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Handmade in India

Crafts of India



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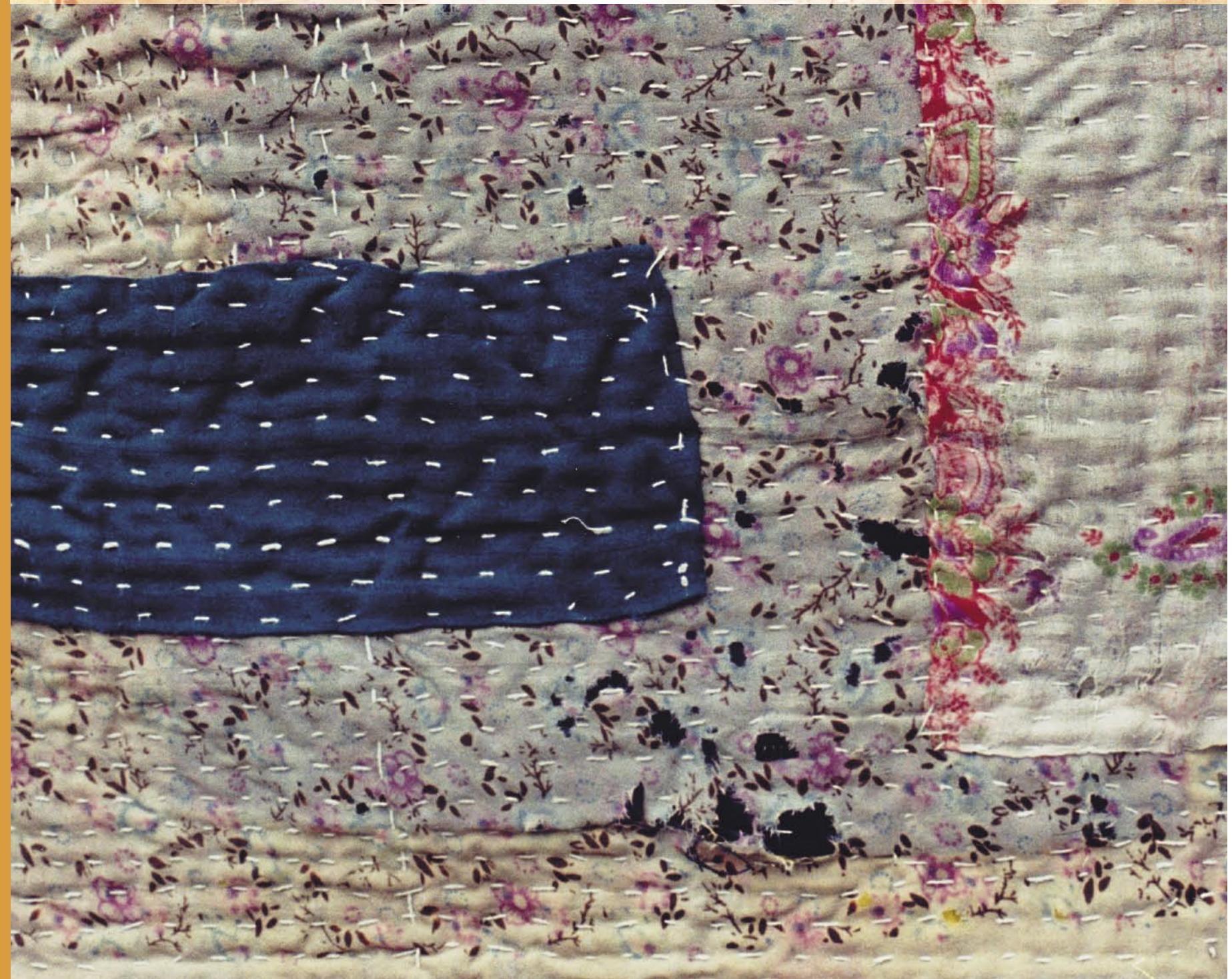
Handmade in India

editors: Aditi Ranjan | M P Ranjan





CRAFTS OF INDIA
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EDITORS

Aditi Ranjan, M.P. Ranjan

 Council of Handicraft Development Corporations
(COHANDS), New Delhi

Development Commissioner (Handicrafts), New Delhi

 NATIONAL INSTITUTE OF DESIGN (NID), AHMEDABAD

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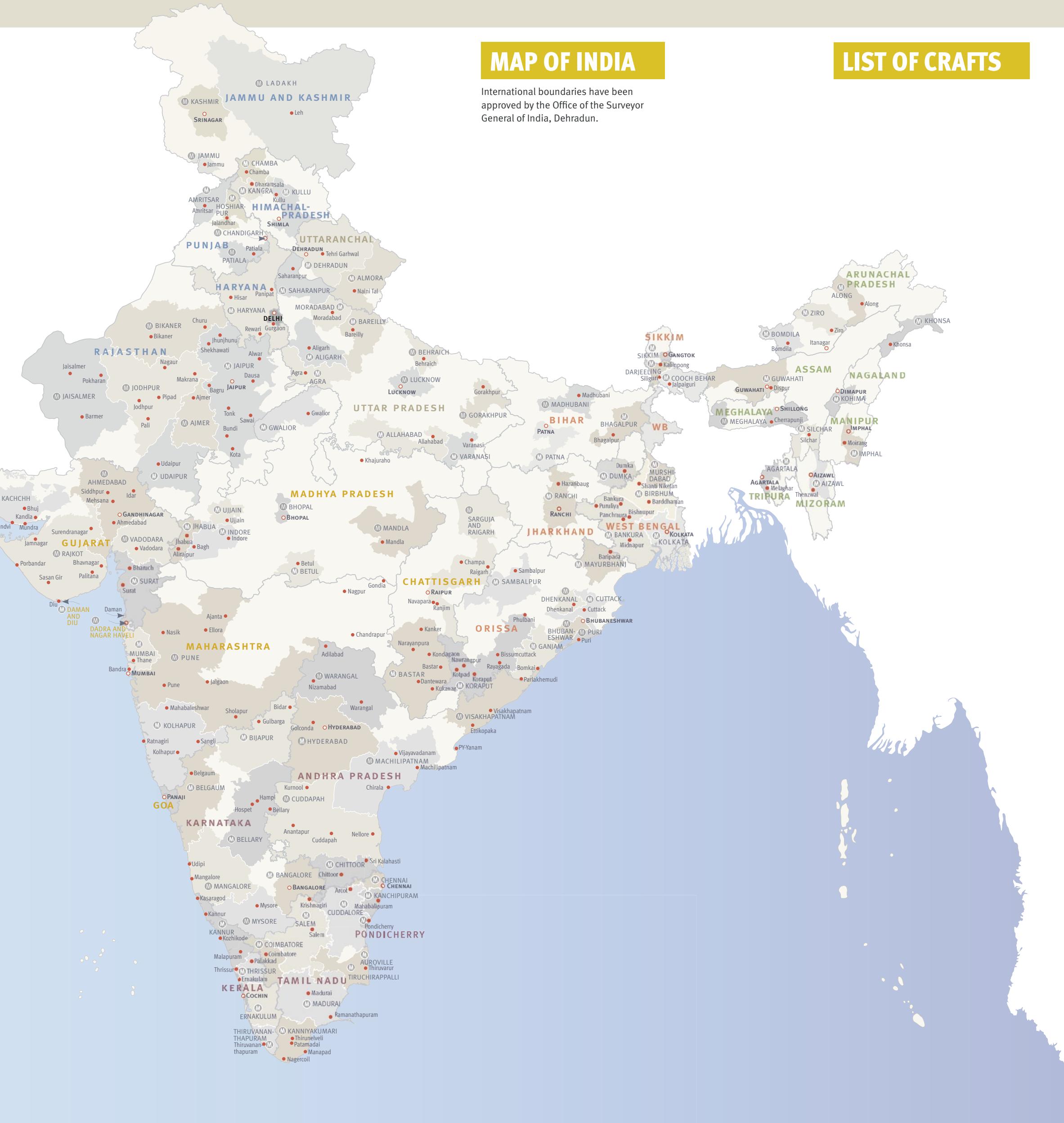
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MESSAGES : PRIME MINISTER



THE HANDICRAFT SECTOR OF INDIA is one of the critical economic drivers of our rural economy which has supported and complemented the major occupation of agriculture. As a highly decentralized activity it provides local manufacturing capabilities with very low capital outlay and much of the value addition and wealth creation rests on the use of human skill and local knowledge that has been harvested over many generations of craftsmen. The range of products and services help support many agricultural activities and meet the needs of local households. Local patronage in the past had helped maintain a high degree of skill in the making of votive and religious objects as well as in the preparation of exotic gifts for auspicious occasions.

In the days of global trade through sea routes, Indian textiles and handicrafts were valued for their quality and excellence in many parts of the world, and they had a discerning audience amongst the royalty and aristocracy who could afford these imported goods. The centres across India that provided these goods were numerous and each had a distinct merchandise to offer the world and these were sought after in many capitals across the globe.

Since this glorious past era when Indian goods held up the benchmark of quality for the world, our merchandise and its makers have been shackled by a lack of patronage and sustained commercial and material support. After the achievement of Independence, the Government of India has made a concerted effort to provide succour to the struggling crafts sector, and in the process a credible infrastructure of support and nurturing has been put in place to help strengthen the ability of the craftsmen to face the growing competition from machine-made goods.

In the 21st century, we will face a further set of challenges that could threaten the very survival of the sector and its skilled craftsmen and women. Globalization and an open economic landscape will see new and renewed competition in all sectors of our economy. We will be called upon to innovate and uplift the ability of our rural craftspeople and we are sure that the ingenious craftsman, with the support of our established Institutions will be more than capable of facing this challenge. This effort at the creation of a systematic documentation of the Indian handicrafts heritage will be a useful tool that can help admirers of the great Indian crafts tradition to use these diverse skills to create value in a contemporary setting. It will ensure the sustainability and viability of the crafts' sector for many more generations, particularly in a world that is searching for unique and special offerings that cannot be replicated by the industrial and consumer products that are mass-produced.

Dr. Manmohan Singh
Prime Minister of India

MINISTER OF TEXTILES



THIS DOCUMENTATION OF India's handicraft tradition and resource maps is a vehicle for bringing the world to the craftsmen's doorsteps in an age of rapid communication and global change. Numerous well-wishers and partners from all over the world seek Indian craftsmen and their craftsmanship. The Ministry of Textiles and the Government of India are committed to provide the necessary support and encouragement that is needed to develop the handicraft sector of our country, since it is the source of high quality livelihoods for many of our people, particularly in the remote regions of our country.

Today the rural and urban crafts continue to make a hefty contribution to the economy of the country as they did in the past. In many cases this has been a hidden contribution since these did not necessarily get reflected in the visible part of our economy. For centuries, the rural artisans have been providing for the needs of local farmers and other rural inhabitants in the form of locally made products and services. The village *melas* or fairs and the weekly bazaars are full of locally produced crafts that are now admired across the world. With the advent of machine produced goods, many of our traditional artisans have had to face intense competition from a growing industrial sector. However, the inventiveness of the Indian craftsman and the various efforts at development that has been invested over the years in human resource development and in product innovation and promotion, has strengthened their ability to face this competition with a great degree of success.

Our crafts infrastructure and the market network that has been built with the active participation of the government, local bodies, NGOs and a vast network of our trade and service providers has helped the Indian crafts sector reinvent itself to face the world of tomorrow. This publication is one more effort in the direction towards our craftsmen achieving self-reliance and confidence to showcase their skills in order to attract users and craft lovers from all over the world to a new partnership that will take Indian crafts to the rest of the world.

Shri Shankarsinh Vaghela
Minister of Textiles
Government of India

SECRETARY (TEXTILES)



THE DEVELOPMENT COMMISSIONER of Handicrafts has taken on a timely initiative to map and make available fairly comprehensive information about the vast range of handicrafts that are providing livelihood and creative satisfaction to thousands of craftsmen in our country of great diversity. The handicrafts traditions that have been continued undisturbed over the centuries are coming face to face with the realities of rapid change brought about by the inexorable forces of communication and globalization. Today they face many discontinuities and from the traditional role of providing all the artifacts of village life. Many crafts have over the years transformed themselves to becoming very high citadels of skill through the active patronage of the state, local culture and religion. Hand skills and the handmade object have always had a special place in the minds of the initiated but many more have been drawn away by the glamour and glitter of industrially produced goods in a rapidly changing world order. Crafts are the lifeblood of a vibrant country. In our context this is the link that holds together the creative fabric of India.

That the handicrafts are a viable means of production in India is not in doubt but the global change needs to be responded in kind, through the production of knowledge which can both preserve what is of value and make it available to the world at large. Our craftsmen and women who are being celebrated in the pages of this book, in three volumes, need this support to make their skills and knowledge accessible to the creative and sensitive consumers in search of the sublime and the spirit that is India. It is in these crafts and in the artifacts of our culture that the spirit of India resides. These volumes will preserve their knowledge for posterity and make available new avenues of access to the world of creative producers who can beat a path to the doorsteps of these craftsmen who hold the refined skills and knowledge of the millennia.

As people living in India, we have all been exposed to our crafts heritage from our childhood and in all regions of India the young have had these unique experiences and encounters with the local crafts that ingrained in them the material and spiritual sensibilities of the region and its culture. The traditional crafts manifest themselves in the temple architecture of the region as well as in the ubiquitous household products crafted with ingenuity from local materials and skills. Today, when we live and work in our metros, all of us in India, know that we have lost something dear, but it is the presence of some finely crafted objects in our ritual and festive occasions that bring back these valuable qualities to mind very sharply and in a clearly delineated fashion. From being mere curios in our shelves, the handicrafts of India must reinvent themselves to be the cherished objects that are in harmony with the needs and aspirations of future citizens of the world. It is only then that we can be sure of the renewal of interest and a sustainable future for the livelihoods and prosperity of the multi-million strong craftsmen community in India.

Shri R Poornalingam
Secretary (Textiles)

DEVELOPMENT COMMISSIONER (HANDICRAFTS)



THE OFFICE OF the Development Commissioner (Handicrafts) was set up to provide services and supports for the growth and well being of the handicrafts sector as a whole. Over the years our staff and officers have travelled the length and breadth of India in the service of this very critical and vulnerable sector. Our mission is the facilitation of the steady and forward looking growth of the sector in a balanced and beneficial manner that can help the numerous artisans and craftsmen of India who are located in over 530 regional clusters identified in this publication.

Our intention is to provide these services in a transparent and efficient manner and our staff and officers are dedicated to achieving this goal. It is this spirit of empowerment that we initiated this massive exercise of providing an insight into the vast terrain that represents the handicrafts of India. It is evident the sector is a multi-polar one with an enormous amount of diversity in materials, techniques, applications and cultural manifestations that represent every district of the country. The complexity of managing the sector and providing services at the doorsteps of the craftsmen requires knowledge of their traditions, needs and aspirations. The Office of the Development Commissioner of Handicrafts has set up a well-distributed infrastructure of regional offices and service extension centres that can deliver handholding supports at the doorsteps of the craftsmen.

A national network of trainers and Master Craftsmen and Shilpa Gurus who are identified and honoured through a critical selection process are our partners in carrying the traditional values to a much larger base of performing craftsmen. This publication is a joint effort of our Offices and our partners to reach the finer aspects of our crafts heritage to those who wish to use it to enrich their lives and their spaces with the use of some selected crafts from India.

Sanjay Aggarwal, IAS
Development Commissioner (Handicrafts)
Government of India

FOREWORD



THE OFFICE OF the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India was established with the mandate of serving and strengthening one of the most significant segments of the non-agricultural sector of the Indian economy—the handicraft sector—focusing on employment generation and providing sustainable livelihood. Handicraft or craft as is commonly understood is primarily an occupational art, which requires some skills and creativity to think, imagine, and visualize in order to produce an artistic and cultural object. These cultural and ethnographic objects represent traditional art and craft and local technologies practiced by the indigenes of a locality portraying their cultural values. The objects or the process involving their manufacturing is a knowledge-repository and representative of the era and period during which they were originally created or used as cultural elements and as a means of augmenting socio-economic returns for improving their standards of living.

Globalization, open markets and changing economic borders and barriers have significantly altered the perspective and vision with which handicrafts is viewed today. Traditional know-how has regained its significance as a base for knowledge which can be utilized for the welfare of all. In this era of knowledge and debate on ownership and protection of intellectual property rights gaining momentum, it has become imperative to mine, assimilate, document the vast knowledge, collected and collated by the Department over the years and present it in a manner where it would become useful for further research, point of reference for trade, knowledge base for designers and a database for policy makers.

This document is also meant to pave the way for legislative or legal framework in providing the rural, semi-urban communities, their due share of economic returns and recognition by way of different mechanisms available currently or will become available in the near future, where the intellectual property is collectively shared by the indigenes who have practiced and proliferated the knowledge over centuries.

Tinoosh Joshi
Development Commissioner (Handicrafts)
Government of India

PREFACE

TRADITIONAL CRAFTS are innovations of yesterday. Crafts define not only the cultural moorings but also the search for economic sustenance. The craftsmen derive their inspiration, innate wisdom and skills not from books but from nature and their surroundings. Crafts reflect the immense creativity of ordinary people and their quest for self-expression and fulfillment. Just as human evolution, crafts also evolve over time by mixing and churning influences and events. A country's creative history is decipherable from the metal, pottery, textiles, and scores of other crafts, which were prevalent in its different regions. India is seen by the discerning not just as a country but as one that produced a rich civilization. Despite the ruptures of history, invasions and foreign occupation, Indian crafts continued to lead the way in many respects. The innovativeness and creative expressions in textiles, stones and jewellery have captured the imagination of the world.

The vicissitudes of history and the tides of time have not robbed the enchanting diversity, rich landscape and beauty of Indian crafts. The aesthetics of India, reflected through the crafts and its forms, shapes and its colour palette are almost like the cuisines of India reflecting the great diversity and tastes. The multitude of hues and forms seen in the shandys and the *melas* of India tell the stories of hundreds of crafts that belong to a vast country with 18 major and 1600 minor languages and dialects, 6 major religions, 6 major ethnic groups, 52 major tribes, 6400 castes and subcastes, 29 major festivals and over 1 billion people, 50 per cent of them in rural areas, spread over coast lines, valleys, hills, mountains, deserts, back-waters, forests and even inhospitable terrain. It is not easy to grasp the breadth and depth of Indian craft. There are more than 23 million craftsmen engaged in different craft sectors and it is estimated that there are over 360 craft clusters in India.

'Living' culture and 'evolving' crafts are required to preserve both culture and crafts. The laudable endeavour by the Development Commissioner (Handicrafts) to present, in a directory, authentic information and visual images of handicrafts from every nook and corner of India is a herculean endeavour. The National Institute of Design has been studying and sustaining craft related design interventions for over four decades as part of its education, outreach and services. This is perhaps the reason that the Development Commissioner (Handicrafts) decided to engage NID in preparing this magnum opus on the world of handicrafts. NID's mandate for searching indigenous solutions and an Indian idiom in design have often led to linking yesterday's innovations with today's. Thus for NID, this task, though arduous, has also been very edifying and fulfilling.

The team at NID, consisting of many field researchers, editors, designers, and copy writers, have all passed through moments of despair and delight. After toiling hard and struggling with resources and time over nearly three years, the dedicated team led by Mrs Aditi Ranjan our Senior faculty member has succeeded in celebrating crafts in a publication which has both the magic of hands and creative spirit of the unsung heroes of crafts. As Aldous Huxley said, "Culture is like the sum of special knowledge that accumulates in any large united family and is a common property of all its members". We can replace the word 'culture' in this case with 'craft' and in the context of the book, it would be just right.

Handmade in India represents the sum of the special knowledge from India's united family and it captures vividly the intellectual property which has created wealth for generations and which will continue creating it and multiplying it in the times to come. Many of the crafts clusters have the potential of linking the product range from a geographical indication and branding perspective under the WTO regime. In the emerging arena of world competition led by the frameworks of WTO, this book will be a repository of heritage and inspiration for all those seeking gold, from India as well as from all parts of the world. In a globalizing and increasingly digital world, which is searching for emotional and cultural connections, crafts can bring forth harmony. In the emerging knowledge economy, crafts and folklore will form the foundations for the nation's wealth, especially in countries like India, which has a magnificent heritage and a glorious future. I am truly delighted to present this book to the readers on behalf of the National Institute of Design, to provide inspiration and sustenance to the generations ahead.

Dr. Darlie O. Koshy
Executive Director, NID
Ahmedabad

INTRODUCTION

Handmade in India is a tribute to the Indian craftsman. His or her uncanny understanding of materials is combined with mastery of the tools, techniques and processes that have evolved over the centuries through social and cultural interactions. Today this craft continuum constitutes an enormous resource that can be harnessed for the future development of our society.

This volume provides a geographic organization of craft distribution across the length and breadth of the country and shows how craft permeates even the remotest corner of India. In this introduction we have tried to summarize the enormity of craft variety and the significant role that it plays in the day to day lives of both rural and urban people.

The panorama of Indian crafts is a patchwork quilt of many hues and shades of meaning, reflective of interactions with social, economic, cultural and religious forces. And the craft world is full of contrasts, a universe of utility products and sacred objects, articles for ritual use and ephemeral festival crafts, representing many levels of refinement—from the simplest to the most technically advanced. Likewise there are many perceptions of the term ‘craftsman’, ranging from a manual labourer to a worker of high artistic excellence. Craft, then, is situated in a complex milieu, a dense matrix of many strands and elements. To understand this, our study undertook many months of fieldwork and research. Throughout, our research was guided by the conviction that the context informs the structure, language and form of crafts.

The aim of this three-volume publication is to showcase the creative potential of Indian craftspeople and make available a directory of resources—skills, materials, capabilities and products. The products embody the craftspeople’s understanding that is structural, conceptual and aesthetic, just as craft is also an interrelation between function, form, material, process and meaning. The directory unveils the product not only as an end but also as a seed for new possibilities and directions, a creative potential and palette of resources. The crafts of India are at the threshold of massive change and it is hoped that this publication will help capture the many facets of the current scenario and promote a better understanding of the milieu, issues and resources that it offers for designers and layman alike to influence economic change at the grassroots level.

The range and diversity of Indian crafts is staggering. To understand this diversity one would need to look at numerous dimensions that include all the historical processes that shaped the transformations of our society over time. Social and cultural diversity has multiplied particular forms of artifacts, each shaped by a multitude of forces leading to the vast canvas of variety that can be witnessed today. Modernity tends to have universal forms that homogenize cultures across continents that are seen as an outcome of communication and globalization. On the other hand, the prolific variety was a result of each regional or sub-regional group asserting its own identity in the objects and cultural expressions. Therefore the vast array of artifacts, implements, built environments, ornaments, clothing, headgear and personal body decorations all showed the deep need for holding on to their unique identity as distinct from that of their neighbours.

India is a land of immense variety, a land of vast biodiversity and climatic zones from the sea-level coastal settlements to the extreme habitats built on top of lofty snow-covered mountains. Similarly regions of very heavy rainfall and abundant vegetation are contrasted with dry deserts, each with appropriately evolved housing and other built forms that find a resonance with the particular climatic zone in which it has evolved. Much can be learnt from the manner in which local communities have invented solutions to tackle the diversity of climates. These solutions are both a creative response for survival and celebration alike—the bamboo rainshields of Assam, Tripura and Meghalaya are worn by farmers as headgear while the palm leaf sunshades of Andhra Pradesh are carried as umbrellas by shepherds or used as shelters in open-air weekly markets. The *jappi*, bamboo rainshield of Assam is decorated with red appliquéd forms and transformed into a votive offering that symbolizes a good harvest. These creative community responses represent the triumph of the human spirit over the forces of nature. Community responses mark many craft developments, initiated when sensitive craftsmen

and their clientele interact in the bazaars and at points of exchange. These interactions have a collective impact on the form of the craft offering that no single craftsman could have produced, a perfect fit with the environment and with the social mores that the community aspires to. The climate helps determine the nature of material availability, in some places in abundance and in others as an extremely scarce commodity, which in turn influences the value attributed to that material in the given context. We see examples of non-precious materials treated like royalty in zones of scarcity, sometimes preserved for many generations to mature before it is put to use. On the other hand the response to abundance could be seen in the free abandon with which materials are crafted into objects of function or celebration.

Stories unfold in material with the skillful wielding of tools and application of intellect and the product is a mirror of the society that produces it. It is uncanny how we can see traces and signs of culture frozen in stone or clay and metal and wood, all of which echo the roots of a particular cultural system that produces or uses the craft object. The belief systems that determine that form could be from the religious source or from some body of ancient folk wisdom. Thus, the huge terracotta Ayyanar horses stand as watchful village guardians in Tamil Nadu and are revered by the community at large. The temple, the mosque, the church and the tribal gods have all contributed to the shaping of artifacts of worship and the votive offerings that are part of the rites of passage in so many communities in India. Birth and death, marriage and adolescence are all occasions for community joy or sorrow, and these create the context for the release of creative energies and the demand for the highest degree of skill that the craftspeople can bring to the occasion. There is a variety of expressions: some are elaborated with decorative motifs and surface ornamentation and in some others a pristine sense of peace with the material and sublime proportion that evokes soft feelings even when the object is made of metal, like in the massive cast *charaku*, vessel, from Kerala. As a secular nation India has been liberal in the interpretation of religion and this has in turn created a multitude of expressions that respond to the philosophy of the particular religion that is represented and served by the crafts. The simplicity of the Jain turned wood *paatra*, utensils, and the elaborate and ornate *meenakari*, enamelled metal ware container, from the Islamic north stand in stark contrast, each reflecting the ethos of the community and the purpose that it serves, one to collect alms and the other to offer gifts to a guest of honour. In the hills of Nagaland the baskets, headgear and other accessories of the wearer tell us about his or her world view and the community to which he belongs, and these objects are signs of his or her identity, carried with a pride of belonging that unfolds a universe of meaning to the initiated. Tattoos on the body and forehead markings too are signs of belonging that speak volumes about the aspirations and status of the wearer.

India has been at the crossroads of civilization for over 5,000 years and in some parts of the country time has stood still while in others it has churned at an incredible pace of change while absorbing threads of other cultures and imbibing the essence of these. The various waves of interactions from the Northwest and the subtle trade interactions from the South and the East have brought in new ideas and practices, skills and applications. Within the country too block printers have migrated in search of water sources suitable for their craft, or people have fled from their settlements in the face of many pressures, manmade or natural. These internal migrations and trade transactions took skills from one location and planted them in new and alien settings, assuming subtle new hues of the chosen location, creating another variation. The *bandhani* textiles of Gujarat find new expression in the *sungadi* of faraway Madurai, to single out just one of the many threads that stand out in this long list of transformations. The arrival of the Mughals brought in the fine Iranian artistry in metal, silk and carpet weaving. The coming of the British and the Portuguese in South India introduced the carved wooden traditions of the West and these are integrated in the churches and houses of the coastal settlements. In addition, the hot humid climate called for a sensible design of shaded



Votive terracotta, Nawrangpur, Orissa.

Wrought iron figure, Udaipur, Rajasthan.

Tribal clay figure, Nonihat, Jharkhand.

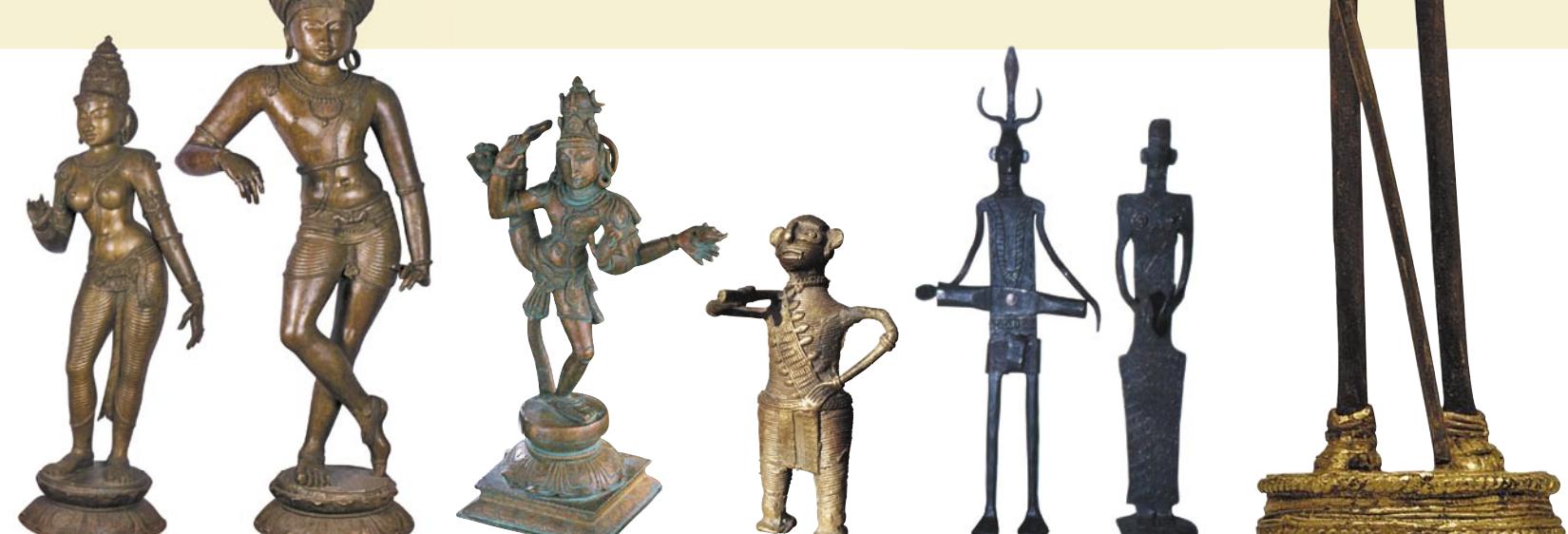
Hand formed and painted cow-dung toy, Parla Khemundi, Orissa.

Painted clay and cow-dung female figure, Puhphutara, Chhattisgarh.

Carved and painted puppet, Jaipur, Rajasthan.

Realistic clay figure, village woman, Krishnanagar, West Bengal.

Carved wooden chariot decoration, Papanasam, Tamil Nadu.



Replicas of Chola bronzes, lost wax casting, Swamimalai, Tamil Nadu.

Bronze idol of Shiva, lost wax casting, Swamimalai, Tamil Nadu.

Dhokra cast, brass tribal figure, Jigidi, Orissa.

Wrought Iron Bison Horn Maria figures, Kondagaon, Chhattisgarh.

Wrought iron and brass tribal figure, Kondagaon, Chhattisgarh.

verandahs and the response was the unique form of settlement types found in Goa, Pondicherry, coastal Kerala and Tamil Nadu.

The craft landscape is made up of numerous types of applications: from the vernacular objects of daily use that are rough-hewn from local materials to the celebrated objects of symbolic value that are used on special occasions and for religious functions. In some cases the same object may be used in different settings but in each case the value assigned to the object is substantially different. The *lota*, or brass container for liquids, is one such multi-purpose and multivalent object that can be at home in the kitchen, the bathroom and the prayer room and in each case be held in a different spiritual or physical plane, each reflecting the state of the object in the particular context. Objects are thus imbued with value and spirit, which are respected by all users in that society. New categories have emerged that respond to trade and professional needs of the craftsmen and now designers have joined hands to create new objects for new markets that provide economic value to the community of makers and satisfaction to a whole new community of users, some in distant lands. The commercial and the spiritual are both crafted with great pride and care by sensitive hands that use centuries of tradition to inform current practice.

The forms and treatment of objects of everyday use differ widely from objects of celebration or worship. While the one is almost devoid of any ornamentation, it should not be seen as less cared for or less venerated. The observation of the process of making and of its use in the household setting as well as closer examination of the object will reveal the subtle lines that have been left to stand as testimony of the process or the marks of the tool, none of which may be considered functionally necessary. The *sanabul* from Manipur and the terracotta pots from many parts of India deliberately bear the mark of the hands and tools as signs of process. These marks have subtle meaning: as means of expression, as an interplay of structure with form, and material with process, and of the culture with the process of signification. The gradient of elaboration is incremental: from the plain and honest craftsmanship to many degrees of elaboration of both form and surface decoration that attempts to elevate the object from mere functionality to a higher status.

The range and manner of using materials reflect the enormous ingenuity of the local mind in discovering appropriate applications. Some are processed through many iterations while others are used raw, in response to an immediate need. Bamboo culm cut off with a sharp blade is an instant container to store water or cook rice and banana leaf plates are cut, trimmed or stitched to form disposable biodegradable containers. The same bamboo may be processed through many stages of splitting and weaving to produce a dowry gift fit for a queen in Nagaland and the leaf too may be processed into a durable fibre that is crafted into bags or pouches for storing valuables. Thus the materials and techniques respond to a variety of needs, some immediate and of less value while some may be of great value involving either elaborate processing or the spiritual upliftment through the production of myths and votive meaning in response to particular contexts. The range of materials is matched by a bewildering array of fine tools, many fashioned with great care and knowledge by the craftspeople themselves, imbibed through many years of evolutionary community learning called traditional wisdom. Tools and processes are diverse to include earth, water, fire and air, elements that transform materials in many ways, each extracted from a pool of knowledge that is fast disappearing with the so-called advance of modernity. Traditional wisdom needs preservation and needs to be nurtured and used to unfold new values in a contemporary setting. Each culture has much to offer and India is full of such precious nuggets of traditional wisdom, that can be applied to local uses or even global exchange.

Indian handicrafts are a storehouse of classical motifs and patterns that have evolved over centuries, many of which have been passed on from trading cultures over eons of interaction. The motifs and patterns once absorbed by a culture get disseminated across a variety of media, from stone to wood, to metal to cloth; from weaving to print and from painting to inlay; each technique bringing to the pattern its unique signature, an amalgam of material and tool limitation. The floral motifs and the creeper, the *bel*, can find as many expressions as there are materials and contexts to be served as witnessed in the huge variety in the expression of popular motifs such as the *keri* or *aam*, the stylized mango, depending



Terracotta vessel,
Patachitra painted,
Parla Khemundi, Orissa.

on the language that it is being expressed in. The human form too has been depicted in great variety. The upright man or woman has been represented in a host of actions. The rough and ready whittled shapes of the Naga warrior contrast strongly with the elegant statuettes of the Chola bronzes while the wrought iron tribesman from Chhattisgarh differs from the expressive occupational toys from Kondapalli in Andhra Pradesh. Moreover, when a human form enters the sanctum of the temple it takes on a whole new sacred meaning and significance.

Several crafts are a form of pure service and the craftsman plays the role of facilitator of some critical function of form giving or repair. The *mochi* or cobbler and the potter, the tile maker and the carpenter fall into the category of those who work to serve the community with their skills and knowledge. In the age of mass consumption, it may be a good idea to bring back some of the values of this service to ensure that our products are recycled and repaired rather than used and thrown away long before their active life is over. Craft and the use of craftsmanship could bring in new values for a sustainable future and a new attitude towards the proper use and abuse of materials in the coming years.

Craft objects come in a vast array of product categories, each in tune with its purpose. The selection of wood for the keel of a boat or for the main post of a small local dwelling would show a deep understanding of material properties and the shapes that are found in nature, the wood being appropriately bent or with that presence of a branch fork to support the beams in each case of application. The products would range from the production of miniature animals and dolls for play to animal harnesses and objects for functional use in daily life. Yet other categories are the gifts for numerous occasions such as festivals and marriages as well as religious offerings at the temple or for honouring a leader in the community or to celebrate the arrival of a child. These objects carry signs of their purpose and are specially treated for the particular occasion. Containers, baskets, tools, implements, domestic products and objects of agricultural use represent great concern for efficiency and convenience while objects of celebration have a vast repertoire of decorative processes to make the offering visibly valuable.

Just as there are categories of objects, we find categories of craftspeople and many levels of craftsmanship. In the northeast where local materials are transformed on a daily basis in the service of day-to-day life, bamboo is fashioned into a variety of baskets and objects. Most of the population is familiar with the craft process and the people exhibit a very high degree of creativity in their ability to transform materials. This is not to say that professional craftspeople do not exist in these regions. They do and they are involved in the making of many specialized products that are traded through the local bazaars. Other members of the craft economy of village and urban India include the small and large entrepreneurs. They keep the wheels of trade in continuous motion and the more ambitious ones, such as the exporters, help build bridges between distant lands and cultures. From time immemorial these itinerant traders have given an extended life to Indian handicrafts by making them available in distant lands through establishing active trade routes.



Dowry basket, palm leaf
and plastic strips,
Ramanathapuram, Tamil Nadu.

Traditional and modern settings exist for showcasing the craft heritage across India. The bazaar is the closest to the maker while new forms of exhibitions and trade fairs promoted by the government and non-governmental bodies represent the new formats for contemporary action. Religious festivals and regional events or seasonal festivities encourage trade in hand-crafted objects from far and near. The annual Jagannath festival in Puri, Orissa, sees a plethora of stone and wood carvings, cloth paintings and appliquéd work for pilgrims to the temple; and the enormous cattle fair at Pushkar, Rajasthan, floods the township with local crafts. This is now becoming a valuable source of heritage tourism.

The craft heritage continues to evolve into modern times and the objects too are finding new and contemporary expression while the old and the traditional is still valued for the refinement that they represent. That the crafts understand and respond to the variety demanded by its clientele can be seen in the profusion of jewellery, clothing, footwear and hand held accessories that are used as part of our daily costume. The great variety and styles of surface and structural treatment



Hand formed terracotta Thongjao, Manipur.
Thrown and painted, ceremonial terracotta, Darbhanga, Bihar.
Brass sheet formed pot used by ascetics, Ahmedabad, Gujarat.
Heat flattened bamboo, cheese container, Bomdila, Arunachal Pradesh.
Turned wood bowls for Jain Monks Pali, Rajasthan.



Moulded and painted papier-mâché Srinagar, Jammu & Kashmir.
Turned and polished agate bowl Khambat, Gujarat.
Moonj grass basket for storing valuables, coiling technique, Allahabad, Uttar Pradesh.
Bamboo basketry Garo hills, Meghalaya.



show a creative ability of the craftsman to respond to a human need for identity and differentiation. The Kolhapuri *chappal*, leather footwear, is one such product that comes to mind where with just one material, leather, a great many structural and formal variations are achieved by the use of simple and complex methods of assembly, all satisfying an appreciative but demanding user. Each region responds with its own offering of variety within a functional category as seen in the diversity of baskets from bamboo in the northeast of India and in the vast range of palm leaf constructions from coastal Tamil Nadu and Orissa.

Even today there are places in India where almost everyone is still a craftsperson, able to transform material to fashion expressions of creativity. Tamil women use the art of *kolam* as a daily ritual of cleaning and decorating the entrance to their home while in much of rural India the houses are surfaced regularly with a coat of wet mud and cowdung that leaves gentle marks of the hand as it sweeps the surface.

Wall paintings and decorations are an everyday art in many parts of the country and each uses fascinating local variants to tell stories or to capture symbols of fertility and good will. The Warli and Madhubani painting are two prominent examples of everyday art that is part of the living culture of the land.

India is still creative in its villages with the young exposed to the art of making and transforming materials and spaces by the act of creation on a daily basis. The living crafts in the rural hinterlands have been contributing enormously. Unfortunately our formal education systems lack the richness of craft experiences with the emphasis on textual and numerical education systems. It is here that crafts hold real promise for the rediscovery of the therapeutic qualities of craftsmanship that can be appreciated and adopted by the entire population. Craftsmanship brings with it an understanding of quality and refinement, and the sensitivity that is gained through this work culture will help introduce our youth to a whole philosophy of values that crafts embody. We will need to transcend the caste barriers that have brought artificial divisions between thinking, writing and doing. Therefore crafts in education will introduce a new dimension. We hope that this book and its companion volumes will help sensitize and shape the character of our youth, through an immersion in the act of craftsmanship.

Crafts are an effective vehicle for self-development and for sustainable employment generation for much of our population living in difficult economic conditions. In the search for development strategies of our rural and urban centres through employment, the government has used crafts with great effect over the past 50 years. The setting up of the Handloom and Handicrafts Boards and the establishment of the Office of the Development Commissioner of Handicrafts has created the avenue through which the support of the government intention can reach all corners of the country in an effective manner. The support in training and in providing seed capital to help establish numerous local entrepreneurs in the crafts sector has been a full time task, which has met with great success. The thriving export climate for handcrafted goods from India is a confirmation of the success of these initiatives.

Government policies over the years have helped support a vibrant local and export industry, an enormous employment base. The scope for entrepreneurship and wealth generation across 530 production metaclusters are graphically mapped

in this volume. Each metacluster has local issues that are addressed by the state in which they are located and each has produced their champions either as local NGO's (non-governmental organizations) or state-supported systems that are easy to access. Many local bodies and cooperatives are supported by the policy regime and a network of agencies is strengthening this through support schemes that reach those who need it most.

Numerous promotional schemes and policy initiatives have been taken by the agencies of the Government of India and of the various state governments. Over the years, these have had a salutary impact on the performance of the crafts sector as a whole and in many remote and inaccessible places these have been the only form of sustained support.

The national and regional programmes of recognition of excellence have identified a very large number of craftspersons and craft promotion agencies that have demonstrated high levels of quality and service. The national Master Craftsman award is coveted by many craftspersons and those recognized by the award join the roster of celebrated individuals who act as role models for the community and foster the pursuit of excellence. Recently the government has instituted the Shilpa Guru awards, which are given to master teachers who are empowered and encouraged to pass on their skills and knowledge to other young and potential candidates from their field of work. Such initiatives create new ways for the dissemination of craft knowledge accessible traditionally only to family members.

Many craftspersons are professionals and belong to traditions that had the advantage of early market orientation. In their work is visible a classical order and expression that has been cultivated and well-honed. Equally important is the spontaneous and exuberant expression of the 'amateur' craftsperson whose clay and papier-mâché toys are a delight. Their entry into the market is a new experience that can give them cultural empowerment. Throughout our history, crafts were customized to the needs of the local and distant client. There was a close interaction between the maker, the object and the client or user. Difficult and inhospitable terrains taught the craftsperson to be resourceful, respect scarcity and the resulting economy of material and form rely on ingenuity. Local materials were celebrated. Trade routes and cultural exchanges added new layers to this understanding and sensibility. Transmission of skills from father to son and mother to daughter were apprenticeship based. As rites of passage their fulfillment was synonymous with learning 'life skills'. In the changing contexts of a global market-driven economy and ideology, traditional crafts offer sustainable practices that need to be revisited and imbibed. Craft development needs a paradigm shift from promoting the *karigar*, traditional craftsperson, to, *karigiri*, quality of craftsmanship, since whoever imbibes this quality becomes the craftsperson in perpetuity.

ADITI RANJAN & M P RANJAN

EDITORS
AHMEDABAD



Brass, heat forged serving vessel, Jhajpur, Orissa.



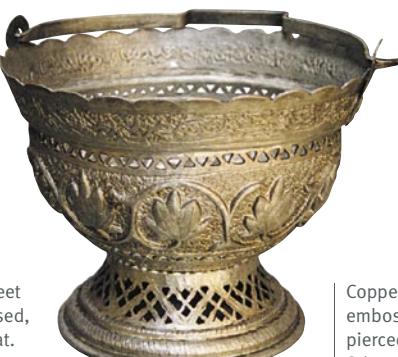
Bell metal casting, ritual vessel, Imphal, Manipur.



Brass cooking utensil, sheet formed with cast handles, Dhenkanal, Orissa.



Copper spiton, sheet formed and embossed, Ahmedabad, Gujarat.



Copper container, cast, embossed, chased and pierced work, Srinagar, Jammu and Kashmir.



Brass sheet formed water pot, Dhenkanal, Orissa.



Dhokra, lost wax casting, grain measure, Ranchi, Jharkhand.



Bell metal, sheet formed ritual vessel, Jhajpur, Orissa.



Bell metal cast charaku, large cooking vessel, Thiruvananthapuram, Kerala.



Bidri wash basin, copper and zinc alloy with silver inlay, Hyderabad, Andhra Pradesh.



Brass, heat forged serving vessel, Patrapur, Orissa.

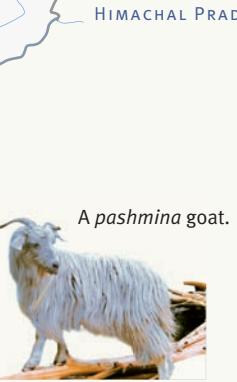
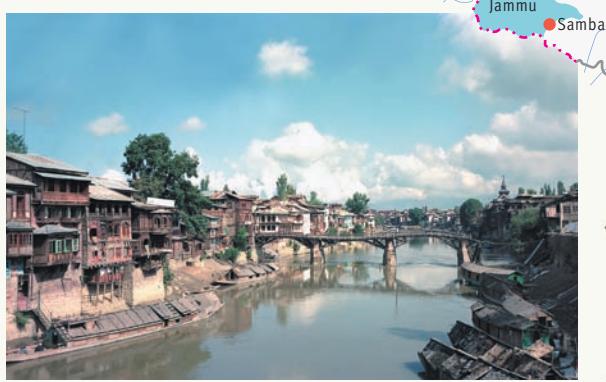
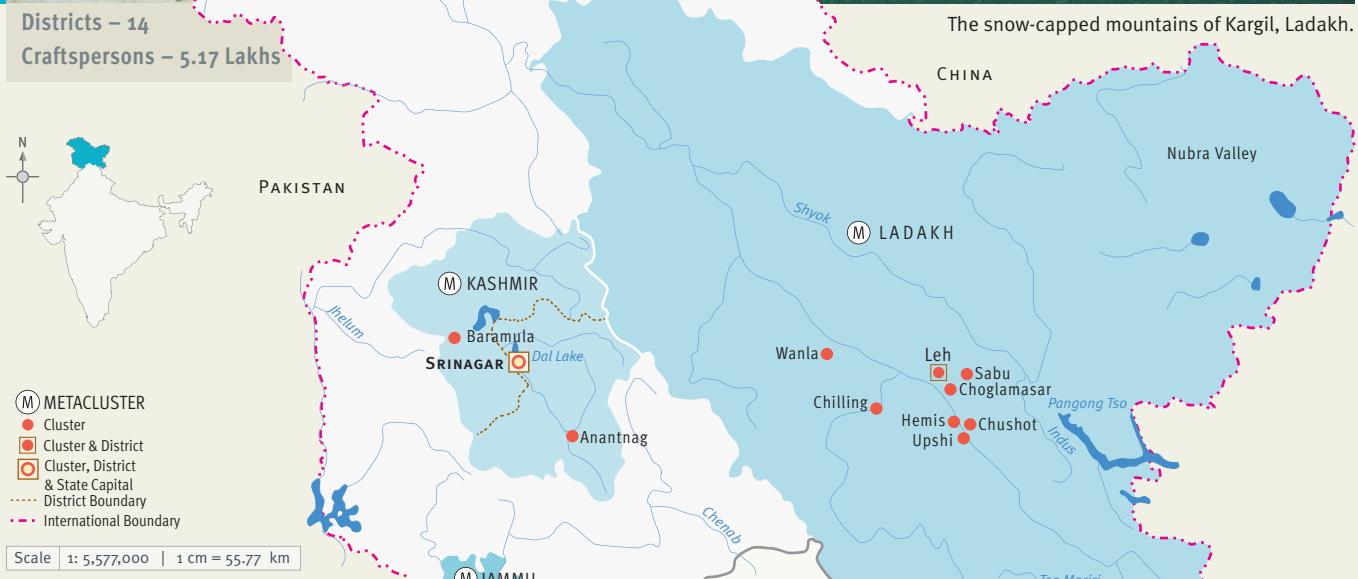
INDIA/ NORTH



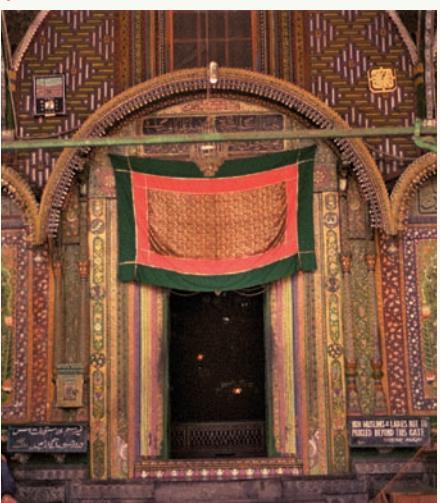
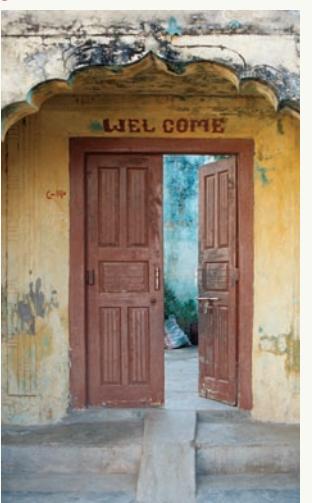
01	02	03	03.1	04	05	06
JAMMU AND KASHMIR (N/JK 028)	HIMACHAL PRADESH (N/HP 050)	PUNJAB (N/PB 064)	CHANDIGARH (N/CH 073)	HARYANA (N/HR 076)	RAJASTHAN (N/RJ 082)	DELHI (N/DL 124)
MC JAMMU (N/JK 037)	MC CHAMBA (N/HP 054)	MC AMRITSAR (N/PB 066)	MC HOSHIARPUR (N/PB 066)	MC PATIALA (N/PB 069)	MC JAIPUR (N/RJ 096)	MC DELHI (N/DL 124)
MC LADAKH (N/JK 038)	MC KANGRA (N/HP 058)	MC KULLU (N/HP 058)	MC BIKANER (N/RJ 099)	MC JODHPUR (N/RJ 105)	MC JAISALMER (N/RJ 114)	MC UDAIPUR (N/RJ 117)

N /

JAMMU AND KASHMIR



- 1 Connected by seven bridges, the old quarter of Srinagar city sprawls along the banks of the River Jhelum.
- 2 A man wearing a *phera*, the loose overcoat, commonly worn by Kashmiri men and women alike.
- 3 A *mihrab*, the arched doorway, of a house in Jammu.
- 4 The papier-mâché panelled entrance to Srinagar's Shah Hamadan Mosque.



CRAFTS - JAMMU AND KASHMIR

- Papier-mâché
- Kaleen – knotted carpets
- Kashidakari – Kashmiri embroidery
- Namda – felted rugs
- Gabba – embroidered rugs
- Kani shawls
- Woollen textiles
- Walnut wood carving
- Pirjarkari – latticed wood work
- Khatumband – wood work
- Wicker work
- Reed mats
- Copper ware
- Glazed pottery
- Basohli painting
- Dogri embroidery
- Metal casting
- Sheet metal work
- Chikri wood work
- Embroidered footwear
- Block printing
- Thangka paintings
- Ritual cloth installations
- Khabdan – pile carpets
- Tsug-dul – woollen pile blankets
- Tsug-dan – woollen pile rugs
- Challu – handwoven textiles
- Hand-spinning
- Thigmo – tie-resist-dyeing
- Paabu – stitched boots
- Metal work
- Jewellery
- Wood carving
- Painted wood
- Chipkhang baskets
- Musical instruments
- Mask making

Physical Features

- Mountain ranges:**
Trans-Himalayas, Karakoram, Ladakh, Zanskar, Pir Panjal, Shivalik

- Major rivers:**
Jhelum, Chenab, Gilgit, Tawi, Indus, Shyok, Zanskar

- Major lakes:**
Wular, Dal, Tso Moriri, Pangong Tso

Biodiversity

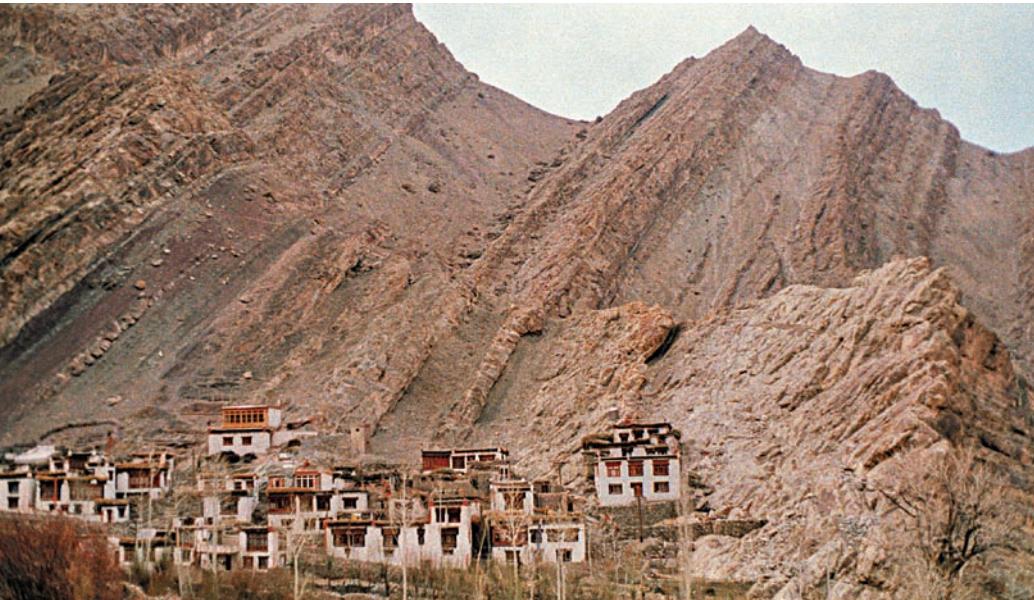
- Flora:**
Walnut, Poplar, Chinar, Deodar, Willow reed, Pampush, Iris, Almond, Tulip, Chipkhang grass
- Fauna:**
Sheep, Goat, Yak, Ibex



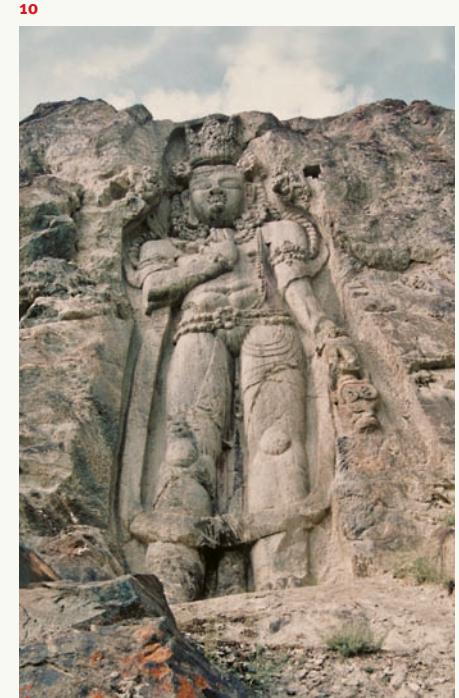
THE STATE OF Jammu and Kashmir consists of three geographical zones—Jammu, a land encompassing plains, mountains and foothills; Kashmir, a mosaic of forests, orchards, rice fields, lakes and waterways; and the high altitude desert of Ladakh, its harsh austerity punctuated by green riversides and cloudless blue skies. Each of these regions possesses a distinct culture that is reflective of its climatic conditions as well as its particular history. Jammu, once the kingdom of the Dogra rulers, is a largely Hindu region renowned for its numerous shrines and courtly miniature paintings. Kashmir's motley artistic and literary traditions are the legacy of political domination by rulers of various religious predilections—the Mauryans, Kushanas, Karakotas, Tibetans, Persians, Mughals, Sikhs and finally, the Dogra rulers of Jammu—and interaction with the trading communities who passed through it. Kashmir has been a historical centre for the scholarship and teaching of Buddhism, Vedic culture, Sanskrit, Shaivism,

Islam, Sufism and Sikhism. It has also been the focus of varied art patronage and consequently it has amalgamated Turkish, Persian and Mughal influences to create its own art idiom. Due to its scarcity of resources and the presence of nomadic communities, Ladakh has evolved craft practices that are informed both by the formative influences of Central Asian, Chinese and Tibetan cultures as well as by the climatic conditions in which it is situated. Simultaneously, Ladakh also contains another cultural matrix fostered by its predominantly Buddhist population and the patronage by its ancient monasteries. The art forms that belong to this realm are thus closely related to the spatial and ritualistic requirements of the religion.

Inset Found in Buddhist temples and homes, the *mandala*, sacred circle, symbolizes the spiritual embodiment of the Buddha and diagrammatically represents the calling in and realization of the spiritual force within the contemplator.



- 5 The village of Hemis, home to the largest monastery in Ladakh.
- 6 A fresco at the Hemis Monastery depicting a guardian deity. The panelled wood work above the fresco is painted to simulate the pleated ritual cloth installations used in the monasteries.
- 7 A painted wooden mask, worn by monks during monastic ceremonial dances.
- 8 A Drok-pa woman wearing the typical headdress adorned with flowers. This small agricultural community of Ladakh is believed to be of Indo-Aryan origin and practices a form of Buddhism that is akin to Bon-chos, the animistic pre-Buddhist religion of Ladakh.



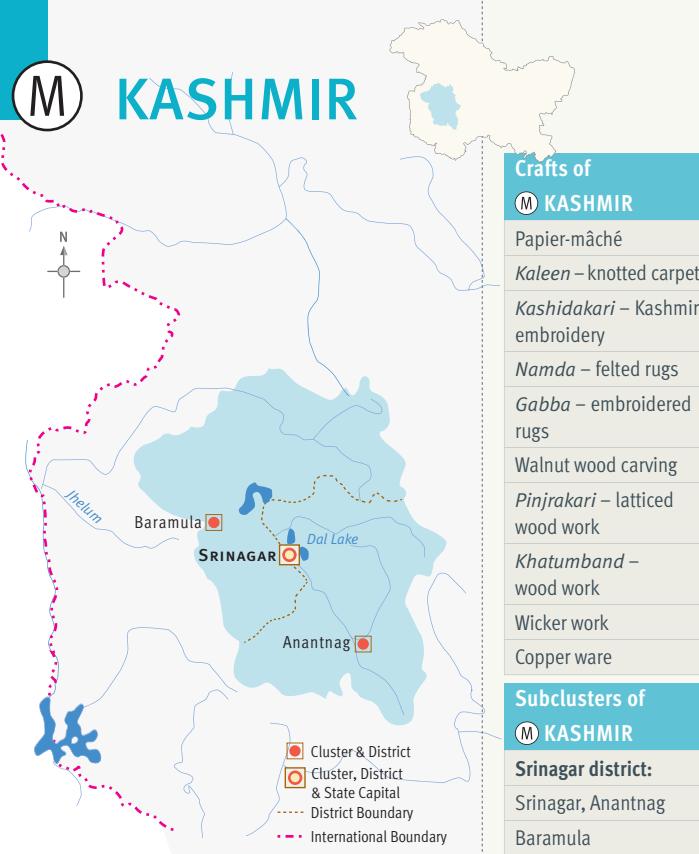
Landmarks
Dal Lake
Vaishno Devi
Shalimar Garden
Shah Hamadan Mosque
Leh Palace
Hemis Monastery
Alchi Monastery
Hot springs – Panamik
Mubarak Mandi Palace – Dogra Art Museum

Attire
<i>Phera</i> – loose over-garment
<i>Goncha</i> – overcoat
<i>Stutung</i> – sleeveless coat
<i>Bokh</i> – sheepskin wrap
<i>Skerekh</i> – belt
<i>Gonad</i> – hat
<i>Perak</i> – female ceremonial headgear

Cuisine
<i>Girdas</i> – wheat bread
<i>Wazwan</i> – mutton dishes
<i>Yakhni</i> – meat dish
<i>Gostabah</i> – meatballs
<i>Tsampa</i> – barley flour
<i>Chang</i> – fermented barley drink
<i>Khamiri roti</i> – yeast bread
<i>Gurur chai</i> – salt tea
<i>Kahwa</i> – tea

Languages
Kashmiri
Dogri
Kishtwari
Gujari
Punjabi
Ladakhi
Urdu

Festivals
Shushur Sankrant
Losar – Ladakhi New Year
Hemis Festival
Ladakh Festival, Leh and Kargil
Lohri
Bahu Mela
Mansar Food and Craft Mela
Milad-ul-Nabi, Srinagar



Poplar trees on the outskirts of Srinagar.

NESTLED AMID THE high mountains of the Shivalik and Pir Panjal ranges lies the verdant valley of Kashmir. In the 3rd century BC, the Mauryan emperor Ashoka sent Buddhist missionaries to the region and it is they who established Srinagar (literally 'The Happy City of Beauty and Knowledge'), the current capital of the state. The Karakota dynasty consolidated their power in the region during the 7th century, thus bringing Kashmir under Hindu dominion. Kashmir's location on the Silk Route of Central Asia ensured a steady stream of artistic and cultural interaction with various trading communities—Persian, Chinese and Mediterranean—who passed through it. This influx of stylistic influences is apparent in the syncretism of Kashmiri art; it derives from sources as varied as the serenity of the Gandhara sculptures and the stylization of the Persian court. The Persian influence was further highlighted during the rule of Zain-ul-Abadin, a local prince who was forced into exile in Persia by Timur in 1398. The prince returned to his homeland in 1423 accompanied by various skilled craftsmen who introduced and developed the crafts we associate today with Kashmir. The foreign craft traditions fused together with the indigenous craft practices and forged an artistic vocabulary reflective of the environment they were produced in. For example, the *charin* (oriental plane), *sarav* (cypress), *dachh* (vine), *sosan* (iris), *pamposh* (lotus), *sumba* (hyacinth), *yambarzal* (narcissus) and the *dainposh* (pomegranate) motifs recur throughout the range of crafts, thus lending a uniquely Kashmiri character to the products they adorn. Under the Mughal emperor Jehangir, the crafts of Kashmir, especially that of carpet weaving, received generous patronage. The Mughal influence may also be seen in the gardens of Srinagar, their summer capital, and in the carpets which reflect the geometrical layout of these 'Gardens of Paradise' that are based on the Persian *Chahar Bagh* design.

An *ari* embroiderer at work; the reed mat, hookah and *kangri* (a wicker container for smouldering coals) near him, are ubiquitous elements of the local material culture.

RESOURCES

Craft	Raw Materials	Sources
Carpet weaving	Silk, Wool	Karnataka, Kashmir
<i>Namda</i>	Wool fibres, Cotton fibres	Srinagar
<i>Gabba</i>	Woollen blankets	Srinagar
<i>Kashidakari: Ari</i>	<i>Pashmina</i> and <i>raffal</i> shawls	Srinagar, Leh
<i>Kashidakari: Sozni</i>	Gold or silver <i>zari</i> – <i>tilla</i> , Silk thread	Surat
Copper repoussé work	Copper sheets	Srinagar
<i>Khatumband</i> and <i>pinjarkari</i>	Wood – deodar, pine	Kashmir Valley
Walnut wood carving	Wood – <i>dun</i> , <i>akhrot</i>	Kashmir Valley
Wicker work	Willow	Kashmir Valley
Papier-mâché	Paper pulp	Kashmir Valley

- 1 A *namda* craftsman beating wool fibres with a wicker *punya*.
2 A *naqqash* at a papier-mâché workshop in Srinagar, painting a moulded form.

3 ACCESS
Srinagar is connected by road, rail and air with the states of Punjab, Delhi, Himachal Pradesh and Maharashtra.



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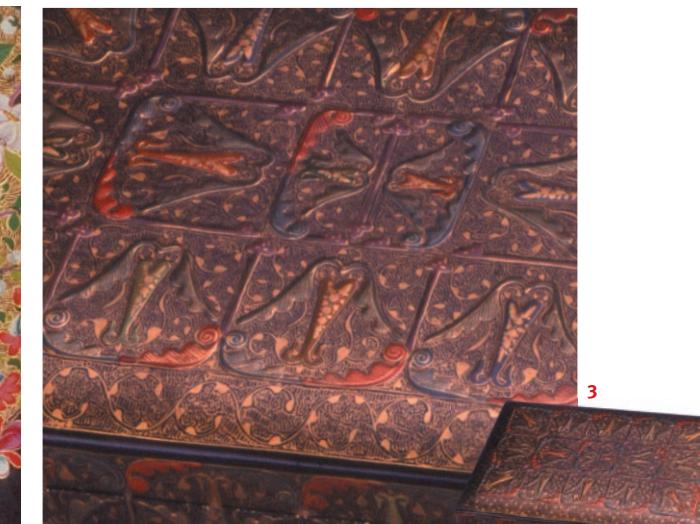
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and book covers were made for royal patrons and members of their courts. The two major processes involved in the craft are *sakhsazi* (mould making) and *naqqashi* (painting). The *naqqash* renders the surface in intricate floral patterns or highly stylized scenes of hunts and battles. In the case of floral motifs, the painting may be executed entirely in gold or silver. The local term for gold or silver work is *son tehsree*. The motifs are derived from the profusion of local flora; some of the frequently used images are the *bumtchuthposh* (apple blossoms), *dainposh* (pomegranate), *kongposh* (saffron flowers) and *yambarzal* (narcissus).

Inset A papier-mâché container painted in a multi-hued floral pattern.

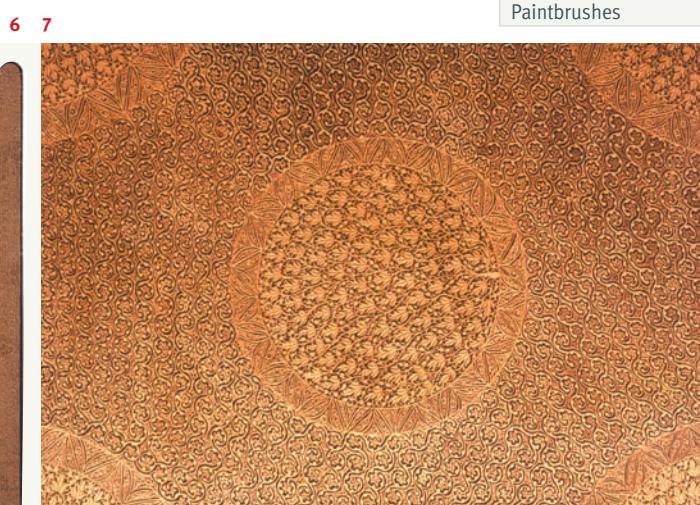
- 1 The papier-mâché ornamented dome of the Shah Hamadan Mosque.
2 Detail of an intricately painted floral pattern.
3 A papier-mâché box, the detail revealing its highly ornamental surface.
4 Painted papier-mâché furniture.
5, 6 A folding screen, and a detail; the composition revealing the similarity to the medallion with *chohai* pattern seen in the *keleen*, carpet.
7 Detail showing the gold painted surface known as *son tehsree*.



4



5



6

7

Production Clusters
Badgam district
Anantnag district
Kupwara district
Baramula district:
Delina
Wagoora
Pulwama district:
Gangoo
Suttuso
Srinagar district:
Srinagar city:
Arwat
Sufa Kadal
Lal Chowk
Doni Pora
Shamaswari
Syed Pora

Products
Boxes, Toys
Jewellery box
Lamps, Pen cases
Wall decoration
Powder containers
Mirror cases
Christmas decorations
Flower vases, Kettles
Trays and plates
<i>Samovar</i> – fluted kettle

Tools
File, Rasp, Hacksaw
Sandpaper
Burnishing stone
Paintbrushes

KALEEN—KNOTTED CARPETS

Production Clusters

Baramula district
Anantnag district
Badgam district
Kupwara district
Pulwama district
Doda district
Udhampur district
Kathua district

Poonch district

Srinagar district:
Srinagar city:
Sehyar, Umar Colony,
Nowab Bazaar, Anchar,
Nava Kadal, Rainawari,
Fateh Kadal, Dal Areas

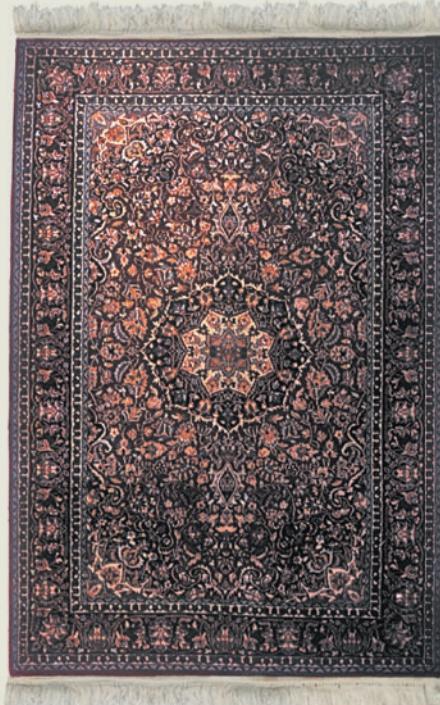
Products

Silk carpets
Woollen carpets

Tools

Kaleen vaan — vertical loom
Khur — sickle-shaped blade
Panja — beater
Dukari — scissors

A carpet with a central medallion surrounded by a *matan* field, in turn enclosed by several borders.



A variation of the medallion carpet with quarter medallions known as *chothal* at the corners.



STRUCTURE OF A CARPET:

Matan

Chand

Islim

Hashish

Jhara

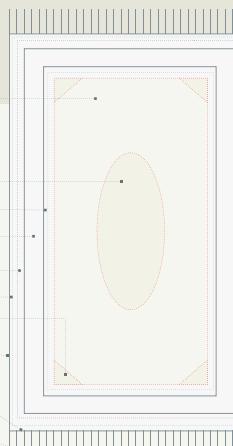
Kangar

Chothai

Sadilat

Dush

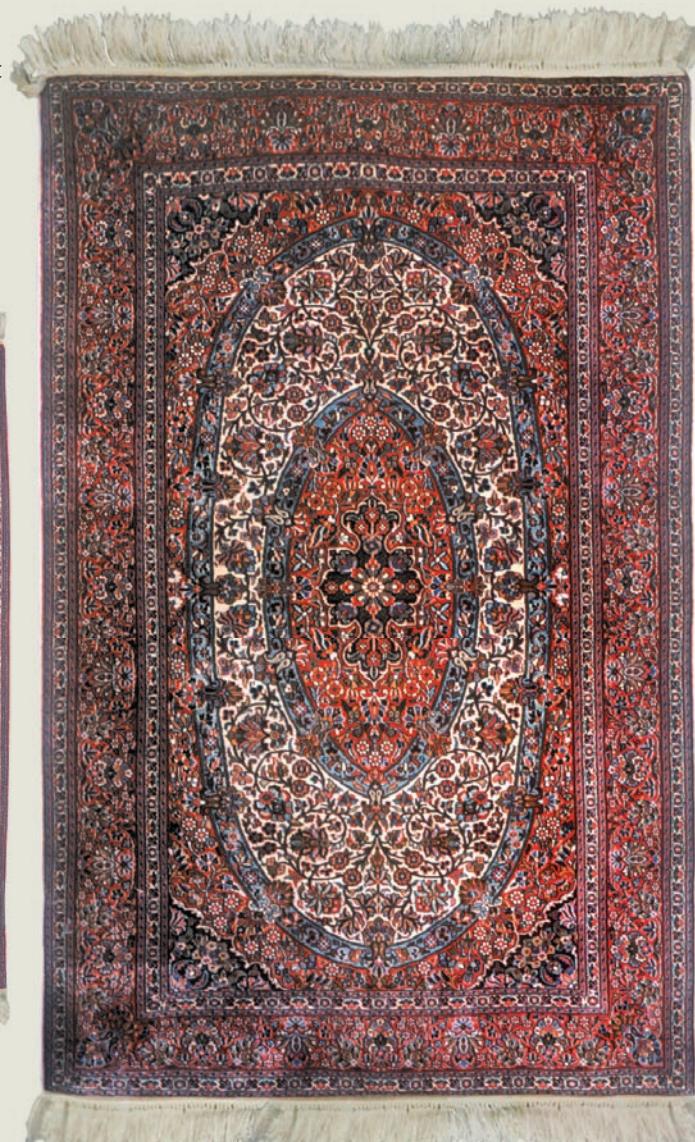
Dashi



THE KALEEN ARE intricately hand-knotted silk or woollen carpets woven on a vertical loom through a process of wrapping a supplementary weft around successive warps, creating a heavy durable fabric with a soft pile surface of short lengths of fine wool or silk. Although the craft's origin may be traced to the rule of the emperor Zain-ul-Abadin and is derived from the Persian carpet tradition, it has acquired a distinctly local character through the incorporation of motifs inspired by the indigenous flora and fauna and the use of dyed yarns to create a unique colouristic range. The carpets also reflect the Mughal patronage they received. The patterns depicting fantastic animal forms and the pictorial carpets with elaborate hunting scenes are from the period of Akbar's rule while the carpets with patterns of scrolling vines and highly naturalistic plant and animal forms are the bequest of Jehangir's patronage. Even at that early stage, some specifically Indian motifs were added to the craftsmen's vocabulary; among them the *gaja-simha* image or the frontal lion or tiger, the elephant combat, grape clusters and segmented blossoms.

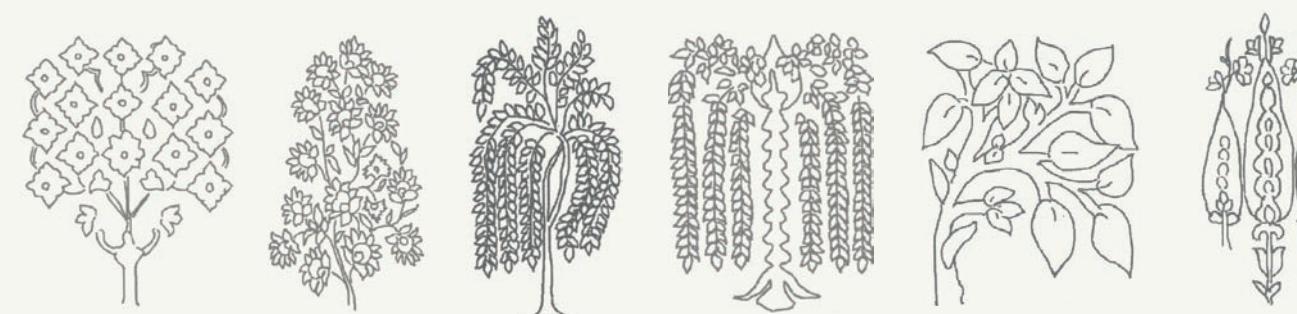
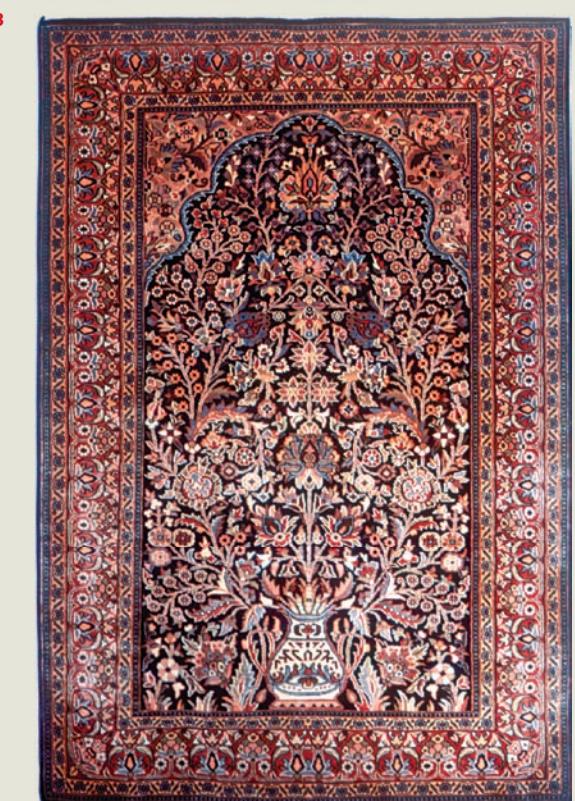
Inset Detail of the sixteen-pointed star form of the medallion.

A medallion carpet with *chothai* and elliptical forms known as *chand* in the central field.



1 A carpet with the Persian Qum pattern, which is inspired by the concept of the Garden of Paradise. In Kashmir, carpet designs are identified by the names of carpet weaving centres in Iran such as Qum, Hamadan, Tabriz and Kashan.

2 A Hamadan style variation of the Garden carpet with Kashmiri trees instead of Persian flora.
3 The *mihrab*, arch motif indicates that this floral carpet is either a prayer rug or that it is a derivative of the *qanat*, the screens of Mughal emperors' tents.



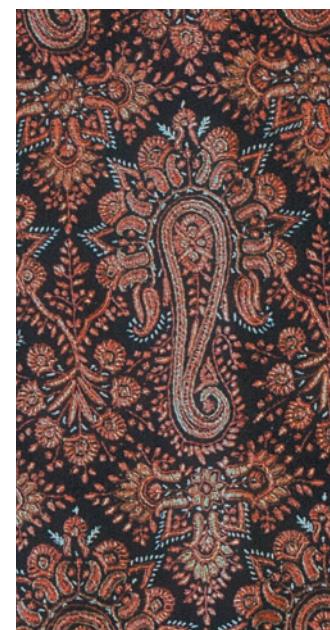
Stylized variations of Kashmiri trees and flowers that find expression in *kaleen*, as well as in other crafts of Kashmir.

KASHIDAKARI—KASHMIRI EMBROIDERY

Production Clusters

ARI AND CREWEL WORK

ARI EMBROIDERY IS widely practiced throughout India with different stylistic variations that serve to distinguish the workmanship of one region from that of another. Irrespective of whether it be the *ari* work of the cobblers of Kachchh in Gujarat or the textile embroiderers of southern Tamil Nadu, the thread is passed through the *ari*, hooked needle, and is always held under the fabric to be embroidered and the hook is used to pull a series of loops, each emerging from within the previous, to the surface of the fabric. There are two versions of this technique; the first is used to embroider on thin fabrics such as silk and fine cotton cloth, used as stoles and shawls or made into *phera*, which is a loose over-garment, *kurta* and capes. Crewel work, although similar, uses a thicker *ari* and is normally done on unbleached fabric; its stitches are bolder and it is used for embellishing yardages used as upholstery and drapery. In both cases, the patterns are usually linear abstractions of the local flora, with the outlines worked first and the forms filled in later. The production is largely commercial and the embroiderers are usually men from the Sunni Muslim community.



Detail of a woollen shawl embroidered using the *rezkar* technique.



Detail of *dori* work.

SOZNI

SOZNI IS A form of extremely fine and delicate needlework done primarily on shawls—mainly *pashmina* and high quality *raffal*. Designs are created as close as possible against the ground, and individual threads of the warp are taken up in the stitching and reinforced with smaller stitches. The stitch employed is not unlike stem stitch, and only the outline of the design is embroidered. Only a single strand is used and consequently, in skillfully executed *sozni*, the motif appears on both sides of the shawl. Each side displays a different colour-way in an embroidered imitation of the woven *kani* shawls.



The *chinar* leaf.
A craftsman demonstrating the use of the *ari* on a furnishing fabric.



Detail of a *pashmina* shawl embroidered in *sozni*, so as to simulate the woven *jamawar* patterns.

TILLA AND DORI WORK

THESE EMBROIDERY TECHNIQUES are executed with gold or silver zari (*tilla*) or silk (*dori*) thread, and are used to embellish *phera*s, *saris* and shawls. The decorative wire remains only on the surface while an additional thin cotton thread of yellow or white is stitched on top of it, thereby securing it by couching. Of the needlework in silver and metallic thread there are two variations—*moraskar* (knot stitch), *zalakadosi* (chain stitch executed in silver or metallic thread)—which are used on the borders of shawls and *choga*, royal gown to create a raised or braided effect. The most commonly used motifs are the *pamposh* (lotus), *chinar*, *badam* (almond); *dacch gurn* (grape leaf) and *duin* (the flower of the *chinar* tree).

REZKAR

THIS IS A form of needle embroidery similar in technique to *sozni*; the difference lies in its longer stitches and in that these are not reinforced with additional stitches. Three or four strands of staple yarn are employed and the fabric used for this ranges from *raffal* to cotton cloth. *Rezkar* is done on products such as shawls, garments, table covers, and household linen.

Detail of an *ari* worked fabric.



NAMDA—FELTED RUGS



NAMDA ARE FELTED rugs that are made by enmeshing wool fibres with water, soap and pressure and then embroidering the resultant fabric. These are extensively used in Kashmiri households as an effective and inexpensive floor covering and mattress. In Srinagar, cotton is also mixed with the woollen fibres to create a fabric that is usually white in colour and may be easily embroidered with *ari* in floral patterns or in compositions containing stylized animal



Detail of floral pattern on a *namda*.



Stylized animal figures on a *namda*.



An *ari* embroidered contemporary *namda*.

Production Clusters

Kupwara district:
Kupwara
Srinagar district:
Srinagar city:
Zahid Pora
Umar Colony
Sehyar, Nowab Bazaar
Chhargari Mohalla
Jamalatta
Kanimazar
Dhakabab Sahib
Mehraj Gunj
Akalmir
Sukali Pora
Gojwara
Rang Masjid
Doom Pora
Khanwari
Mal Pora
Wanta Pora
Dekhdarhar
Kokerbagh
Channa Dora

Products

Floor coverings
Tools
Carding device
Wagoo – reed mat
Punja – flattening device
Chhath – curved stick
Ari – hooked needle



A detail of an embroidered *gabba*, its composition and surface reminiscent of that of papier-mâché objects.

- 1 Detail of an *ari* worked bird and its colourful plumage.
- 2 Detail of a *gabba*, its surface entirely covered in crewel work.

GABBA—EMBROIDERED RUGS



GABBA ARE RECYCLED old woollen blankets or *lois* that are washed, milled and dyed in various colours. These pieces are then stitched together and backed with waste cotton cloth. The *gabba* is then either appliquéd or embroidered with crewel work. In the appliquéd type, pieces of dyed blankets are joined together and interspersed with vividly coloured embroidery in geometric and floral patterns. Although the common layout is a central medallion placed in a rectangular field which has borders, *gabba* are made in a variety of shapes and sizes. It is used extensively in Kashmiri households as an effective and inexpensive floor covering and is also used as a mattress in colder areas of the state. Today, a chainstitch rug resembling the *gabba* has become more prevalent and cushion covers and furnishing fabric have also been added to the product range. Carpet weavers from Srinagar were invited to Punjab to prepare *shamianas* (canopies), *quamat* (tent hangings) and *gabba* for state use, thus giving the craft further impetus.

Production Clusters

Anantnag district:
Anantnag town

Srinagar district

Products

Floor coverings
Tools
Ari – hooked needle
Scissors, Dyeing vat

WALNUT WOOD CARVING

Production Clusters

Srinagar district:
Fateh Kadal
Channa Mohalla
Urdu Bazaar

Rajouri district

Badgam district:
Shanker Pora

Kupwara district:
Trehgam
Tangdhar

Jammu district:
Kanachak

Kathua district:
Mirth
Bernali

Products

Ladies

Pharav – sandals
Yander – spinning wheel

Boxes

Salad & nut bowls

Photo frames

Trays

Lamps

Coffee tables

Mirror frames

Furniture

Tools

Hammer

Chisels, Gouges
Wooden mallet

Emery paper

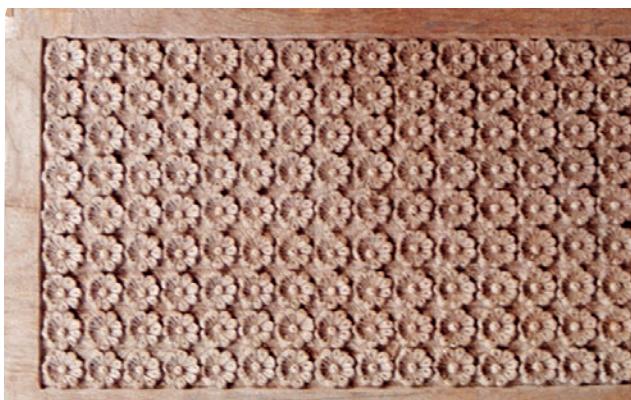
Saw



WALNUT WOOD CARVING is an ornamental craft process that is virtually unique to Kashmir due to the concentration of walnut trees (*Juglans regia*), locally known as *dun* or *akhrot*, in this region. The *naqqash*, master carver, first etches the basic pattern on to the wood and then removes the unwanted areas with the help of chisels and a wooden mallet so that the design emerges from the lustrous walnut wood as an embossed surface. There are several varieties of carving technique that are utilized—deep carving that is two inches or so deep and is usually used for dragon and flower motifs; shallow carving, half inches deep and done all over flat surfaces; open or lattice work, usually depicting the *chinor* motif; and the semi-carving technique which renders a thin panel along the rim of the surface which is ornamented

by a central motif alone. The advantage of this technique is that it allows the grain of the wood to be displayed to maximum advantage while exhibiting the carver's skill. The craft was initially restricted to the creation of elaborate palaces and houses. Written records tell of Zain-ul-Abadin's great *razdan*, palace, and its elaborate wood carvings. To this date, several fine examples of intricately carved buildings, shrines and mausoleums survive in Kashmir—the shrines of Noor-ud-din-Wali at Charar-e-Sharif, the Nagshband mosque and the shrine of Nund Rishi are just a few of them. Contemporary products, however, include ladies, boxes, bowls, trays, sandals and spinning wheels and hand run lathes have been utilized to speed up the production process.

Inset A serving dish in the form of a *chinor* leaf.



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PINJRAKARI AND KHATUMBAND—WOOD WORK

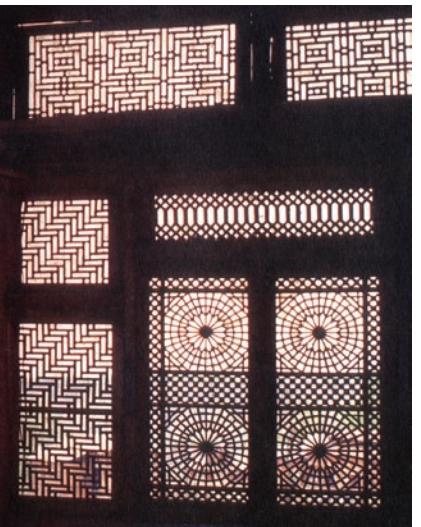
PINJRAKARI IS AN intricate form of lattice or trellis work done in light wood that is used on windows, doors, ventilators, railings or ornamental partitions and screens. In its original form, glues and nails were not used in this technique; the pressure of the carving alone held it together. The *pinjra* frames are pasted with handmade paper, thus effectively cutting out chilly winds and yet allowing a sufficient amount of light to pass through.

Khatumband uses thin geometric sheets of deodar wood which are cut and fitted into a double-grooved batten. Expansive ceilings are constructed by repeating the same pattern, the whole structure fitting together without the use of a single nail. The *khatumband* technique was widely used in the construction of Kashmir's *doongas* (floating houses) and the *shikaras* (boats for door-to-door selling and transport). The other products made with this technique include boxes, bowls, screens, panels, bedsteads, cupboards, and cabinets.



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WICKER WORK

STRAW, GRASS AND TWIGS are used to make domestic products and containers for storing and transporting agricultural produce. One of the main products is the *kangri*, the wicker basket used to carry clay pots containing smouldering coals, usually slipped under the *pheran* worn by men and women. The willow is boiled till the outer skin comes off and the inner layer is exposed. It is then cleaned and cut into strips of about five mm width. Then it is woven into a basket. The willow may be dyed blue, red or green and various geometric patterns are created by multi-directional weaves in the upper half of the *kangri*. These are further embellished with shiny coloured foil, mirrors and metal pieces. *Shaksaz* is the local term for the basket-maker. The *kangri* of Shaksaz Mohalla in Charar-e-Sharif

are used on ritual occasions observed by the Kashmiri *pundit* community, especially during the Shushur Sankrant. *Shushur* means frost and on this day the new bride of each family is gifted an ornamental *kangri* containing some money. There is also a practice among Hindu families to give their priests a *kangri* to pay homage to their ancestors.

A wicker tray.



Production Clusters

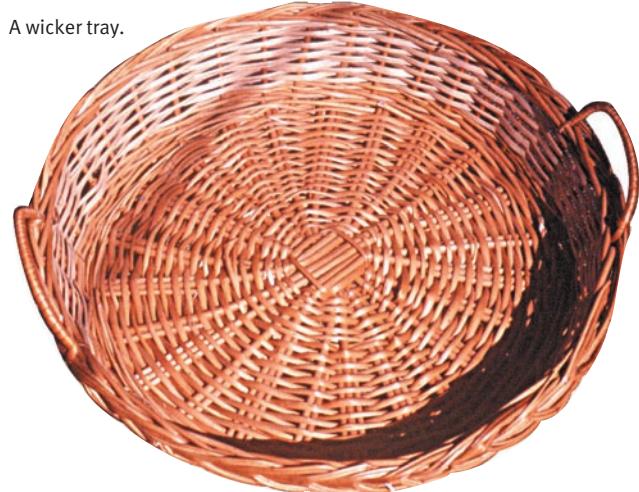
Anantnag district:
Anantnag town:
Doru
Dyalgam
Qoinoh

Badgam district:
Charar-e-Sharif

Srinagar district:
Srinagar city:
Harazbal Mosque
Harvan
Shalabug
Sowra

Products

Baskets, Boxes
Lampshades
Curtain rings
Trays
Cycle baskets
Cricket bats



Inset A *kangri* is indispensable during the long winter months and rainy summer evenings.

COPPER WARE

Production Clusters

Baramula district

Srinagar district:

Srinagar city:

Nowab Bazaar

Zena Kadal

Fateh Kadal

Rainawari

Jama Masjid

Bohri Kadal

S.R. Ganj

Nalamar

Products

Bowls

Cups

Dishes

Jugs

Ewers

Cauldrons

Saucepans

Cutlery

Lamps

Lanterns

Candelabra

Candle stands

Tools

Dakur – hammers

Yandrawav – anvil

Mekh – stakes

Punches, Chisels

Tracers

THE TRADITIONAL COPPER ware of Kashmir is created by beating sheet metal into the desired shape. The surface is usually highly ornamented with a profusion of stylized floral and leaf forms, religious symbols (such as the *mihrab* or prayer arch), geometric and calligraphic patterns, as well as elaborate hunting scenes. The patterns are formed on the metal sheet using a combination of techniques including repoussé, piercing and chasing. The raised patterns may be further highlighted by oxidizing the depressed surface. The indigenous product range consists of luxurious household items such as *surahi* (wine jugs), rosewater sprinklers, incense burners, hookah bases, *samovars* (kettles), decorative plaques and large trays with stands which perform the role of mobile tables. A number of products are utilized in Islamic rituals—ewers and basins are used for ablutions and henna holders are used at pre-wedding ceremonies. Copper vessels also form a crucial component of the Kashmiri bride's trousseau.

A *samovar*, tea kettle in sheet metal with a handle and spout made by casting.



Repoussé, chasing and pierced work are used in combination on this object.



Plaque ornamented with calligraphic and foliage forms executed in repoussé and chased metal.



A box with the *chinara* motif.



The surface of this copper object displays a remarkable similarity to *rezkar* embroidery.



An ornamental container created using a combination of repoussé, piercing and chasing.



A box with the *chinara* motif.



SITUATED ON THE banks of River Tawi and framed against the picturesque backdrop of the majestic Trikuta Ranges lies Jammu, the 'winter capital' of the state of Jammu and Kashmir. The region is believed to have acquired its name from its 9th century founder, Raja Jambu Lochan. The present city of Jammu, however, was established under the Dogra rulers who gained control over the region in 1730 AD and made Jammu their capital. Under their patronage, the city became an important centre of art and culture spawning the famous Pahari miniature painting style and its lyrical depictions of the *Gita Govinda*, the *Ramayana*, the *Rasamanjari*, the *Ragamala*, the *Bhagvata Purana* and the tale of Nala-Damayanti. The Sikhs took over from the Rajputs, following which, in 1832, Gulab Singh merged Jammu with Kashmir to form the present state. Its history has created an ethnic mélange: apart from the Dogras who are of Aryan lineage and occupy the plains, Jammu is also inhabited by nomadic mountain-dwelling tribes such as the Gujjars, Bakerwals and Gaddis, as well as communities of Punjabi descent such as the Khatris and Mahajans, and the Muslim Rajput sects known as the Chibbalis and the Sudans. Jammu, known as the City of Temples, is home to a large number of temples and shrines and is an important base camp en route to the holy shrine of Vaishno Devi. The impact of the presence of these religious sites on the folklore and art forms of the region is clearly visible in Jammu's musical traditions, *raas* dances, paintings of mystics and devotional folklore.

ACCESS

Connected by rail and road to all parts of the country. Jammu is linked by air to Srinagar (293 km), Delhi (586 km), Chandigarh (363 km) and Amritsar (243 km).

1 *Raga-ragini*, a miniature depicting the musical ragas in anthropomorphic form.

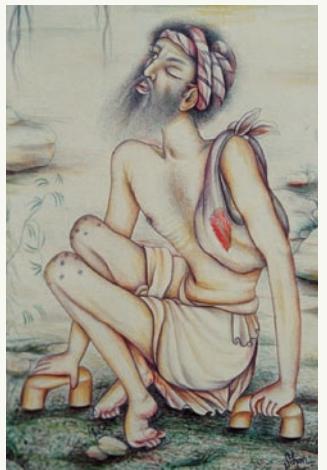
2 An embroiderer at work in a Jammu workshop.

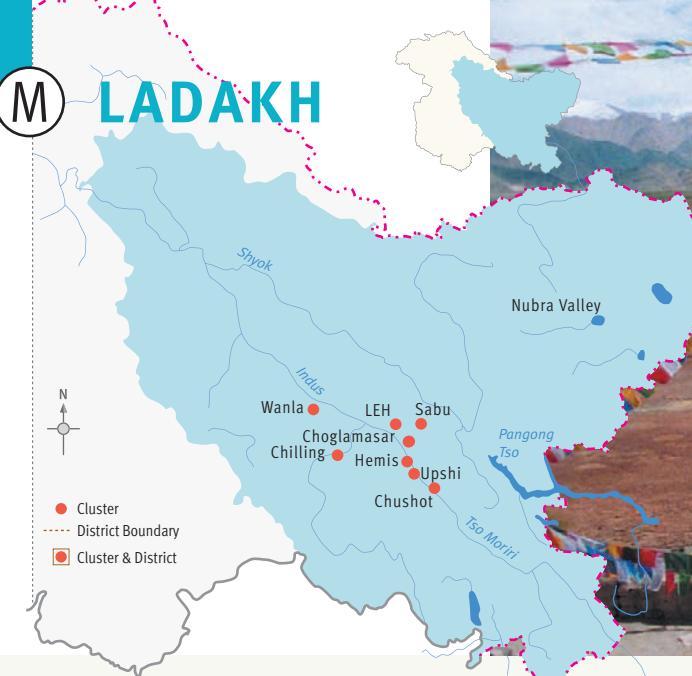
3 Women embroidering garment necklines.

4 Shells used as containers for paints made with natural minerals.

5 A painting depicting a Sufi saint.

6 A painting of the Basohli School.





Prayer flags and a view of the landscape in Leh.



A chorten at Thiksey.



A thangka fresco on the wall of a monastery in Thiksey, Ladakh.

RESOURCES		
Craft	Raw Materials	Sources
Tsug-dul and tsug-gdan	Sheep wool, Yak wool, Goat hair, Acrylic yarn	Changtang Valley
Challi	Yak hair, Goat hair	Changtang Valley
Hand-spinning	Pashmina wool, Sheep wool	Upshi
Paabu	Leather, Wool, Cloth, Felt	Leh, Choglamaras, Nubra
Basketry	Willow, Chipkhang grass	Chushot, Wanla
Khabdan	Mill spun woollen yarn	Ludhiana, Punjab
Wood carving	Wood (malchang and salchang)	Wanla
Metal ware	Brass and copper sheets, Copper	Srinagar, Jammu, Delhi
Ritual cloth installations	Silk, Brocades, Cotton fabric	Benaras, Srinagar
Thangka paintings	Cloth, Pigment colours	Leh
Painted wood	Wood (malchang)	Chushot, Choglamaras
Thigma	Woollen fabric, Dyes	Leh

Crafts of M LADAKH



SITUATED WITHIN THE folds of the Karakoram mountain ranges lies the arid, extremely cold Trans-Himalayan desert of Ladakh. Enclosed within this stark landscape are the three valleys of Leh, Zanskar and Nubra

that are formed by the rivers Indus and Zanskar. The climate and seasonal cycles determine much of the activities of the population; summers are monopolised by agricultural work and shearing, autumn for harvesting and preparing for the long winters in which Ladakhis are confined indoors and practice their crafts. From the 17th century upto 1949 Ladakh was the hub of a bustling caravan trade between Punjab and Central Asia, and between Kashmir and Tibet. During the summers, pack animals laden with Varanasi brocades, Chinese silk, pearls, spices, Indian tea, wool, salt, indigo, opium, carpets and gold traversed through the Nubra Valley, and in winters they crossed the upper valley of the Shyok River. The objects of trade, the trading communities and their cultures have all left an indelible impact on the local crafts and culture. Furthermore, successive waves of immigration, especially that of the Tibetans in the 6th and 7th centuries and of people of Islamic origin during the 14th century have created a multi-faith social matrix. Here, Tibetan Buddhism amalgamated elements of the indigenous animistic religion to form an esoteric form of Mahayana Buddhism with five sects, each of which is based on the teachings of different monks or saints.

Subclusters of M LADAKH

Ladakh district:

Leh

Choglamaras

Chushot

Kharinaling

Thiksey

Sabu

Chilling

Bheema

Wanla

Upshi



Inset A detail of the *perak*, an elaborate turquoise-studded headdress of Ladakhi women. Evocative of lizard scales, fins and serpent hoods, the *perak* symbolizes the local belief that women are from the underworld of Lhu, which is inhabited by snakes, lizards and fish—underground divinities credited with powers of fertility.

1 An artisan affixing embossed strips of metal on the surface of a prayer wheel.

2 A sculptor and *thangka* painter, working in his studio near Leh.

3 Painting of the *duk*, the dragon motif, on wood at Leh.

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THANGKA PAINTING

THANGKA ARE PAINTED scrolls depicting Buddhist deities and their cosmic realities. Although they are installed in domestic spaces as a talisman against all evils, *thangka* are intended as navigational aids for the spirit, guiding the viewer in his quest for spiritual realization. It is in their capacity to render the invisible visible through iconographic representation that serve as installations in monasteries and prayer halls or as displays during religious festivals at monasteries. Due to the potency that the paintings are believed to possess, the painter is required to undergo rigorous spiritual and artistic training and in many cases is a monastic initiate. The proportions and iconographic details of the deities follow canonical prescriptions and the artistic genius of the individual is considered subordinate to the religious responsibility of the painter. *Thangka* are not signed by the artist but are given to a *lama* who blesses them with sacred syllables. The finished painting is then taken to only the male tailors of the community who mount the work on a frame of heavy *gyasser*, silk brocade panels. They back the painting with plain cloth and secure the scroll at the top and the bottom to wooden rods, with brass or silver knobs at each end.

1 A craftsman stitching a *thangka* at the Handicraft Centre in Leh.

2 Detail of a *thangka* painting at the Handicraft Centre.

3 A *thangka* depicting the golden Prajnaparamita or Yum Chenmo who embodies Supreme Wisdom. She is identified by the book placed on the lotus near her head.

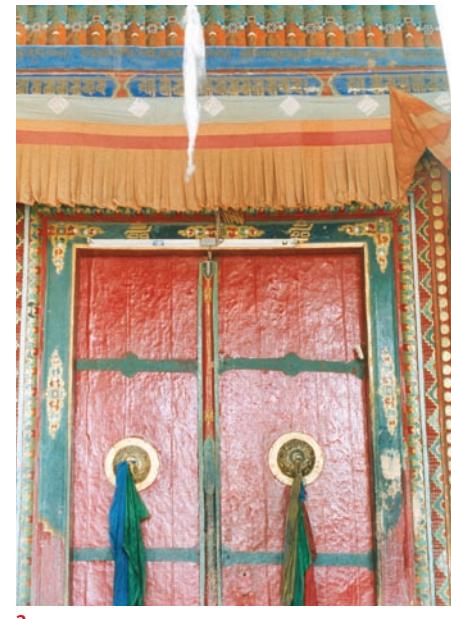
4 A Green Tara *thangka* which shows 21 different manifestations of the goddess Tara. Depicted at the top of the *thangka* is Buddha Amitabha who denotes Boundless Light.

Production Clusters

Leh district:
Leh town:
Central Institute of Buddhist Studies
Handicraft Centre
Choglamaras town:
Tibetan Refugee Centre

Products
Paintings

Tools
Wooden frame
Paintbrushes
Stone
Scissors
Brass or silver knobs



RITUAL CLOTH INSTALLATIONS

Production Clusters
Ladakh
Alchi
Leh
Hemis

Products
Dhukh – canopy
Kaphen – pillar hanging
Shambhu – pleated door hanging
Lungsta – prayer flag
Chubar – cylindrical hanging

PRAYER FLAGS, known locally as *tarchok*, form a ubiquitous part of the Ladakhi landscape. Usually square or rectangular pieces of cloth, they are believed to spread the prayers that are printed on them as they flutter in the wind. They are also said to attract good luck and ward off diseases, the evil eye, demons and evil spirits. They are also displays of one's gratitude at a fulfilled wish or an unexpected beneficial occurrence. The flags are invariably one of the five basic colours—white, red, green, yellow and blue—and are representative of the five elements (earth, air, water, fire and ether), the five senses (sight, smell, touch, taste, hearing), and the five wisdoms (the wisdom of the universal law, the wisdom of the mirror, the wisdom of equality, the wisdom of distinction and discernment, and the wisdom of accomplishing works). The three most prominent hangings seen in the interiors of the monasteries are the *chubar*, *galszan* and *phen*. The *phen* is made of a solid shape from which four or more narrow ribbon-like panels of silk are suspended. The *galszen* is a cylindrical hanging ornamented by valances and alternating plain panels. The *chubar*, also a cylindrical hanging, is made of narrow overlapping vertical panels, usually of brocade.



1 At this bridge across a river at Leh, prayer flags have been tied to thank the gods for ensuring the devotees' safe passage.



2 Prayer flags imprinted with icons of money, prosperity and good luck at Kharvaling, Ladakh.

3 At the entrance to the prayer hall at the Hemis monastery; a *shambhu*, a pleated panel used over the doors and windows of monasteries, placed above the door.

4 The *lungsta* or wind horse, the prayer flag that symbolizes will power and luck.

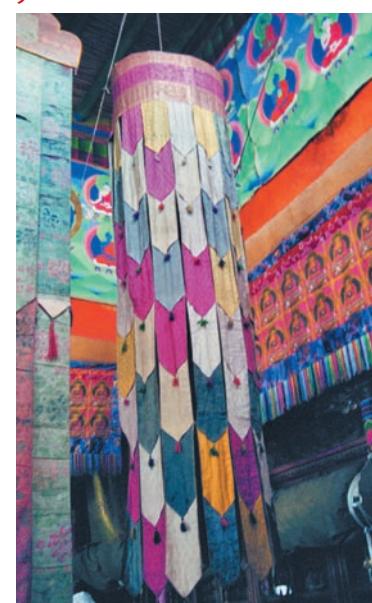
5 A canopy usually hung over the cardinal deity.

6 A pleated canopy covers the coral and turquoise-studded prayer wheel at the Thiksey Monastery.

7 A door curtain at the Shankar Monastery in Leh. Door panels are usually made of plain cloth appliquéd with inexpensive red, blue or green fabric in geometric forms.

8 A *phen* displayed against a wooden pole in a prayer hall at Hemis.

9 A contemporary *chubar*. Traditionally, the panels were constructed as pockets for containing sandalwood thus allowing the fragrance to waft through the halls with the movement of the *chubar*.



KHABDAN—PILE CARPETS

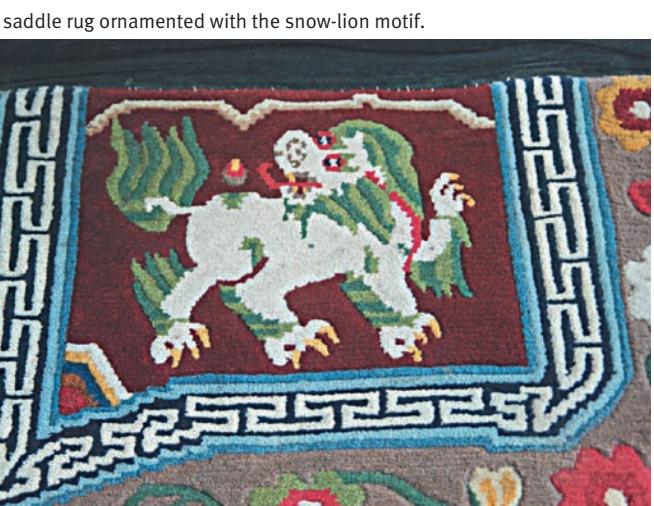
KHABDAN ARE PILE carpets of 48 knots per square inch that are made on a large vertical loom using the technique of looping woollen yarn around an iron rod. The loops are cut with a sharp knife and the rod is removed to achieve the pile surface. Although of Tibetan origin, the *khabdan* of Ladakh incorporated stylistic influences into its design vocabulary from China and Mongolia with whom the region has shared a long trade and political history, at least from the 10th century onwards. Some of the motifs that may be accorded to these influences are the *duk* (dragon), *rgya-nag lcags-ri* (inspired by the Great Wall of China), snow-lion and the *yungdrung* (interlocking swastika border). *Khabdan* are widely used as carpets in the living rooms and prayer rooms of Ladakhi households and in monasteries. The *khabdan* made for the *lama* feature religious motifs such as the *swastika* at the centre and are usually made in orange and red.



A square *khabdan* with the *khorlo*, medallion, motif.



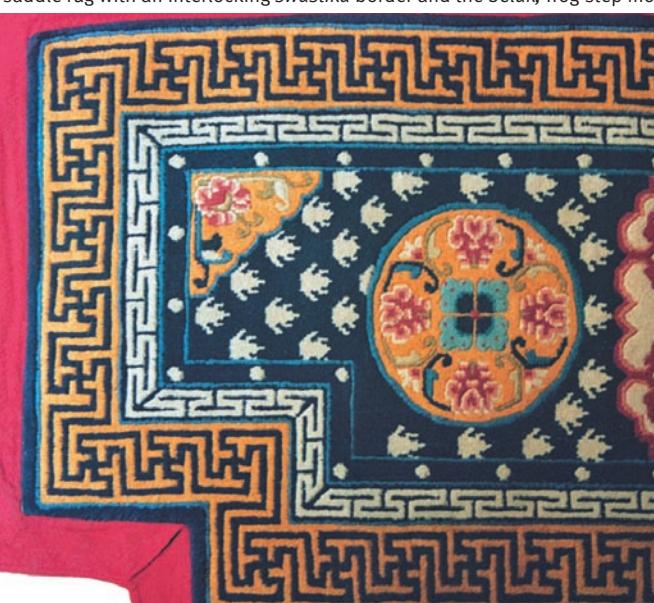
A *khabdan* with the *kau*, tortoise pendant, worn by Ladakhis and the *rgya-nag lcags-ri* as the border.



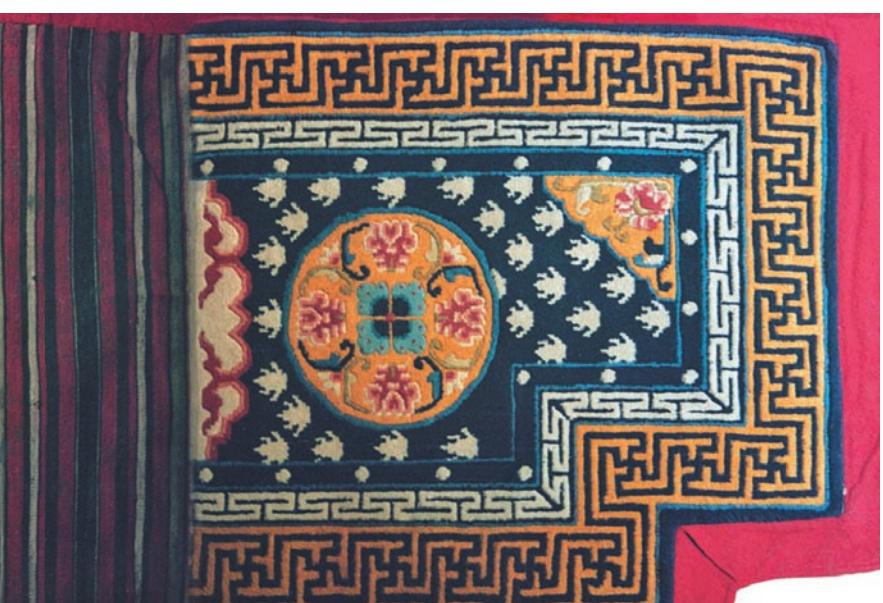
A saddle rug ornamented with the snow-lion motif.



Detail of an intricately patterned *khabdan*.



A saddle rug with an interlocking *swastika* border and the *belak*, frog step motif.



A *khabdan* with a centrally placed *swastika*, intended for use by monks.



Production Clusters
Leh town: Handicraft Centre
Choglamsar town: Tibetan Refugee Centre

Products
Carpets
Saddle rugs

Tools
<i>Thisha</i> – vertical frame loom
<i>Dhunki</i> – hammer
<i>Chamba</i> – scissors
<i>Tee</i> – knife used to cut knots
<i>Chakda</i> – rod for making loops
<i>Panja</i> – beating device



TSUG-DUL AND TSUG-GDAN—WOOLLEN PILE RUGS

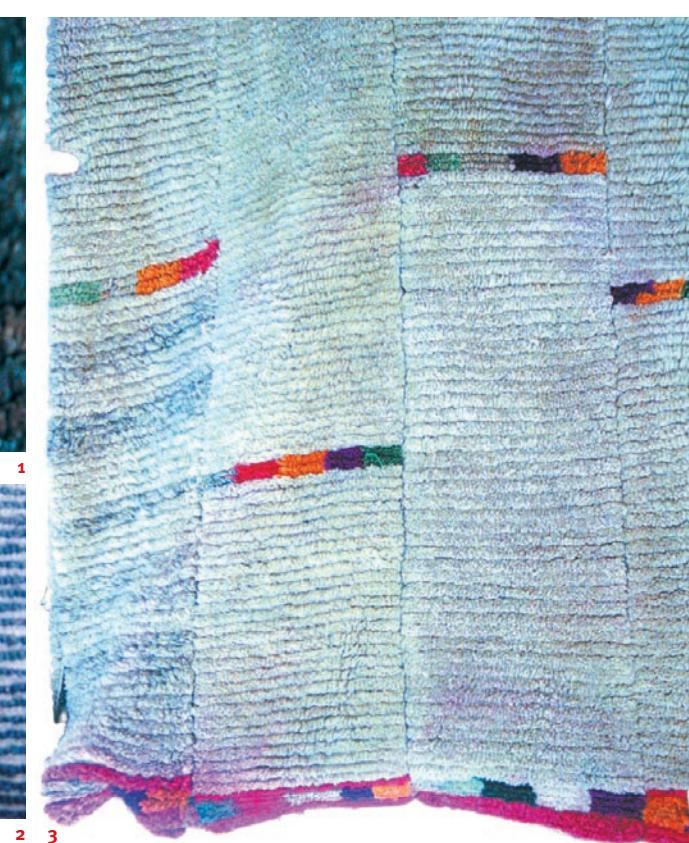
Production Clusters
Changtang Valley
Kharnaling (near Leh)
Products
Tsug-dul – pile blanket
Tsug-gdan – pile rug
Tools
Thak – loom
Tak – wooden beater
Neyn – thread heald
Neynyuk – head rod
Urлу – shed stick
Puri – pinn
Shill – lease rod
Czikpa – two wooden pieces to hold cloth
Chetakh – back strap



TSUG-DUL AND TSUG-GDAN are woollen pile rugs made of narrow woven strips that are sewn together. The strips are individually woven on *sked-thags*, back strap looms using a technique called the loop-pile structure; the pile is then cut to give it a shaggy edge. The *tsug-dul*, usually made of six strips, is used as a blanket while the *tsug-gdan* that is made of three strips is spread along the walls of the rooms and kitchens of Ladakhi houses and is also used as additional floor coverings during ceremonies and feasts. Both types of rugs are made of natural wool—chiefly sheep wool but also yak wool and goat hair—accented

with coloured acrylic (as in the *tsug-dul*) or motifs (as in the *tsug-gdan*). The colours selected greatly resemble those seen in the painted wood work and ritual installations seen at the monasteries. The *tsug-dul* is composed of a border around a field. At the centre may be flower-like medallions called *mentokh*. Some fields have a chequered pattern called *cholo*. The borders of interlocking forms are said to have been derived from the *rgya-nag lcags-ri*, the Great Wall of China.

Inset Detail of a *tsug-gdan*.



- 1 Detail showing the pile surface of a *tsug-dul*.
- 2 The reverse of a *tsug-dul*, the weaving technique and sewn joints of the narrow widths clearly visible.
- 3 A *tsug-dul* made from white sheep wool and dyed acrylic, Kharnaling.
- 4 A *tsug-gdan* in natural colour wool and yak hair, with a *mentokh* motif in the centre.
- 5 Wrapping the weft of a *tsug-dul* on a metal rod from between the raised warp ends. The shed stick is called *tak* and also works as a beater.
- 6 A *tsug-gdan* with medallions and an interlocking border.
- 7 A weaver's house in Kharnaling, the *tsug-dul* forming the primary seating.

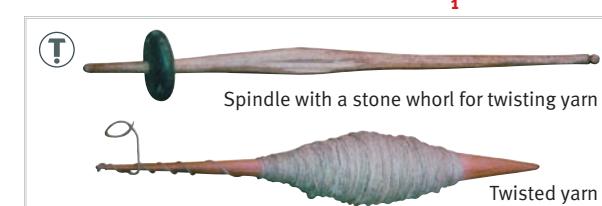


CHALLI—WOOLLEN TEXTILES



CHALLI IS A coarse woollen cloth woven in strips by men on a fixed heddle ground loom. *Khullu*, (yak hair) and *raal* (goat hair) are used and it is their respective natural colouration (deep brown, white, light brown) that creates the striped pattern in the warp characteristic of the *challi*. The fabric is always woven in one material that is used as the weft while the other is selectively used in the warp to create the pattern. Strips having the same repeat pattern are joined to make saddlebags, *nugal* or *changdur* (grain carriers), *phatsa* (storage bags), *taltan* (rugs) and blankets that are placed as a secondary layer over the *tsug-dul* in winters. By varying the number of strips attached, the striped patterns are altered by every weaver to create a specific combination that would act as his 'brand,' thus ensuring that the owner of the saddlebag could be identified by the particular variation of stripes on it. This practice originates from earlier times when journeys for trade were made on pack animals and bags could be easily mixed up during stoppages. There are three kinds of saddlebags: the *lug-sgal* is the smallest, followed by the *rta-bra* and the large *da-sgal*.

Inset A saddlebag used for carrying grain on horseback.



HAND-SPINNING



HAND-SPINNING IS practiced extensively in every Ladakhi household by both the men and the women. The women use the *phang*—a spindle usually made of willow that is supported by a bowl made from apricot kernel—to spin soft yarn such as *pashmina* and sheep wool. The drop spindle used by the men is known as *haa* and is used for spinning coarser goat hair called *raal*. The type of spindle used by men allows them to spin while they walk; the *phang*, on the other hand, requires a surface to rest on and consequently while the men may be seen spinning while going about their daily chores, spinning for the women appears to be more of a congregational activity performed amidst much chatter. The extremely soft *pashmina* wool is obtained from the inner coat of the Changra goats found predominantly in the Changtang region and is a highly valued commodity sold to the Kashmiri shawl industry. Recent promotion of *pashmina* by the government includes the establishment of a Changra goat-rearing farm at Upshi near Leh; a department supporting *pashmina* weaving by women at the Ladakh Environmental Health Organisation at Chushot and the setting up of facilities for dehairing, spinning and weaving at the Handicrafts Centre at Leh.



Inset A detail showing the *phang* being supported against an apricot bowl.

- 1 The *haa*, a spindle used by men to spin coarse goat hair.
- 2 An old woman at Kharnaling spinning wool with the *phang*.



Production Clusters
Leh district:
Changtang Valley
Leh town
Products
Pile rugs
Garments
Footwear
Yarn
Shawls
Blankets
Saddlebag
Slings
Rugs
Tents
Tools
<i>Phang</i> – spindle used by women
<i>Haa</i> – spindle used by men
Hand cards
<i>Tal</i> – special comb