



गुलबार

from the
Gardens of Sanganer

Craft Cluster
Documentation 2021



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Printed in India

First Printing, 2021

Craft Cluster Documentation
Fashion Communication, Batch of 2019-23
Fashion Communication Department
National Institute of Fashion Technology
New Delhi

www.nift.ac.in



Acknowledgment

We would like to extend our humble gratitude towards NIFT New Delhi, who provided us with an opportunity to be part of this enriching Craft Cluster Initiative. We would also like to thank the Fashion Communication Department. This project would not have been possible without the invaluable guidance and support of our centre coordinator Ms. Lavina Bhaskar as well as our mentor Ms. Anupreet Dugal, who has been with us throughout our journey and given useful insights for our project.

We are extremely grateful to Mr. Santosh Kumar Dhanopia and Mr. Rajkumar Pandey, who took time out of their busy schedule and patiently explained their craft heritage and process to us. No amount of research would ever suffice the first-hand knowledge provided to us by these humble artisans.

Lastly, we would like to express our appreciation for our batchmates, friends and family who have helped us along the way through useful discussions and support.

Chai pe Charcha



"A cup of tea is only as good as the ingredients that you put in it and the process of making it, it is the same with this craft." says Mr. Rajkumar Pandey, who is a national as well as state awardee in Sanganeri hand block printing and natural dyeing processes. It was rather eye-opening to hear him as he humbly compared his entire craft heritage to a simple process of making tea.

Perhaps the water did not reach a boil, or the leaves seeped in for too long. Maybe there is not enough sugar, or you put in too much milk (or not enough!). Just like a perfect cup of tea requires mindfulness and patience, Sanganeri hand block prints can be identified as a labour of love and a testament of artisans' patience.

Even in the process, there are numerous little pleasures to be had. One can simply lose themselves in the smell of the natural dyes, the rhythmic thud of the block as it hits the cloth, the hypnotic motions of absorbing the colour and leaving the perfect impression. These small things that seemingly aspire to nothing, provide a sense of contentment and peace. The result is a mosaic of beautiful patterns.

Natural dyes may take their share of time but hold immense potential of stunningly authentic and eco-friendly results as compared to chemical dyeing techniques. "If you hurry the process and do not allow the tea to boil properly, you will only be left with a distasteful morning. You have to trust the process, have patience and let the beauty unfurl in front of you."

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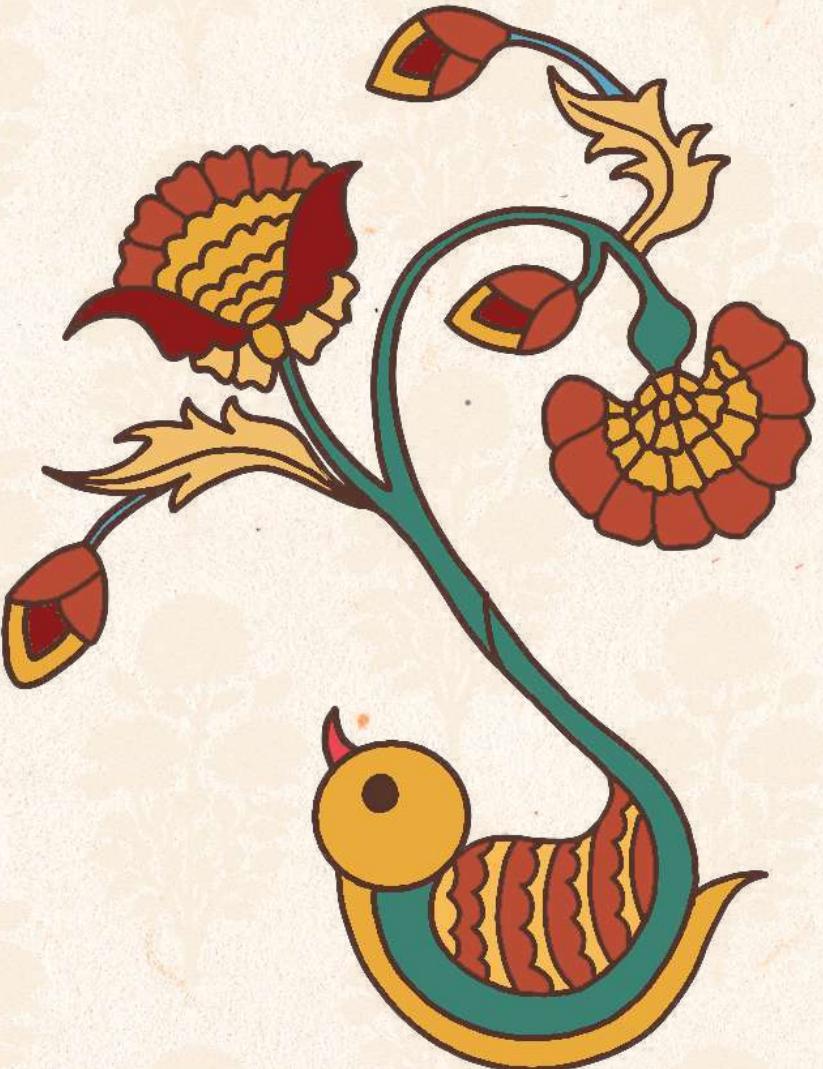


Background

From dexterously carving a wooden block to transferring vivid impressions to create beautiful textile surfaces, hand block prints hold a place of pride for India. There's a plethora of wisdom embedded within the very fabric of this age-old craft. In a world that is riddled with unrealistic pursuits of perfection, there is a certain mystique about tiny imperfections caused by human hands that are so unique to this process.

The origins of this technique are believed to lie in China, around the 3rd century. It was used on paper and textiles alike. The technique slowly grew in China and as travel flourished, it spread to neighbouring regions like India, where it was picked up by various artisans. (Gaatha, 2020)

This technique involves printing patterns by means of engraved wooden blocks. It is the earliest, simplest and most sustainable of all methods of textile printing. Block printing by hand is a labour of love. It is capable of yielding highly artistic results, unparalleled with any other method. It requires steady movement and careful hand-eye coordination to give life to beautiful patterns and designs.





Sanganeri Block Printing

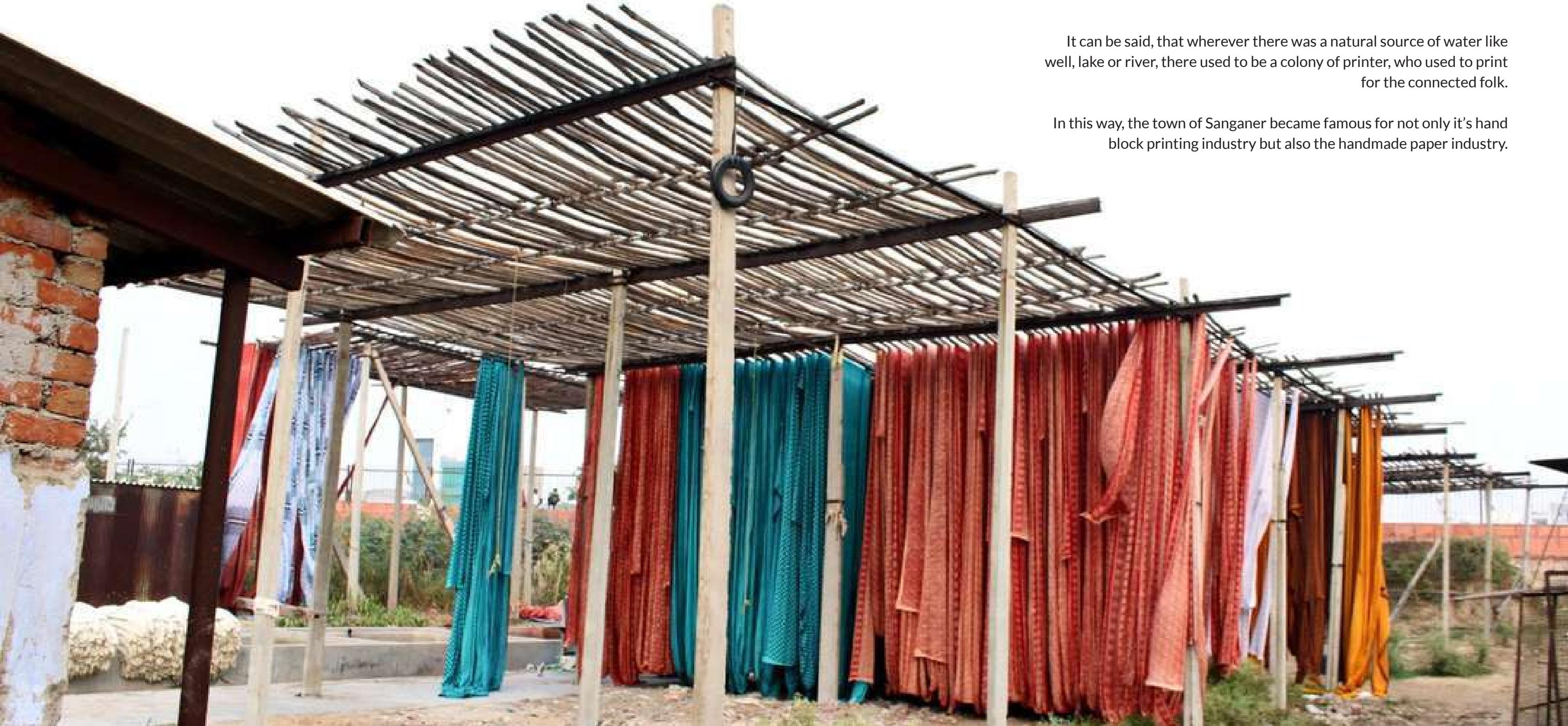
Sanganeri prints are believed to have been around for more than five centuries. They gained immense popularity during the 16th and 17th century when the East India Company began exporting them to European countries due to the widespread popularity for its trademark dyes and designs.

The characteristic trait of Sanganeri hand block print is that it uses a pure white base fabric on which delicate and detailed floral trellis patterns are printed. Sanganeri prints are famous for Calico prints, recognised by their dual colour prints done repeatedly in diagonal rows and Doo Rookhi prints, that come on both sides of the fabric. (Sundari Silks, 2021)

Each motif is brought to life through a unique interplay of fine craftsmanship and rich colours. The artisans of Sanganer employ a special technique where the outlines are first printed, then filled in and repeated in diagonal sections. The finer lines and subdued colours make it remarkable and revered. (Sundari Silks, 2021) This laborious, detailed process makes each product not only exceptional, but also a coveted collectible.



समय का एक बीज मिला
सांगानेर के फूलों से,



It can be said, that wherever there was a natural source of water like well, lake or river, there used to be a colony of printer, who used to print for the connected folk.

In this way, the town of Sanganer became famous for not only it's hand block printing industry but also the handmade paper industry.



Rajasthan, India

Sanganer

The heart of Jaipur lies in its flamboyant ways, from its bustling bazaars, royal palaces and forts to its colourful streets, picturesque countryside and vibrant artisan communities. The city boasts of various regions, each of which has something unique to offer.

Situated approximately 16 kilometres south of Jaipur, Sanganer is one such region. It is a riot of colour, a small town bustling with creativity. As a creative and artistic hub, the region boasts of a unique design language that is reflected through its famous Jain temples, handmade paper industry and most importantly, its unique hand block print industry which has been around for more than five centuries.

Sanganeri hand block printed textile products are protected as a geographical indication under Geographical Indication of Goods (Registration and Protection) Act, 1999. It was granted the GI tag in 2010. The GI certificate has not only recognised the uniqueness and distinct identity of Sanganeri hand block prints in dress material, but also in related products such as home furnishing manufactured in the traditional manner by the community of Chhipas. (F2F, 2010)



History

Sanganer's history dates back to the early 18th century. Already located at the prime location, Sanganer was greatly benefited when in 1727 Maharaja Jai Singh II moved the capital from Amber (Amer) in the Aravalli foothills to Jaipur on the plain below. The idea behind the handmade paper industry is believed to have been initiated by Maharaja Sawai Jai Singh in 1728.

As the population grew commercial areas became increasingly congested and craftsmen spilled outside of the confining city walls. Sanganer offered open space, freely available running water and a supportive community of rangrez and dhobias. As production increased, a slow migration occurred. Today many of the chhippa families living in Sanganer are their descendants. (JCP, 2013)





Highlights

Jain Temples of Sanganer

Sanganer is renowned for its Jain temples. One of the most prominent Jain temples here is the red-stoned 'Shri Digambar Jain Temple' that is one of the tirth of the Jain community in India. Lord Adinath, the first tirthankar of the Jains, is the principal deity of the temple. The structure of this temple resembles the Dilwara Temple structure at Mount Abu. The sky-high structure, complete with an ornate inner chamber, 'shikhars' (spires), intricate designs and a Parshwanath shrine protected by 7 serpent hoods, are the highlights of this temple. This temple is believed to be 4000 years old. (JCP, 2015)

Apart from the temples, the ruins of archaic palaces and frequent excursions to Hindu temples are also the highlights of Sanganer.





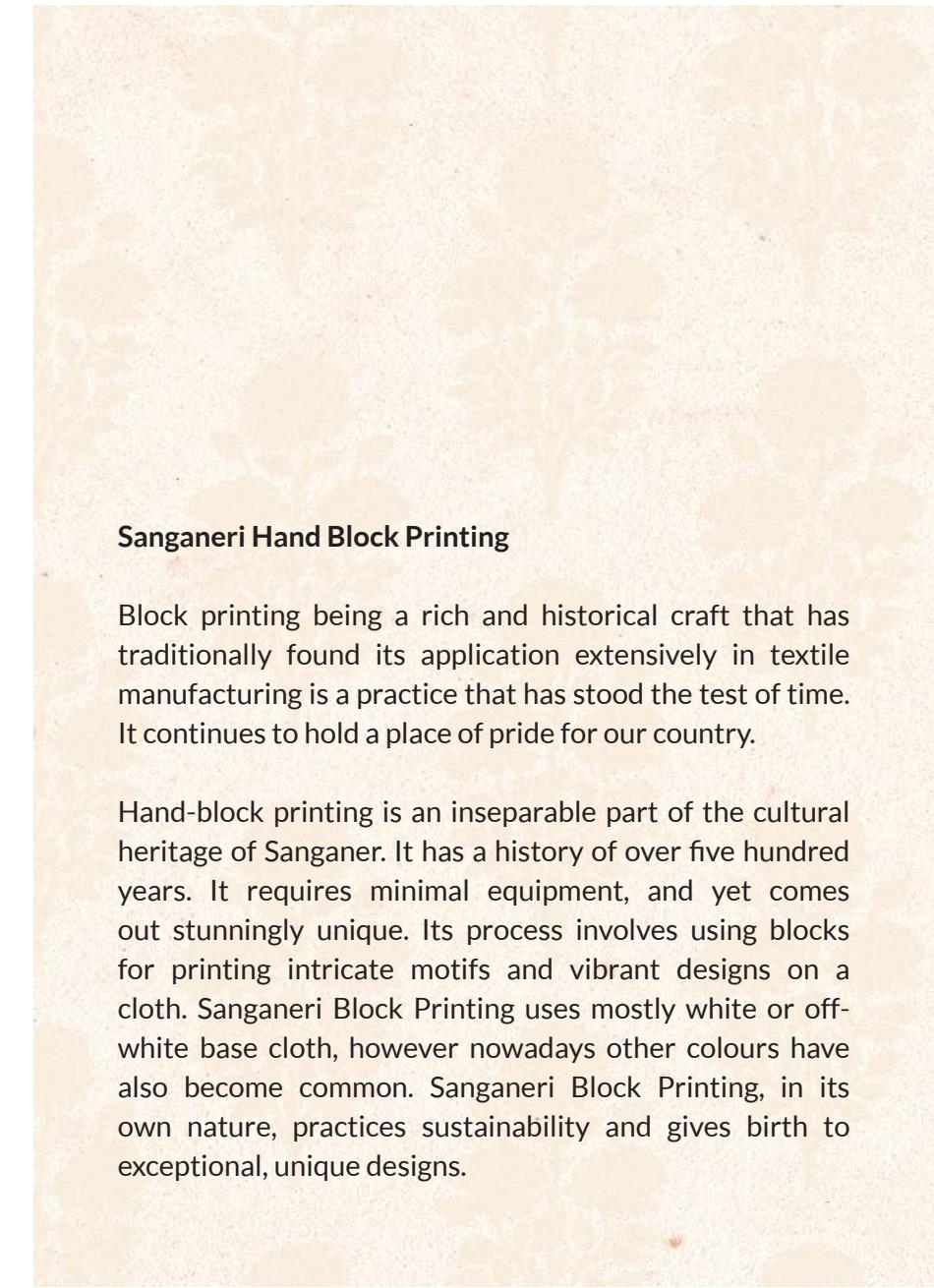
Handmade Paper Industry

Sanganer is also popular for its flourishing handmade paper industry. It was Maharaja Jai Singh II who brought this art to Jaipur and set up a paper business in Sanganer on the outskirts of the city. (Govt. of Rajasthan, 2021)

Despite the humble raw material used by the Kagzis, which includes cotton rags, silk and banana trunk fibres, the final product comes in a myriad of attractive finishes. There's metalised paper, glazed to look like foil, and leatherised paper, deliberately creased to resemble leather. Then there's paper infused with flower petals and leaves, or decorated with tinsel or even block printed paper just like cloth. (Outlook India, 2017)



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Sanganeri Hand Block Printing

Block printing being a rich and historical craft that has traditionally found its application extensively in textile manufacturing is a practice that has stood the test of time. It continues to hold a place of pride for our country.

Hand-block printing is an inseparable part of the cultural heritage of Sanganer. It has a history of over five hundred years. It requires minimal equipment, and yet comes out stunningly unique. Its process involves using blocks for printing intricate motifs and vibrant designs on a cloth. Sanganeri Block Printing uses mostly white or off-white base cloth, however nowadays other colours have also become common. Sanganeri Block Printing, in its own nature, practices sustainability and gives birth to exceptional, unique designs.

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जहाँ की चिडियों से सींचा
अपना स्वर शीशम के बूते से,



History of the craft

Sanganeri hand block printing has a history which dates back to more than five hundred years. The artisans belong to the Chhippa community and draw lineage from the artisans of Kathiawar in Gujarat and historical records also support their Gujarat connection. The social upheavals that occurred during the wars of the Mughals and the Marathas in the mid 17th century, followed by incursions of ideas between Gujarat and Rajasthan fostered aesthetic similarities in their craft. This is identified by the clear and bold lines, a prominent feature of the printing styles of both states.

Selected for its abundance of soft water and clay suitable for the process of sun bleaching fabrics, Sanganer was developed into a major printing centre under the patronage of the Jaipur royal family. It is possible that Sawai Jai Singh (1700-44), who founded the city of Jaipur in 1727 A.D. and promoted various crafts in his kingdom, contributed to the growth of textile printing in Sanganer during the early 18th century. (Jasminder Kaur, 2017)

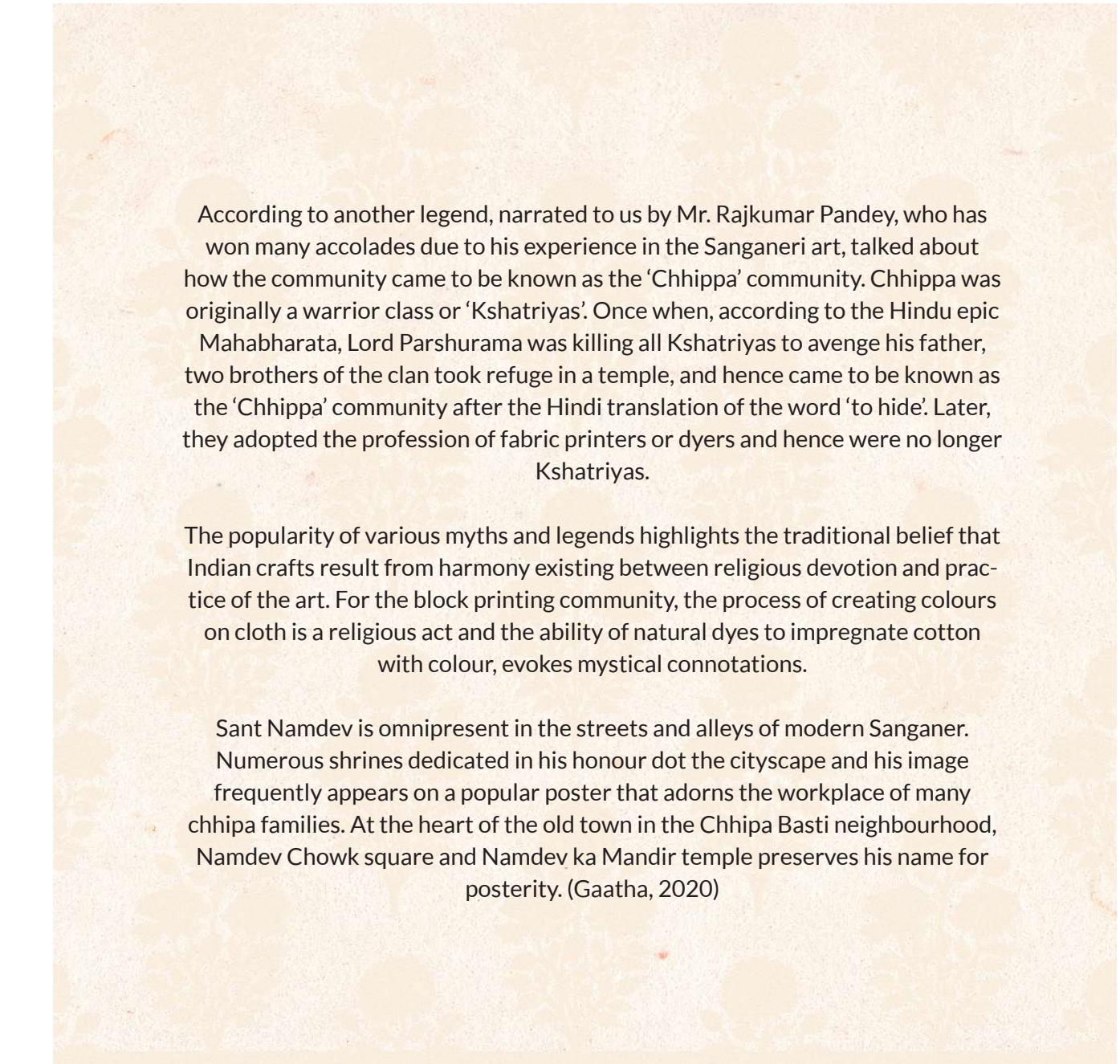
Left: Sanganeri block-printed folder detail of a floor spread, 19th century



Myths and Legends

The Sanganeri block printers are said to be followers of the famous saint Namdev and are known as 'Chhippa' or 'Namdev Chhippa'. There are multiple versions of interesting myths and legends related to this. The elders recite various versions of the tale but all renditions focus on the popular Sant Namdev, who was a nomadic mystical poet and chhippa.

If a block printer in Sanganer is asked about the origin of their art, Kimvadanti is narrated. In the time of Sultana, the king of Sanganer, there lived a pious man named Namdeo. One night, in a dream, the process of vegetable dyeing was explained to Namdeo. In the morning, Namdeo called his friends and instructed them with what he had dreamt. The people were grateful to Namdeo and accepted it as a gift from God. (Gaatha, 2020)



According to another legend, narrated to us by Mr. Rajkumar Pandey, who has won many accolades due to his experience in the Sanganeri art, talked about how the community came to be known as the 'Chhippa' community. Chhippa was originally a warrior class or 'Kshatriyas'. Once when, according to the Hindu epic Mahabharata, Lord Parshurama was killing all Kshatriyas to avenge his father, two brothers of the clan took refuge in a temple, and hence came to be known as the 'Chhippa' community after the Hindi translation of the word 'to hide'. Later, they adopted the profession of fabric printers or dyers and hence were no longer Kshatriyas.

The popularity of various myths and legends highlights the traditional belief that Indian crafts result from harmony existing between religious devotion and practice of the art. For the block printing community, the process of creating colours on cloth is a religious act and the ability of natural dyes to impregnate cotton with colour, evokes mystical connotations.

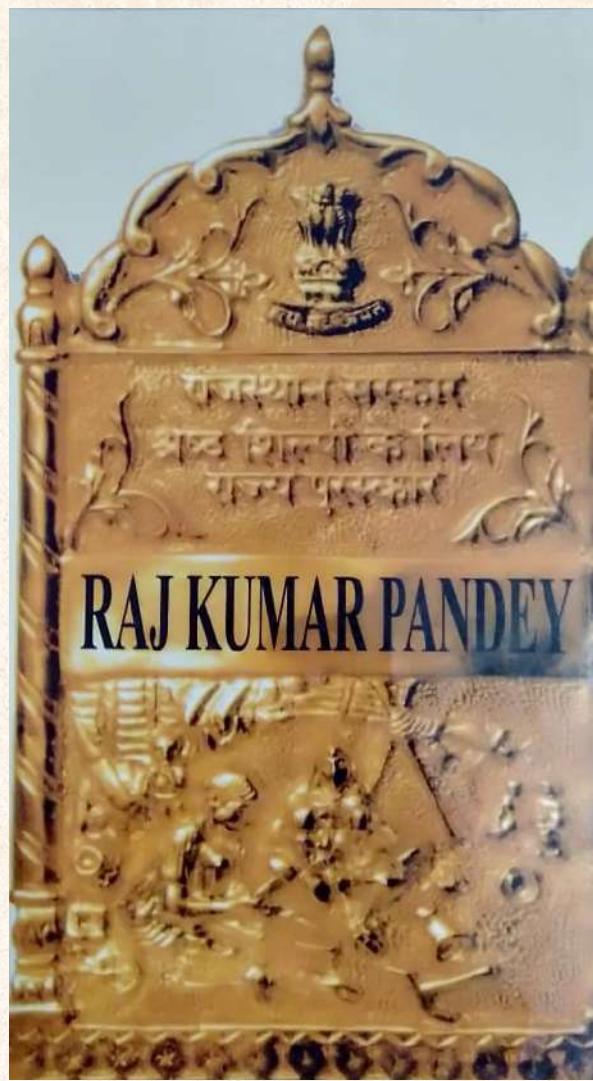
Sant Namdev is omnipresent in the streets and alleys of modern Sanganer. Numerous shrines dedicated in his honour dot the cityscape and his image frequently appears on a popular poster that adorns the workplace of many chhipa families. At the heart of the old town in the Chhipa Basti neighbourhood, Namdev Chowk square and Namdev ka Mandir temple preserves his name for posterity. (Gaatha, 2020)



Community

The artisans practicing block printing belong to the Chhipa community and are followers of Sant Namdev. They belong to the Hindu community. They have been engaged in the craft of block printing since ages. Every member in the Chhipa community is involved in washing, dyeing and printing of clothes.

However there are a number of people who are indirectly involved in the craft as designers, block makers, dyers, tailors, suppliers of raw materials, dealers etc. The Chhipa community, which is engaged in this traditional craft, is settled in Sanganer and the inhabitants/craftsmen have come from various parts of Northern and Western India in different periods of time. The dyers and block makers originally came from Punjab or Sindh. The printers are predominantly Hindus, while the majority of dyers and block makers are Muslims. (D'source)



Meet the Artisans

Mr. Rajkumar Pandey

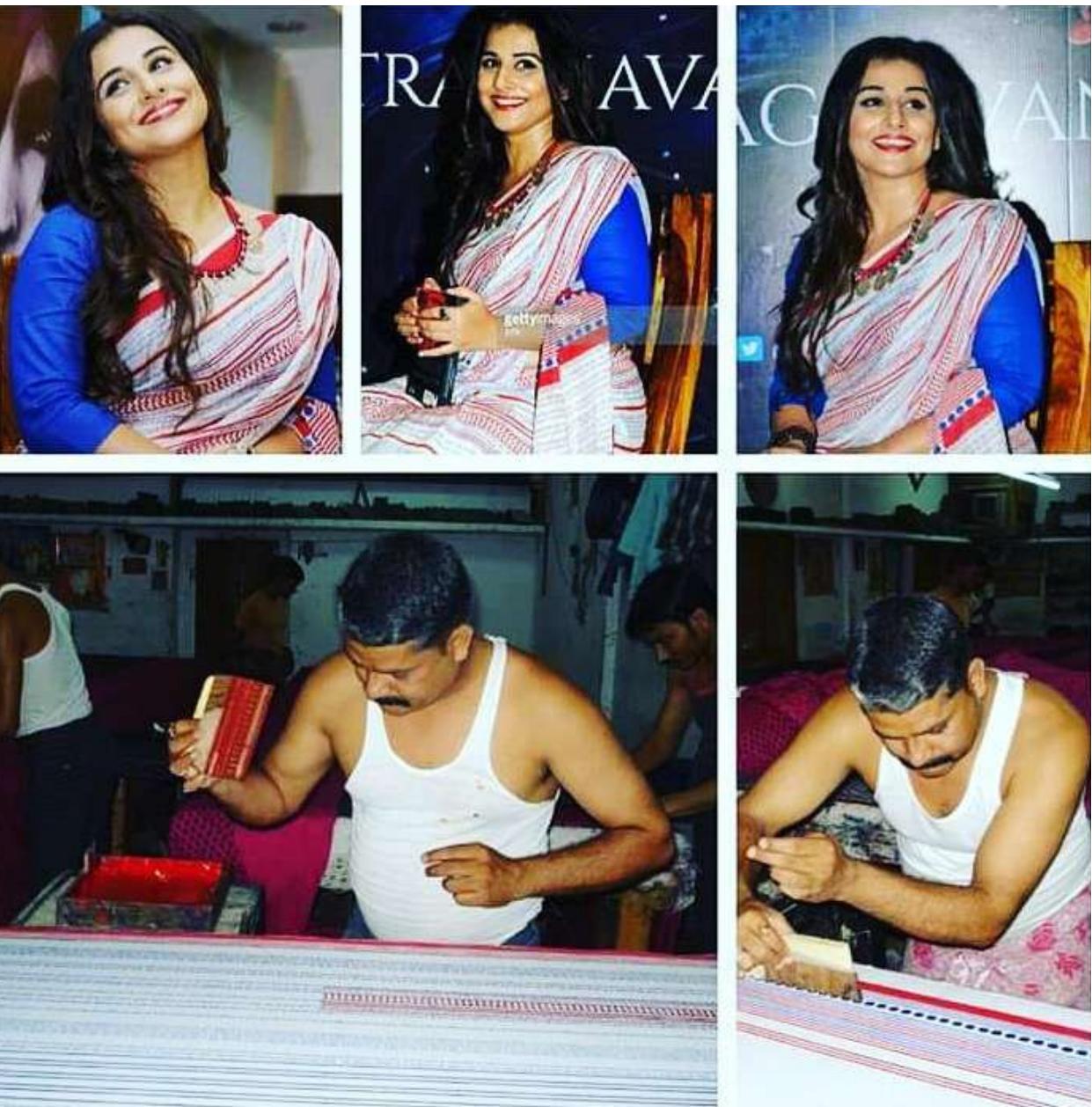
Mr. Rajkumar Pandey is a national as well as state awardee in Sanganeri hand block printing. Just like others in his community, Rajkumar ji has also learnt his craft from his elders. He is an expert in natural dyeing process and believes that consumers need to be more aware about India's heritage. "You should be able to differentiate between diamond and coal. Consumers need to understand the benefits of natural dyes over chemical processes."



 **Mr. Santosh Dhanopia**

Mr. Santosh Kumar Dhanopia was honoured with the President's Award in 2006. Earlier, he had received a state award for his tremendous work in Sanganer hand block printing. "This work is being done in my family since generations. I learnt this skill from my parents. I would do anything to keep the spirit of my craft alive"

Santosh ji has received numerous accolades and has successfully established his brand 'Chogan ji'. His brand does block printing in Tussar silk and hence is a bit expensive. His prints have traveled the world. He had also been invited by the Latvian Government to give a demonstration of his beautiful art.



विरासत की इनायत है
गुल इसक,





Tools and Raw Materials

One of the main tools used for Sanganeri hand block printing is the intricately and dexterously carved block. These blocks are usually made of wood but, nowadays, some chhippas use metal blocks, especially for sharper outlines.

Wooden Blocks:

The wooden blocks are made out of Sheesham (Indian rosewood) or Sagwan (teak). Interestingly, the blocks used for various impressions are named differently. The block used to imprint outlines are called Rekha, whereas the blocks used to fill colours are called Datta.

Metal Blocks:

Metal blocks are used in order to get more detailed, sharper impressions. To make a metal block, first the metal strips are hammered and transformed into thin strips. Then, they are engraved into a wooden block. The desired design is drawn onto the woodblock and metal strips are again hammered into the desired design. It is important to ensure that the strips are all of the same height from the block. While this entire process can be more time-consuming than making a wooden block, metal blocks have the added advantage of higher precision in designs and being much more long-lasting than a wooden block.

Both wooden and metal blocks are available in different shapes (square, rectangular, circular) and sizes. Depending on the requirements of the artisan as well as the cloth used, many different combinations of both wooden and metal blocks can be used to design a Sanganeri print material.





It is rather surprising to see the immense amount of detailing that goes into carving out one block. First, the design is selected and printed on paper. Then, it is attached to the base of the block. Once the paper is attached, the block carver uses metal chisels of varying shapes and width to carve out the desired design.

After carving the wood, Mr. Rajkumar Pandey explains, it is essential that the artisan soaks the block for a period of upto two weeks to soften the grains of the wood. This ensures an even impression on the cloth later on.

A handle is also either carved or attached to the block. It is important to note that two or more holes are made at the back of the block to allow air to flow as well as to let excess colour drain out.

A single woodblock can last upto 800 metres of printing!
(Gaatha, 2020)

Far ahead from other arts, Sanganeri prints have a fabulous collection of **over 400 types of bhants** in its treasure. Sanganeri craftsmen, over time, have translated every available flower and leaves, trees and plants of their surroundings into bhants.

The meticulous use of these nature based gifts by molding them in a beautiful shape of other natural products reflects their artistic genius. (Jasminder Kaur, 2017)





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Apart from design blocks, which are the main components of designing Sanganeri textiles, the following items are also used during the process:

Fabric:

Traditionally, the printing was done on white or off-white cotton cloth. However, today the craft is practiced on any material ranging from cotton, silk, organza, jute, chiffon etc. (Gaatha, 2020)

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Pins:

They are used to evenly spread and pin the cloth on the table and tighten as and when needed.

Printing Table:

This allows the artisan to have an even surface to help them spread the cloth evenly for uniform printing. Block printers often customise them but mostly it is approximately 3 feet in height, 3 feet in width and 9 feet in length. This allows 2-3 workers to work on the fabric simultaneously.

Earlier, tables would be about 1 feet high, 2 feet wide and 5 feet long because there would usually be only one printer sitting and working on the fabric. (Gaatha, 2020)

An important thing is not to place the to-be-printed fabric directly on the table. About 25 layers of jute is first spread on the table to provide cushioning and to ensure that the colours do not smudge, and the block is not harmed. This also ensures sharper prints.



Wooden Tray with a Bamboo Lattice:

This helps the artisan to print easily and continue the flow of the printing process. This wooden tray in which the colour is kept is called 'Saaj'. The tray works on a certain mechanism to ensure that the colour is picked in the right quantity so as to not smudge the fabric. Colour is poured onto the tray and a wire mesh is kept on top of it, after which a piece of felt is placed to allow the felt to absorb the colour nicely. Finally, a cotton cloth is kept on the cloth (Gaatha, 2020)

Chalk:

Used to mark areas which are to be printed.

Scale:

Helps mark areas across the cloth to ensure uniform and even printing

Brushes:

Metal or nylon brushes are generally used to clean the blocks from time to time to ensure clean and sharp prints and maintain the life of the block.

Jute Cloth:

Spread over the wooden tray to prevent the colour from seeping into the wooden tray.





Trolley Tray:

This allows the artisan to be able to move freely along the printing table and keeps the materials for printing such as the dye and blocks ready. This trolley is called 'Gaadi'.

Natural / Vegetable Dyes:

These dyes are extracted from natural sources like vegetables and fruits, other natural sources to get vibrant and vivid colours. These colours are traditionally important and eco-friendly.





Printing Process

After the wood or metal block and the pigments are ready, the printing process starts. It can be divided into a few distinct parts:

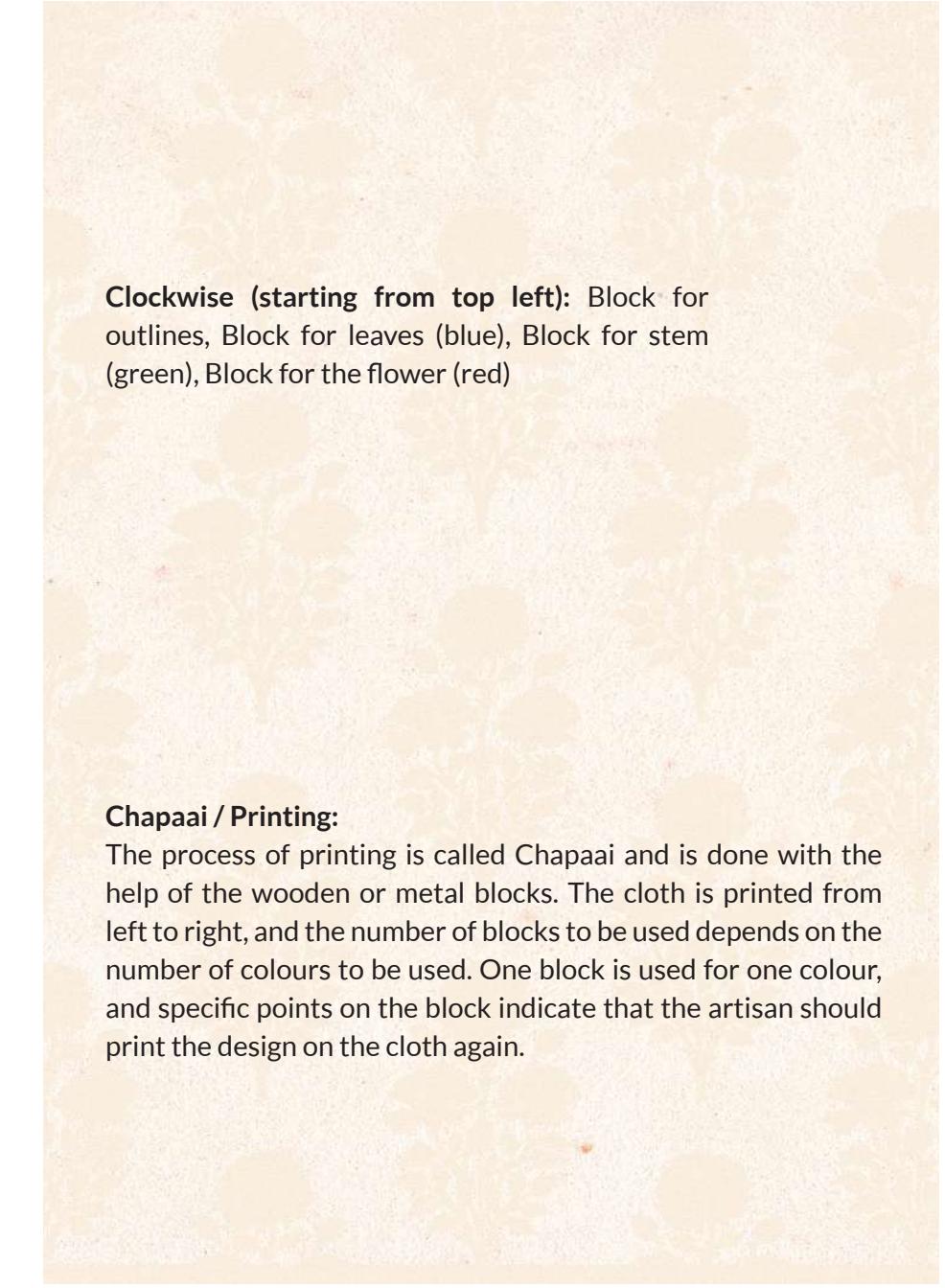
Hari Sarana / Washing:

Before the printing process, the dirt and dust from the cloth must be washed off so that the prints are vibrant. The fabric is submerged in a bleach and water solution for a few days and then washed with boiling water. It is important to clean the cloth carefully and completely.

Marking:

Once the Hari Sarana process is completed, the cloth is marked with chalk and scale. This helps with the printing process as the artisan can easily see where the blocks are to be placed.





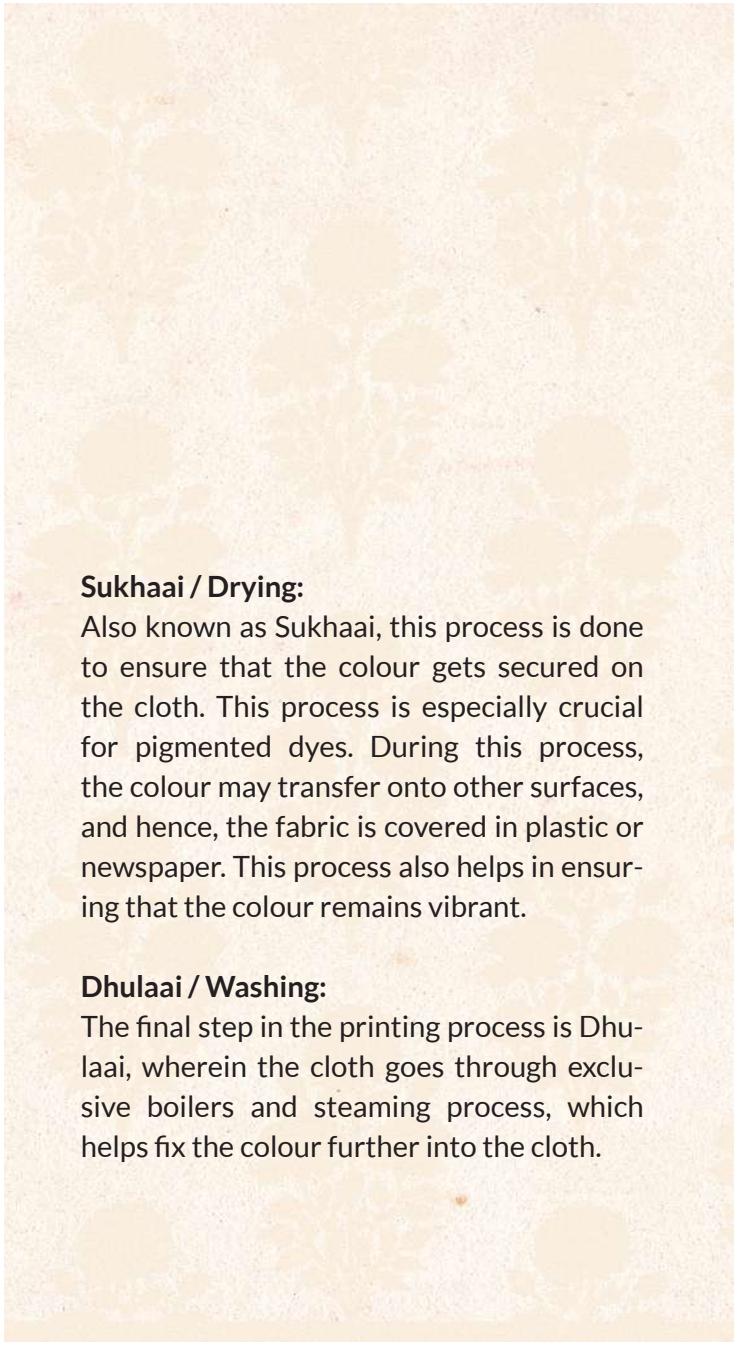
Clockwise (starting from top left): Block for outlines, Block for leaves (blue), Block for stem (green), Block for the flower (red)

Chapaai / Printing:

The process of printing is called Chapaai and is done with the help of the wooden or metal blocks. The cloth is printed from left to right, and the number of blocks to be used depends on the number of colours to be used. One block is used for one colour, and specific points on the block indicate that the artisan should print the design on the cloth again.

Printing inside the outlines requires excellent hand-eye coordination and skill.





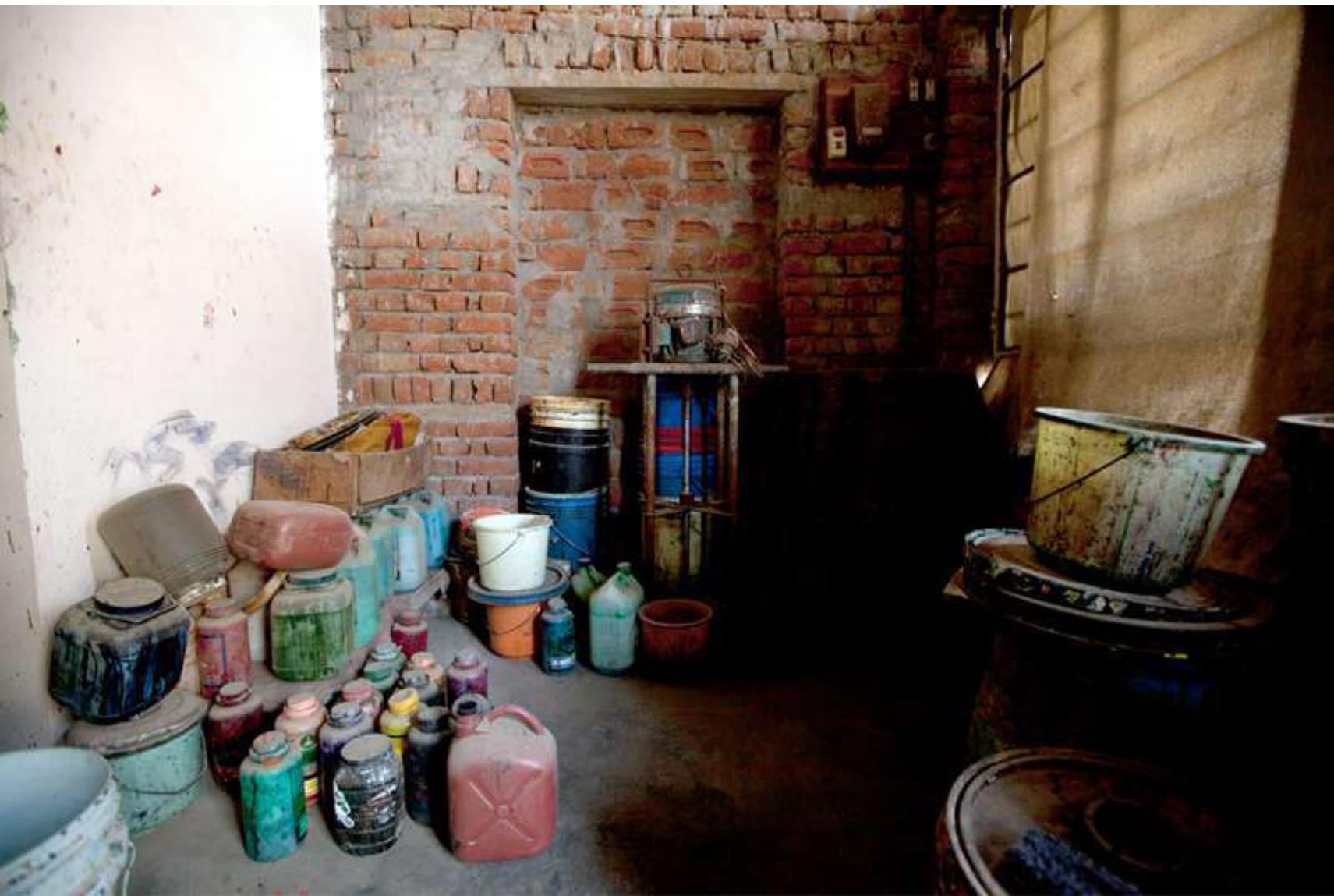
Sukhaai / Drying:

Also known as Sukhaai, this process is done to ensure that the colour gets secured on the cloth. This process is especially crucial for pigmented dyes. During this process, the colour may transfer onto other surfaces, and hence, the fabric is covered in plastic or newspaper. This process also helps in ensuring that the colour remains vibrant.

Dhulaai / Washing:

The final step in the printing process is Dhulaai, wherein the cloth goes through exclusive boilers and steaming process, which helps fix the colour further into the cloth.





Colours Used

While presently, synthetic and chemical dyes are mainly used for Sanganeri printing to meet the growing demand for unique colours from consumers, the traditional Sanganeri printing used natural dyes. These dyes were derived from natural sources like yellow from turmeric, blue from the indigo plant, black from rust iron, and so on. Red and black were the most common colours used throughout the state of Rajasthan, followed by yellow, blue and green.

The natural dyes would often transfer a smell to the cloth, but they were much more resistant to fading than chemical dyes. However, as synthetic dyes were introduced in the market, the process of using natural dyes became too expensive, cumbersome, and lengthy. The introduction of chemical dyes has allowed the artisans to become more versatile with their designs and colour combinations.

Natural dyes are mostly derived from vegetables and natural sources by boiling the ingredients to get a rich, vibrant color. However, with synthetic dyes, the process of obtaining color is made much less cumbersome.



सांगानेर की यह कला खिलतीं
है क्रमनष्ठिा की धूप से,



Motifs

Sanganeri hand block prints are renowned for their finesse in small, decorative and delicate floral patterns, known as Buta & Buti, Bel (creepers) & Jaal (floral net) printed on fine cotton. These patterns consist of the intricate motifs inspired by a variety of flora and fauna.

Motifs are conventionally called "Bhant" in Hindi. Bhants are a fine composition of flowers & leaves, trees & plants.

Buta and Buti

Generally, a composition of flowers and leaves, trees and plants, animals and birds are known as Buta and Buti. However, Mr. Rajkumar Pandey cleared us the distinction between the two. Small shapes of motifs are known as Buti, whereas larger ones are called Buta.

Right: Keri Buti





Ms. Jasminder Kaur in her research- Flora and Fauna Motifs in Sanganeri Print, describes the two ways in which Sanganeri Chhippas compose Buta and Butis:

Natural style:

As shown in figure ___, the motifs in natural style consist of flora and fauna which are represented in their natural form. Kamal Buti (lotus flowers and buds), Genda Buti (marigold flower), Mor Buti (peacock) are few examples of this style.

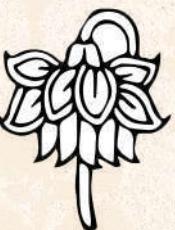
Decorative style:

In this style, chhippas compose bhants in such a way that the entire composition gives an impression of a unique shape related to the motif. Here, the chhippas are able to showcase their artistic capabilities. Few examples are mentioned below:

Bichoo Buti (flowers and leaves arranged in the shape of a Scorpio),
Singh-Bal Buti (composition to give impression of a lion's face),
Keri Buti (composition in shape of a mango),
Paan Buti (composition in shape of a betel leaf) etc.



Bichoo Buti (Decorative Style)



Kamal Buti (Natural Style)



Sosan Buti



Mor Buti

Common Motifs

Right: Also known as narcissus, Nargis is another Sanganeri motif. Nargis grows abundantly in the Himalayan regions, and as a tradition, the mountain kings wore the narcissus in their headdress.

It may be interesting to note that some of the traditional motifs draw inspiration from flora and fauna which the craftsmen have never seen. Some, including Historian Sir George Watt, believe that these are age old designs passed down from generation to generation while some credit it to foreign rulers.

(Jasminder Kaur, 2017)

Parrots and fish are also commonly used as bhants. Other than this, elephants, horses, camels and even humans were also made in Sanganeri Bhants, but they came at a later stage.





Bel (creepers)

Running patterns of leaves and flowers came to be known as bels are used as borders in Sanganeri prints. It is made of flowers, leaves and flower buds, composed and set between two parallel running strips in an interlace manner. (Jasminder Kaur, 2017)

Along with flowers and leaves, bhants of peacock, parrots and other birds were also seen. Some common traditional bels are Kangura bel, Sugga bel, Dakh bel, Keri bel etc.

Jaal (net)

Jaal is a composition of natural motifs that creates a floral design all over. These Bhants are meticulously arranged to make patterns that look like an intricate Jaal (net). Earlier, motifs inspired from flora were seen but later on birds and animals were also used for these designs. Some of the traditional Sanganeri Jaal are Keri jaal (mango), Gulab jaal (rose), Patti jaal (leaves), Hiran jaal (deer) and Sher jaal (lion).



Sosan Buti





The artisans of Sanganer worked for three types of patrons: Royals and courtiers, temple devotees and general clients. (Jasminder Kaur, 2017)

Destined for the kings and queens, the royal attire required a finesse and intricacy unique to Sanganeri print technique. Remarkable depictions of flowers dance across the courtly cloth. A distinction can be seen in the bhants used by the chhippas. Local and temple textiles featured indigenous flora whereas fabrics destined for royalty often portrayed flowers from foreign lands.



गुलों का अद्भुत
बहार है जिसका,



Product Range

Sarees:

Sanganeri Hand Block Printing Saree is a variety of dyed and printed cotton or silk or cotton and silk fabric. Special features of these sarees are:

1. These are printed fully by hand blocks.
2. These have dainty red and black as two main colours with a multiple of shades -yellow brown, indigo blue green etc.
3. These have Sombre colours and fineliner designs. Designs usually represent a variety of flowers e.g. motifs based on Lotus, kis, Rose' Poppy, Water Lily, Narcissus, Marigold, Sunflower, Chinese rose Chrysanthemum, Chapa etc.
4. Saris have usually motifs consisting of flowers, buds and leaves composed in the form of a mango, betel leaf dagger and Jhumka (earring)

Chintz:

Chintz is cotton, cotton and silk Sanganeri hand block printing cloth of various length and width used mainly for Skirts (Ghagras), and other made-ups for men and women.

Suits and Dupattas:

Salwar Suits with Dupattas are predominantly women's wear printed cotton cloth in a variety of coloured and sometimes value added by silver or gold work on sleeves and neckline.

Home Furnishings:

Several Home Furnishing items are produced using Sanganeri Hand Block Printed cotton cloth. The print and colour mosaic varies to a large extent depending on their end use. Common Home Furnishing items are Bedspread, Pillow cover, Quilts, Table Cover, Cushion Cover, Bolster Cover, Curtains, Table Mats, Napkins, Oven Gloves, Tea Cozy etc.

Headgears (Safa):

Headgear (safa) is of white background, black outline and red under line. It is usually of length 8 mtrs and width 0.9 mtrs. and is printed on fine fabric called mulmul.









SWOT Analysis



Strengths

- Abundant and cheap labour hence more head counts for work.
- Decrease in capital investment and ratio is high for value addition
 - Hand made and unique
 - Variety in the range of products
- Rise of awareness regarding handicrafts

Weaknesses

- Unstable and inconsistent quality issues
- Inadequate Market Ratios and Strategies
 - Lack of communication facilities
- Small Capacity to handle and manage orders
 - Delivery schedule is not managed
 - Unawareness of Market Strategies

Opportunities

- Rising demand of craft by consumers
- Large discretionary income at disposal of consumer from developed countries
- Growth in search made by retail chains in major importing countries for suitable products and reliable suppliers. Opportune for agencies to promote marketing activities
 - Use of e-commerce in direct marketing

Threats

- Decline in India's share due to:
Better quality products produced by competitors from Europe, South Africa, South Asia, etc.
Better terms of trade by competing countries for eg.China
Consistent quality and increasing focus on R&D by competing countries
Stricter international standards



Present Situation

From all the experiences and knowledge, all the artisans have concluded mutual interests and facts about the current status of the craft in India. They need all the support and enthusiasm from people to help them keep the craft alive because the government helps the artisans with the way of The Artisan Card only, they do not get any other help from the government.

Since the exhibition places around India are closed and they are not getting any employment around they expect the government to be cooperative. Artisans believe that Sanganeri Art has a good market at the moment, though everything is unpredictable but they are confident that the art won't die anytime soon. They are getting good amount of work as well as labour requirements, people are getting paid and have a stable living. Screen Printing needs full production from them, block printing is also going well they take orders from 5M and above!



Government Policies

Handicraft related Schemes

Market Assistance Scheme for Handicraft Artisans
Artisan Identity Card Scheme
Craft Council Order
Leather Training Scheme
Rajasthan Leather Artisans Development and Modernization Scheme, 2015

Handloom related Schemes

National Handloom Development Programme
Product Diversification Scheme
Weaver Credit Card Scheme
Mahatama Gandhi Bunkar Bima Yojana

Weavers Award Scheme

Geographical Indications of Goods (Registration and Protection) Act, 2010
India Handloom Brand-Standard Operating Procedures for Registration
Handloom Mark Scheme
Weaver Identity Card



संगणेर हस्थकला
नाम है इसका।

Conclusion

Rajasthan is a gold mine which has a heritage of rich culture and art and Sanganeri is one its priceless possession. Having to learn about this craft proved to be less of a hurdle than we had hoped it would be. As soon as we dived into the 'Gardens of Sanganer', we were spellbound. Mere words cannot explain the beauty of Sanganeri print. To know about it one has to go in depth, feel it, explore it and probably then only heart and eye can really explain their beauty. The simplicity, novelty and uniqueness of each piece makes it a coveted collectible.

After researching and having a conversation with the artisans, one thing was clear. This craft has so much more potential. And to speak in Mr. Rajkumar's analogy, this craft is similar to making that perfect, exceptional cup of tea on a monsoon evening.

Opportunities (tea) may go cold, but sometimes you get a second round!

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