

Chapter III

MAJOR TRADITIONAL HANDICRAFTS OF THE DARJEELING HILL AREAS: AN OVERVIEW

3.0 INTRODUCTION

Darjeeling often called “The queen of the hill station “has preserved a wealth of art and crafts having its own peculiarity. The famous Thanka Painting, Kalimpong arts (inclusive of scroll painting, Scroll embroidery, Patch work arts), Woolen carpet, Yatha, fancy looking colourful Kalimpong bags, decorative and utilitarian bamboo crafts, woodcrafts,, copper and brass utensils and artifacts of different sets and forms with beautiful reposed work, local utilitarian black smithy produce and silver craft etc are the major handicraft of the Darjeeling hill areas. Two distinct cultures of Indian and Tibetan origin have mixed together and thus created a number of crafts and products widely accepted to the domestic and foreign market. Colourful hand-woven, popular and cheap woolen products of the region are exclusive. Their geometrical designs are knitted in variety of colours. These products are generally made during winter, as women folk are mostly free after the agricultural season is over. Besides taking pleasure in this work, they also earn money. These products are prepared by coarse wool and synthetic yarn. Basically these products do not mark affiliations to any ethnic group and the region. It is therefore this product have been excluded from the study. There is a great variety of these products flooding in market viz., sweater, caps, baby suits, gloves, shocks and other similar product. The prices of these products depend upon the quality of wool, the pattern and neatness in designs. About 6000 artisans are engaged in the various traditional handicrafts in the study area (Manjusha, 1992).

3.1 SECTORAL AND SECTIONAL DISTRIBUTION OF THE MAJOR TRADITIONAL CRAFT UNITS

It is evident that Bamboo work, wood carving, carpet weaving, traditional metal work like Silver craft, Black smithy, copper and Brass craft, Aluminum Smithy, Kalimpong arts–(scroll painting, Scroll embroidery, Patch work arts), Kalimpong bags, and Hill dolls have been considered as the popular hill craft and it is widely practiced even today. It is intriguing fact that excepting few artisan communities of traditional craftsmen those who had inherited the craft tradition through ages like some communities of Nepali – Bishwa karma for their Black smithy, Copper, Brass, Silver and allied crafts, Sakya for Silver craft, and Bhutia for Thanka painting, Gurung for Rarhi weaving, Yatha by Dukpas. Today at this juncture of time many craft men had either left out for other alternative or set aside by market mechanism. A good number

of other communities traditionally not categorized as artisans communities are also engaged in various craft now a days. Handicraft is not only the main source of income to these artisans but is a way of life to most of artisans.

The contemporary traditional craft in the study area reflect a cross road of cultural fusion/amalgamation where the artisans practice and pursued art not only for the sake of art but today the artisans also cater to the need and qualitative creation of artifact so as to create the interest of buyer from distant land, as much of the artisans earning rest mainly on the income generated through this craft for earning their livelihood. Table 3.1 & 3.2 shows the sectoral and sectional distribution of units surveyed. The location of the villages surveyed in the study areas is shown in Fig. 1.2, 1.3, 1.4, 1.5, 1.6, 1.7, 1.8, and 1.9 shows the concentration of artisan communities of study areas. It reveals that the concentration of artisan varies with the different blocks

3.2 ETHNIC BACKGROUND OF THE ARTISANS

The whole or much of the population composition of the study area is in fact, extremely of mixed type. It is astonishing to find that within an area of some 2000km Sq. a multitude of the culture and scores of dialect and language are found in the study area. The culture is mutually unintelligible again. In addition, it is true as of cosmopolitan society that the next-door neighbours even in the remote villages have different culture. The characteristics of the population found here in the study area is the testimony of the fact that the area has a rich cultural heritage. The origin of such diversity has mainly due to urbanization, growth of tea industry, and its climate and presence of great of trade route since immemorial time and also difficulties of intercommunication imposed by the geographical features.

Amidst, a number of tribes belonging to different Austro-Asiatic races viz., Aryan, mongoloid, Tibeto-mongoloid, Tibeto-Burmese; Dravidian groups of races are traced to their origin. These classification are today generally recognise into the following divisions as Brahmins Bhutia,, Chhetri, Kami (Bishwa karma), Damai, Sarki, Gurung, Manger, Pradhan, Tamang, Sherpa, Limbu (Subba), Rai, Lepcha, Sunar, Thami and other Still the various ethnic background of the artisans are presented below:

Table 3.1 No. of Unit Surveyed In Different Crafts (Block-Wise)

Major Crafts → Name of Sub-Division/ Blocks ↓	1.Thanka Painting	2.Kalimpong Arts	3.Carpet Weaving	4.Yatha Weaving	5.Kalimpong Bags	6.Bamboo Craft	7.Wood Craft	8.Copper and Brass Craft	9.Black smithy	10. Silver Craft	Total No of Unit
I. Darjeeling Sub-Division											
1. Darjeeling Pulbazar Block	5	--	2	--	3	7	14	9	8	3	51
2. Jorebunglow Sukhia Block	2	--	--	--	--	3	1	--	2	--	8
3. Rangli Rangloit Blocks	--	--	--	--	--	9	--	--	1	--	10
II Kurseong Block											
4. Kurseong Block	2	--	2	--	1	8	4	1	2	1	21
5. Mirik Block	--	--	--	--	--	5	--	--	2	--	7
III Kalimpong Sub-Division											
6. Kalimpong -- I Block	11	20	4	14	21	12	7	6	13	30	138
7. Kalimpong -- II Block	--	1	--	--	--	7	2	--	2	--	12
8. Gorubathan Block	--	--	--8	--	--	2	2	--	2	--	6
Total no. Per Crafts	20	21	8	14	25	53	30	16	32	34	253

Source: Field Survey

Table 3.2 Caste Affiliation of the Artisans Community

Major Crafts →	1.Thanka Painting	2.Kalimpong Arts	3. Carpet Weaving	4. Yatha Weaving	5 Kalimpong Bags	6. Bamboo Craft	7. Wood Craft	8 Copper & Brass Craft	9. Black smithy	10.Silver Craft	Total No of Unit
Artisans Caste Affiliation ↓											
1. Bishwa Karma	--	7	--	--	5	2	1	14	32	34	95
2. Bhutia	12	1	4	1	5	2	5	--	--	--	30
3. Chhetri	1	--	1	1	1	8	3	--	--	--	15
4. Chinese	--	--	--	--	--	--	2	--	--	--	2
5. Damai	--	1	--	--	--	--	--	--	--	--	1
6. Dukpa	--	--	--	9	--	--	--	--	--	--	12
7. Gurung	3	--	--	--	--	2	1	--	--	--	3
8. Tamang	4	--	1	--	--	--	--	--	--	--	3
9. Lepcha	--	--	--	2	1	1	--	--	--	--	2
10. Mukhia	--	3	1	--	4	7	3	--	--	--	19
11. Pradhan	--	1	--	--	--	12	5	2	--	--	18
12. Rai	--	--	--	--	--	3	--	--	--	--	3
13. Sarki	--	--	--	--	3	1	3	--	--	--	7
14. Sherpa	--	4	--	--	--	6	1	--	--	--	11
15. Subba	--	1	1	--	4	6	4	--	--	--	20
16. Thami	--	--	--	--	--	--	1	--	--	--	1
17. Thapa	--	3	--	1	2	3	1	--	--	--	10
Total Number Per Crafts	20	21	8	14	25	53	30	16	32	34	253

Source: Field Survey

3.2.1 Bhutia

A generic term for several groups of people inhabiting the ranges along the snowy peaks of the Himalayas, etymologically, the word Bhutia is popularly believe to have originated from the term bhot or more correctly bod which means Tibet (Walter, 1911). Ancient Sanskrit literature referred to the region where they lived, as Bhotantik that is the area touching the border of bhot. Despite showing common ecology and common name, these groups exhibit social cultural and religious variations.

In West Bengal that Bhotia also notified as Bhutia are a migrant community comprising the Sikkimese Bhutia, Sherpa or the Bhutia of Nepal, Dukpa or the Bhutia of Bhutan and Bhutia of Tibet or the Tibetans (Das 1947) Beside, there are numbers of subgroups like Amdo, Denjonpa, Khampa, Yalmo and other. They inhabit West Bengal and reside in Darjeeling Hill Area.

Lord Buddha is their Principal deity (Sangay chhom d wen de). Beside, they worship guru Rinpoche and Jisum Doma. Bhutia of Darjeeling are fluent in Nepali language and usually follow devanagari script, however the rituals are performed in Tibetan or in their own dialects Among the Bhutia of Darjeeling hill areas the important traditional handicraft practice by the artisans are Thangka painting, carpet weaving, wood crafts and Kalimpong Bags.

3.2.2 Chhetri

In physique the chhetri are taller and of slightly different build. Endowed with the military quality as possessed by other fighting class. They are more intelligent and quick to learn, and being generally slighter and more active than other Nepalese race. While in feature they incline towards the Aryan rather than the Mongolian type of countenance. They have adopted the Hindu faith. More as an outward manifestation of the priest than as a religion. This tendency never very great becomes slightly more evident after they have adopted the sacred thread. A practice which imposes certain restriction concerning eating certain foods (Northey, W. Brook. & Morris, C.J. 1928).

In character and general outlook on the life, it is expected from their Aryan blood, that the manner and the custom of the chhetri lend occasionally to lean more towards the Aryan point of view than other, whose ancestry was more Mongolian, but this as a small point and in actual fact the chhetri differs but little from the other races. The important handicraft produce by chhetri are Bamboo craft and hill bags.

3.2.3 Dukpa / Drukpa

The name has been derived from their origin known as the land of dragon (druka) also called Bhutanese; they inhabit the northern part of West Bengal. The separate population figure for the Drukpa (as Dukpa in the list of S.T of West Bengal) are not available in the 1981 census as they are clubbed with Bhutia and other groups. The Dukpa basically belongs to the Karmapa group (bko-brGyud) of Tibetan Buddhist and have several divisions within.

As for the language of Dukpa is concerned, Elders speaks their own mother tongue, which belongs to the Tibetan-Burmese family of language and write in their script called U-med. The younger generation is however fluent in Nepali and Devanagari script. For Dukpa land is the main resource as they primarily earn a livelihood was from agriculture. Their secondary activities include animal husbandry, horticulture and fishing. However Dukpa of today showed increasing increased trends and interest in salaried jobs and other activities. (Singh.K.S-2003)) For Dukpa craftsmen in study area popular handicraft are thanka painting, Yatha weaving and carpet weaving.

3.2.4 Gurung

The Gurung race is of pure mongoloid origin and no doubt its original region when in dim past it crossed the Himalayas and took up abode on the southern slope, was the same as that in vague. In Tibet at that, time may or may not have been the lamaistic form of Buddhism existing in the country as in the present date. Moreover, much of them have submitted to the Hindu ceremonial law. (Northey, & Morris,. 1928) Although Rarhi weaving and Lucuni was the main craft practiced by these caste in the traditional past, this handicraft is not present today. Gurung of today in the survey reveals that they practice wood craft and bamboo craft.

3.2.5 Bishwa Karma

The Biswakarma claim to be the descendent from Viswakarma the architect of the god. They are Hindu by faith. In addition, followed Brahminical way of living and ceremonies and has the same Gotra as Brahminical one. Like chhetri and Brahmin these community has the feature more incline towards the Aryan race rather than the mongoloid. According to literature, that word 'Kami' is perhaps derived from Sanskrit

“karma” meaning work and may have later change in popular usage as ‘Kami’. It is however of the view that Kami is a corrupt form of the Nepali word. In support of which occurrence of this word in Nepali prose and poetry ‘Kami’ refers to those who make article pleasing to the eyes (Northey, & Morris, 1928).

These communities are known by various titles and are traditionally known to engage in number of crafts such as Gold and Silver, Copper and Brass and Black smith beside agriculture and allied activities. This community, which has zealously guarded the secrets of the craftsmanship, has fortunately for us presented and preserved it from extinction. In spite of this useful function these community remain low in the society dominated by priestly and martial classes of Nepali community. Moreover with the granting of schedule caste status, long history of suppression are slowly going away with time and the community in the hill of Darjeeling has much mingled, opened-up and mixed. These trends in the society have step aside the traditional rigid social structure.

3.2.6 Kirat

Rai and Limbu of the Nepali communities mainly represent the people by the race of the shepherds who were subsequently subdued by a race known as the Kirantis. It appears from the bulk of the evidence available that in ancient time the Hindu designated under the names of Kirantis all the people of the Tibeto-Burman family who spread themselves over the country round about the mouth of the Ganges pushed back and absorbed by Hindu influx from the plain: the kirantis became confine to mountain (Northey, & Morris, 1928).

Kirantis race comprises of the clan of the Khambu, Yakha and Limbu. Khambu and Yakha having very much mixed are now both regarded as Rai. They have their own language and culture and practically now there is no difference between these two tribe. The Yakthumbas are called by the title of Limbu. This Limbu community of the hill was granted the status of the Schedule Tribe since year 2004. Study reveals that majority of Subba practice Bamboo crafts and some practice Kalimpong art and bags making while in the traditional past they were the excellent weaver.

3.2.7 Lepcha

They also called themselves Rongkup or Mutanchi and claim to be the early inhabitants of Sikkim. They are concentrated in Dzongu district of Sikkim and

Darjeeling hill in the District of Darjeeling in West Bengal. They have their own language called Rong-ke or Rong or Lepcha. This belongs to the Tibeto-Burman family of language. They use Tibetan script for writing. They speak in Nepali and use Devanagari script to communicate with other (Risley.H.H.1981).

The Lepcha are mongoloid group characterised by short status and show a tendency towards a broad head shape and broad facial profile with a short and often narrow nasal feature (Singh, 2003).

Traditionally the Lepcha were hunter, food gatherers and pastoralists(Sharma). Now a day in west Bengal they are primarily terrace cultivators, some are agricultural labours, they do animal husbandry forestry and there is increasing trend for other non-conventional profession. These Lepcha community practice weaving and basketry as their traditional handicraft. They have a heritage of folk songs, folklore and folk tales.

3.2.8 Pradhan / Newar

The Pradhan claim to be the original inhabitant of the Nepal valley and certainly their custom in many points similar to those of the other mongoloid race lend colour to the story of their original migration from the north, and support the theory advanced by the earliest legends of the Nepal that the person to enter the country. On the other hand, some authorities allege that the Newars originally migrated from the south India, being identical with the Nair solders who formed a part of Nanda Deva's army which invaded the kingdom of Nepal on the 9th century A.D. whatever their early history or the country of their origin it is quite clear that the present race of Newar is a mixed and derived from both Indian and Tibetan Stock with slight preponderance of the later. This mixed origin is again very evident in their religion as they practice both Buddhism and Hindu doctrine.

The Newars are undoubtly one of the most steady and industrious clan in Nepali communities. It cannot be denied that much of the artwork especially metal work, Sculpture, painting vows to the Newars. Beside their skill in the arts and handicrafts Newars are shrewd trader they still has a dominant position in some of the crafts. (Northey, & Morris, 1928).

3.2.9 Sherpa

The word Sherpa is Tibetan and means an easterner. The Sherpa speak as their mother tongue a dialect of Tibetan but they all know Nepali equally well, originally of pure Tibetan stock they have mixed with the local inhabitant and are now extremely proud of being considered as Nepalese. These Sherpa are the descendent of the native of Solo-Khambu situated at a height of about 14,000 feet above sea level and they are probably the highest liver in the whole of Himalayan range. They are usually men of tremendous physique and carry a heavy load at very high altitude. It was from this race porter for climb of Mount Everest is recruited who performed such prodigious feats of endurance (Singh, 2003). Presently the normal occupation consists of agriculture, Porter, services, Labour in the hill of Darjeeling.

3.2.10 Tamang (Murmis or Lamas):

The origin if this race is veiled in the same mystery, which surrounds those of other race. It would seem however most probable that they are originally a Tibetan tribe that somehow or other had managed to find its way into Nepal, Darjeeling and Sikkim, thence to settle and never return. They, the Tamang no less than the other race, lay claim to be adherent of the fashionable Hindu religion.

Their obvious Tibetan origin, which shows itself very markedly, lays them open to the name of Bhotiya (Tibetan) and although the law of caste are perhaps less rigid, even their subsequent adoption of the Hindu faith and many of its custom cannot, entirely contempt and opprobrium attacking to their name. In physique and stature they are perhaps unsurpassed amongst all the races of Nepali and they are generally industrious, hardworking and amenable (Northey, & Morris, 1928).

In appearance, they differ but little if at all from the other races and many of them pass easily for Magars and Gurung of good class. Their language, which is very akin to that of the Gurung also render them still more difficulty to distinguish. Among the Tamang important handicrafts are wood crafts and Thangka painting.

3.2.11 Thapa (Magars)

The Magars were an agriculture race inhabits the temperate regions that lie immediately to the north of foothill. Whilst the country to the north of this is again may be said to be the home of the Gurung a purely pastoral people. owing to the

geographical position of their country the Magars are amongst the first to receive immigrant from the plains of the India. Number of their customs and ceremony conforms very closely to those of the Hindus of India. For same reason they do not exhibit quite such a decided Mongolian appearance as do for instance Gurung or still more so Rai and Limbu (Northey, & Morris, 1928),.

The study reveals they practice multiple craft activities such as basketry, Kalimpong art, manufacturing bags, dolls etc.

3.3 EDUCATIONAL BACKGROUND OF THE ARTISANS

The handicraft activities in Darjeeling hill involve every categories of skilled, semi-skilled, un-skilled, literate and illiterate workforce in its different stages of operations. Like-wise, these activities can be headed equally by different age groups of individuals with differential level of educational standards and even by illiterates and highly educated personnel of the households industry. Our analysis depicted that around 13.52 per cent of the handicraft artisans are illiterate of which 38 number artisan are full time worker and entrepreneur. It is found that 23.71% of the entrepreneur are primary school dropouts. A major chunk of the handicraft artisans comprising 50.24 per cent of the total artisan are Secondary school dropouts. Moreover the number of artisans with higher secondary education is only 24 in number comprising (5.80%) and artisan with graduation is only 4.35% of the total artisans. It is found during survey that non of the artisan have undergone any formal training except wood craft where four artisan have under gone training under District industry centre. Table 3.3, depicts the education level of the owner worker and total worker. Thus, it indicates that the individuals with their young working age groups and possessing relatively better level of educational attainments and are mainly initiating towards other lucrative activities only, which provide higher incomes while the illiterates and individuals with lower level of education of level are noted mainly dominating in the expansion of low paid handicraft activities.

3.4 MAJOR RAW MATERIAL IN USE

It is evident from survey that all the raw material used by various craft sector is locally available and much of it is either unprocessed or semi processed type. In addition, much of the raw material requirements are met through purchase in market

Table 3.3 Education Level of the Owner Worker and Total Worker

Sl. No. Handicraft	Category of Worker	Educational Level Of The Worker					No. of units
		Illiterate	Primary	Secondary	H.Sec	Graduate	
1 Thanka Painting	O. Worker	00 (0.00)	00 (0.00)	18 (90.00)	02 (10.00)	00 (0.00)	20 (100.00)
	T. Worker	00 (0.00)	00 (0.00)	22 (88.00)	03 (12.00)	00 (0.00)	25 (100.00)
2. Kalimpong. Arts	O. Worker	00 (0.00)	00 (0.00)	17 (80.95)	03 (14.28)	01 (4.76)	21 (100.00)
	T. Worker	00 (0.00)	02 (5.26)	30 (78.95)	04 (10.52)	02 (5.26)	38 (100.00)
3 Woolen Carpet-	O. Worker	03 (37.5)	02 (25.00)	03 (37.5)	00 (0.00)	00 (0.00)	08 (100.00)
	T. Worker	04 (40.00)	03 (30.00)	03 (30.00)	00 (0.00)	00 (0.00)	10 (100.00)
4 Yatha Weaving	O. Worker	06 (42.85)	02 (14.28)	06 (42.86)	00 (0.00)	00 (0.00)	14 (100.00)
	T. Worker	06 (42.85)	02 (14.28)	06 (42.86)	00 (0.00)	00 (0.00)	14 (100.00)
5. Kalimpong. Art	O. Worker	02 (8.00)	07 (28.00)	10 (40.00)	04 (16.00)	02 (8.00)	25 (100.00)
	T. Worker	06 (13.95)	13 (30.23)	18 (41.86)	04 (9.30)	02 (4.65)	43 (100.00)
6 Bamboo Craft	O. Worker	12 (22.64)	24 (45.28)	17 (32.07)	00 (0.00)	00 (0.00)	53 (100.00)
	T. Worker	18 (23.68)	31 (40.79)	27 (35.53)	00 (0.00)	00 (0.00)	76 (100.00)
7 Wood Craft	O. Worker	03 (10.00)	02 (6.66)	20 (66.67)	03 (10.00)	02 (6.66)	30 (100.00)
	T. Worker	04 (9.76)	07 (17.07)	24 (58.54)	03 (7.32)	03 (7.32)	41 (100.00)
8 Copper & Brass Craft	O. Worker	01 (6.25)	04 (25.00)	10 (62.5)	01 (6.25)	00 (0.00)	16 (100.00)
	T. Worker	03 (9.68)	08 (25.80)	13 (41.93)	04 (12.90)	03 (9.68)	31 (100.00)
9 Black smithy	O. Worker	10 (31.25)	09 (28.12)	11 (34.37)	01 (3.12)	01 (3.12)	32 (100.00)
	T. Worker	13 (18.31)	27 (38.03)	27 (38.03)	02 (2.81)	02 (2.81)	71 (100.00)
10 Silver Craft	O. Worker	01 (2.94)	10 (29.41)	17 (50.00)	01 (2.94)	05 (14.70)	34 (100.00)
	T. Worker	02 (3.08)	15 (23.08)	38 (58.46)	04 (6.16)	06 (9.23)	65 (100.00)
All Handicrafts	O. Worker	38 (15.02)	60 (23.71)	129 (50.99)	15 (5.93)	11 (4.35)	253 (100.00)
	T. Worker	56 (13.52)	108 (26.09)	208 (50.24)	24 (5.80)	18 (4.35)	414 (100.00)

Source: Field Survey (Figure in the parenthesis represents the percentage of no. of units)

Energy requirement in all the cases is met with firewood, Charcoal and kerosene. In no cases and in no stage of production any other form of energy is used. The raw materials used in different craft sector are as follows:

3.4.1 Thanka Painting

The basic raw material for Thanka painting are half a metre of white cotton cloth, white Distemper paint, Adhesive, Various colour shades (Nerolac Power Steiner), duplicating Carbon for tracing image, Two stick for Scrolling and raw Gold dust.

3.4.1 Kalimpong Arts (Scroll painting, scroll embroidery and Patch work art)

The raw material require for scroll painting are mainly black cotton cloth of various quality and size depending on demand, poster colours, wooden handles for scroll, and hook for fastening in wall. For scroll embroidery work it require black cotton cloth and colourful glossy silk thread Patchwork art requires black cotton cloth, colours, colorfully design pieces of cloth and Synthetic Adhesive (fevicol).

3.4.3 Carpet Weaving

The basic raw materials require for hand knotted woolen carpet industry is cotton thread for preparation of weft and woolen Yarn for weaving. Synthetic Yarn is also used casually on the demand of the customers instead of woolen yarn. For better finishing and thickness of carpet higher count yarn are preferable and it is also true that counts spells speed of weaving and also embossing can better with higher count. Artisan normally purchased colourful yarn depending upon the design from the open market.

3.4.4 Yatha Weaving

Woolen yarn is the basic raw material require for Yatha weaving. Craftsmen use colourful yarn of three to four count for the production of Yatha. For casual wear lower count are used while for winter wear higher counts are normally preferred purchased from the local market.

3.4.5 Kalimpong Bags

In production of Kalimpong bags the handloom based cotton cloth are the major raw material. The artisans use different grades of cloth in order to satisfy its customer.

The quality of raw material depends on design and Material make up. It require stitching cotton thread, adhesive for pasting in layer for reinforcement, button, zipper, thin printed plastic sheet or fine silky cloth for in-layer, lace, and thin sponge sheet to look puffy.

3.4.6 Bamboo Crafts

Bamboo Crafts comprises of two different artifact viz., basketry and other bamboo artifacts.. The major raw material used for this basketry industry is green bamboo, these green bamboos is specially used for making stripes and when dried and seasoned it is also used to make bamboo artifact. Artisans usually wander about in the nearby village in search of bamboo. If they do not find any good quality bamboo nearby, they even go to distant village in search of bamboo. The survey reveals that the entire basket purchased in cash or exchange in kind or by giving service in exchange of bamboo.

The artisan in bamboo work uses different varieties of bamboo. The common varieties used by the craftsmen are: Singrai, Choya bass, Titay bass, Niba, Pareng and other. Beside bamboo the other raw material are cane strip use in basketry industry and some adhesive and varnish is used for artifact of decorative value.

3.4.7 Wood Craft

The major raw material uses for woodcraft are wooden plank and wooden beam of various grades depending upon price /cu.ft. Two grade of wood are used. In economic/commercial category, the important trees are Uttis and Kathal. In best quality product artisan use Chaap and Okhar, the price for these planks are exorbitant (Rs 600/- to 900/- per Cu. ft). Commercial varieties mainly produced to cater the demand of economic class consumer and make mainly produce artifact for decorative use while the quality wood are used to produce artifact of utilitarian with ritual and cultural importance. The raw material is mainly purchased from retail timber depot and forest sale counter.

Beside, for drift woodcraft raw material is mainly collected from riverbank and forest in the vicinity. In addition other raw material use are adhesive (synthetic adhesive -fevicol), Nails, Varnish for Polish, enamel paint, metal screw, steel hook for hanging, Tracing paper Carbon duplicating etc.

3.4.8 Copper and Brass Craft

The basic raw material for copper work is copper sheet, Brass sheet and wire of different gauge depending on requirement. These sheets are either purchased locally or order from Siliguri. Energy is met through purchase of kerosene and charcoal from market. Other raw materials are chemical such as Zinc, Bromide, Brick dust, Mustard, Sal dhoop (Sal resin), Silver for soldering, Sulphuric acid for washing, Soap nut for final cleaning are basic requirement. Small quantity of white metal and Bronze depending on demand for fabrication and designing are additional requirement. Further, for manufacturing of various reed instrument artisan use conical pipe made of sal wood (size 10cm x 10 cm x 60cm).

3.4.9 Black Smithy Craft

The basic raw material require for Black Smithy are Iron rod, Iron Sheet that are mainly purchased from Scrap Shop in the Market and motor garage. Charcoal occupies prominent position in the list of raw material and purchased from market. Beside other raw material are Zinc (Nousagar), Bromide (Swag), and Lead (Justa), Pine (alloy of copper, Swag and silver dust), Mustard oil and lac. Additional requirement are wood or Horn for making of handle and cover for Khukri, white metal for handle and cover of Dragger, and in some cases Hide/leather sheet is also used to make cover for khukri.

3.4.10 Silver Craft

Silver is the main raw material used in the manufacture of the Silver craft.. The major part of earning is in the procurement of raw material. It is therefore much of the artisan depend on the mercy of businessperson and individual order. The other raw material use in the craft is: Charcoal, kerosene, Zinc (Nousagar), Bromide (swag), Sulphuric Acid-1840, Ritha (Soap nuts), Mustard oil, Brick Dust, and Dried Sal Resin.

3.5 MAJOR ARTICLE PRODUCED

The artisan activities prevalent in the study area can be broadly divided into two groups as: a). Production activities and b). Servicing activities (Sujuki, 2005).

a). Production activity: The major part of the activities in the Thanka painting, Kalimpong art, weaving, Kalimpong Bags, Basketry, Wood craft, Decorative silver-craft, Black smithy, Copper & Brass craft, Silver craft, are exclusively devoted to the

production of different articles.. In the production activity the various article produce by the artisans' communities can be grouped under the following classes as stated below:

Decorative article: Under the category are wooden dragons, lampshade, hoary headed wooden mask, wood art other material. Thanka painting, Kalimpong arts of all type such as scroll painting, pasting art etc, are produce, various craft produce by Copper & Brass craftsmen, Black smith, Silver Craftsmen are also used for decorative purpose. Beside woollen carpet is also used for decorative purpose.

Utilitarian Object: under the category are the agricultural implement, cutlery and household accessories produced by Black smith, copper& Brass crafts, bamboo craft and weaving.

b). Servicing activities: In the black smithy servicing and repairing accounts for sizable activities. Only some two percentage of the work in the silver craft and metal craft is available for servicing. Moreover in black smithy sector servicing of agriculture implement, various tools used for domestic and construction purpose, and various implement used by the artisans, is the major work of importance. Beside black smithy, other units such as metal craft, silver craft and woodwork also render servicing and repairing of the related articles.

The various article produce by the different handicraft units is as follows:

3.5.1 Thanka Painting

In Thanka painting the production are exclusively of painting meant for Socio-cultural value depicting ethic of Buddhism. As such it is of religious importance and presently there is increasing demand for Thanka painting is for its decorative value. It is exhibited in Plate I.

3.5.2 Kalimpong Arts

In Kalimpong arts various decorative article are categorized as: Black cloth Painting, Canvas painting, Patchwork art, Scroll embroidery work and other. It is fancy and cheap craft of the study area. The various type of painting work in Kalimpong arts is shown in Plate II.

PAINTINGS OF DARJEELING HILL



PLATE I Thanka Painting



PLATE II Kalimpong Arts on Display in Manjusha sales counter Darjeeling

3.5.3 Weaving

The utilitarian article produce by the Carpet and Yatha weavers are: Woolen carpet of various sizes as require by household and establishment, Shawls, cloth, bags, Woolen piece for making coat, Cap, Sweater, Frog, cardigans etc. A picture of Woolen hand woven woolen carpet is shown in Plate III.

3.5.4 Kalimpong Bags

Fancy Kalimpong Bags are demanded for utilitarian purpose. The various types of bags are: Ghumka Bags., Pen Bags, Money bags, Ladies cosmetic Bags School bags, fancy bags, toilet bags, file cover, wallet, pen stand, magazine holder etc. Plate IV exhibits some of the variety of Kalimpong bags.

3.5.5 Bamboo Craft

Following are some of the important items produce in this sector:

- Doko: It is a common form of basket with narrow nearly square base and wide mouth. It is woven from outer skin of a specific variety bamboo. It is a perforated basket mainly used in carrying of load, viz., fodder, firewood, vegetables, stone chips, cow-dung etc.
- Dalo: It is a small container basket with wide mouth, mostly woven with outer skin of bamboo. It is ventilated from below and supported by four legs. It is used for keeping seedling and vegetable.
- Thunchay: It is an un-perforated medium size basket with narrow base and wide mouth, woven out of the inner skin of special type of bamboo. It is so neatly woven that it is used for carrying specially cereal and pulses.
- Tokri: It is a neatly woven cylindrical basket, woven out from the inner skin of bamboo. It is used for carrying Tealeaves.
- Phurlung: It is a wide mouth small size square un-perforated basket. It is made from outer skin of the bamboo and used for keeping and drying foodstuff near the oven (Chula).
- Nanglo: It is a flat round tray woven out of inner skin from special quality bamboo with a boarder in the margin. it is used for winnowing and drying food article including cereals and pulses.

WEAVING CRAFT



PLATE III Hand made Woolen Carpet

KALIMPONG BAGS



PLATE IV Kalimpong Bags on Display in Manjusha sales counter

- Peringo: It is elliptical, flat and perforated container of split bamboo. It is used for carrying bamboo shoot, fish, mushroom and flesh. It has traditional significance for kirat tribe.
- Doksay: It is a wide mouth elongated basket with nearly rectangle base narrowly perforated basket. Made out of outer skin of the bamboo. It is used for keeping seedling and specially used for packaging and marketing of seedling, flower bulb etc, by floriculturist.
- Flower Basket: It is a rectangular basket, woven with the outer skin of bamboo in various sizes. It is used for the packaging and marketing of cut flower from flower nursery.
- Supto: It is neatly woven cylindrical basket of small size. It is used for fermenting the local drink.
- Jhak: It is a small nearly square basket with a handle of bamboo stripe. It is used for collecting potatoes, ginger, sugar beet and other produce in the farm.
- Mandro: It is a wide mat woven with a special category of bamboo used for drying paddy and other food crop in the hill areas of Darjeeling.
- Bamboo mat paper: It is a paper woven from special strip prepare from inner skin of one-year-old bamboo. Thin film of stripped are cut through a fine blade of knife and the paper mat is woven. It is used for sending greeting.
- Kira tray: Kira Tray is a bamboo mat with wooden boarder for rearing silkworm and many other articles are produced by them.

3.5.6 Wood Craft

In wood carving sectors articles produce by artisans are as follows:-

- Choksi: It is a table having utilitarian and decorative value.
- Book shelf: designed shelf is used for keeping book in the house.
- Decorative wooden dragon, flower, etc.
- Chosem: It is a traditional shrine possess by household.
- Corner table: It is for household utility.
- Harpay: It is a small hollow wooden container made from single piece of wooden. log. It is used for storing ghee, salt, and other daily use item, It is shown in Plate V.

- Theki: It is a medium size hollow wooden container made from single piece of log. It is used for making butter in village. A picture of Theki is exhibited in Plate V.
- Wooden Mask: Wooden Mask of various sizes is produce. These mask bears the hoary head of humans and animals. These mask are basically used for ritual and decorative purpose.
- Daraz: It is an Almirah and many such articles utilitarian and decorative value.

A picture of wooden dragon is shown in Plate VI. These articles are produce from quality wood and hence durable. Beside these articles, the artisans produce various carving design for fulfilling the requirement for mandir and monasteries architecture.

3.5.7 Copper –Brass Craft

The articles produced by artisans in the metal craft are many. These article produce may be categorized as ritualistic, decorative and utilitarian. Moreover, the contemporary perception varies with individual choice. Like Sanai is a Nepali folk instrument, now it is seen as decorative piece in the showcase. Therefore, it is the ultimate choice of the buyer to give the meaning to the craft.

Various produce of Nepali art in Tibetan motif are

- Gyling: Wind musical instrument use in Tibetan Buddhism.
- Ridang: Wind musical instrument use in Tibetan Buddhism.
- Maney: Religious wheel used in Tibetan Buddhism.
- Sanai: Wind musical instrument use by Nepali community in cultural occasion.
- Kothimura gagro: Carved copper or brass vessel used for storing and carrying water. A pair of simple Gagro is shown in Plate VII.
- Thal: Plate.
- Dio: It is an artifact used for illumination for ritualistic performance.
- Kalas: Traditional vase used for ritualistic performance
- Trisul: Religious mark of lord shiva.
- Mana: A vessel for measuring grains.
- Pati: Larger vessel for measuring grains.
- Kharkunda: Vessel for cooking and other purpose as exhibited in Plate VII.
- Pancha-patro: A set of five religious artifact.

- Jamta: Ritualistic artifacts.
- Nau-mati Baja: A set of traditional folk instrument

Beside artisans also produce carved plate or sheets for monasteries and temple preserving the antiquity of the its architectural.

3.5.8 Black Smithy

Various articles produce by the artisans are mainly for the domestic use. These articles are as follows:

- Agathi: A fire pot.
- Bamphok: It is a cutting implement.
- Buncharo; Axe.
- Chimta: Household forge tool.
- Churi: knife. A Variety of knife is shown in Plate VIII.
- Hasia: Sickle.
- Kata; Forged tool.
- Khukri: It is a traditional weapon of Nepali community. It is exhibited in Plate IX.
- Khurpa: A type of spade.
- Kodalo: Spade.
- O-dhan: A tripod stand for supporting vessel in fire and many other article
Common article / implements produce for agriculture use are:

- Phali: Special type of nail used in yoke.
- Pharua: Spade
- Sanaso: A tool for holding hot vessel.
- Hataykata: An agricultural implement.

Other article produce are:

- Patang : A Tibetan sward.
- Chupi: A Tibetan dragger (knife).
- Naal: Horse shoe.
- Kachia: A type of sickle.
- Sangli: Iron chain.
- Chino: Chisels.
- Kutay : A type of small spade.



PLATE V Okhali, Harpey and Theki,



PLATE VI Decorative Wooden Dragon



PLATE VII Household Copper ware: Gagro, Kharkunda and Jug



PLATE VIII Tibetan dragger and Decorative piece



PLATE IX Selling Khukri and other article by artisans

- Kainchi: Scissor.
- Martol: Hammer and other articles , etc.

Beside, the artisans are also engage in servicing and repairing various artifacts used in households or in social and religious institution

3.5.9 Silver Craft

The various article produce by silver artisans are:

- Phumba : Ritual item and decorative item.
- Phumba: Kettle (ritual item and decorative item).
- Maney: Ritual item and decorative item.
- Batti: Ritual item and decorative item.
- Botuka: Ritual and decorative cup.
- Silver-vase: Decorative.
- Bead: Used in making rosary.
- Dio (Dweep): Ritualistic and decorative lamp.
- Makut: Crown (ritual Value).
- Kalas: Ritualistic vase.
- Thal: Plate used in prayer.
- Gujur: Religious artifacts used in capping the roof top of monasteries and temple and other articles.

3.6 SEASONAL VARIATION IN PRODUCTION

The study reveals that much of the handicraft units in the study area is characterized by the seasonal variation in production. These variations can be attributed to the following reasons:

- i. Seasonality in demand of the product and service.
- ii. Difficulty in procurement of raw material and non-availability of quality raw material.
- iii. Severe climatic regime of rain, dampness and cold weather affects the working condition and in turn dwindle the state of production. Beside climatic hazard of dampness, discourage the artisan for stocking the produce in bulk.

- iv. Seasonality of tourist inflow and number of tourist also influence the production.

The tourists are the major and potential buyer of the handicraft of the hill

- i. Non-availability of the surplus income for purchase of raw material for year long work also put off production.
- ii. Seasonality of the production is also due to the absence of well nit marketing network and promoter.

The survey reveals that most of the artisans are exclusively dependent on handicraft as an activity for sustaining their livelihood. There are very few artisans who basically wanting to depend on other work as supplementary occupation.

In the case of basketry craft the seasonality of the production is due to non-availability quality raw material during rainy season, besides bamboo produce in the rainy season are infected by termite and weather condition restrict seasoning of raw material.. It discourages buyer as well as manufacture. Again seasonality of the bamboo produce is due to seasonality of demand due to agriculture production viz., demand for Tokri used in tea plantation is high during the plucking season. The demand for flower basket arise during flower season, Doko are more demanded during winter season, like wise Mandro, Nanglo are demanded more during winter season. Further it is revealed that the a large number of artisans in basketry are marginal farmer as such they also supplement their work as agriculture labour during agriculture season this also brings about seasonality in the production. Moreover per acre holding of these artisans are very low. It ranges from a minimum of .12 decimal to .5acre. These lands are infertile and mountainous which necessitate the artisan to opt for the craft. In plantation area the story is same. These artisans are landless and serve the plantation either in the capacity of temporary worker or as casual labour to supplement their income to earn their livelihood.

The seasonality in the production of Kalimpong bags, Kalimpong arts, is due to demand factors in the market. As the tourist are the potential buyer of these craft and the volume of trade depends on the seasonal in flow of the tourist in the region. The tourist season in the Darjeeling hill is restricted to month of March, April and May in spring, and in the month of September, October in autumn season. So is the production for the other crafts of the region viz., carpet weaving. Yatha Weaving and the Wood carving.. Besides artisan in these crafts are lowly priced, so what they could not venture

to afford stay / engage in their work round the year due to lack of surplus income. Therefore the questions for maintaining of the stock of finished product in hand do not arise.

In Copper-Brass artifact, Black smithy and Silver craft the seasonality factors depends on the mercy of the customer and order placement of the dealers. Some time the situation necessitated the artisans had to sit idle for months. However these artisans do not engage themselves in other activities in the slack season due to apprehension of losing their guild and have of course fear of degradation of miniature skill needed for the craft. Thus, the supplementary income from subsidiary work is restricted to these artisans. In black smithy, however servicing to tools can generate some income during slack season.

Thus, the seasonality of the production throws much light on the economic of the handicraft sector of the region. Moreover, it also reflects the artisans' livelihood. Therefore there is an urgent need to plan for bringing artisans to regular work.

3.7 TOOLS AND ACCESSORIES USE

3.7.1 Tools and Implements Used at Different Stage of Manufacturing Thanka Painting

The tools used for the manufacture of the Thanka Painting are:

- **Wooden Frame:** The Thanka painter uses a number of rectangular wooden frames for holding the canvas.
- **Cotton String:** The cotton string is used for stretching the canvas on to the frames.
- **Paint brush:** Various size brushes are required for laying the various strokes of the colours.
- **Big Shell:** It is used for smoothening the canvas.
- **Colours Pellet:** It is used for spreading the colours. They usually use glass for the purpose.
- **Pot:** Pot is used for keeping water and resin.
- **Measuring Scale and compass:** It is used for assigning the design.
- **Scissors:** It is also used for the preparation of the canvas.

3.7.2 Tools and Implements Used at Different Stage of Manufacturing Kalimpong Arts

The main tools used by the artisans for decorative wall hanging arts are Painting brushes of various sizes, Stitching Needles, Scissor, wooden frames, knife, Colours pellet, Table and Clips.

3.7.3 Tools and Implements Used at Different Stage of Manufacturing Carpet

The tools and Implements for carpet weaving are

- **Wooden loom:** It is locally called tan and is made of wood. It is used for weaving carpet. Looms are of different size depending upon the size of the carpet to be woven. However on the bigger looms smaller size of carpet can be woven. It has different accessories. Upper beam, Lower beam and Pillar are the main parts of looms. Beside, its lower beam has rolling function and has shuttle beam to make the warp tied.
- **Knife:** It is locally known a churi. It has wooden handle, curved iron blade and used for cutting woolen yarn after knotting.
- **Scissors:** It is made of iron and locally called kainchi. It is used for clipping the surface of the carpet and is of different shape and size. Normally the length of scissor used in carpet industry is about 16 inches.
- **Comb:** It is locally called Panja. It is made of iron and used for beating weft. It is about 10inches in length. It is used repeatedly so that weft is driven home perfectly.
- **Charkha:** It is made of iron and is used for making coil of the woolen/ lachhi as well as cotton yarn.
- **Pira:** It is wooden board for sitting of weaver(s) at the time of weaving. It matches with the horizontal size (length) of the loom and is installed near and parallel to it.
- **Sujja:** It is made of iron with wooden handle and is used for final clipping of carpet.
- **Shuttle:** It is thin stick of bamboo slightly smaller than the heald stick nearly 25 to 30 cm long and 8mm in diameter. The weft yarn is reeled in it from the thread ball or sometimes directly fro the lachi. The shuttle serves both as a prin as well as a shuttle.

- Brush: It is used for removing waste woolen fiber from the carpet after clipping in the workshop.
- Farwa: Farwa is a spade like wooden tool with long handle. It is used for washing the carpet.

3.7.4 Tools and Implements Used at Different Stage of Manufacturing Yatha Weaving

The following are the tools and equipment require for this loom.

- Loom frame: The frame is fixed on the wall and from the loom the loom is stretch to fixed post or tied to big stone to stretch the loom.
- Bow: It is a string bow made of splitted bamboo.
- Cloth Beam: It is made of hard wood nearly 55cm long and about 8cm thick in diameter and notched at either end to enable the weaving belt to be attached to it. Clothe beam are two in number which have two function s. one is used at the time of setting the loom but both are used at the time of weaving. It is also called the weaver's beam in which the warp is warpped like warp beam at other end.
- Lease rod: It is a thin type bamboo nearly 60cm long and 3 cm thick in diameter. Its function is to keep the warps in up and down series.
- Heald stick: It is made of thick splitted bamboo nearly 70 cm long and 3 cm thick in diameter where spiral of heald string are made.
- Heald string: It is a strong thread or twine tied its one end into the heald stick to form loops in the warp.
- Beating sward: It is a flat sward made of hard wood nearly 60 cm long, 6 cm broad in the middle, the two ends, slightly tapering and 2cm thick at the central region. It's edge are sharp and made straight. Yatha weaver use this sward at the time of setting the loom by placing it in position along with the heald stick so that spiral loops of the twine are made loose to enable the up and down series of the warp to rise up freely at the time of weaving. After completion of warping it is pulled out and used as beating sward to beat the weft warn.
- Weaving belt: This belt is made of dry hide of cow or thick canvas cloth. It is about 40cm long and 15 cm wide. The belt are worn by the weaver in the small

part of their back and fixed it to the strings in the cloth beam by which the tension of the loom is maintained.

- Extra warp Beam: A bamboo stick equals in size of heald stick is used as extra warp beam where every warp of the up series is warped round to it to get up series of the warp at the time of weaving and to maintain the uniformity of the breadth of the Yatha.
- Shuttle: It is thin stick of bamboo slightly smaller than the heald stick nearly 25 to 30 cm long and 8mm in diameter. The weft yarn is reeled in it from the thread ball or sometimes directly from the lachi. The shuttle serves both as a prin as well as a shuttle.

In addition to above, some tools are also required for setting up the loom and for weaving. While setting up loom two ropes are require to form temporary structure of the loom and to help in keeping the stick in position. These are however removed warp is completed. To sit low a bench is required and to get the tension in the loom a plank is placed horizontally against the post or wall which the weavers can press with her feet.

3.7.5 Tools and Implements Used at Different Stage of Manufacturing Kalimpong Bags

The tools and the implement used in the manufacture of the Hill Bags are as follows:

- Sewing Machine: It is used for stitching the various Bags. It costs around Rupees four thousand.
- Stitching Needle: A set of stitching needle is required for making hill bags.
- Scissor: Cutting involves the working with the scissor. It cost around Rs100.
- Karai: It is a pot for making gum /adhesive.
- Small Hammer: It is used for fitting button.
- Iron/Press: It is used for pressing the cloth. It Cost around Rupees four hundred.

3.7.6 Tools and Implements Used at Different Stage of Manufacturing Bamboo-work

Artisans use simple tools and accessories for creating their craft object. These tools are made from Iron, woods, stone etc. the tolls used for the basketry are mainly

purchase from local black smith or purchased from the market. The investment for the tools in the basketry industry is very negligible, however much of the running cost is meant for repairing and maintenance of the tools.

The tools and accessories require for basketry are simple types. Each family possesses the following tools in appreciable number.

- **Axe:** Usually purchased from blacksmith workshop (Aaaran) locally or from the market. Its cost depends on its size, which range from Rs. 015 to Rs.200 per piece. It is mainly used for cutting bamboo from field.
- **Khukri:** It is used for cutting bamboo from the field as well as used for sizing and stripping the bamboo. It is the main tool used by the artisans. It costs Rs70 to Rs 150.
- **Churi:** It is the ordinary knife used by the artisans for stripping as well as dressing the bamboo. It costs approximately Rs.30.
- **Handsaw:** It is used to cut the bamboo into sizable pieces before stripping to avoid waste uses normal handsaw. It costs around Rs.100.
- **File Stone:** stone is kept near the working place for sharpening the implement.
- **Achano:** It is a wooden anvil used in processing (splitting, scraping and smoothing) of bamboo splits.
- **Wooden Mallet:** It is some time used for manufacturing fine basket product such as Nanglo.
- **Wooden chisel:** is used for tight weaving of special mat.
- **Pincer:** is also used for holding or gripping in the process of making of some special product.
- **Pointed chisel:** It is used for making hole to make knot (bit marnu) in the margin.
- **Khurpa:** Khurpa is a type of knife (straight and bend at the top) is also used by the artisans. This type of knife is also used for pruning in Tea bushes. It costs around Rs. 50.

The artisans normally require fewer number and variety of these tools in manufacture of basketry product.

3.7.7 Tools and Implements Used at Different Stage of Manufacturing Woodcraft

The main tools used by the artisans for the wood craft are Hand drill, Handsaw, chisels; Hand saw Machine (Manual and Motors), Hammer of various sizes, and Wooden Mallet. Beginning with large tools he progressively uses their finer chisels, smoothing tools, drill, carving veins giving light and shade, chipping of spaces in the recesses or decorating the background, the chisel in hand, lightly held and freely manipulated by the fingers, is tapped by the mallet with repeated strokes, light or heavy according to necessity. Thus, the craftsmen works from low to moderate and moderate to high relief and carries out low and deep undercutting as require by means of very simple tools. In most cases, the finishing is done by innumerable patient strokes of finer chisels of various shape and sizes are used.

Of the tools utilized by the wood-carvers for minute details, special mention may be made of chisels and gauges of various shape ranging from the point of a needle to three fourth of an inch. They also vary in number according to the extent of artistic ability of the artisans, the nature of carving and the quality of wood on which they work. Different sizes of chisels are also used for the different purposes. The largest sizes of chisel is of 8cm at the edge is generally used for leveling the surface. Chisels of smaller size are used for different purpose like rounding the edges, cutting timber in pieces, making holes and for other purposes.

For preliminary work like cutting and preparing pieces of wood to be carved, the artisans who is also skilled in carpentry, uses common tools like hand saw, adze, plane, chisels, drill, vase and other tools including center-bit, screw driver, various type of hammer, foot-rule, measuring tape, iron files, pliers, various frames for holding chisels to work with and hones for sharpening chisels. However, the main dependence of the carver is on a large number of small handless chisel, gauges and punches of various size and shapes worked with the help of a mallet of wood used to strike the chisels. It may be noted that for carving of finer item like eye, ears, nose, lips etc in statue or mask sharper and tiny tools are require. In the process when the rough figure is shaped, a finer variety of chisel with thinner and narrow cutting edge is used in the same manner for carving the details of the design or the figure.

3.7.8 Tools and Implements Used at Different Stage of Manufacturing of Copper-Brass Craft, Black Smithy and Silver Craft

The tools and the accessories required by silver craftsmen are as many as in any black smithy workshop. The important tools and accessories used by the silver craftsmen areas follow:

- **Crucible:** Locally known, as carua is a semi sphere vessel for melting the silver. It is made of cast iron or iron. It costs around Rupees 20.
- **Hearth:** It is a fire place, locally known, as bhati. It is made of fine clay.
- **Skin Blower:** by name itself it is used for giving the blast of air to the hearth. It is made of skin, fitted with iron chain for supporting handle and connected with the hearth by pipe. The cost of making this type of blower amount to Rupees three to four thousand. Skin blower is made by some skill person.
- **Blowing machine:** This is a hand driven blowing used by artisans. It is purchased from the market and cost around Rupees six hundred.
- **Anvil:** locally known as lee falam. . It is used by the artisan for hitting the metal. It is permanently fixed with the ground. It is made of iron and cost around Rupees two to three hundred. Beside, various type of anvil is use depending upon the shape of the artifacts. It is known by different names locally.
- **Carai:** Carai is a semi-spherical vessel used for cooking mould before the carving is done. It is made of cast iron. It cost around Rupees hundred and purchased from the market.
- **Kerosene Blue Lamp:** Blue lamp is used for heating the specific part of the artifact as the lamp fitted with the blowpipe could be users friendly. Beside to ascertain control temperature blowpipe is fitted. The cost of the Blue lamp is around Rupees four hundred.

For shaping the articles, a number of implements are used to give a shape to a sheet. Depending on the size and the shape of article, following tools of various sizes are required viz., hammer, mallet, anvil, chisels, pincer, pliers, forceps, punches and impression needle and other. These sheets are prepare with special scissor or cheno (chisels) from the sheet. Pencil and Compass is also required for drafting the design.

Various tools require for carving are hammer, mallet, numerous chisels (Cheno), scrapper, scriber, punches, impression needles and other tools. Beside carver

uses numerous handle less chisels, gauges and punches of various size and shapes to translate the intricate pattern into perfect designs. The process of Soldering: when the carving and engraving is over, heating and burning by Blue lamp drain the mould. It also requires a pot for washing the artifacts. Beside Clay mould, Asbestos block and Tinplate are also used as tools when the piece are minute and need elaborate soldering.

Ultimately, the artisans use different number of needle files, some flat, round, half round, triangular, concave and other with varying edge. Emery papers of different grades are also used. It is being clean with water and brushed with brass wire brush.

3.8 MARKETING MECHANISM IN PRACTICE

The craft produce in the traditional household industries are largely, if not entirely, for commercial use. The products are generally disposed of through the following channels.

- i. Sale at the residence.
 - ii. Hawking.
 - iii. Local markets.
 - iv. Fairs or Melas.
 - v. Weekly or bi-weekly hats.
 - vi. Established marketing channels in specific areas.
 - vii. Supply on contract or order basis.
 - viii. Sale shop or depot or in the private emporium.
 - ix. Sales emporia of state or central government.
 - x. Exporters including private and public organization.
- i. Sale at Residence:** A part of the articles produced by the craftsmen is sold directly from their residence or workshops. The consumers go to the residence or workshops of the artisans and purchase the article of the choice.
- ii. Hawking:** Sometimes the craftsmen dispose of their products by hawking. They take their products to nearby hats, villages and the towns and sell them directly to the consumers.
- iii. Local markets:** The artisans often sell their products in the local market where the article of day-to-day use are also sold. In the local market, the products are generally displayed in the stalls for the sale. The customers purchase their required articles from these stalls.

iv. Fairs or Melas: The artisans generally participate in different fairs, Mela, or exhibition to distant places. The products are also sold in the exhibitions organized by the State and central Governments.

v. Weekly or Bi-weekly hats: Weekly and bi-weekly hat are generally held in the rural areas and towns. The craftsmen living in the adjoining areas take their products to these hats and dispose them of directly to the consumers.

vi. Established Marketing Channel in Specific Areas: There are established markets for the particular crafts in the specific areas of many of the town in the study areas. The articles displayed in the shops for sale are either manufacture in the workshops attached to the shops or procured through dealers or commission agents. Sometime article are also purchased directly from the local crafts men on contract or order basis. In the organized markets, the products are generally sold to the customers. Sometimes the shopkeepers also receive order from the consumers, and supply the finished products according to their specification.

vii. Supply on Contract or Order Basis The craftsmen also dispose of their production contract or order basis. They receive contracts or orders either from the individuals or from the dealers, trader and contractors, and supply the article according to their specifications. Sometime the craftsmen receive some advance payment for purchasing the main raw material, and after the processing is over, they get wages on a piece-rate basis.

viii. Sales Shops or Depots of Cooperative Societies: The co-operative societies organized by the artisans and having their shop to dispose of their goods to the consumers are non-existence.

ix. Sales Emporia of the Central and State Government: The local handicraft items sold through the center cottage industries emporia are non-exist. While only few-selected item of the hill craft such as hill bags, wall hanging art, wooden dragon, choksi, and carpet find the place in Manjusha-State emporium of the West Bengal. The product procure by these are emporia on order either from the intermediaries or from the craftsmen, are disposed of direct to the consumers.

x. Exporter including private and public Organisation: The artisans do not undertake the export of their product directly. They receive order from the dealer, and supply the goods to them. It is also true that the some of the artisans even get the order directly from abroad. It is surprising to find during survey that the horse-shoe was

manufacture for the sale in Bhutan, Silver craft was manufacture for American customer, Horse recap was manufacture for Ladakh and it is also confessed by some local that the scroll painting of Kalimpong was displayed at shop for sale in the Airport of London.

3.9 CONCLUSION

Discussion held in this chapter present an overview into the Social-cultural aspect of the handicraft artisans, this was primarily based on the data collected from the field survey.. It is found that Darjeeling hill is abode of multi-ethnic Nepali community with varied culture and religious manifestation. It is this diversity of the culture which played a strong influence in variation of handicraft produce in Darjeeling hill Areas. Indigenous craftsmen with their magic hand have been instrumental in transforming available resources to fulfill the needs of the local people and as well as the tourist is unmatched. The today's well handicraft of the Darjeeling hill range from Thanka painting, Silver Craft, Carpet Weaving, Kalimpong art, Woodcraft, etc Handicrafts such as Bonework, Hand made paper etc which cannot be taken for the study due to insufficient number of data.. Beside, practice of the handicraft by the NGOs and organization has not been included in the present study

It is obvious that this trade has passed from generation to generation and simultaneously traditional technique of production passed from father to son Thus this led to the advancement in forming guild to act within in conserving very nature of traditional handicraft till the date. In the following chapter technique followed by the contemporary artisan in their pursuit of earning their livelihood is dealt to highlight the present scenario of the contemporary production processes in different traditional handicraft of study area.

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