The document has been compiled under the mentorship of Mr.Shiva A. Raja.

In addition, we hereby certify that the research presented in the document is fully acknowledged and all the credits are duly given.

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पावती

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A special note of gratitude to loving and humble artisans and kind people of village Nehra, Khauli and Gadagushaini, for their time and valuable insights.

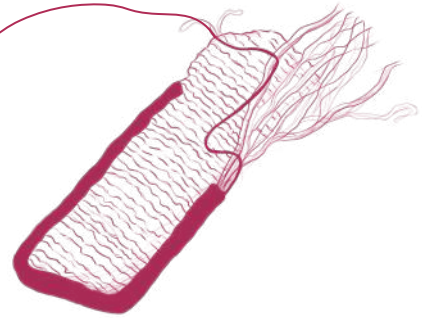
प्रस्तावना
Preface

Nehra Village, the heart of nature's canvas, where the melodies of a pleasant river stream intertwine with the whispers of ancient forests and every moment is an orchestra of wonder and awe. Discover the enticing world of *Pulla Chappal* through this book.

Until 1990, when craft documentation was brought into the curriculum, students of design in India had little exposure to regional crafts and designs. This project brought indigenous crafts and processes to light as well as developed a better understanding of how to employ locally accessible materials and handcrafted tools. In the 2003 curriculum reform, an industry assessment revealed a need to bring indigenous crafts into mainstream and the importance of NIFT in this process.

We went about our research in Nehra Village for nine days, which included profound field work comprising of conversations, observations and learning about the craft. Studying their way of life
and overall trying to blend in with their lifestyle to get a panoramic experience.

Who are the people in Nehra village? What is the culture and tradition of the village?
What kinds of handicraft do they engage in? What is their lifestyle and how is craft an important part
of it? What are the processes involved in the craft? How did the craft come to be? etc. These are some of the relevant themes in the accompanying document.





अमूर्त

Abstract

This document aims to study the craft of *Pulla chappal* in the villages of Nehra and Khauli, Gadagushaini. The objective of this research is to understand and document the craft of *Pulla chappal*.Through extensive research and interaction with artisans from various villages and communities, we sought to understand the technique, procedures and motifs used in the craft. We have attempted to capture the present scenario along with the evolution of the craft. The research sheds light on the culture,significance of craft, its history ,origin, key factors contributing to the decline of *Pulla Chappal* and proposes a solution for the revival of the craft and also allows the readers to appreciate the aesthetics of the craft and recognise the incredibly talented artisans.

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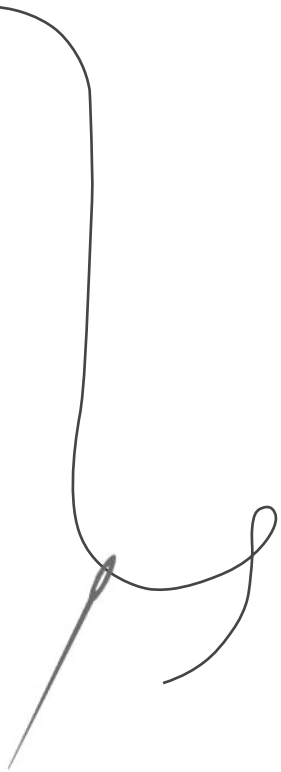

Our Team



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Introduction to the cluster

1.1 Our Journey

-Himachal
-Mandi

1.2 Locale of the study

-Geography
-Flora and Fauna

1.3 Architecture

1.4 Lifestyle

-Society
-Occupation
-Festival
-Costumes
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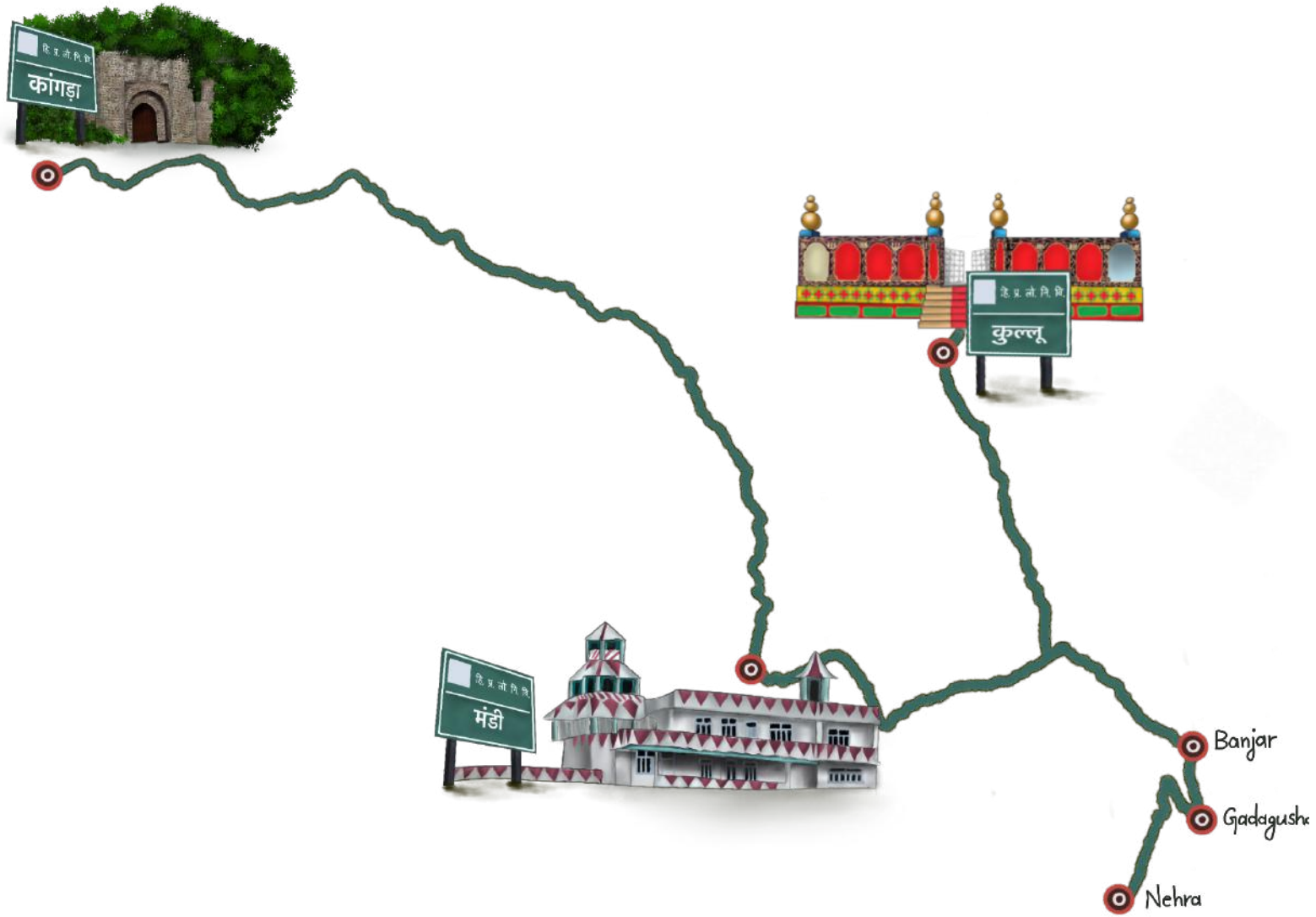
01

यात्रा

Our Journey



Himachal

The state of Himachal Pradesh known for its natural beauty has boundaries with Jammu and Kashmir in the North, Uttar Pradesh in the Southeast, China in the East, Haryana in the South, and Punjab in the West. The state has altitudes ranging from 350 to 7000 metres above sea level.

From south to north it can be topographically divided into three zones: The *Siwaliks* or outer Himalayas, Inner Himalayas or mid-mountains, and the Alpine zone or the greater Himalayas. The lower hills of Kangra, Hamirpur, Una, Bilaspur, and the lower parts of Mandi, Solan, and Sirmaur districts are part of the *Siwalik* range. The altitude of this zone varies from 350 metres to 1500 metres above the mean sea level.

The annual rainfall varies from 1500 mm to 1800 mm. Five perennial rivers. Sutlej, Beas, Ravi, Chenab, and Yamuna flow through the state. The major spoken languages of the state include *Hindi, Punjabi, Mahasui, Kulluyi, Lahauli, Kinnauri, Chambyali, Sirmauri, Gojri (by Gujjars), Bilaspuri, Pahari, Dogri, and Kangri.*

The culture of Himachal Pradesh is a captivating blend of traditional and modern influences, deeply rooted in its diverse ethnic communities and rich history. The state is known for its vibrant festivals, traditional music and dance, intricate handicrafts, and distinctive cuisine. The traditional dance forms like *Nati*, showcase the joyous and communal spirit of the region. Some of the most widely known crafts of Himachal pradesh are *Pashmina shawls,* Kangra paintings, and *Chamba rumals* which highlight the exquisite craftsmanship of local artisans.



Fig 1.02

Mandi

Mandi, often referred to as the "Kashi of Himachal," is a picturesque town located in the Indian state of Himachal Pradesh. Nestled in the *Siwalik* and *Pir Panjal* ranges, Mandi is situated at an altitude of approximately 800 metres (2,625 feet) above sea level. The town is known for its rich cultural heritage, historical significance, and scenic beauty. As the headquarters of Mandi District and the Zonal Headquarters of the central zone, Mandi oversees the districts of Kullu, Bilaspur, and Hamirpur. It is a notable tourist destination, often referred to as the "Varanasi of the Hills," "Choti Kashi," or "Kashi of Himachal."

Mandi, rich in natural beauty, is also a cultural hub. It is renowned for *Baanthara*, a folk theatre genre, and the '*Luddi*' folk dance, which is celebrated nationwide. The district is home to ancient temples like *Bhootnath, Panchvaktra, and Shyamakali,* exemplifying Nagra-style architecture. Mandi's regions like *Drang, Siraj, Suket, Chachyot, Karsog and Chauhar* are known for their palanquins of deities, around which many rituals and festivals are centred. Mandi district boasts several notable tourist destinations, including *Kamru Nag, Shikari Devi, Tunga Devi, Parashar Lake, Rewalsar Lake, Barot, Kamlah Garh, Chauhar Valley, Janjehali, Gada Gushaini, and Ambika Mata Nau.* These sites hold significant religious and cultural importance, attracting thousands of tourists annually.



स्थान
Locale of the study

Nehra: Nehra village is located in the Chachyot Tehsil. It is situated 30 km away from the district headquarters Gohar, which serves as the sub-district headquarters for Nehra. Covering a total geographical area of 52.29 hectares, Nehra has a population of 510 people, with 261 males and 249 females. The literacy rate in the village is 79.61%, with 84.67% literacy among males and 74.30% among females. The village comprises approximately 136 houses.

Khauli: Khauli village is located in Bali Chowki tehsil. It is situated 104 km away from district headquarter Bali Chowki. Bali Chowki is the sub-district headquarter of Khauli village. The total geographical area of the village is 245.12 hectares. Khauli has a total population of 683 peoples, out of which male population is 342 while female population is 341. Literacy rate of Khauli village is 71.74% out of which 79.82% males and 63.64% females are literate. There are about 137 houses in Khauli village.



Gadagushaini: At the elevation of 2065 metres above the sea level Gadagushaini is a village located in the Banjar Tehsil. It falls under the *Seraj* Panchayat. The village is situated 55 km south of the district headquarters, Kullu, 11 km from Banjar, and 62 km from the state capital, Shimla. It is one of the most underrated tourist destinations in Himachal. Rich in culture and tradition the people here speak *Hindi* and *Pahadi*. Known for its scenic landscape, the area is rich in biodiversity, with numerous species of plants and wildlife. One can take a cab or bus from the nearest airport which is in Bhuntar or from the nearest railway, Joginder Nagar.

Geography

Climate: Nehra experiences pleasant weather during spring and summer, making it ideal for tourism. The temperature ranges between 10-25°C, offering a comfortable climate in the village.

The village experiences heavy monsoon rains from July to September, which can cause road blockages and occasional landslides. Winter is cold with significant snowfall, with temperature varying between -4 to 10°C. Snow accumulation ranges from 3-4 feet. The climatic conditions become even more dramatic in Khauli.



Fig 1.05

Flaura and Fauna

Seraj valley is known for having extensive knowledge in herbal medicine. The region fosters 150 plant species some of which are, *hetrophyllum, Ajuga bracteosa, Angelica glauca, Podophyllum hexadrum, Sweritia chirayita, Dioscorea deltoidea, Picrorhiza kurooa, Valeriana wallichi, Selinum vaginatum, Tymus linearis, Trillium govanianum, Polygonatum verlkillstum* and *Acorus calamus.*

Speaking of animals, cattle are a really important part of the lifestyle of people living there. Local houses domestic *Gae* (cow), *Rampur Bushair Bhedu* (Sheep), *Gaddi bhed* (Goat). Bulls and oxes are also found there. Amongst wild animals, Bears and Leopards are frequently spotted. Dogs and cats are common around the village.





Fig 1.07

वास्तुकला
Architecture

The architecture of the place is notable for its *Kath-Kuni* style, a unique traditional method involving the use of alternating layers of wood and stone without mortar, providing flexibility and strength essential for withstanding earthquakes. The wooden elements of the houses are often adorned with intricate carvings depicting religious motifs, local flora and fauna, and geometric patterns, reflecting the region's artistic heritage. The houses typically feature sloping roofs made of slate tiles, designed to withstand heavy snowfall and facilitate the easy drainage of rainwater. Many homes have wide verandas and balconies that serve as social spaces and offer panoramic views of the surrounding landscape, supported by elaborately carved wooden pillars. Additionally, some traditional houses include the *Chandihar,* a wooden canopy or balcony projecting from the upper floors, often used for drying crops or as a lookout. Houses of the locals are way simpler than temples and feature little to no carving. There is an increased trend of using cement with wood and stone .



जीवनशैली
Lifestyle

Society

Even though the village is patriarchal and polygamy prevails in their society the social status of a woman is not equal but quite at par with that of a man. Their distinct sense of humour makes it evident that both the men and the women of the society get along pretty well. Drinking and smoking is more common amongst men as compared to women.
The village has four castes *Brahmin, Rajput, Harijan* and *Chamar.* Different casts have different lifestyles. *Thakurs* (*Rajputs/Kshtriyas/*warriors) are the biggest community of the region. Caste discrimination still prevails in the region where people of lower casts or outsiders are not allowed to enter their local temples and their kitchens.



Occupation

Agriculture is the primary occupation for the villagers all across Mandi. In Nehra and Khauli people cultivate wheat, peas, potato, garlic, tomato, brinjal and cabbage. The Seraj valley is popularly known for its apple orchards. Lower regions also grow mango, guava, kinnow (tangerines), and orange.
While the majority of the income comes from agriculture (farming and animal husbandry, sometimes apiculture), men are also involved in more modern jobs like that of transportation, construction. Even though the trend is declining, both men and women are involved in craft making. Women make *Pulla Chappal* and men do weaving. Women also run small restaurants, snacks and tea stalls. Owning grocery and *kirana* shops is a popular way of supplementing income in Gadagushaini. Occupation also depends on one's caste, only *Thakurs* can make and sell *pulla chappal*, *Harijan* do basketry and *Chamar* make leather *chappal*. Every household has more than one source of income.



Fig 1.5

Festival

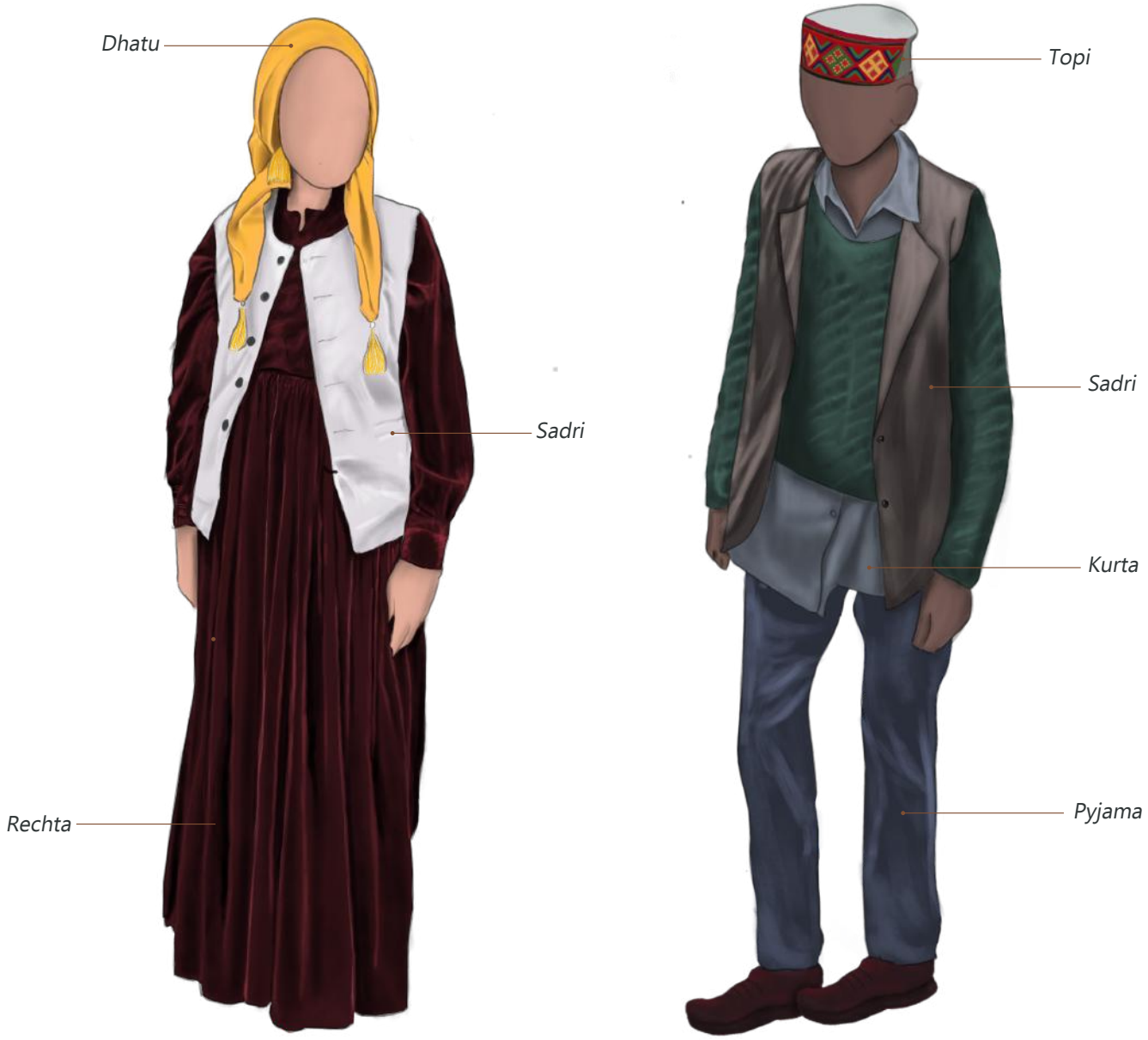
Mandi is famous for its vibrant fairs and festivals. Main events include the *Shivratri* fair in Mandi and *Sundernagar Nalwar, Vaishakh* fair in *Rewalsar, Karsog Nalwad, Dev* fair in *Jogindernagar, Parashar Dhar,* and *Saranahuli* fair of *Kamrunag.* These fairs often feature deity processions and folk music performances, with the Mandi, *Shivratri* being a notable seven-day celebration showcasing a procession of deities' palanquins. There are various festivals celebrated in the region of Nehra, but *Shivratri* is one of the festivals that is celebrated with great pomp by the people here. One month before *Shivratri,* the villagers begin performing the *Nati* dance, moving throughout the entire village. This dance is typically performed in the evenings from around 7:00 PM to midnight, accompanied by a special song for the occasion: "*Sai Mara Paw.*" During *Shivratri,* people observe fasts for 3-4 days, striving to maintain purity and abstain from impurities and sins. On the day of *Shivratri*, groups of 3-4 households come together to sacrifice a goat or a sheep. Different dishes are prepared in the morning and evening as offerings. Morning preparations include *Rotlu*, the sacrificed goat or sheep is cooked and served as part of the celebration.
Apart from *Shivratri, Pratishta* (inauguration of a new temple) is something which the whole village comes together to celebrate. People volunteer and help in organising the crowd in whatever way possible. People from nearby villages also come to *Pratistha.*





Costumes

In Mandi, men typically wear *kurta, coat, sadri, waistcoat, nikkar,* and *pyjama*, while women dorn *kameez, salwar, suthan,* and *'chadru'* for head covering. Farmers and labourers from warmer areas prefer lighter clothing. Wool coats, *shawls,* and *pattu* are also common, with *Rajput* and *Sood* women wearing *Ghaghra, Suthan,* and *Choli.* Speaking of the cluster, women wear *Rechta* (long velvet gowns with full sleeves and mandarin collar and buttons) are worn by women on special occasions, *sadri* (sleeveless vest with buttons) goes over it; it can also be paired with a normal *salwar* and *kameez. Dhatu* (a square piece of cloth with tassels on the corner folded in a triangle, worn on the head like a scarf) is essential for married women.



Jewellery

Jewelleries are often crafted from gold and silver. It includes head ornaments like *kante and baragar, with 'Chaak'* being essential for married women. Neckpieces such as *kanthi,* locket, necklace, pendant, *rani haar, guluband,* and *chowkihaar* are popular, along with silver jewellery for the feet. Nose pins hold special significance for married women. Nose rings are gifted by inlaws during marriage.



Chaak



Rani haar



Gulu



Fig 1.16

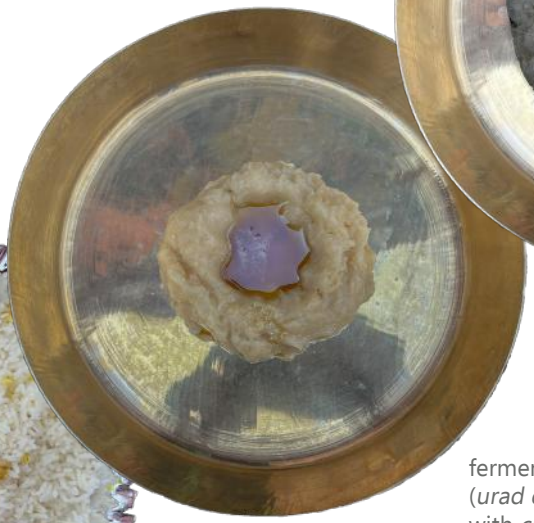
Cuisine

The diet of Himachali villagers is a blend of simplicity and rich cultural influences, primarily featuring rice, for working during the day and chapatis at night. This diet sustains their physically demanding, self-sufficient lifestyle, deeply rooted in the region's traditions and geographical constraints. *Siddu* is a cherished dish, a traditional steamed bread served with *ghee* and *chutney*, reflecting Tibetan influences. This bread, filled with *urad dal*, spices, and herbs, is a festive favourite. *Bathuru*, a tangy, fermented wheat bread, and *Laphi*, a dish made using wheat flour, water and *ghee*. *Rotlu*, similar to chapati but made from different grains, highlights the agricultural diversity of the area.

Dham, the traditional Himachali thali, is a culinary celebration prepared by skilled cooks known as *Dhammis* during festivals. Vegetarian *Dham,* or *Mitthi Dham,* includes three to four savoury curries with rice and concludes with a sweet dish, typically a form of *kheer* or *halwa*. Non-vegetarian *Dham*, or *Namkeen Dham*, features lamb and chicken curries, reflecting local taste preferences. The food, from daily meals to festive feasts, emphasizes the freshness of local produce and traditional cooking methods, preserving the cultural heritage and communal spirit that define the Himachali way of life.

Bhaturu: It is often made during festive occasions and celebrations.





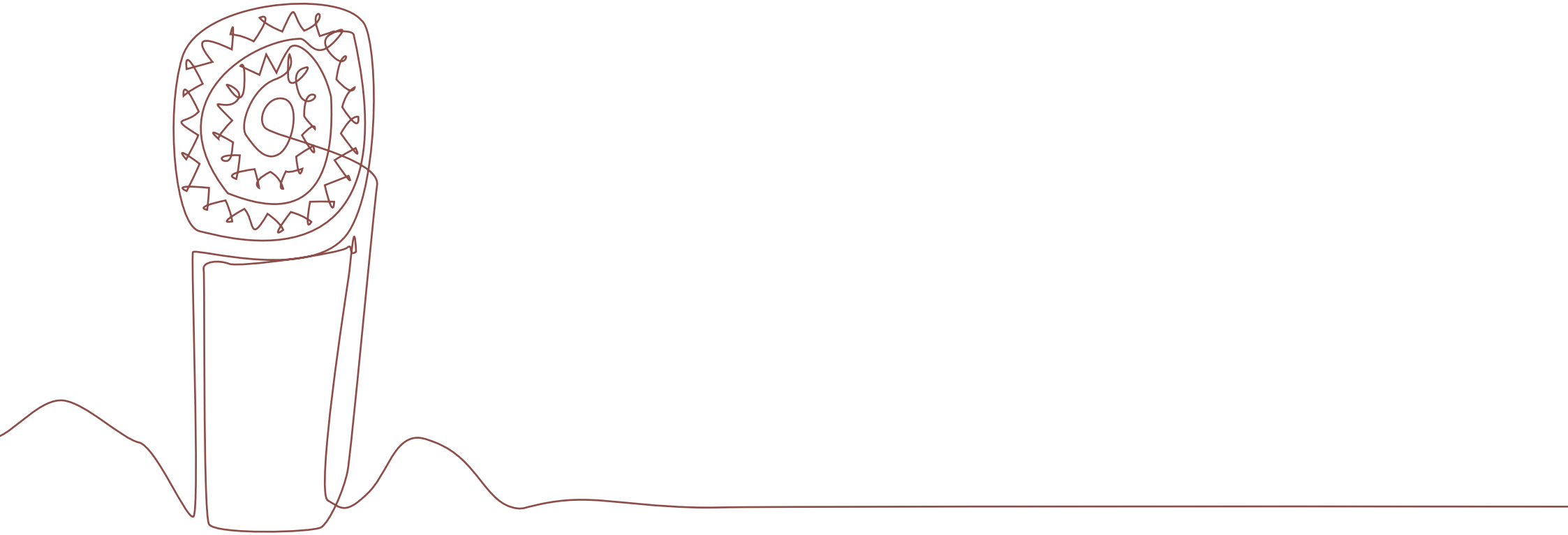
Laphi: It's a fermented rice and black gram (*urad dal*) dish, often enjoyed with *chutney* or pickles.

Dham: It's a complete meal served on leaf plates and features a variety of dishes made from locally grown ingredient .





Siddu: It's made from wheat flour and stuffed with a variety of fillings.



About the craft

1.1 Pulla

-Origin of the craft
-Materials

1.2 Tools and Equipments

1.3 Pre-production

1.4 Process

1.5 Colour and motifs

1.6 Significance

02

पुला
Pulla

Pulla translates to footwear in a lot of *pahadi* dialects. *Pulle* (in plural) these *chappals* are made from shale, which are the fibres extracted from the stem of a hemp (*bhang*) plant. Born out of necessity this craft is practised in various parts of Mandi including *Gram* Panchayat Baghda, Balidhar, Kattu, Khauli, Gada Gushaini, Ghat, Juff coat, Baglatach, Jalgad and Ganiyar. If made properly one pair of these handmade *chappals* can last for up to 24 months. This craft has been a part of the region's cultural heritage for centuries, born out of necessity in an area where harsh winters make navigation challenging.

The process involves twisting shale fibres into ropes, which are then skillfully woven into the *chappal's* sole and top is made out of yarn. Traditional motifs and vibrant colours like black, red, green, and maroon adorn these *chappals*, reflecting the rich cultural tapestry of Himachal. Beyond their functional use, *Pulla chappals* hold significant cultural and religious importance. They are often worn during temple visits, weddings, and traditional ceremonies, symbolising purity and tradition. This craft not only provides warmth and comfort but also serves as a vital source of income for local artisans, preserving a timeless tradition in the face of modernity.



Fig 2.01

Origin of the craft

Being resourceful is the core value that sustains village life. Given the altitude of the cluster the region stays completely snow clad during the winters. The snow hardens over time making it very difficult to navigate through it. The abundance of the raw material and the taboo of wearing footwear made out of leather gave birth to this craft. Everyone only wore *pulla chappal* till the modern shoes and sandals became accessible and available to the villagers.

Materials

Shale - It is the fibre obtained from dried hemp, by the process of Retting. Shale is sourced locally by harvesting wild Hemp or imported from Uttarakhand. Quite often replaced or mixed with jute.

Yarn- Commonly, artisans use the synthetic yarn available in the market. Some brands also use natural cotton fibre or merino wool. Sometimes as alternatives for yarn the fibres of plastic *boris* (sacks) are also used.

Shale costs 250 rupees per kilogram

For one *Pulla*
50 rupees worth of shale
35 rupees worth of shale
Grand Total 85 rupees

Note* Most artisans don't buy shale they harvest it themselves there is no law against the use of fibre of wild shale



औजार और उपकरण

Tools and Equipments

Katewda- A Y shaped tool, made from *Jamun* or Walnut trees. In case it gets difficult to find a stick of that variety and shape two sticks are joined together using yarn to create a T shaped tool. This tool is used to twist the pieces of shale fibre to create a rope.

Kattu- Local name for thread cutter.

Dhrati- Local name for sickle

Feeta/inchi tape- Local name for measuring tape

Sui/Seuin/Suja- Larger needle which is used to sew thick and coarse materials such as the top part of the *Chappal* and the sole of the *Chappal.*

Size measurement Chart- US and UK sizes converted into inches.



Sui/Seuin/Suja



Feeta/inchi tape



Kattu/Thread cutter



Kaiche/Scissor



Size measurement Chart



Dhrati



T shaped *Katewda*



Y shaped *Katewda*



Fig 2.11

पूर्व उत्पादन

Pre Production

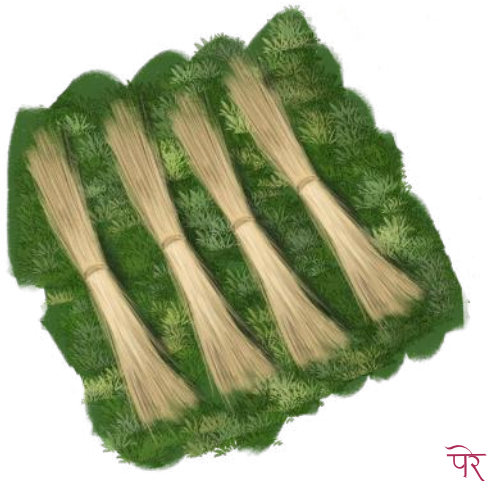
Harvesting: Ripe *bhang* can grow up to 6 feet tall. Only the long vertical stem is used to make shale fibre. *Bhang* seed grows two varieties of the plant. It is the *Philong* variety which is seedless, which produces more fibre.

Retting: Process employing the action of bacteria and moisture on plants to dissolve or rot away much of the cellular tissues and gummy substances surrounding the fibre, thus facilitating separation of the fibre from the stem.

Dew retting, which is common in areas having limited water resources, is most effective in climates with heavy nighttime dews and warm daytime temperatures. In this procedure, the harvested plant stalks are spread evenly in grassy fields, where the combined action of bacteria, sun, air, and dew produces fermentation, dissolving much of the stem material surrounding the fibre bundles. Within two to three weeks, depending upon climatic conditions, the fibre can be separated. Dew-retted fibre is generally darker in colour and of poorer quality than water-retted fibre. Dew retting is used to prepare shale for pulla making.







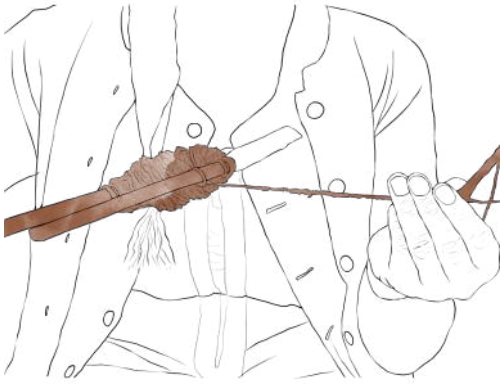
प्रक्रिया
Process

1



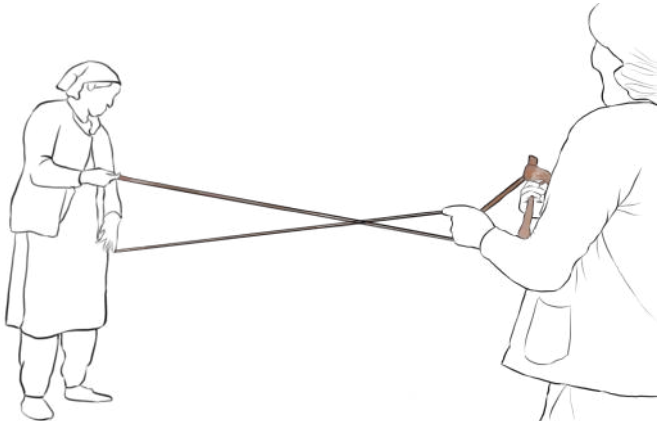
Pull out a few stands of shale from the bundle.

2



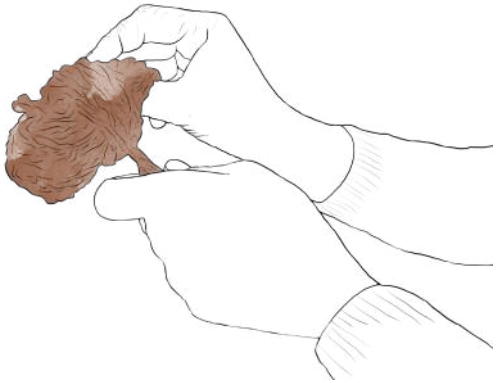
Twist the shale into a long rope using a Y-shaped spindle (*katewda*).

3



The rope and double and twisted in the palm of hands. This process is generally done by two people to make it faster. This step is called '*Batna*'.

4



The rope is neatly wrapped around itself to prevent it from getting tangled.

5



For the base, create seven loops of rope to mimic toes, arranged from largest to smallest according to size. These loops are called *phande*.

6



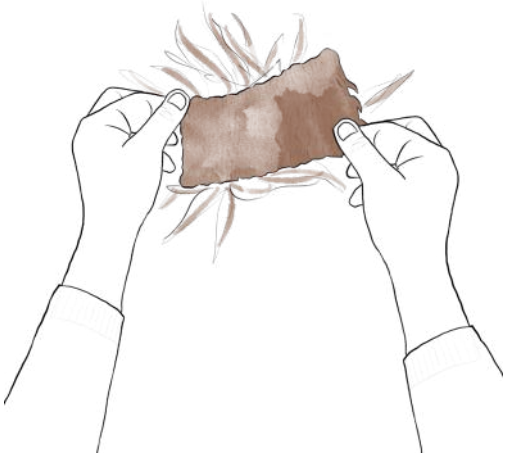
The number of loops varies depending on the size of the *chappal*.

7



Using another piece of rope, start weaving in between the *phande*. Plain weave is used to complete the entire base (*talevda*). This process is called '*Bunai*'.

8



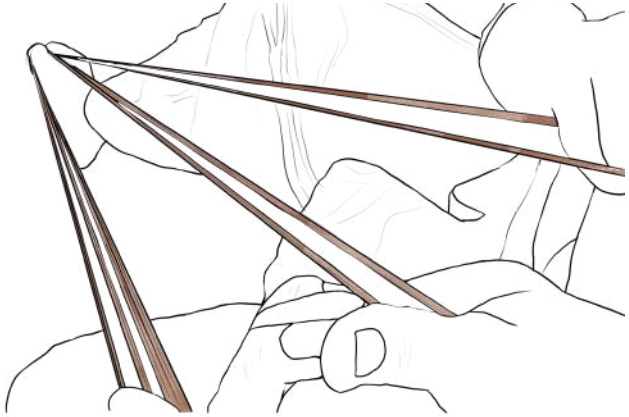
Fray fibers of the *talevda* are carefully burned on a *chulha* (hearth)

9



Choose desired type and colour of the thread.

10



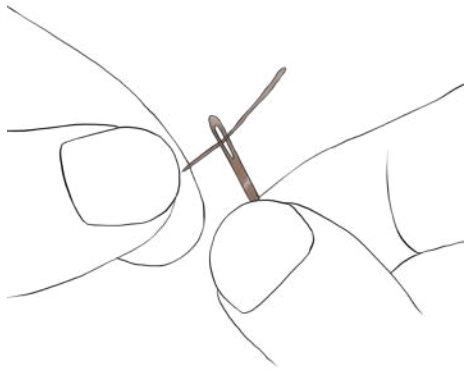
The thread is looped around the the big toe till the desired thickeness is achieved.

11



This step is optional and depends on the thickness of the yarn used for the project.

12



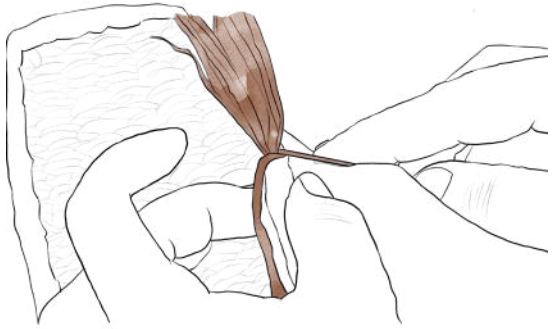
The thickness of the thread determines the size of the needle to be used.

13



To provide structure yarn is packed with shale and sown along the edges of the *talevda*, this border is called *khalevda*.

14



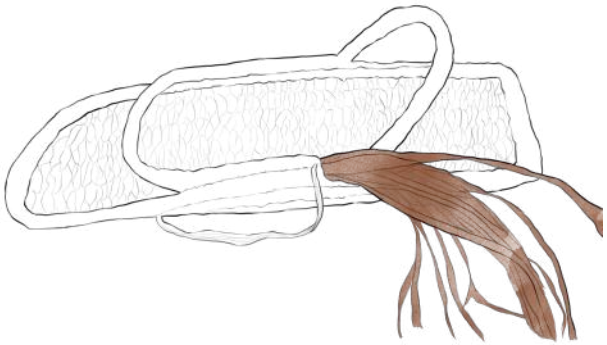
The *khalevda* helps maintains the shape of the *pulla*.

15



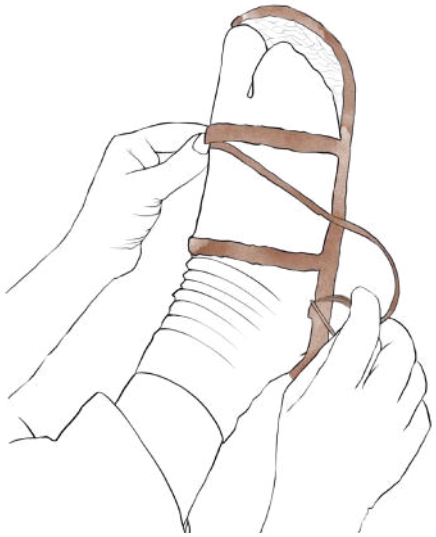
The number of plys in the thread used depends on the thickness of the yarn. Generally multiple rows of *khalevda* are made.

16



To create the *toplu* (top of the chappal) starting from *khalevda,* blanket stitches are made to create different motifs. The process of making the stitches is very similar to crocheting but is done using a needle instead of a hook.

17



The artisan wears the *chappal* to check if the *toplu* is sitting well on the leg.

18



Starting on the outside the artisans work their way inwards where at the end ,*Raphu* is created to close the opening of the centre.

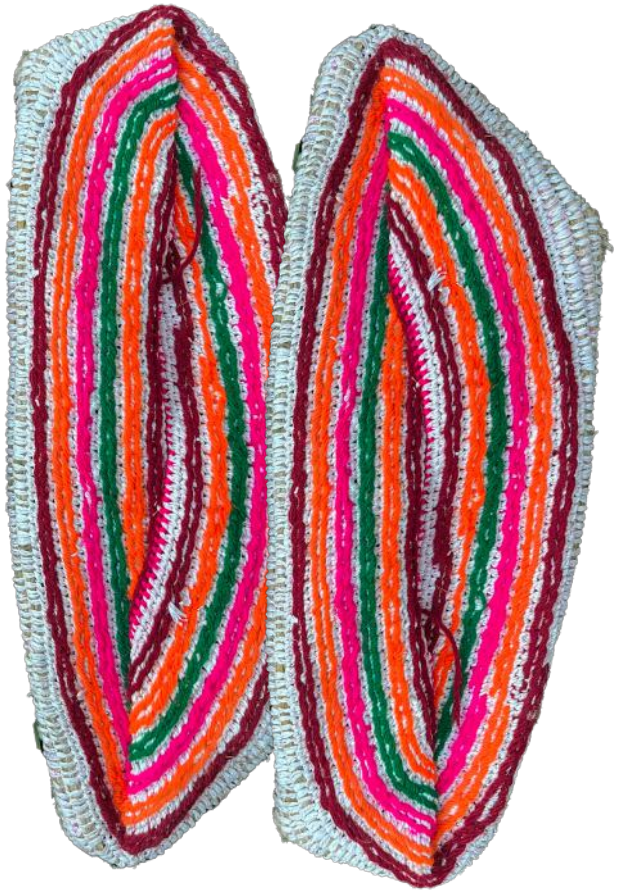
रंग और रूपांकन

Colour and Motifs

The traditional there are nine colours in a *pullas* which are; black, white, green, pink, yellow, red, orange, blue, maroon. These colours can be seen in other Himachali crafts like Himachali *topi and Pattu*.

Shettu- Alternate upright and inverted triangles
Bel- Chevron pattern
Dhari- Transitional motif
Dor- line motif
Raphu- closing motif





Dor motif Pulla

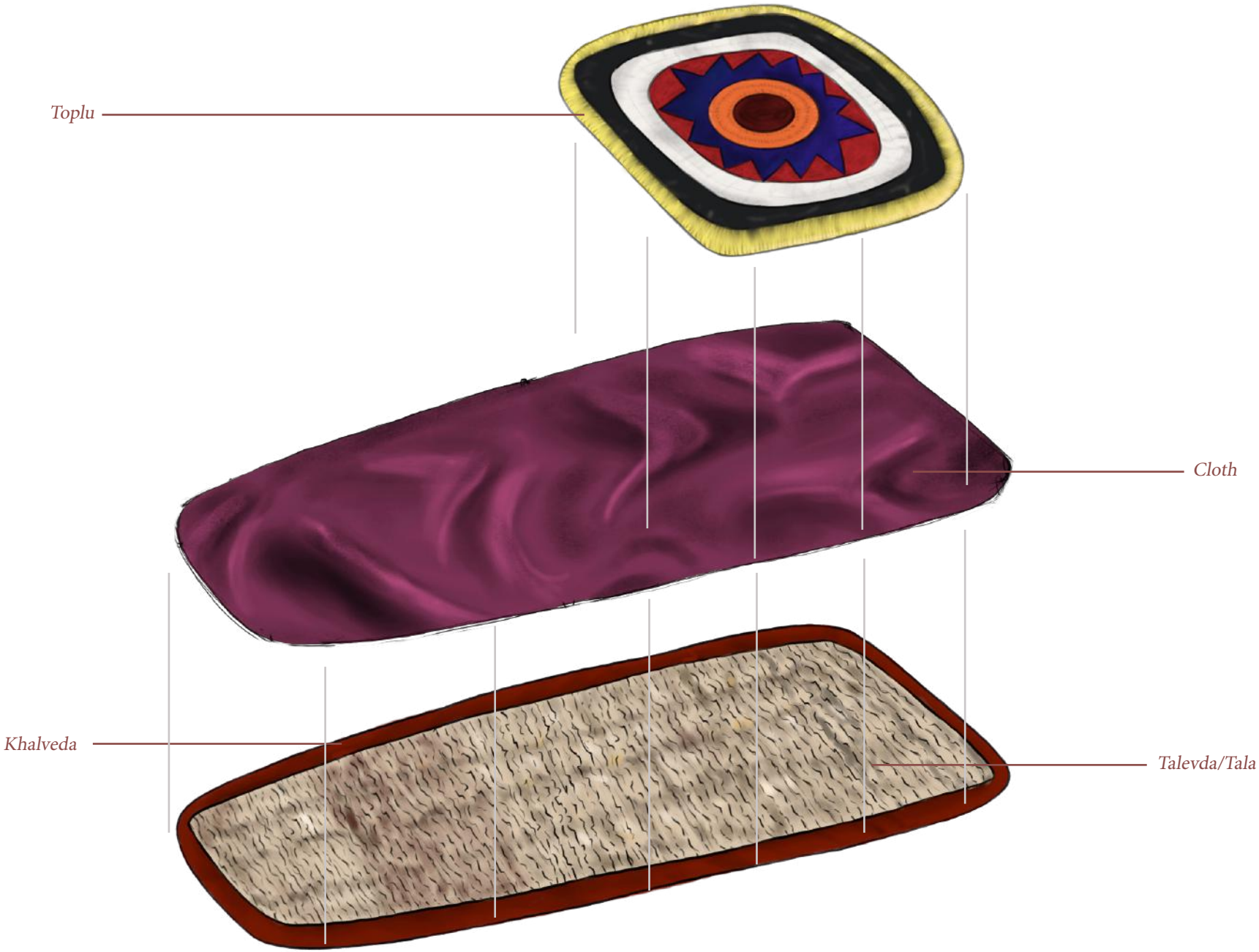

Toplu
Cloth
Khalveda
Talevda/Tala



Fig 2.19

महत्व
Significance

Pulla chappal holds profound cultural and traditional significance in Himachal Pradesh. Considered holy, these *chappals* are the only footwear permitted in temples, underscoring their sacred status. They are essential for keeping feet warm during the harsh winters, providing crucial insulation against the cold. This practicality is vital in a region where temperatures can plummet and commuting becomes impossible due to snow-clad fields. During this season, women diligently craft these chappals for their families and for sale, ensuring their economic stability despite the challenging weather conditions.

The ritual importance of *Pulla chappals* extends beyond their practical use. They are an integral part of marriage ceremonies and are worn by *dhammis,* the traditional cooks, while preparing dham, a customary Himachali feast. Furthermore, Pulla chappals are one of the ten items donated in the *dasha daan*, a significant ritual conducted after funeral rites. This highlights their deep-rooted cultural and religious significance, making them more than just footwear but a vital part of local heritage.

Health benefits attributed to *Pulla chappals* further enhance their value. Locals recommend them for various health issues, including joint and leg pain. They are also considered beneficial during pregnancy and postpartum recovery. The natural materials and unique construction of the *chappals* are believed to promote overall well-being, making them a preferred choice for those seeking comfort and support. This traditional wisdom underscores the holistic benefits of these *chappals*, integrating health with heritage.

Economically, the crafting of *Pulla chappals* provides a lifeline for local women, especially during the winter months when agricultural activities are halted. This craft not only preserves an important aspect of cultural heritage but also empowers women by providing them with a source of income. The economic resilience afforded by this tradition supports families and the broader community, showcasing the interplay between culture, economy, and gender roles.

In summary, *Pulla chappals* are more than mere footwear; they are a symbol of tradition, health, and economic resilience. The craftsmanship involved in making these *chappals* preserves cultural heritage, supports local economies, and promotes well-being. Their enduring popularity reflects their multifaceted significance in Himachal Pradesh, embodying the region's rich culture and the resilience of its people.



Evolution and Contemporisation

1.1 Evolution

1.2 Types of *Pulla*

1.3 Contemporisation

03

विकास
Evolution

Himachal is considered to be *dev bhumi* (land of the gods) and that is why it was tabooed to wear leather *chappal* as a replacement of which *Pulla chappal* were invented. Initially they were only produced for personal use as manufactured footwear was neither affordable nor accessible. *Pulla Chappal* went from being a necessity to something that holds cultural identity representative of the place and people where it is used. Upon increased attempts to export and decreasing relevance of the craft and increased availability of factory made footwear the craft has ended up being just a novelty item to outsiders.

Raw Materials: *Jewdi* (Rope made from finer shale fibres, thinner than the standard shale rope) is obsolete as the *beejai* (sowning) of *bhang* was banned in the region as a consequence of which the finer variety of the plant which doesn't grow in the wild can not be accessed. Earlier natural fibres were used to make the *toplu* like goat hair which is called *sheli*. Eventually with the introduction of synthetic yarn in nearby markets the use of natural fibres stopped completely as the synthetic ones were cheaper and readily available. As acquiring shale has become more difficult because of the ban out of desperation people have started mixing strands from plastic sacks and jute with shale.





Colour: *Pulla* came in only two colours before the introduction of synthetic dye, namely; Black and white as these were the colours in which natural fibers came in. But after synthetic dyes and colours came into being, artisans had a variety of colours to choose from. Attracted to the brilliance of saturated colours, people of Himachal became fond of using nine colours, for their handicrafts. Even though it is common, it is not compulsory to use all nine colours, an artisan may use as many colours as she wants. As the love for pastels increased now these colours can also be seen being used in *Pulla*. The Humane collective only works with mellow and sophisticated colours. Mustard yellow, slate grey, powder blue, sage green etc.

Motifs: Traditional *Pullas* only featured *khalevda, dhari, shettu* and *bel. Raphu* came later with the invention of *pulla chappal*. The *dor* motif which today is done with the plastic, originally used to be done with *jewdi* and yarn. But using plastic deteriorates the value which is why it is very difficult to find such *pullas* as no one makes them any more.

Shape: The shape of the *talevda* (base) has become more comfortable for the human foot inspired by footwear available in the market. The narrow base of the traditional *pulla* has widened and been constructed to be firmer. Major changes came in the *toplu*. Original pullas featured a slit down the middle; it soon evolved into the slip-on style. This allowed the user to wear the *pulla* hands free.

प्रकार
Types of Pulla



Traditional
Pulla



Pulla
Chappal



Open-toe
Pulla



Slider style
Pulla

समसामयिकीकरण
Contemporisation



Pulla Chappal sold by Humane Collectives

With the introduction of modern brands there is an attempt to make *pulla* aesthetically viable for the urban market. One such brand is Humane Collective, founder Shivani Thakur attempts to bring in design intervention and has successfully created an online market for *pullas* in the west, specifically Europe. Following is an interview with Ms. Shivani Thakur to understand what goes into contemporisation of an endangered craft.

Interview with Ms.Shivani

Founder of Humane Collective

Could you share a bit about yourself, your brands, and how you started working with *Pulla chappals*?

I've been associated with the craft of making *Pulla chappals* for six years. I was introduced to this craft by an acquaintance working as a designer at Bhaane. Seeing the potential in this craft and wanting to support the artisans, I frequently visited the village and began working to preserve this craft and continue the family legacy. I have 13 years of experience in the craft sector, as my grandfather founded Bhuttico, also known as the father of Kullu *shawls*. I own two brands, Humane Collective and Kullu Weaves, which focus on fully sustainable handcrafted products.

What is your vision for this brand?

Our vision is to create high-quality, sustainable products while preserving traditional techniques. We aim to expand our business, train more artisans, generate employment, empower women financially, and promote the craft without compromising on creativity and quality.

Where does your inspiration come from, and how do you stay connected to the craft despite diversification?

I've always wanted to be a fashion designer and create something unique. Working with other designers in the brand helps me generate new ideas. Despite diversification, I remain connected to the craft by retaining traditional techniques and materials, while introducing new colour and design stories.

Who are the people associated with your work?

I have had seven artisans working with me since the beginning. These artisans believed in my vision, and I helped them obtain their artisan cards. Although other women want to join, I currently can only afford to pay seven people, as I have funded the business myself. I aim to expand to train more artisans and provide more employment. Sunita, the master artisan, is highly skilled and manages operations in my absence.

Who is your target audience, and what are the challenges you face?

Our target audience includes environmentally conscious customers who value craftsmanship. We don't have a specific age group, and we are not making kids' products. I want to build trust among the youth for our brands. We receive orders year-round and don't have a peak sales season.

We don’t see direct competition from other brands because we make products from scratch in a very sustainable way. However, a significant challenge is that people often do not understand the value of this craft and our initiatives, resulting in lower sales.

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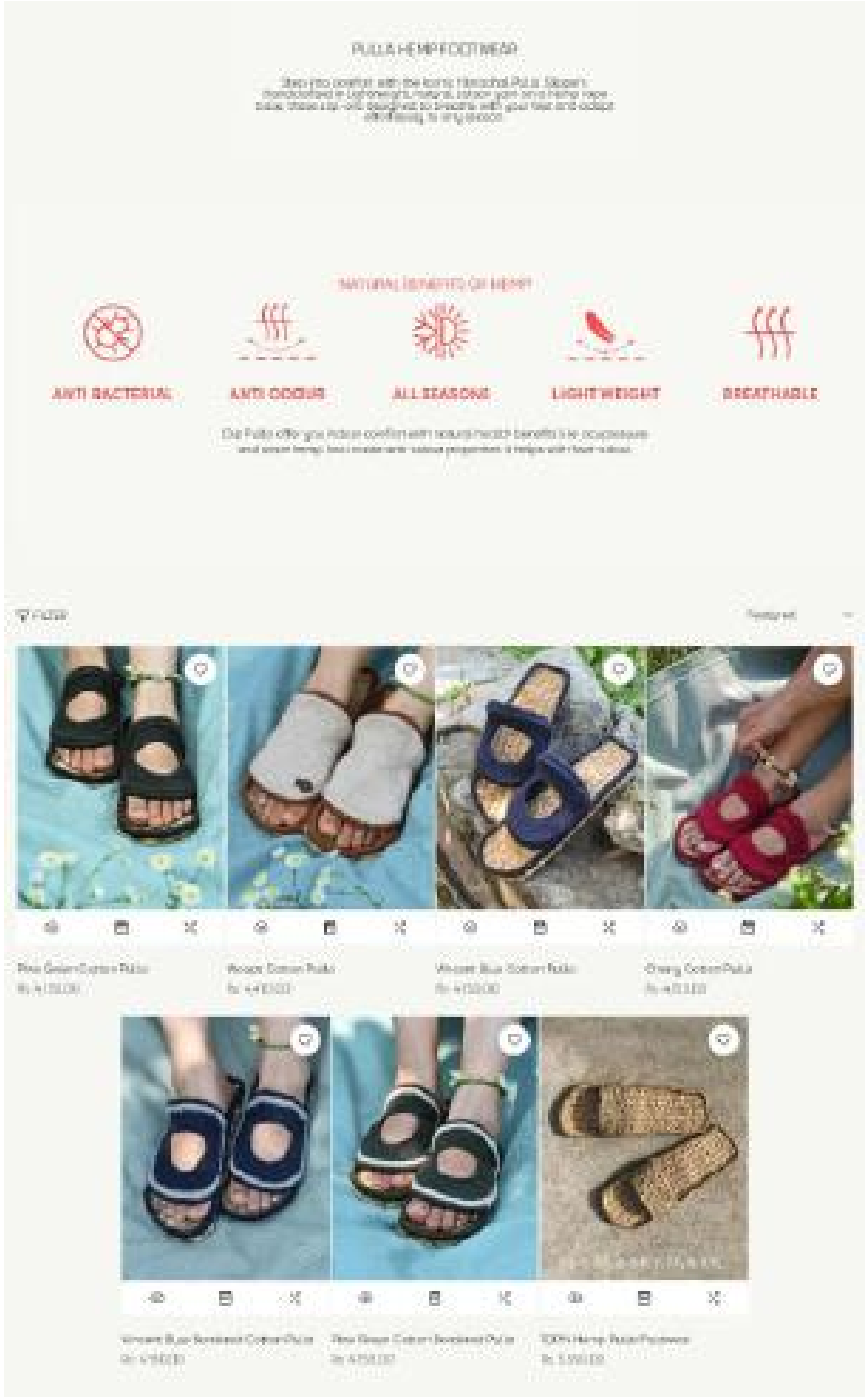
Have you received any government support?

Unfortunately, we haven’t received any government support. We applied for schemes like NABARD (National Bank for Agriculture and Rural Development), but faced disagreements.





Market dynamics and Stake holders

1.1 Market and marketing Channel

-Quality
-Pricing

1.2 PESTEL

1.3 SWOT

1.4 Stakeholders

- Mr.Shyam Lal
- Mr.Ram Singh
- Mr.Akshay Singh
- Mr.Sandeep



Fig 4.01

विपणन माध्यम

Market and marketing channel

Locals purchase them for indoor use, winter wear, festivals, and special occasions. Tourists visiting markets like Kullu, Shimla, and Manali often buy them as souvenirs or for warmth during winters. Retailers say that sales are at peak during the wedding season. The offline market includes nearby towns and cities, and *chappals* are also sent to places like Jaipur outside Himachal Pradesh. They are available in stores like Bhuttico and Humane Collective across India. Online, they can be found on platforms such as Amazon and Flipkart and other websites selling local handcrafted products like HimalayanKraft.in, Himachalbox.in etc.

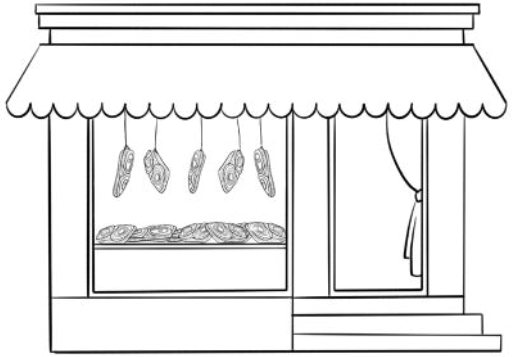
The distribution involves a two-level channel with local traders and retailers. Traders collect chappals from women in various villages (*gram panchayats*) monthly or bimonthly and sell them to retailers in cities like Kullu, Shimla, Hamirpur, Kangra etc..



Producer/Artisan



Traders/Middlemen



Retailers/Shops

Quality

The quality of *Pulla chappals* is primarily determined by the raw materials used and the craftsmanship involved in their making. Loose weaving of the *toplu* (the upper part) or the *talevda* (the lower part) can result in lower-quality chappals. Improper interlocking of the loops at the base may produce an unattractive pulla. Additionally, the presence of more *khalevdas* (reinforcing threads) enhances the durability of the *chappals*, whereas poorly made khalevdas at the toplu can lead to a deformed appearance.

Neglecting to trim excess fibres and leaving loose strands can result in an unrefined finish, diminishing the overall aesthetic appeal of the *chappals*. The thickness of the sole is another critical factor; inconsistent sole thickness or size variations within pairs are common due to local production practices, where standard sizing is not strictly adhered to.



Pulla chappals made from authentic hemp are more expensive and considered premium compared to those made from alternative materials such as plastic or jute. The use of natural fibre not only enhances the product's value but also significantly improves its quality. Authentic hemp pullas are sought after for their superior craftsmanship and material quality.

However, the quality of these *chappals* can be compromised during transit. Since the entire *chappal* is made from fibre, there is a high chance of the strands getting teased, leading to dilapidation. Proper handling and packaging during transportation are crucial to maintain the quality and integrity of the chappals.

Overall, the selection of materials and attention to craftsmanship are essential for producing high-quality *Pulla chappals* that are durable, aesthetically pleasing, and valued for their traditional authenticity.

Pricing

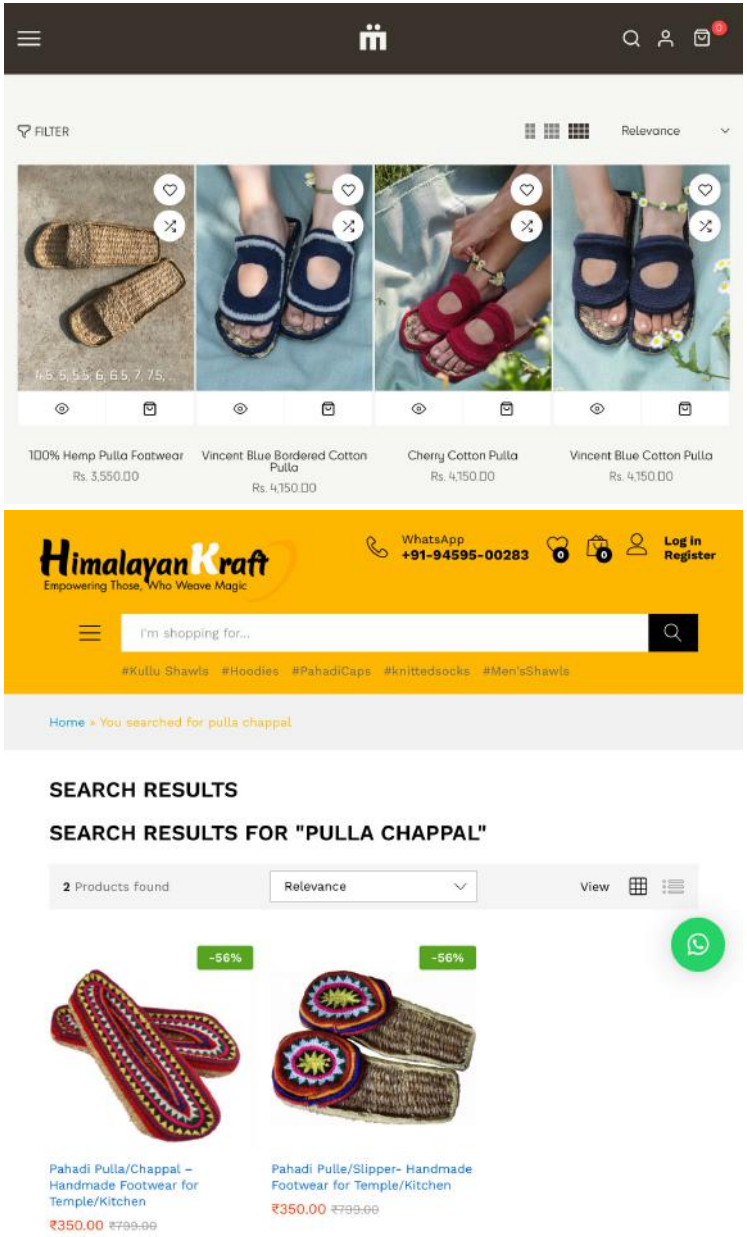
The making cost of *Pulla chappals* typically ranges from Rs. 50 to 60, excluding labour costs which are not factored into this amount by the makers. Local traders usually purchase these pullas monthly or bimonthly at Rs. 100 to 150, depending on quality, and sell them to retailers. Within the villages, the selling price is around Rs. 100.

Retailers buy from traders based on demand and sell them to customers for Rs. 150 to 250. The profit margin for producers and intermediaries is generally low, around Rs. 20 to 30.

Over the past 20 to 25 years, the price of Pulla chappals has increased from about Rs. 10, with annual increments of Rs. 5 to 10. Recently, with design intervention, brands like Humane Collective are selling this craft at prices as high as Rs. 4,000 to 5,000 per pair.

Improving pricing is important, given the significant time and effort required in production, along with the value of the raw materials, which are unique to the region. Local traders and producers often earn little due to limited knowledge of external market prices, emphasising the need for better pricing strategies through greater awareness.





P

Political

The political landscape plays a significant role in the perpetuation and growth of the pulla making craft in Himachal Pradesh. Government initiatives and policy support are crucial in promoting this traditional craft. Local government involvement, through fairs and exhibitions, helps increase visibility and sales. Stable political conditions ensure consistent support and funding, while trade regulations impact the distribution and export of pullas. Tourism policies influence the market by promoting cultural heritage and attracting tourists to purchase traditional crafts. Additionally, the attainment of a Geographical Indication (GI) tag can further bolster government support and recognition for pulla making.

E

Environmental

The use of natural, eco-friendly materials like hemp aligns with growing environmental consciousness and sustainability trends. The availability of hemp and other natural resources in Himachal Pradesh impacts production. Changes in climate can affect the availability of raw materials and the working conditions for artisans. Emphasising eco-friendly qualities and production methods can enhance the appeal of Pulla chappals to environmentally conscious consumers.

T

Technological

Technological advancements have the potential to transform the pulla making process. Innovations in design and production techniques can enhance the quality and appeal of pullas. The use of new materials and tools can streamline manufacturing, while digital marketing and e-commerce platforms expand market reach. Technology also facilitates better communication and coordination among stakeholders, from artisans to retailers. Furthermore, technology can help raise awareness about the benefits of sustainable and health-conscious products, appealing to a broader audience. The GI tag can be leveraged in marketing and branding efforts, using technology to highlight the authenticity and unique qualities of pullas.

S

Social

Social factors are deeply intertwined with the pulla craft, which holds immense cultural significance in Himachal Pradesh. The craft is a source of community pride and a means of preserving heritage. Artisanal skills are passed down through generations, and consumer preferences for traditional, handmade products sustain the market. The social status of artisans is also influenced by their association with this culturally revered craft. Gender involvement is notable, as women often play a significant role in the crafting process. However, social restrictions and traditional norms can sometimes limit broader participation and innovation within the community.

E

Economic

The economic aspects of pulla making are centred around income generation for artisans and traders. The cost of materials, such as acrylic yarns and shale, affects production expenses and pricing strategies. Market demand for pullas influences their economic viability. Economic stability in the region can lead to more investment in the craft, creating employment opportunities and enhancing the livelihoods of those involved. Additionally, the growing awareness of sustainability and health consciousness in the market boosts demand for eco-friendly, chemical-free products like pullas. The GI tag can enhance the economic value of pullas by authenticating their origin and quality, potentially leading to higher market prices and export opportunities

L

Legal

Obtaining a GI tag will protect the product from imitation and misuse, ensuring authenticity of traditional designs and techniques. The issuance of artisan cards will help identify artisans and enable them to access government benefits. Taking advantage of tourism policies that promote crafts, developing craft villages can benefit the Pulla chappal craft by attracting tourists and increasing sales.



Fig 4.05

S

Strength

This is an age-old craft playing a key role in festivals, occasions, and ceremonies.
Crafted in almost every household in the village.
Source of income during winter months
The raw materials used are locally available at very low costs in nearby markets.
Environmentally friendly, sustainable, and offer medical benefits.
Production process is not complicated, allowing for the creation of various designs.

W

Weakness

Can only be used as indoor slippers.
Slow and labor-intensive
Artisans often receive inadequate wages.
Restrictions on growing cannabis
Limited awareness amongst consumers
No market exposure for the artisans
Specific to the region and its cold climate.
Inconsistencies in the quality of the chappals.

O

Opportunity

Awareness and demand for sustainable products.
Medicinal benefits of Pulla chappals can be a significant selling point.
Diversify the craft into various designs and products
Auspicious and suitable for a wider market.
Scope to commercialise this craft, as there is minimal competition and is only made in Himachal

T

Threats

Younger generation shows little interest
Only used for religious purposes and ceremonies.
Synthetic options are available at similar prices
Machine-made products are faster and cheaper to produce and therefore difficult to compete with.
Low wages and poor bargaining skills can lead to the exploitation of artisans.

हितग्राही
Stakeholders

The pulla making craft of Himachal Pradesh is upheld by an array of stakeholders, each playing an integral role in its perpetuation and advancement. Central to this craft are the skilled artisans, primarily villagers from the Kullu and Mandi regions, who have inherited and refined their techniques over generations.

These artisans devote their winter months to the creation of pullas, a period when agricultural activities are minimal. Traders serve as vital intermediaries, procuring the handcrafted pullas and distributing them to urban markets in cities such as Shimla, Kullu, Mandi, and Hamirpur. Retailers in these urban centres then offer the pullas for sale, frequently as cultural souvenirs or essential items for weddings, to tourists and locals respectively.

Moreover, businesses and brands like Humane Collective and Bhuttico are actively engaged in the innovation and modernization of pulla designs, bringing pullas to the mainstream market nationally and internationally.

They have transformed the perception of pullas from mere cultural crafts to mass products by leveraging their qualities of sustainability, medical benefits, chemical-free nature, and skin-friendliness. These efforts have also played a crucial role in establishing a higher price point for this craft.

Government agencies also contribute significantly by organising fairs, promoting the craft, and providing support through various initiatives. Although there are no NGOs in this craft, and self-help groups formed have not remained active anymore, the combined efforts of the involved stakeholders form a robust network. This network supports and nurtures the pulla making tradition, ensuring its adaptation and survival in the face of contemporary challenges.

Mr. Shyam lal

Shyamlal, aged 67, has been a supplier of pulla chappals for 40 years, deeply immersed in the handicraft industry of his region. He deals in all local handicrafts, with a significant focus on pulla chappal. He supplies around 1,000 pairs of pulla slippers each month.
He collects these chappals twice a month from 400 to 500 female artisans spread across six gram panchayats, including *Bagda, Balidhar, Battu, Khauli, Gadagushaini, and Ghat*. Shyamlal's supply chain extends to major regions such as Kullu, Manali, Punjab, Kangra, Hamirpur, and Rajasthan, and he supplies renowned organisations like Bhuttico and Khadi Emporium. With a profit margin of Rs. 20 per pair, Shyamlal emphasises the use of natural fibres in his products, believing that they can be sold at a higher price.

Overall, the selection of materials and attention to craftsmanship are essential for producing high-quality Pulla chappals that are durable, aesthetically pleasing, and valued for their traditional authenticity.



Mr. Ram Singh

A local retailer in Kullu shared insights on the pulla market. Most buyers purchase pullas in winter or for temple use due to their "*shuddh*" (pure) status. Tourists rarely buy them, except occasionally in winter. Sales are very low outside of the winter season, with the retailer selling 100-200 pullas yearly. Often, stock remains unsold for 1-2 years. The retailer is unsure if pullas are pure hemp or mixed, as that information is known to the producers he said. Margins are modest, ranging from Rs. 20-50. Local production in Kullu has ceased, with only older people wearing pullas, mostly in winter. Pullas are now made in higher altitude areas like Anni, Seraj, and Banjar. Occasionally, they are sent to exhibitions across India.



Mr. Akshay Singh

In mandi we spoke to Mr. Akshay Singh Dob officer at Himachal Pradesh State Handicrafts and Handloom Corporation is an agency of Government of Himachal Pradesh set up in 1974 with the aim to assist the artisans and weavers of Himachal Pradesh in their skill development and growth and in procuring raw materials and marketing their products.

State initiatives
Scheduled tribe sub plan
Scheduled caste Sub Plan
General Sub Plan

Under these 3 sub plans ,8 to 10 trainees are selected and are given 2400 stipend per month ,the master trainer is given 7500 per month. The time period for pulla training is 3 months and for Handloom is 12 months. The trainees are also provided with a tool kit. This plan was run in Nehra from July to September of 2023 under master artisan Sunita Devi.

KVNL (Kaushal Vikas Nigam Ltd.) HPKVN
Himachal pradesh Kaushal vikas nigam is a state government corporation incorporated on 14th september, 2015 under the companies act, 2013 as the state skill mission.

Sankalp scheme is one of the schemes under it. Under this scheme there is 6 months training period for 10 trainees providing 1500 per month stipend to the trainees and 5000 stipend to the master trainer but no tool kit is provided.

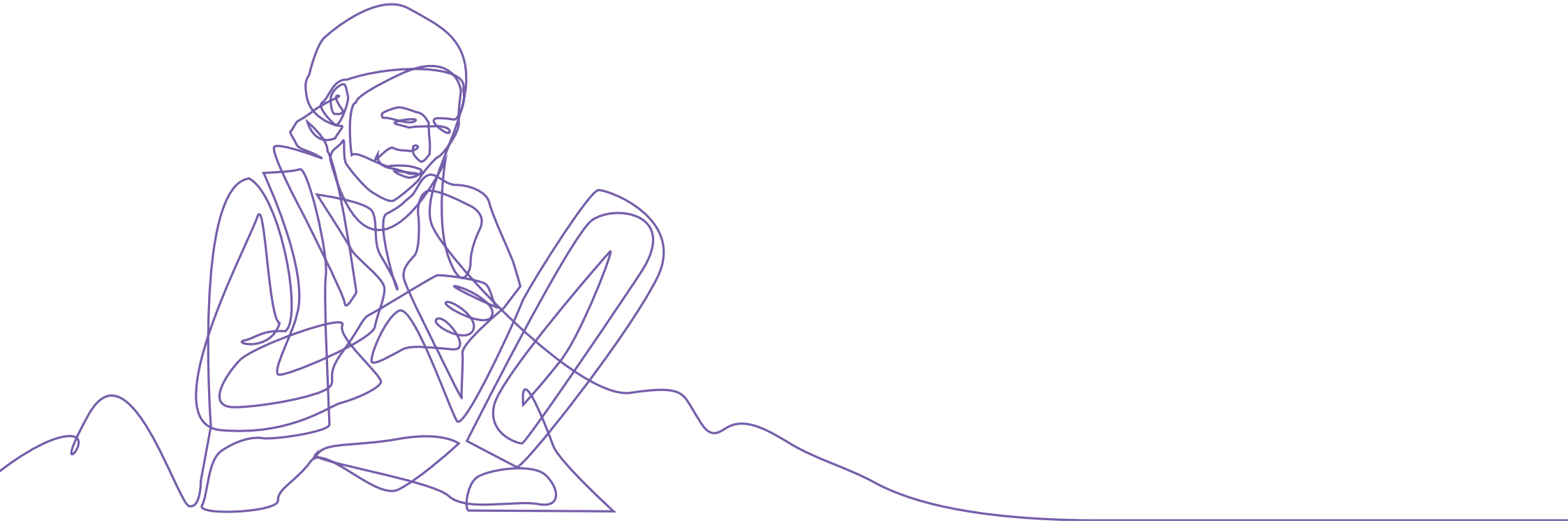


Mr. Sandeep

Central government initiatives
The Himachal Pradesh State Handloom and Handicraft Corporation regularly proposes and initiates projects and training programs for various crafts. In the handicraft sector, design development schemes are being implemented to enhance skills. For marketing and promotion, *Gandhi Shilp Bazaars* are organised, along with seminars and chaupals to raise awareness. If there are a significant number of artisans, we can develop clusters, mega clusters, or craft villages under the *AHVY (Ambedkar Hastshilp Vikas Yojana)* scheme.

Challenges faced
There are no proposals from villages for the development of the craft. Awareness is low, even within Himachal, leading to reduced demand and production, and consequently, a decline in the craft. Other parts of the country are not as cold as Himachal, so these chappals may not be very useful to them. Many locals make Pulla chappals as a hobby or for gifts rather than for commercial purposes. People prefer staying inside their homes and do not explore or seize opportunities provided to them, like fairs and exhibitions organised by the government. There is a lack of participation in events outside Himachal, such as those in Delhi, and a general reluctance to engage with government-led activities and businesses for this craft. Social norms restrict women, who are expected to handle household chores, from stepping outside and engaging in this craft. The craft is not practised for individual growth but is sold to traders at very low prices, with significant bargaining, leading to no price increment. Unlike other crafts like *Kullu shawls*, males do not participate in making Pulla chappals, limiting the craft's development. Urbanisation and the availability of synthetic alternatives have reduced the appeal of hand-made Pulla chappals, which are time-consuming to produce and yield low wages. Self-help groups (SHGs) in this sector are not functional due to low demand. There is misuse of raw materials, like cannabis. There is a missing link between those who want Pulla chappals and those who sell them.





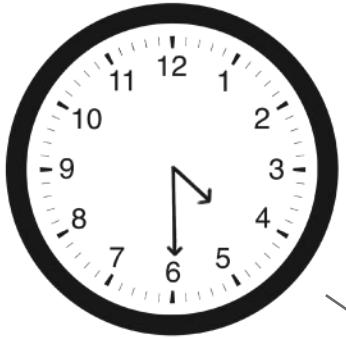
About the Artisans

1.1 A day in the life of an Artisan

1.2 Our Artisans

दिनचर्या

A day in the life of an Artisan



4:30 AM
Waking up in the morning



Milking the cow and other
domestic chores



6:00 AM
Agriculture



10:00 AM
Making Pulla



1:00 PM
Lunch



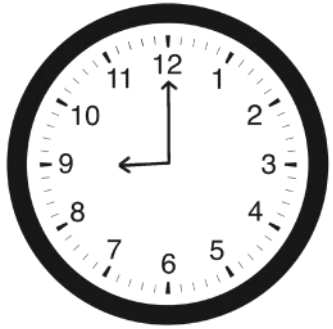
2:00-4:00 PM
Continues their work



4:00 PM
Goes to farm again



7:00 PM
Cooks dinner



9:00 PM
Sleep

Mrs. Roshni Devi

Name: Mrs. Roshni Devi
Age: 35
Experience: 10 yrs
Mrs. Roshni Devi, an experienced artisan, works for Ms. Shivani Thakur, the owner of Humane Collectives. She has been with them for two years. Prior to this, she made pullas at home and sold them to traders. Residing in Gadagushaini, Mrs. Devi starts her day with domestic chores. She then takes a bus to Nehra, arriving around 10 AM and leaving at 4 PM. Afterward, she returns to her primary occupation in agriculture.



Mrs. Dilbaru Devi

Name: Mrs.Dilbaru devi
Age: 65
Experience: 40yrs
Mrs. Dilbaru Devi is a skilled artisan who is self-employed, selling her pullas to local traders. She resides in Nehra, where her day begins with domestic chores. Her primary source of income comes from working in the fields. In her free time, she crafts pullas to supplement her income.



Mrs. Seema Devi

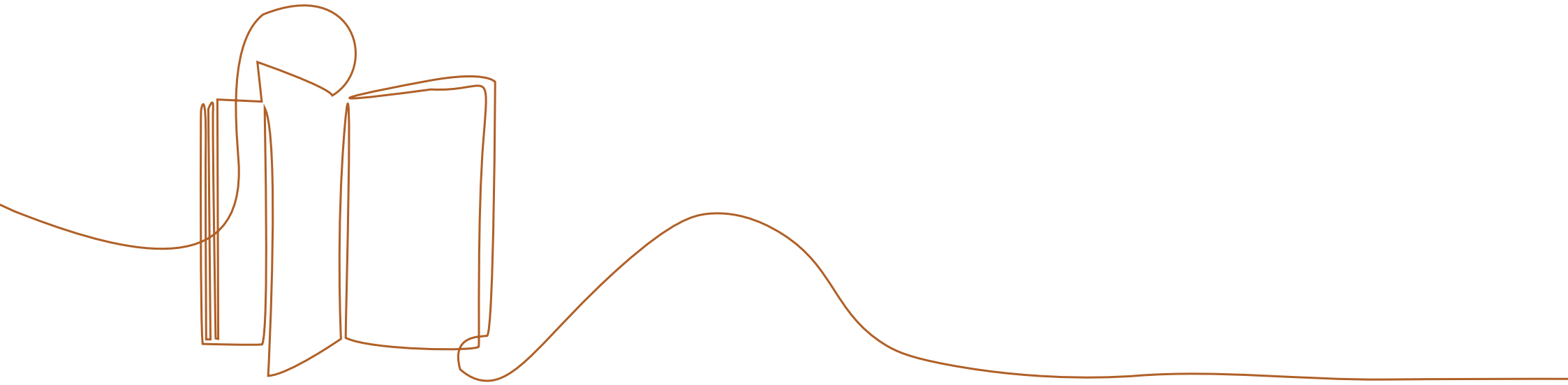
Name: Mrs. Seema Devi
Age: 32
Experience:10 yrs
Mrs. Seema Devi, an experienced artisan, has been working for Shivani, the owner of Humane Collectives, for five years. Before joining them, she made pullas at home and sold them to traders. She lives in Gadagushaini and begins her day with domestic chores. She then takes a bus to Nehra, arriving around 10 AM and leaving at 4 PM. Afterward, she returns to her primary occupation in agriculture.



Mrs. Asha Devi

Name: Mrs.Asha Devi
Age: 43 yrs
Experience: 15 yrs
Mrs. Asha devi is a skilled artisan with 10 years of experience. For the past five years, she has been working for Shivani, the owner of Humane Collectives. Prior to this, she crafted pullas at home and sold them to traders. Residing in Nehra, Mrs. Devi begins her day with domestic chores. She then takes a bus to Nehra, arriving around 10 AM. She works there until 4 PM before returning to agriculture.





Deliverable

6.1 Mindmap

6.2 Solution

-Problems identified
-Proposed solution

6.3 Background Research

6.4 Explorations

-Brand name ideas
-Colour Schemes
-Elements
-Logos

6.5 Brand Identity

-Brand Values
-About the brand

6.6 Itinerary

-Execution

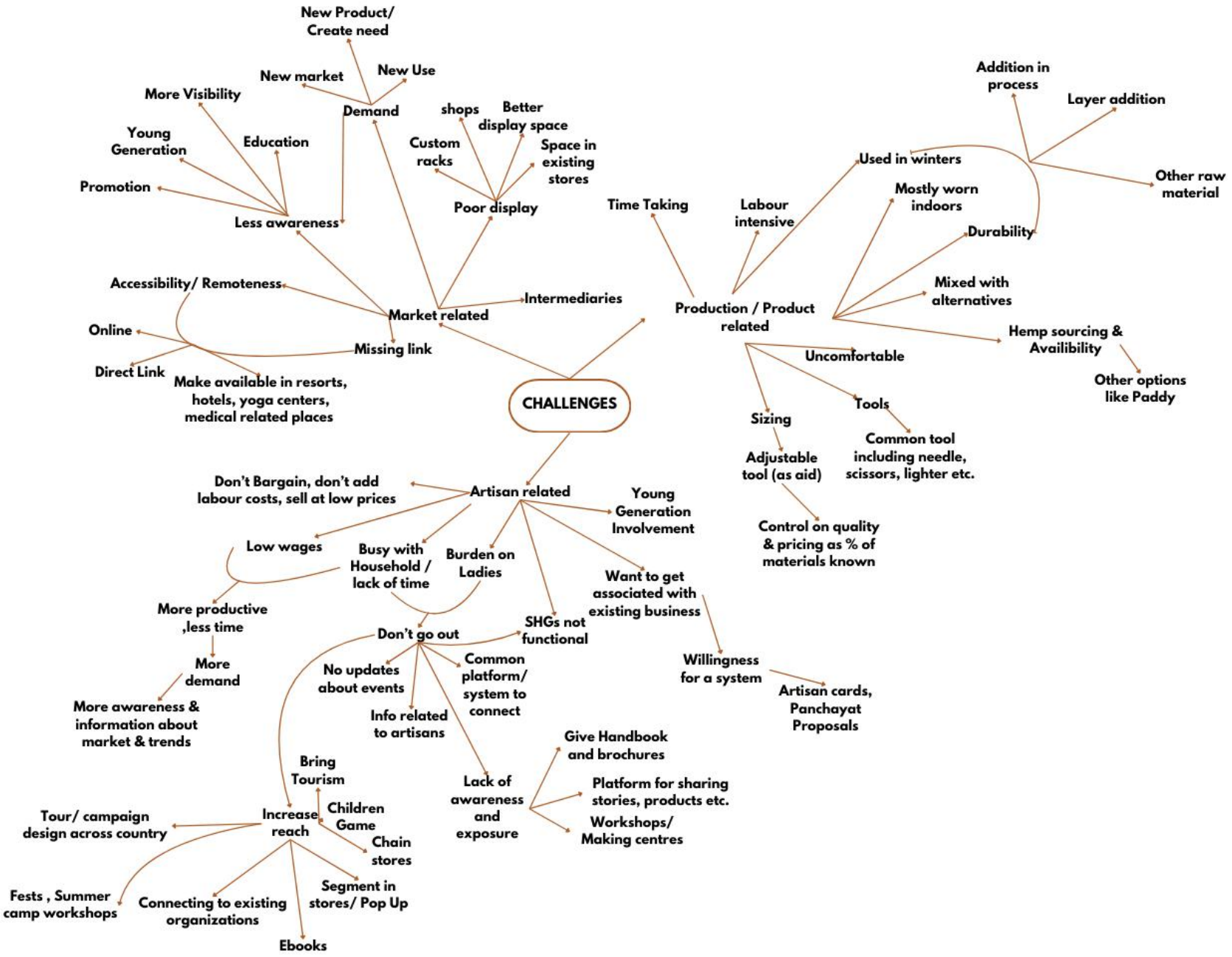
6.7 Target Audience

6.8 User Personas

6.9 Promotions

6.10 Benefits

06


CHALLENGES
Market related
Demand
New Product/ Create need
New market
New Use
More Visibility
Young Generation
Education
Promotion
Less awareness
shops
Better display space
Custom racks
Space in existing stores
Poor display
Intermediaries
Accessibility/ Remoteness
Online
Missing link
Direct Link
Make available in resorts, hotels, yoga centers, medical related places
Production / Product related
Time Taking
Labour intensive
Used in winters
Addition in process
Layer addition
Other raw material
Mostly worn indoors
Durability
Mixed with alternatives
Hemp sourcing & Availibility
Other options like Paddy
Uncomfortable
Tools
Common tool including needle, scissors, lighter etc.
Sizing
Adjustable tool (as aid)
Control on quality & pricing as % of materials known
Artisan related
Don't Bargain, don't add labour costs, sell at low prices
Young Generation Involvement
Low wages
Busy with Household / lack of time
Burden on Ladies
Want to get associated with existing business
More productive ,less time
More demand
More awareness & information about market & trends
Don't go out
SHGs not functional
No updates about events
Common platform/ system to connect
Info related to artisans
Willingness for a system
Artisan cards, Panchayat Proposals
Bring Tourism
Increase reach
Children Game
Chain stores
Tour/ campaign design across country
Fests , Summer camp workshops
Connecting to existing organizations
Segment in stores/ Pop Up
Ebooks
Lack of awareness and exposure
Give Handbook and brochures
Platform for sharing stories, products etc.
Workshops/ Making centres

समाधान
Solution

Problems Identified

The artisans are not willing to travel to far off places for craft promotion as pulla making is a small part of their tedious lifestyle.

Artisans don't understand the urban concepts of pricing and inflation due to which the products are priced at very minimal prices.

The material used to make pullas has been compromised further deteriorating its value.

Only women make pulla chappal, only a few men from the village are involved in the trading and transport of pulla chappal. In a traditional patriarchal community it becomes difficult for these artisans to take any initiative for the preservation of the craft without the cooperation of the men in their lives.

Tourism has helped spread awareness to the craft but the location of the place gets over shadowed by tourist hubs like Jibhi, Mandi and Kullu. Pilgrimage the major source of tourism for Gadagushaini, Nehra and Khauli.

Low awareness within and outside Himachal

Exploitation/ low wages

Hesitation of artisans in leaving the place

Lack of structure

Compromised quality and deteriorating value

Remoteness of place and lack of tourism

Missing link between producers and buyers

Missing link between producers and buyers

Proposed Solution

To address these challenges, we propose organizing tours to bring more tourists to Gadagushaini. This solution will raise awareness of Pulla craft, connect artisans with potential buyers, create a sustainable model for cultural preservation and economic growth. By increasing tourism, we can stimulate local economies, encourage male and younger generation participation, and reduce exploitation by ensuring fair wages for artisans.

पृष्ठभूमि शोध

Background Research



Comparision of number of hotels and homestays between Jibhi and Gada Gushaini

To assess feasibility and understand the current dynamics of the area and nearby tourism, we conducted comprehensive research on tourism data and trends. Additionally, we interviewed existing homestays in Gadagushaini and surrounding areas to evaluate the viability of the company.

Popular and more crowded destinations include Manali located about 100 km away, which is famous for its bustling markets and adventure sports, and Kasol approximately 90 km away, known for its vibrant backpacker scene and treks like Kheerganga. Tirthan Valley, about 30 km away, is gaining popularity due to its natural beauty and proximity to the Great Himalayan National Park.

Meanwhile, Bhuntar (50 km) and Aut (35 km) serve as key access points to the Kullu and Parvati valleys, offering essential tourist services.
On the quieter side, Jibhi, around 18 km from Gadagushaini, offers a peaceful retreat with its riverside charm, while Shoja (25 km) is known for its stunning views and serene atmosphere. Banjar, about 20 km away, is a tranquil town .
steeped in Himachali culture. Serolsar Lake, around 30 km away, is ideal for nature lovers, offering a serene trekking experience and spiritual significance.



Tourist destinations around Gada Gushaini

Existing Dynamics

Popular and more crowded destinations include Manali located about 100 km away, which is famous for its bustling markets and adventure sports, and Kasol approximately 90 km away, known for its vibrant backpacker scene and treks like Kheerganga. Tirthan Valley, about 30 km away, is gaining popularity due to its natural beauty and proximity to the Great Himalayan National Park. Meanwhile, Bhuntar (50 km) and Aut (35 km) serve as key access points to the Kullu and Parvati valleys, offering essential tourist services. On the quieter side, Jibhi, around 18 km from Gadagushaini, offers a peaceful retreat with its riverside charm, while Shoja (25 km) is known for its stunning views and serene atmosphere. Banjar, about 20 km away, is a tranquil town steeped in Himachali culture. Serolsar Lake, around 30 km away, is ideal for nature lovers, offering a serene trekking experience and spiritual significance.

Gadagushaini, a lesser-known destination in Mandi, experiences its peak tourism season during the summer months from April to June, and again in the early winter months of October and November. However, tourism significantly declines during the peak winter months of December, January, and February, as well as during the heavy rains in July. During peak months, Gadagushaini attracts an average of 200 to 250 tourists. The area is gradually becoming more popular as travelers seek for non-commercialized, peaceful spots, steering clear of the more crowded tourist destinations. The visitors typically consist of groups, couples, and occasionally families, with a few foreign tourists as well. Many tourists, especially those looking for a work-from-home setup or an extended break, stay for periods ranging from 7 to 30 days. However, the lack of reliable network connectivity poses a challenge for those needing to stay connected during their visit. The region currently offers 10 to 15 homestays, each with an average capacity of 8 to 15 guests. Due to the rising number of visitors, new homestays with higher capacities are under construction. The increased tourism has brought significant economic benefits to the local homestay owners. Despite this, they are keen to avoid over-commercializing the area. Instead, they aim to attract a quality crowd—tourists who are willing to pay higher prices, appreciate nature, and respect the decorum of the place.

To gain visibility, these homestays are listed on platforms like Airbnb and Booking.com. However, due to Gadagushaini's lesser-known status, many of these accommodations market themselves under the more recognizable name of Jibhi. This strategy helps them attract more visitors, although it highlights the need for Gadagushaini to develop a stronger identity as a unique destination. A significant number of homestays do not have their contacts listed online which compromises their visibility and makes booking difficult.

Tourist attractions around Gadagushaini include Tungasi, the 360° viewpoint, an ancient fort, waterfalls, and trekking routes, all within a 3 to 11 km radius.



Hotels/Homestays in Gadagushaini

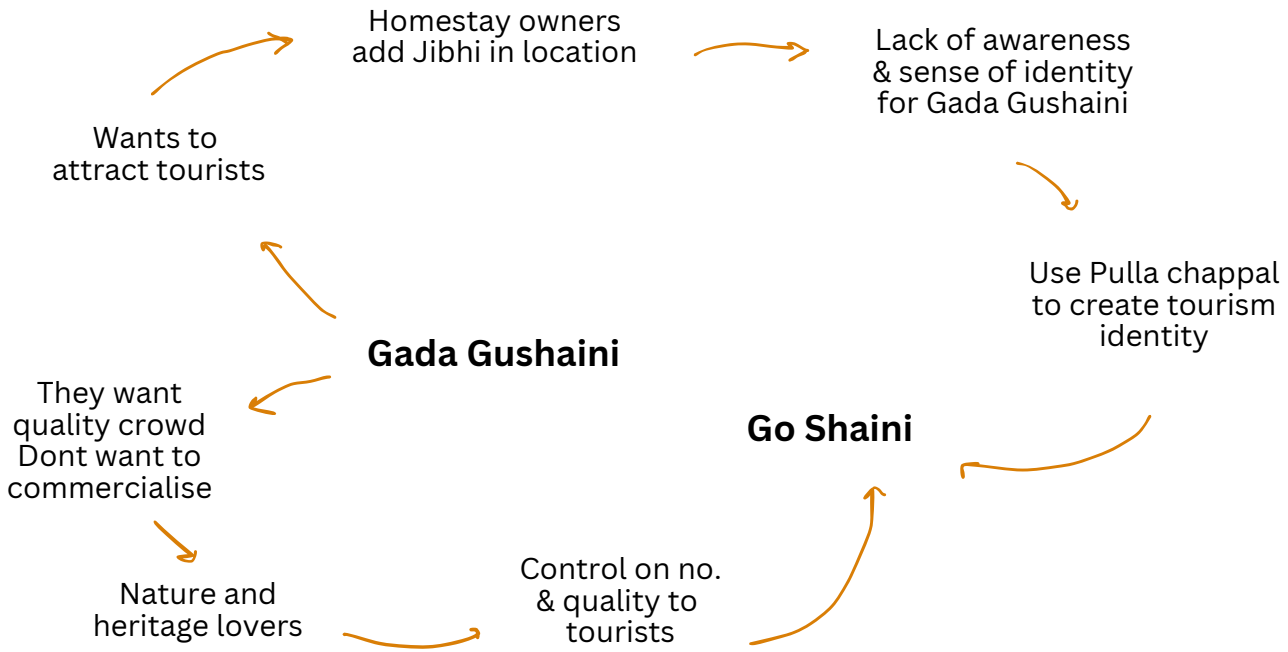
Relevance of the solution

Gadagushaini, with its unique pulla craft and natural charm, faces the challenge of maintaining its identity while striving for recognition. Currently, the lack of widespread awareness is a key factor affecting the pulla craft and the livelihoods of local artisans. While increasing its visibility is important, it's equally vital to maintain the area's uncrowed, tranquil environment.

Over-tourism could lead to commercialization and environmental damage, degrading the place's authentic character. Therefore, the aim is to attract a discerning audience—a sufficient but quality crowd—interested in the rich cultural heritage, craft, and natural beauty of Gadagushaini.

To achieve this, Gadagushaini should be promoted as a culturally rich, offbeat destination. By highlighting its traditional crafts, local customs, and natural beauty, the place can appeal to travelers seeking meaningful and enriching experiences. This strategy will not only boost the local economy by providing fair wages and consistent work for artisans but also preserve the area's cultural and environmental integrity.

Engaging the local community through homestays and participation in tourism operations will further support sustainable development. This approach ensures that Gadagushaini thrives as a unique destination, benefitting both the residents and visitors while safeguarding its essence.



अनवेषण
Explorations

Brand name ideas

Gada-Meaning- Water

Divinity, Godliness

GadaGO

Safar Suhana

Manthar

Ghumo Goshaini

Shayan saadgi aur sukoon ka

Meet the unreal

Chalo Pare

Gada-Go-Shaini

Craftrek

Tusara

Kritaaj

Craft Paradise

Pare

Shayan Shaini

Go Gushaini

Where heart meets home

Gateway to heaven

Khwaabon wali duniya

Experience the unbelievable

Colour Schemes







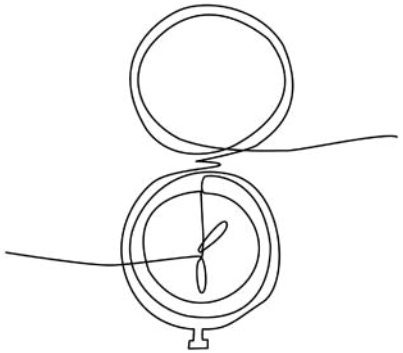




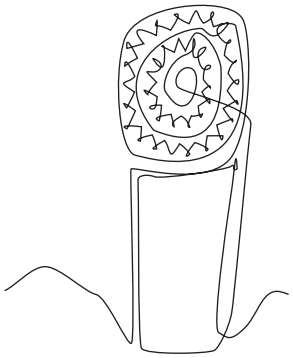


Elements

Compass



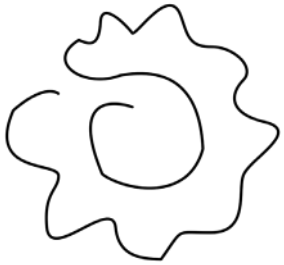
Pulla



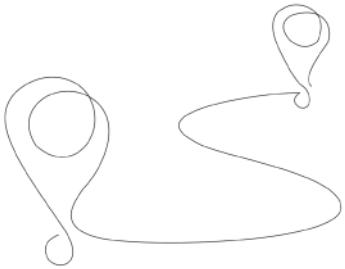
Mountains



Sun



Travel



Logo Explorations














GoShaini
GoShaini
GoShaini
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GoShaini
GoShaini


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Where heart meets home
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GOSHAINI
GOSHAINI
GO SHAINI

पहचान

Brand Identity







Brand Values

Unique travel experience

GoShaini creates exceptional travel experiences that go beyond typical tourism. The itineraries immerse visitors in the authentic lifestyle of Gadagushaini, offering activities like Pulla making, traditional feasts, and nature treks. These experiences allow travellers to connect with the local environment and culture, providing them with unforgettable memories.

Craft preservation and promotion

We promote and preserve local crafts by partnering with Pulla artisans, providing workshops and cultural events that educate visitors and support traditional crafting techniques. Visitors get hands-on experience with traditional crafting techniques and learn about the cultural significance behind them.

Benefits to the craft community

GoShaini uplifts the local craft community by providing artisans with a platform to showcase and sell their work. We focus on preserving traditional crafts, offering workshops, and promoting cultural heritage.

About the brand

GoShaini aims to bridge the gap between Pulla artisans and potential buyers by promoting tourism and cultural immersion in Gadagushaini. This initiative will not only preserve and promote the craft but also provide economic and social benefits to the local community.

The company provides an immersive cultural experience with its guided tours in Gadagushaini and nearby villages.

Visitors will stay in the picturesque town of Gadagushaini, surrounded by lush greenery. The itinerary includes tasting authentic Himachali dishes like *Siddu,* participating in the lively Himachali *Nati* dance, and engaging with local villagers to understand their daily life.

Guests will also experience the traditional craft of Pulla making through hands-on workshops with local artisans. Our tours are designed to be educational and enjoyable, combining cultural immersion with memorable activities to ensure a truly enriching experience.

यात्रा कार्यक्रम
Itinerary

List of tourist spots in Gadagushaini:

1. Shiv Ganga Waterfall (3 km): A scenic waterfall near Shiva Valley Homestay.
2. Kholi Nature Park (5 km): A tranquil park perfect for nature walks.
3. Tugasi Mahadev Temple & Fort (11 km): Historical site with panoramic views.
4. Rigani Lake (10 km + 30 min walk): A peaceful spot for a nature escape.
5. Shata Dhar Temple (26 km): A serene temple in a quiet setting.
6. Janjali Valley & Shikari Devi Temple (40 km): Great for a full-day outing.
7. Shiv Ganga Waterfall Trek (2 nights, 3 days): Explore multiple scenic locations
8. Pandu Ropa and Raghu Pur Fort.

These sites can be tailored into the 5-day, or 7-day travel packages.

Activities:












Day 1:

4:00-7:00 p.m.: Pulla Making Workshop
7:00 p.m. onwards: Local Snacks

Day 2:

6:30-8:30 a.m.: 360-degree View + Temple Visit
8:30-9:30 a.m.: Breakfast at 360
9:30-10:30 a.m.: Khaddu Rearing
12:00 p.m. onwards: Traditional Dham Feast
3:30-6:00 p.m.: Optional Waterfall Trek
9:30-10:00 p.m.: Campfire

Day 3:

6:30-8:30 a.m.: Nature Walk, Harvest, and Local Produce Tasting
5:00-7:30 p.m.: Cultural Experience and Handicraft Shopping
9:30 p.m. onwards: Nati Nights (Traditional Dance)

Execution



GoShaini will implement a well-structured execution plan that leverages local resources and expertise. This plan focuses on strategic partnerships, artisan employment, and community involvement to ensure the success and sustainability of our tours.

1. Partnerships with Local Hotels and Homestays

Collaborate with local hotels and homestays to ensure a steady flow of customers and a range of accommodation options.

2. Collaboration with Organizations and Institutions

Establish contracts and Develop long-term relationships with schools, colleges, and institutions to get recurring business and consistent flow of customers

3. Employment of Local Artisans

Hire local artisans as needed for workshops and custom orders placed by customers.
Ensure artisans use natural fibres and pure shale to maintain high-quality standards.

4. Local Employment for Operations

Employ local residents for transportation, food preparation, and organizing cultural events.
Appoint company representatives to ensure smooth operation and coordination of all activities.

To ensure feasibility and profitability, we will roll out different tour packages in phases.

Phase one (3 day package)

A 3-day package, ideal for travelers visiting nearby hotspots who wish to explore further. This package will cater to families, group tours, and
retreat seekers, making it affordable and easy to execute.

Phase two (5 and 7 day package)

Longer-duration packages for those deeply interested in handicrafts, cultural immersion, and experiencing a slow, detoxifying village lifestyle.
These packages will appeal to schools, colleges, and institutions, offering a thorough understanding of traditional crafts and culture.

ग्राहक
Target audience

Offbeat Travellers

Seek to explore pristine nature
Embrace a slower lifestyle
Take a break from hectic city life
Connect with their roots

Craft Enthusiasts
Enjoy hands-on experiences
Look for rich cultural engagement

Foreigners
Backpackers and solo travellers are fascinated by Indian village life. Hemp enthusiasts, break from concrete cities

Educational and Organisational Groups (B2B)
Schools, colleges, design and craft institutes
Yoga centres, retreats, rejuvenation centres
Corporate entities for recurring contracts

Age Groups
Children: Valuable learning experiences
Adults: Peaceful breaks and exposure to non-city life for their children
Elderly: Nostalgic experiences, seeking peace and a return to simpler time

Income
Targeting upper middle class who are willing to spend on experiences. Income group that understands the significance of national heritage and the value of craft preservation

उपयोगकर्ता व्यक्तित्व

User Personas



Names: Rajesh and Meena Gupta
Ages: Rajesh (67), Meena (65)
Occupations: Rajesh: Engineer
Meena: Design Professor
Location: Delhi, India

Background:
Rajesh and Meena are a retired couple with a shared passion for traditional Indian crafts. They enjoy visiting places where they can take part in craft workshops and interact with artisans. They are eager to learn new skills and bring home handcrafted items as cherished memories.

Goals:
Take part in workshops that teach traditional crafts such as Pulla making.
Engage with artisans to appreciate and understand their craftsmanship.
Experience a peaceful and culturally rich environment, away from city life.

Challenges:
Finding travel opportunities that blend cultural richness with comfort.
Balancing their craft interests with the desire for a relaxing,serene setting.



Name: Rajiv Mehta
Age: 42
Occupation: IT Professional
Location: Bangalore, India

Background:
Rajiv is a busy IT professional who values traditional Indian culture and wants his children to experience life outside the urban environment. He believes it's important for his kids to understand their cultural roots and is looking for an opportunity to introduce them to a simpler, more grounded way of living.

Goals:
Give his children a firsthand experience of rural life, traditional crafts, and local customs. Spend quality family time away from city life. Instill in his children an appreciation for hard work, simplicity,and cultural heritage.

Challenges:
Finding travel experiences that are both educational and fun for the whole family.
Ensuring the experience is safe,comfortable, and engaging for his children.



Name: Emma Johnson
Age: 34
Occupation: Travel Blogger and Cultural Enthusiast
Location: New York, USA

Background:
Emma is an enthusiastic traveler with a deep interest in exploring diverse cultures. She runs a travel blog where she shares stories about unique and lesser-known destinations around the world.

Goals:
Explore and document Indian traditional crafts and cultural traditions.Connect with local communities to gain a genuine understanding of their way of life.
Share immersive cultural experiences with her readers to encourage responsible tourism.

Challenges:
Overcoming language barriers and accessing authentic cultural experiences in rural India.
Ensuring her travel experiences are deeply immersive while being mindful of local customs.

प्रचार
Promotion

Primary Channels:

Instagram
Create appealing content to educate and attract youth interested in craft and culture

Local Ads
Advertise in hotels in Gadagushaini and nearby tourist hotspots

Pamphlets
Distribute informational pamphlets at key locations

Supplementary Channels:

Videos and Blogs
Produce content to raise awareness about craft, culture, and community

Workshops and Presentations
Conduct workshops in schools, colleges, and potential organisations to spread awareness and secure business partnerships



Tags

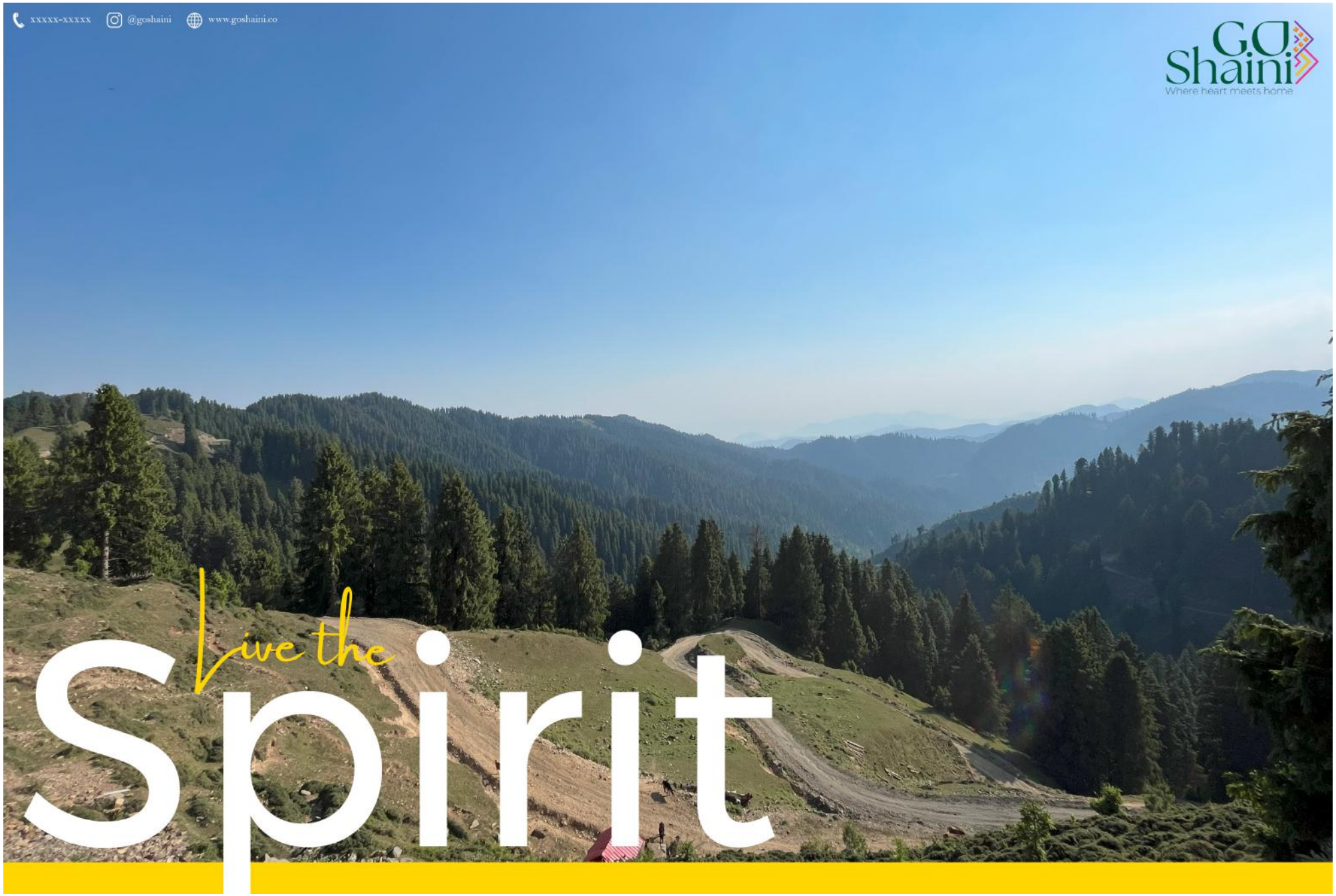


Packaging



Tote

Poster


xxxxx-xxxxx
@goshaini
www.goshaini.co
GO Shaini
Where heart meets home
live the
Spirit

प्रभाव
Impact

Steady Tourism

Act as a mediator organisation to consistently bring conscious tourists to Gadagushaini and nearby areas throughout the year (excluding extreme winters or rainy seasons).

Promotion of the craft

Promote local craft and culture through social media and organised tour packages.
Representatives will educate and promote local crafts across the country.

Economic Benefits:
Create economic opportunities for locals by boosting tourism and craft sales.
Use of high-quality raw materials will enhance the value of the products, addressing pricing issues.
Younger generations in the villages will see the craft as a viable business, encouraging them to continue the tradition.

Community Involvement
Foster community engagement by involving locals and integrating hotels and homestays into the tourism process.

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Glossary

B

Baanthara: Place
Baragar: Place
Batna : Twisting the shale into ropes
Beejai : Sowing
Bel: Chevron pattern
Bhang: Hemp
Bhaturu : A kind of bread made using yeast and flour
Brahmin, Rajput, Harijan, Chamar : caste
Bunai : Kind of stich used in making pullas

C

Chaak: A piece of jewellery
Chappal : Slippers
Chowkihar: A piece of jewellery

D

Dasha Daan: Donation done at funeral
Dev Bhumi : Land of Lords
Dham : Traditonal platter
Dhammis : Who serves Dhaam
Dhari : Stitch between Khalevda and Shettu
Dhatu : A square piece of cloth with tassels on the corner folded in a triangle worn on the head
Dhrati : Sickle
Dor : Line motif

F

Feeta : Inchi tape

G

Gaddi bhed :Goat
Gaae : Cow
Guluband : A choker

J

Jewdi : Rope made from finer shale fibres, thinner than the standard shale rope
Jot : Silver brooches pinned on hat.

K

Kante :
Kanthi :
Kattu : Thread snipper
Khalevda : To provide structure yarn sown along the edges of the talevda
Katewda : 'Y' , 'T' shaped tool use to twist shale.

L

Lori : A type of motif
Luddi :Folk dance

M

Mitthi dham :Vegetarian dham

N

Namkeen dham : Non-vegetarian dham
Nikkar ,Pyjama, Kameez, Salwar, Suthan, Chadru, Pattu, Ghaghra, Suthan, Choli : Cloth for men & Women

P

Phande : It's the first step after a formation of rope from shale.

R

Rampur Bushair Bhedu : sheep
Rani haar : A Large Nechpeice
Raphu : Closing motif
Rechta : Long velvet gown with full sleeves and mandarin collar and buttons
Rotlu - Saag : Pahadi Dish
Rotu, Babru, Bade: Traditional food

S

Saag : Green leafy vegetable
Sadri : Sleeveless vest with buttons
Sai Mara Paw : Special song for the occasion
Shale : Dried Hemp
Shettu : Alternate upright and inverted triangles
Siddu : Traditional food
Sui/Seuin : Needle
Suja : Large needle

T

Talevda : Base of Pulla
Thali :Platter
Topi : Hat for men
Toplu : Top of the chappal

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