Chapter 1: Handicraft: Historical Prospective
CHAPTER -1

HANDICRAFT: HISTORICAL PERSPECTIVE

1.1 HISTORY OF HANDICRAFT

Handicraft products are produced only by hand using simple tools and variety of decorative materials available in the market. A simple mechanical skill of an artist may increase the work of hand, native science of beautiful colours, motifs and designs are conspicuous. All over the world handicrafts are produced frequently at the small scale level. In many communities, handicraft products are enmeshed with ethnic, local, regional and national heritage. The spreading of the use of handicraft products in our culture basically gives a platform for commoditization.

“The word handicraft is made of two words ‘hand’ and ‘craft’. Handicraft means a thing made by hand or using simple tools in making of any items and craft means a unique expression of art that represents a culture, tradition and the heritage of a country. Thus, it means handicraft is a unique expression by using art on any item by hand. Handicraft is also known as artisan art, which means a type of work done by manual labour where useful and decorative devices are made completely by hand or using simple tools. The word “handicraft” is most frequently used for the term “Art and Craft”. Art and craft work is not only just a hobby but is also creates useful as well as creative work for people, using both natural raw materials and traditional techniques.”

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But handicraft is a bit different from art and craft in terms of intended use of the handicraft items. Handicraft items like bangles, quilts mojaris textile, handloom, jewellery etc. are commonly seen. Whereas art and craft items are made for decoration purposes only. Handicraft products are generally seen as more of a traditional work. In traditional cultures, non-industrial and transitional goods are more necessary part of daily life. The term “handicraft” comprises of a wide range of products of art and craft. The small scale industry sector, including handicrafts, has been explained by the International Labour Organization (ILO) as a growing economic activity having certain features like control on the available resources and skill, family cooperation, skilled labour, traditional technology and skills which are generally acquired at the local level in regulated and competitive markets. “One of the best definitions of handicrafts is that adopted by UNESCO –UNCTAD/WTO (ITC) at Manali 6-8 October 1997 during a symposium on crafts which states that “Artisanal products are those products which are made by them, either only by hand, or with the help of tools used either by hand or mechanically which means that as long as the direct or manual contribution of the artist remains, it is the most important component of the finished product. The special feature of artisanal products is derived from their distinctive features, which can be used in many forms.” ²

A simple nomenclature for handicraft was given by development commissioner of handicrafts in 1989 which stated that items made by hand by the labourers or with the use of simple tools which are generally artistic and/or traditional in nature are included in objects of daily use and decoration.
“A more broad and categorical definition of the handicrafts has been given by the United Nations Conference on Trade And Development (UNCTAD) who has defined handicraft in the following words:

“The term handmade articles should be used to cover those articles produced with or without the use of tools, simple instruments which are operated directly by the craftsman mostly by hand or by foot”. Within the group of handmade goods, such as HANDICRAFTS, have identifying features as:

1. Traditional art characteristics deriving from a particular geographical region or from a particular country.
2. Production made by the labour generally by working on a cottage industry basis.”

“A recent development in handicraft sector is said to be the definition given by the honourable Supreme Court of India. Honourable Court has directed that an item can be classified as a “handicraft” if the following criteria are satisfied:

3. It must be mainly made by hand. It is acceptable if some small scale machinery is also used in the production.
4. It must have a visual appeal like an ornament or inlay work or some artistic work which shows the culture and tradition of that particular area. Such visually good looking handicrafts must be of importance and not a mere presence.”

Earlier the handicrafts were used in the houses to mark a particular ritual and ceremony, but now it has lost relevance. However, the new generation has again started searching for their roots and
traditions. Now they feel proud in following their age old traditions. Handicrafts in India are of special importance as these are mostly practiced in rural areas and about 80% of the country’s population resides in rural area.

### 1.2 BIRTH OF HANDICRAFT

“The history of handicrafts goes back to almost 5000 years ago. The story of handicrafts starts with the story of evolution of mankind. The history of handicraft is as old as Stone Age. We all know in that at the time when man didn’t know anything and even ate raw food, at that time also for protection of him by wild animals he produced simple handmade tools, which were pointed in shape. That was the first creation by men as a handicraft which was very useful thing at that time. In Indus valley civilization the first references to handicraft found from the Mohan-Jo-Daro, Sindh. The Indus valley civilization which was present in approx. 3000b.c -1700 BC had a rich craft tradition as well as a high degree of technical excellence in the art of pottery making, metal and terracotta, jewellery weaving etc. the craftsmen not only created all the local needs items but surplus item also.”

These stone weapons were used with wooden handles or the handles made of bones, which show a little development and refinement.

### 1.3 INDIAN HISTORY OF HANDICRAFT

From early age people of India have been using handmade products for a long time. In ancient India people lived in colonies called tribes and they used utility items made by themselves for their daily needs. Later, they started selling these things in local market. Handicraft products have started trading their marking by increasing demand and population.
1.3.1 Development of Handicraft

Development of handicraft shown in following categories

1.3.1.1. Ancient era
1.3.1.2. Medieval era
1.3.1.3. Modern era

1.3.1.1. Ancient era

We found so many marks of development of handicraft in ancient period. These developments can be divided into following parts-

a) The River-Valley Towns (1750 B.C. -3000 B.C.)

“The Indus-valley brick architecture is evident all over Sindh and reached till a place named as Lothal. The whole area formed an immense trading emporium with impressive storage centres and shipping docks on the spheres of the Indus River that provided direct access to the Arabian Sea. Mohenjo-Daro was so important for the merchants that the town was re-built again and again, in spite of the recurrent inundations.”

“The cities of the Indus valley, like Mohan-jo-Daro and Harappa, were divided in to two parts. One part was built on a raised ground. It was called citadel and included public buildings, places of worship. The presence of a furnace close to the workshops made it clear that the Indus valley people made several objects of metals, such as of copper, Bronze, Lead and tin. Iron was perhaps not known to them.

The Indus valley people developed many types of arts and crafts. For this they required raw materials. Raw material like wood and cotton, were available locally but many items such as Copper, Silver, Tin, Gold
and many Precious stones were brought from other civilizations. All these raw materials made it possible for the Harappans to create wonders in the field of different arts and crafts."\(^7\)

Many statues and figures depicting both animal and men have been found at various sites in the Indus valley which clearly prove that these people had made great progress in the area of making sculptures. Statues, those of a young bull, a strong watch-dog, a yogi wearing a shawl and a dancing girl have proved that art was an important part of this civilization.

"In the field of pottery the people of Indus valley appeared to have made a great progress. Very beautiful specimens of coloured as well as glazed pottery have come to be known, which indicates that the Indus valley potter was a skilled craftsman who could give colour, shape and delicacy to his pots. The glazed pottery of the Indus valley people is regarded as "The earliest example of its kind in the ancient world".

The Harappan people were well-versed in the area of jewellery making among the crafts. The jewellers produced wonderful jewellery of gold, silver, bronze and precious stone. Necklace, fillets, armlets and finger-ring were worn by both men and women.

The discovery of large number of toys and dolls also show that Harappan people had attained perfection in this craft. Their toys included whistles, marbles, rattles, clay craft and animals.

The Indus valley people also knew the art of painting. Different kinds of figures and designs were drawn on earthenware’s and utensils. They also had achieved great skill in drawing figures of men and animals and various objects of nature.
The Indus valley people were also well conversant with the art of carving. The engravings of animals on the seals which are found there are remarkable. The treatment of animals like the buffalo, the bison the rhinoceros, the tiger, the deer and especially the humped bull is brilliant and full of realism.

The small terracotta-seals with the engravings illustrate Indian motifs. The export craftsmanship and the naturalness of the engraved animals revealed their love for animals. One seal pictures a figure that indicates Siva as Pashupati or Lord or creatures. Siva sits in a yogic posture on a throne like dais. Around him are the trident, bull, lion and deer. These typical iconographic details suggest that the Siva-cult was flourishing.

The little bronze dancer found with her many bangles evidences a fluid and intense nobility. It also attests that dance was practiced and it shows that metal-casting was known.8

Thus, the people of Indus valley were good in the field of art and craft. Some of their achievements are really remarkable. They have left a heritage of which we are really proud.

b) **Vedic Era**

After the Indus valley civilization came the Vedic age in 1500 BC when, the Vedas was written. There are number of references in the Vedas on the artists having the job of weaving, pottery making, wood crafting etc. particularly in Rig-Veda were reference to pottery made of wood, clay, and metal is given.
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The Rig Vedic literature is religion based and describes mostly those objects of art and craft were having directly or indirectly intercourse with the devout book containing this. The artistic liking of our forefather are not to appear. The ancient products at those times were described as supernatural to develop a reverential fear towards them. The important type of pots, vessels and pans in Rig-Veda. The word used in Rigveda for pot in the Rig Vedic is PATRA.9

“The most common element use for producing pots, especially those which were used to offer sacrifices and during worship was wood. Pots made of clay were used for domestic uses. Testimonial to pots made of metal have also been found. For making vessels, Leather is also mentioned. Rig Veda has not explained several techniques used in the making these pots, pans, vessels etc. but it gives the details about the types of materials used. “10

c) Buddhist/ Mauryan Era

“Indian art of the historical period is largely Buddhist in its early phase. The impact of Buddhism on Indian art was term endows. thus almost the finest achievements of this fertile creative phase of Indian art. Indian flourished in the 3rd century B.C. under the Mauryan emperor Ashoka. Around 85000 dome shaped monuments (stupas), rocks and pillars were constructed at that time with the preaching of Buddha inscribed on it.

Under the administrative vitality of Asoka, the political and religious unity was achieved in India. The laws that held this continuously expanding empire alive were carved into stone. The solid rock-base gave the decrees a sense of eternity and absolute finality.
The Mauryan pillars propagated the absolute authority of the emperor. The king who propagates his authority though the pillar made it clear to all that is represented the truth. The stambha derives its authority from the cosmic axis, the central vertical line around which all movement rotates. In the same manner that light supports the whole universe of forms; the pillar was seen to uphold the empire, indicating an absolute sovereignty.

The natural caves were enlarged to form spacious assembly halls, called Caityas. The Caityas has a rectangular design with an apsis-like niche that faces east and contains the Stupa-reliquary.

The Stupa evolved from simple funeral mounds. The reliquary Stupa is also a memorial monument. The age-old ancestor worship includes a cosmic aspect.

Wood had been used to build palaces, shrines, whole towns and city-walls. The Mauryan kings changed this long standing tradition and started to utilize stone. After the fall of Persepolis, many Persian artisans and artists found ready patronage and work under the Mauryan rulers.

The Jataka tales describe the organization of craftsmen into guilds. Each guild had its appropriate place in town.

Megasthenes records the glory of the Mauryan capital with wooden city-walls that had 64 gates and 570 towers. Such walls had entrances wide enough for chariots and elephants to pass.

The wood-carving tradition is evident in the handling of stone. The new medium with its potential gloss enchanted and challenged artists, patrons and observers.
The new art that was hewn into stone had the imprint of an impersonal record of the scene. The use of stone as working medium signified an inner revolution also. Wood could be burnt at any time. This fact assured the builder, the artist and the observer that the created forms would again be dissolved.

The artists had the responsibility to transmit an evidence of the underlying, subtle base and to create artistic movements that furthered the observation rather than the enjoyment of form.

The artists rejoiced with nature and rendered animal figures alive with a fresh naturalism.

The footprint and the wheel are ancient Indian symbols and by no mean exclusively Buddhist the mythologizing tendency of Buddhism furnished admirable material for artistic presentation through stone and paint. The figure of the Buddha appeared in Indian art.

The moment the art-appreciator renounces the forms and enjoyment that the patterns of art provide, he favours a neutral observation and discovers the empty stage.

d) Post - Mauryan Era:-

From 1st century B.C. to 1st century A.D., intrusions may be observed in this period on sculptures of Buddhism from axial, bigram, swat valley, bemoan, etc., which shows Greek features of a high degree. Jewellery, textile making, sculptures, metal works, leather products, etc. were the major handicrafts which had the touch of foreign art and were constructed according to the Indian art.
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Indian and western Asiatic art and in fact a great Variety of motifs found in marina, Sung and early Andhra art and thus antedating the age of Hellenistic influence, present a western Asiatic appearance; the art of granulating gold which may orient in Egypt in sixth dynasty. The gold jewellery found at many early Buddhist sites in India.

From 320 to 480 A.D. the Gupta Empire enforced a strong political unity, ensured peace that favoured trade, wealth and art.

The first stone temples had three fundamental units: the dark, cell-like heart or Garbhagraha, the vestibule or antarala and a pillared assembly hall or mandapa.

The Dasavatara temple of Deogarh figures Nara (man) and Narayana (God) sitting under a Badari tree. Flying apsaras indicate the upward movement of prana. Brahma who sits on the lotus suggests the spontaneous uprising creativity. The deer and lions under the seat indicate the mastery over fleeting thoughts and strong emotions. This mastery forms the base on which Nara and Narayana meet.

Proclaim the message of Buddha to pilgrims and traders, the cave-walls were painted with Hugh narrative panels depicting Buddha's life and teaching.

A visual poetry of colour, line and form unfolds before the observer. Delicately painted figures with fluid curves invite a tactile vision and enthral with suggestive similes. Colours and shadings emerge and re-merge again into underlying illuminators. The fluid line leads the eye and directs the observing movement in spiralling cycles.
The painted narrative renders the very stone alive and yet it is not action that is important, but the suggested and evoked mood. Perfect knowledge of rhythm in composition and a perfect combination of colour and light achieve extraordinary effects. Though the theme of the narration is Buddhist, the technique represents the best traditional way of painting.

Western Asiatic and Persian motifs came in to India in the Mauryan period. pre Mauryan Indian art of sculpture and architecture in wood, clay medalling, ivory carving, cutting of hard stone, glass, textiles and metal work and this are must have embraced an extensive ensemble of decorative motifs, ranging from lines and dots incised or painted on earthen pots. Motifs of Asiatic aspect were introduced by Asoka’s Persian crafts men.

e) Gupta Era

From AD 320-647 is known as the Gupta Age, which is considered to be a classical period of Indian history. The cut outs in the rocks of the temples of Ajanta and Ellora are the major points in the field of art and craft of these times. The life followed by that time can be realistically viewed in these murals. The artisans and craftsmen in this era were under royal patronage, used to excel in, wood carving, weaving, sculptures, jewellery making, stone carving, etc.

The rise of the Gupta dynasty is regarded as an important event in Indian history. India made such a progress in almost every field that, it is referred as the “Golden Age”. The Gupta dynasty ruled for a little more than Two hundred years.
The idea to utilize caves is as old as man. What developed during this period is the sculptured, narrative architecture. Significantly, the emphasis was on the removal of material.

Rock was understood to be the potent, prime material of form. The Pallavas and Chalukyas rock-shrines evidence a harmonious blending of architectonical elements and sculpture.

The structured shore-temple at Mahabalipuram represents an offering in stone. It can be seen as a sacrificial flame that arises from earth, reaches upward and touches the sky. Versatile artist were present in the court who also wrote dramatic satire. Among his literary legacy exists also a vademecum on painting, called Dakshinachitra. This technical work contains information of how best to present a form with line and colour. A painting is said to exist not only as colour form. Before a picture is painted, the image was understood to live in the mind of the artist.

A Jaina work on painting of the same time mentions two types of paintings. The indicative, suggestive pictures that evoke a response in cultured circles and the folk painting that is alive with a vivid, explicit and hieratic design are very famous.

The sculptured figures stand out clear and eloquent. No shadows obscure the clarity of narration that is rendered with a beautiful and aristocratic simplicity. In the Mahisamardani cave the upright sitting Durga is engaged in a dynamic, horizontal forward thrust.

Opposite to this dramatic scene, in the same cave, Vishnu rests on the coils of Adisesa, absorbed in himself. The Chalukyas sculpture
delighted to depict the united pranas as flying couples, like in the caitya-shaped Durga temple of Aihole.

The Rashtrakutas expressed their art with monumental representations of Siva. In the Elephanta caves, the god who favours purification and transformation, figures as Yogishwara Nataraja, Ardhanariswar, Gangadhara and as the triple headed Mahesamurthi.

Ellora marks the northern most point to which the typical Southern architectonical style penetrated. Their monumental temple architecture translated astronomy and music into stone. The building of a separate Amman-shrine served to focus the attention upon the potency of creation and change.

Temples dedicated to Vishnu were constructed within the towns as Vishnu himself, protects the flow of daily life. The painted visual narration of myth begins at the bottom of the wall.

Metal casting became the popular medium that best displayed the inherent radiance of form. The Chola bronzes with their refined grace and their brilliant cluster breathe a rhythm that suggests a joyful harmony.

The Chola sculptural art represents many panels of musicians and dancers. A variety of instruments can be identified.”

1.3.1.2. Medieval Era

“During medieval era of the history of this period exist for around thousand years exhibit 700-1750 (AD). India from the point of view of handicrafts displayed sudden shift from the North of India to the
Southern and Deccan part of this country. Historians use different types of sources to study learn about this period. The past, depending upon the period of their study. The sources use by historians for the study of this thousand years (700-1750) period. They still rely on coins, inscriptions, architecture and textual record for information. This was also a period of great mobility. ”

a) The Age of Temples (1000-1300)

“The mental visualizations of the one Truth were clothed in many garbs of beauty. The desire to externalize the mental images and create forms that could be held in time was natural. Icons of stone and metal were created and installed in the temples so that the devotee might re-discover that which is beyond form.

Dedicated people, kings and saints became temporary workers and artisans. The finished temple represents a living centre where the evocative art-expressions narrate the tale of cosmic rhythm.

To further the alert observance of movement, huge decorated stone-wheels were carved at the base of some shrines, suggesting like in Konarak, that the temple is a moving rather or chariot.

The murti or stone-icon is steady and unmoving in the centre. The icon in bedecked with glittering jewels that indicate light. The rich and decorative carvings of these temples represent a perfect mandala of void and fullness.

In Puri, the temple city or fort is separated from the outer world by a high wall and a second inner enclosure around the enormous structure.
In Khajuraho each one of the greater temples consists of five elements. The Vimana is decorated with a myriad of miniature tower replicas that indicate the fact that plurality is not different from the underlying stable Oneness.

The Pala School of painting and sculpture reflects this rich heritage best. The movement in the sculptured relief lies in the narrative line. This quality was enhanced through a clever disposition of figures so that the light and shadow play would underline the movement in an explicit as well as in an indicative way.

The full, free standing stone statues evidence the balanced stability. Subtle movements are indicated with the help of poses and hand-gestures. Metal icons served to show the qualities of balance, stability and rhythm in the movement of processions.

The Silpa-shastras elucidate the technique of sculpture and popularized a wealth of indicative information.

In the period of 985 – 1070 the crafts associated with temples, the making of bronze images was the most distinctive. Chala bronze images are most considered amongst the finest in the world. After this period in early (1165 – 1192) Twelfth century Rajputs come and Prithviraj chauhaan was the last emperor of Rajputs dynasties. The jewellery of this period is famous till today’s tradition. This period jewellery design was very rich and unique.

In the period (1206–1290) was rulers was Turkish but the development of handicraft was going on. The marks of the development
of handicraft is seen today’s our heritage buildings like Qutubminar, Tajmahal, Gardens, Hawamahal, Sheas hmahal etc. which is the best artisan samples of this period.

b) The Vijay Nagar Hindu Empire (1335-1565)

The glory of the Vijaynagar Empire is recorded by Portuguese and Italian travellers. The militant Hindu empire flourished, prospered and withstood the Muslim onslaught in the Deccan and in the South for over two centuries.

All the art expressions were used in the service to render a visual testimony to the One Truth that manifests as many and is conceived as beauty. The massive, high towers became an architectonical possibility because of the use of brick and mortar as building material. Only the heavy and broad base was left in granite stone.

Life was very much conditioned by the constant threats of war. The attention shifted also in art and gave more care to outer forms and social themes.

In all the towns of the empire, expert artisans were busy in exercising the many traditional crafts. The carving of wood for processional chariots, palanquins, boats, doors, frames, lintels and toys enjoyed a popular appreciation. Ivory dared perfected arts. Painted textiles, called Kalamkari were used in temples and rich houses.

c) Mughal Art (1550-1650)

Ancient Hindu-texts and illustrations of these abstract arts found good favour. Hindu astronomers were given a ready patronage and open
encouragement. The Muslims adopted architecture as their art. Islamic architecture shows a remarkable sense of geometric clarity. Monumental in style, it reflects the expansionistic grandeur of the empire and was with well-defined water-ways were an integral part of architecture.

Under Akbar developed the Indo-Islamic fusion known as Mughal style. The expert artisanship came from the traditional temple builders of India. The Tajmahal represents. The balanced play of void and fullness represented perhaps the most covered perfection in architecture of that time.

In Akbar's court and taught more than a hundred Hindu artists their way of miniature-painting. Akbar studied the paintings and asked the court painters to emulate the qualities of 'realism' obtained through geometric perspective.

The treatment of landscape derived from the Chinese influence and the precise line in drawing, as well as the fine execution of the detailed strokes, originates in the attention that was bestowed to calligraphy.

Akbar even encouraged portraits of persons to be painted. He affirmed that an artist who gives life to a form must necessarily think of God who is the giver of all life.

The provincial schools of painting worked under the influence of the locally existing traditions and folk-patterns. The Deccani miniature paintings and the Bijapur manuscript-illustrations show a marked Hampi-Lepakshi flavour.
Temple-building and sculpture of images was prohibited. The artisans were employed to embellish Mogul architecture with decorative elements. The traditional Islamic crafts like rug-weaving, metal-work and the leather-craft enjoyed great appreciation and wide favours.

d) The Folk-Soul Emerges (1600-1750)

In the later Mugal courts flourished a romantic and sensuous atmosphere. Art was patronized because it entertained and rendered the extravagant environment of the courts colourful and alive. The devotional styles of art-expressions gave way to new improvised interpretations that suited the ornamental display.

In Chidambaram some devout artists painted the mahatmya of that holy place on the ceiling of the mandapa outside the Amman-shrine. The suggestive scenes are painted in white, ochre and green and are narrated in a vivid and joyous way.

The Chera-country developed a special temple-architecture with copious woodwork and carvings. The Chera mural painting presents a particular rich ornamentation the recalls the Kathakali make-up and costume. The painted figures are all of the squat and robust warrior type. The colouring with a clear predominance of red and green creates a veritable Kathakali pattern.

e) The Sacrificial Spirit (1850-1950)

All the art expressions were at the service of unity and dedication. The gradual confrontation in 1819 re-discovered cave paintings in Ajanta which stunned the artists into silent wonder. They observed the fluid line, the narrative continuum, the brilliancy of colour, the expert
handling of evocative suggestions. They also noticed their own responses and examined all the different stimuli that were used to obtain the visual result of extraordinary beauty.

For the king fine cottons were used and coarse cotton was used for other people. Saunters’ used to make beautiful bronze idols with decorative bell shaped lamps made of metal.

The craft person of bidder were known as “bidri” as their work in silver and copper became very famous in the region. The goldsmiths, bronze smiths, masons, blacksmiths and carpenters came to be known as the panchalas community, consisting of who were necessary to make the buildings such as temples. The process of producing cloth like cotton cleaning, dyeing and spinning were considered to be more specialized and skilled crafts.”

1.3.1.3 Modern Era

“India is a vast land of fertile plains with little hamlets and towns. From the high mountains swollen rivers rush toward the lowlands and proceed to join the seas.

But today, the temple's suggestive art and symbolic architecture is larger disregarded by the pious crowds. The artistic heritage over painted with multi-colored white-wash tints.

Technology and its gadgets have captured the imagination of all. Art has become a consumer good. The beauty of art as the beauty of nature patiently awaits a re-discovery.
Before the advent of British the century, the Indian villages functioned as self-sufficient units. The artisans produced various kinds of clothes, implements, furniture, jewellers and vessels that fulfilled the daily needs of villagers. The unique feature of the village economy was the union of the agriculture and handicrafts industry.

But the things are gradually changed with the emergency of the British on the Indian soil in the eighteen century.

At present the art-forms cling either desperately to the past glorious traditions or they are in open rebellion and contest. Today the mood of all art-expressions favours show and performance. Today the art-form that is most in need of discipline and austere taste.

Painting drew fresh life from the regional, rural folk-art, but today it caters mainly to fashion and commerce. The painting of icons continues in the style of the local traditions.

The modern painting that one encounters in art-exhibitions tends to imitate Western trends and styles. It is not easy to harmonize Eastern and Western elements in any art-form.

Western art is based upon the representative idea that depicts a fragment of the historical tradition or of nature. In India art arises from a clear mental image that forms part of an infinite narrative tale.

The modern meeting place of art, where all art-forms express themselves, exists today in the cinema. The Indian film renders the picture of how the traditional art-interdependence functions.
Indian handicrafts and textiles were very popular and in high demand in Europe and the British markets. The officials of east India co. brought these products at very cheap rates and sold them back in the European British countries at much higher rates.

Indian handicraft is very popular in abroad specially textiles. Indian cloth particularly silk and cotton and Indian craft both were known for their excellent quality. The main varieties of Indian cloth popular in the European markets and in the countries of south Asia were Muslim, calico patola, bandanna, jamdani etc. The people skilled in the art of weaving were called weavers. The initial stage of cloth production was spinning. It was done mostly by women’s with the help of chakra and takli.

In the early 19th century, the four main regions of textile production in India were (i) Bengal (ii) Dacca (iii) Madras and (iv) Patina Ahmadabad and Seurat in Gujarat.

By the middle of the 19th century. The Indian handicraft industry was almost ruined. The artisans was exploited by the merchants who compelled them to sell their products at cheaper rates, thus, the situation was worse for artisans.

The officials of the east India co. gave advance payment of very small amounts to the artisans. This was done to prevent the artisans from working for some other European company.

The artisans of the village were totally unaware of the outside world, to sell their products in the markets outside their village; they were totally depending upon the merchants and traders.”

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So, after knowing the history of handicraft we can say that handicraft is not only a part of our today’s life but also it would be connected, when man is existence on this earth. Men expressed his fillings and emotions through lines, colours, words, sounds, postures and gestures. The combination of these expressions gave birth to drawings, paintings, engravings, sculptures, literatures and performing art. The present state of art is only a continuation and expansion of this.

This study focus only on Jaipur city. So it will discuss on the important that the scope and the types of handicrafts in Jaipur has to be discussed.

1.4 SELECTED HANDICRAFT ITEMS OF JAIPUR CITY

“Jaipur is very familiar with the word handicraft, even we can say synonym of the handicraft. Handicrafts are considered as great items for decoration purposes which also become adorable gifts. The large collection of handicrafts and a manner in which the artists have produced fabulous designs fascinate people. Many Handmade products present in Jaipur city are beautiful and totally suited for an every type of environment. There are new produced styles in colour and moulded items. Jaipur is a shoppers' Elysium. You can find many different kinds of handicrafts, jewellery, fabrics and even carpets here. Jaipur represents the rich and vibrant lifestyle and tradition. Remarkable handiworks of the beautiful city of Jaipur make us proud of its invaluable and magnificent historical art and crafts, which are famous all over the world.”

a) Origin of Jaipur

“Jaipur which is the present capital of Rajasthan was built in 1727 A.D. by Maharaja Sawai Jai Singh II. The city got its name from his
name. Jaipur is known to be the first planned city of India. The rulers of Jaipur had rivalry with Sisodia and kings of Mewar. This situation helped them to join with Mughals. Mughals helped the Kachwahas Rajputs of Jaipur against Sisodias as a result Kachwahas attained a prestigious status in Rajasthan. The kings of Jaipur once ruled the empires of Mewar (now Udaipur) and Marwar (now Jodhpur) from the Amber Fort. The whole empire prospered during his rule. Jai Singh built his capital city around the Amber Fort. Jaipur was gradually developed as first planned city of India. The chief architect of Jaipur was from Bengal named as Vidhyadhar Bhattacharya. Vidhyadhar Bhattacharya, followed the rules of Shilp-Shastra (Indian architectural science) along with referred the ancient Indian science on astronomy. He then made and discussed the blueprint with Maharaja Jai Singh. The foundation stone of Jaipur city was laid on the date of 18th Nov. 1727 by Maharaja Jai Singh ji. Minutely planned strategies were made. It took 4 years to construct the major places required in a city. Fortification of the boundaries, the palaces, the roads and the squares were built on priority basis.”16

b) **History of Jaipur handicraft**

Nearly all the rulers of Jaipur have been the admirers of arts, literature and crafts. The famous artists, artisans, craftsmen and sculptures were invited from India and out of India. Many communities were invited to get settled in and make Jaipur city their home. This made Jaipur a major centre for art and craft. Major crafts of Jaipur included block printing, bandhani, sculptures and stone carving. Zari work, tarkashi, zardozi work and gota patti work was done on clothes. Jewellery and gems included the work of silver, kundan and meenakari. In the
items of art and craft, blue pottery, ivory carving, patwa craft, miniature paintings, leather wares, etc. were made.

For the people who love handicraft shopping, Jaipur city (the capital of Rajasthan) is the perfect place for them. On mostly all traveling guides, shopping portals, touring websites, online catalogs and blogs you may see this title awarded to Jaipur. This is also called as the Treasure Trove of India as no one ever goes empty handed from there.

The glazed blue pottery of Jaipur, is an inspiration from Persian art is quite celebrated. The blue-coloured pottery type consists of mugs, plates, ornamental items, jugs, pots etc. the jaipur city also excels in its collection of marble pieces and the beautiful marble carvings. The major carvings of Marble are done on delicate vases in the form of animals, Hindu gods and human which is appreciated all over the world. The blue potteries and marble carvings are purchased the most by tourists in the city markets.  

“A life less metal is given life by the Metal and brass workers of Jaipur. Sculptures, ornamental items and carved and lacquered brasses are the main metal works that the city of Jaipur has. Carved doors woodcrafts, windows, picture frames and drawer boxes are another example of their art. The woodworks have an antique appearance as they are carved on traditional basis. The tourists do check out some markets of Jaipur namely Chaura Rasta, Johari Bazaar and Bapu Bazaar with respect to handicrafts.”
Following handicraft items are available

1.4.1 Blue Portray

One of the oldest skills known to the people of India is the art of making pottery. Moulding the lumps of clay by hand and making toys and worshiping idols from them is in practice from time immemorial. The invention of the potter's wheel increased the opportunities to make more variedly shaped pottery for both commercial and personal use.

The difference between Blue pottery and other forms of pottery is that it is the only pottery in the world that does not use clay. The shape of the pottery may be seen as opaque or semi-translucent. White base with blue or greenish-blue colours were used on the pottery originally. Later, other colours such as dark blue, brown and yellow were also used. The major designs done on this pottery are animal figure patterns, handmade patterns and conventional floral or arabesque.¹⁹

History of Blue Pottery

Persia is known to be the birth place of glazed pottery. At that time the craft was reached to perfection. It was found during the excavations that the potters of that era were known to the use of different hues, the Chinese potters did not applied this even if he knew that this gives a decorative texture to the pottery. 
In India too this art of blue pottery came through Persia. At that time, blue tiles were in possession of Mesopotamia and Egypt. This art, had to undergo through many changes when it was introduced in India by Muslims. However, the art of making blue pottery seemed to have declined during the rigid rule of Aurangzeb. Later at the time of Maharaja Sawai Ram Singh’s rule it again started flourishing in Jaipur (1835-1880). The famous potter of that time named as Bhola trained the local artists sent by him in Delhi. The craft is still practiced by the descendants of these first potters. For perpetuating the art and craft, Sawai Ram Singh constructed a school of arts where artists and craftsmen from India were invited to get settled in Jaipur and practices the craft.

This is the most ancient craft developed in Rajasthan. Presently, different places of Rajasthan have many schools of pottery and other
arts. This blue pottery of Jaipur is the best known and the most exquisite pottery found over the world. The art of Jaipur blue pottery was about to get extinct when Painter Kripal Singh Shekhawat was persuaded by Kamaladevi to head a school of art funded by Maharani Gayatri Devi in 1960. All India Handicrafts Board (a government organisation) also financed the school.

**Regions and Locations of Production**

Only a few centres of production of the Glazed pottery are in Jaipur. It started in Arab influence. The practice of glazed pottery approximately, was first developed in an area which came under direct Arab influence around eighth century known as Multan. The glazed form of pottery with the blue and green patterns and white background was produced in Jaipur and then was given to the different parts of India.

**Producing Community**

25-30 units present in and around Jaipur practice blue pottery as according to the craftsmen. Village Kot Jebar alone has Ten to eleven units all the other units are from the main city of Jaipur. At the first place, there were many artists but the producers have switched to other means of livelihood, as they feel it is a tedious craft and time consuming craft.

Presently this art is majorly practiced by the castes named as Nat, Khaarwaal, Bahairva and Kumbhars. Out of these castes, the prime producers of blue pottery are the Khumbars and Khaarwal.
Raw Materials

These are the major raw materials used in the making of the blue pottery:
1. Ground Quartz Stone
2. Kaanch (Glass)
3. Eatable gum (Gond)
4. Katira gum (Gond)
5. Multani Mitti (Fullers Earth)
6. Soda bicarbonate/bentonite (Saaji)
7. Flour (maida)
8. Water
9. Borax
10. Potassium Nitrate, Boric Acid and Zinc Oxide,
11. Colors

Tools Used in The Process
1. Grinding Machine (Chakki)
2. Tool to Flatten
3. Molds
4. Iron Blade or Knife
5. Sand Paper
6. Base Stone
7. Jhaadu (Broom)
8. Potter's Wheel
9. Heating Kiln
10. Brushes

The Making Process

The method of developing blue pottery is very tough. It is time consuming and very tedious. The ingredients used in making are taken
with major care in handling as a small mistake can lead to have a crack in them or they turn black. 10-12 days are taken to make the one lot of blue pottery articles. The method of making is given below:

**Making of Dough**

Five things are added in the dough which is prepared to be moulded. These things are namely - the major item quartz Stone powder (40 kg), Katira *Gum* powder (1 kg), powdered glass (5 kg), *Saaji* (1 kg) and *multani mitti* mixture. These items are mixed till the mixture becomes homogeneous on the hard floor. In the mixture obtained, water (25 ltr) was put into it and is mixed till smooth dough is prepared. It is kept for 8-10 hours the dough is then ready.

**Pressing Into Moulds**

A piece of dough prepared is taken it is then rolled on the base stone by hand. A knife is used to then cut the piece in equal parts according to the shape being prepared.

A flattening tool is then used to flattened the dough to make it a 4-5 mm thick round-flat slice. This round-flat slice inserted into the mould very carefully, it is then lightly shaken so that the dough gets settled in the mould used. Then, a mixture of burnt wood ash (*raakh*) and filtered beach sand (*bajri*) is spread in the mould. It is gently pressed in order to the dough to take the total shape of that mould. The dough which is extra comes out and a knife is used in cutting it down slowly. The mould is then removed by turning it upside down on the base stone. This dough now takes the shape of the mould and is left with beach sand and wood ash for 1-2 days to let it dry.
Cleaning

The dough is dried and gets converted into the mould’s shape. The beach sand and wood ash is removed from it by again turning it upside down. At the time of this process, the wood ash is still stick to the dough. A broom made from local husk is used to clean the moulded dough of pottery.

The Process of Shaping

When the moulded item is dry and clean, to even its edges, it is put on base stone and is gently rubbed with the help of hand. The edge of the vessel becomes even when this process is done.

Base Adding

The vessels are mostly prepared in 2 or more phases apart from the wall hangings and tiles. A base has to be added at the end of the vessel when the vessel becomes ready. For the round shaped vessels, the base is added with the help of the potter’s wheel. Vessel is attached in the middle of that wheel and the wheel is moved fast. With a touch of water and little amount of dough, the base of the vessel is added with hands. The vessel prepared is left to get set and dry.

Process of Smoothing

After 1-2 days of drying the vessel becomes ready. Sand paper is rubbed on it to make the surface smooth. To further smooth the surface, wet dough is mixed with water and it is applied again on the vessel. It is removed with the knifes which smoothens the vessels. This method is done for 2-3 times more then the vessel is absolutely evenly shaped. The vessel is again left to dry. After drying, the sand paper is again rubbed over it.
Mixture Coating

Then a solution is made by using water, *maida* (edible flour) quartz powder (10 kg) and powdered glass (3 kg). The prepared vessel is submerged into the solution it comes out in a way that the solution is equally spread around it. The process of drying is again repeated.

Design Making

Solution of edible gum and cobalt oxide is made and is used for making designs on the vessel obtained after drying and coating. Firstly, the main rings are made on the vessels which are of circular shape by with the help of the potter’s wheel and the tip of the brush. Brushes of different thicknesses are used to make varied type of designs.

Colouring

When the design is done on the vessel, different oxides of various metals are used for colouring. Edible gum is mixed with the metal oxides and stone is used to ground them. With the help of brushes the color is filled in the designs. Drying of the vessel is again done.

Glazing

A glazed coating is made and coated. For this process Borax or suhaaga (17.5 kg), Powdered glass (21 kg), Zinc Oxide (1.5 kg), Boric Acid (7.5 kg) and Potassium Nitrate (2.5 kg) are mixed in a particular amounts to prepare the mixture which is then heated in the kiln for melting. It is then cooled down and the mixture turns into the small pebble like form. The grinding of this mixture is done grinding machine where it is turned into powdered form. This powder is mixed with *maida* and water to form an adhesive. The coating of this solution is done on the vessel.
Firing

Heating of the vessels made is done in the closed kiln and using charcoal as a fuel for the time of 4-5 hrs. at around 800 - 850°C of the temperature. During this heating process all the material melts except for the 80% of the quartz powder is left, and this maintains the form of the vessel. Therefore, due to this the shape of the vessel is maintained. Three days are taken by the kiln to cool. Any fast temperature changes are avoided because it leads to crack in the skin. No vessels are touched with each other as they can turn that place dark. The cooling is done and vessels are packed for selling.²⁰
Figure 1.2: Schematic Diagram of Process of Blue Pottery

Collection Raw materials → Cleaning of Quartz, Glass, Multani mitti, Katiragond and Saaji

Breaking → Grinding

Preparation of dough and keeping for 8-10 hrs → Flattening of dough and putting in molds

Setting into molds and keeping for drying → Pressing the dough with burnt wood powder

Cleaning and shaping the articles → Cutting extra spilling dough

Adding base to the vessel and keeping for drying → Grinding

Smoothening of the articles → Flattening of dough and putting in molds

Flattening of dough and putting in molds → Pressing the dough with burnt wood powder

Cutting extra spilling dough → Grinding

Coating of quartz and glass solution → Putting base rings on articles on potter’s

Designing and coloring → Putting design with brush by hand

Coating of glaze → Coloring by brush

Burning of articles
1.4.2 Quilts

The term quilt is taken from the Latin word “culcita” which means a tied and padded mattress. It is a needle work art which involves more than one layers of fabric. They are put within some sort of padding. The quilt is then decoratively stitched.

History

In Indian history people there had been many reasons for the people to enjoy quilts. Quilts give warmth, beauty, values, heritage and clues to the past. There is an enjoyment which is felt while working with their pattern, texture, and colour.

Three layers of fabrics were found to be stitched together in the Quilting technique which was traced back to ancient China and Egypt. Clumping and slipping of the middle layer was prevented in this way.

To hold together the layers of padding under armour quilting was used in Later Eleventh Century. Quilting then became a common form of needle work from then.

Quilted underskirts and petticoats and quilted waistcoats for English women and men respectively became stylish to wear in the Eighteenth Century. Bedding of Quilts was also popular. During this century the Quilts were first brought to the American Colonies.

After English quilts the first American quilts were probably styled but there are only written references about it. These quilts were not appliqué or patchwork but used the whole cloth.21
Figure 1.3: Jaipuri Quilts
In the Nineteenth Century Quilting in America became popular. Appliqué designs and distinct American patchwork were used. Pleasure and utility was the use of these quilts for which they were produced. They are an inspiration for the people making quilts presently. These quilts are a major part of American traditional Art.

Quilting was not a regular pastime for America from the 1940s to the 1970s. Quilting has again become popular since 1976.

**Regions and Locations of Production**

From the local word “Ralanna” which means “To mix or connect”, the quilts are called “Ralli” (or rilli, rilly, rallee or rehli). These are made in the southern parts of Pakistan namely Baluchistan and Sindh, on the southern border of Punjab and in the Cholistan desert it is also being made in the states of Rajasthan and Gujarat in India. Hindu and Muslim women from many castes and tribes in nomadic settings, villages, and towns also make quilts. Back to the fourth millennium BC quilt making is an old tradition in the region perhaps judging by similar patterns found on ancient pottery.

Ralli Quilts are very traditional quilts made by women in the areas of Pakistan, Sindh, western India, and in surrounding areas. Women have been making these quilts for hundreds and thousands of years but they are just now gaining international recognition. The lives of the people who make the textiles are woven into each piece. The exotic and imaginative symbols of flowers and animals used in the decoration and colours.
Manufacturing of Quilts

Cotton fabric scraps are dyed with a particular required colour to make quilts. The main common colours are black, white, yellow, red or green with orange, purple or dark blue. To make the lower part of the Quilts, old scrap pieces of shawl fabric such as ajrak or tie-dye, etc. are used by women. Between the bottom and top layers, layers of worn cotton fibres or fabric are put into quilts. Thick collared thread is stitched in straight lines so that the layers are held together. The women do not use a quilting frame and sit on the ground.

Use of Quilts

Many stories are present which show traditions of the characteristics and design of quilts. They are made or are given to celebrate important events of life such as the birth of a child, marriage, graduations or a family member leaving home. Bedding is not the only use of the modern quilts. They can be used as table runners, tablecloth or wall hangings. To design a garment also Quilting techniques are frequently used. Competitions and Quilt shows are held in national shows, regionally and locally.22

About Jaipuri Quilts

Jaipuri Rajai or Jaipuri handmade quilts are cotton made. Quilts are very popular in this city of wonderful handicrafts as Jaipur becomes one of the coldest northern regions during winters. The makers of quilt got skilled further and evolved the art of making an effective type of quilt for commoners and the royalty. These quilts were best to combat with the cold climate condition without use of any heavy product. On the caravan routes and with the nomadic tribes it was mainly seen.
Jaipur is very famous for the quilt manufacturing and marketing. Markets of Jaipur offer huge variety of quilts. In Jaipur, there are many popular bazaars for good quality razais for example- The Hawa Mahal Bazaar. Jaipur's razai market is developing as quilts are sold there like hot cakes. Quilt market in Jaipur is about Rs. 2 million. The daily business of the Jaipur Quilts is flourishing and the future looks very promising and bright. The product modifications and new designs had given rise to the growth and improvement in the Quilt market of Jaipur.

Quilts produced in Jaipur are purely made of cotton. Due to cotton, the quilts become fluff which helps the circulation of air in it and catches warmth. This is the reason that cotton is considered as the right fabric for quilts in Jaipur. It is also easy to sew a cotton material. It does not slip like polyester even after pressing it hardly. Thus, pinning or basting is not required usually. With this fibre type, Dyes are quite friendly as they dry very quickly. These Jaipuri quilts sewn by hand can be seen with colorful designs of all sorts and lovely looking patterns at local markets which range from trendy and modern to traditional. Further if the lasting time of the quilts is tested, cotton fibre is found to last longer than any of the quilts made by other types of fibres.

The quilts made in Jaipur are produced by a very interesting method. Pure cotton is weighed for a particular amount. Then, the cotton is carded finely. A raw ball of entangled cotton is combed with the help of a toothed carding device. It is then left as a fluffy and light cotton ball. The left over cotton is the waste fibres which are not used in filling the quilts.
Quilts made in Jaipur are exported all over the world. The quilts are designed in tie and dye, and Sanganeri print which are also made with velvet fabric are exported. Large amounts of these quilts are found to be exported to South African and Turkey markets. In Rajasthan the major markets or bazaars selling quilts in Jaipur are Chaura Rasta, Hawa Mahal and Johari Bazaar. 

1.4.3 Brass

Brass is said to be a zinc and copper alloy in which the ratio of copper and zinc is varied to make many types of brasses having different characteristics.

It is a substitution alloy. This alloy is mainly used for decoration purposes because it has appearance similar to that of gold. Places where metal having low friction is used for example in gears, locks, doorknobs, bearings, valves and ammunition casings and also in for electrical applications and plumbing brass is used. Due to its acoustic properties it is also found to be used in instruments of music such as bells and horns. Brass is also used in zippers. In tools and fittings around explosive gases where it is important that sparks should not be struck, Brass is often used.

Origin

In the Ancient times, the metalworkers of a particular area which is now known as eastern Turkey or Syria are said to have known the art of melting tin with copper to make a metal known as bronze. Quite often they made brass by mistake, because zinc ore and tin deposits are found together sometimes, and both of these materials have similar properties and colors.
The metalworkers around the Mediterranean Sea in 20 B.C. to 20 A.D. began to distinguish zinc ores from tin and started mixing copper with zinc to make coins and other items of brass. A mineral known as calamine was heated to obtain most of the zinc as calamine contains various types of zinc compounds. The brass metalworking industry flourished from 300 A.D.\textsuperscript{24}

**Designing**

The names for different types of brass used traditionally mainly reflect either the intended use or the colour of the material. Many types of brass were still unnamed. Brass having 10% of zinc was known as commercial bronze; it didn’t have tin and was not exactly a bronze. Brass having 3.8% lead and 40% zinc was known as architectural bronze, though it was a leaded brass.

**Figure 1.4.1: Showing Brass Items**

Wrought brasses are those brasses whose chemical composition makes it applicable for being transformed into the final product by mechanical methods, such as forging or rolling. Cast brasses are those in which the chemical composition makes them applicable for getting formed into the final product by pouring molten metal into a mould.
Process of Manufacturing

The process of manufacturing which used to produce brass by involving combination of the suitable raw materials into a molten metal, which is allowed to solidify. The properties and shape of the metal which is now in solid state and is then altered by stages of carefully controlled procedures to get the desired brass.

The Brass stock thus obtained was present in many forms including sheet, plate, foil, strip, bar, rod, billet and wire according to the final application. Such as, the screws of brass were cut from rod in lengths. Strips are bended in to the form of the zigzag fins which are used in vehicle radiators of some machines. Tubes and pipes are made by squeezing or extruding the rectangle shaped billets of brass by an opening which is known as die to make hollow and long cylinders.

Figure 1.4.2 Schematic Diagram of Process of Brass
About Jaipur Brass

Jaipur art and craft includes a decent variety of metal work and it is predominantly famous for its brass work. The brass workers of Jaipur are expert in infusing charisma into the dull metal. Lacquered brass and imprinted brass are two kinds of work that are done on brass in Jaipur.

The brass work in Jaipur is the form of work known as marori which shows the lacquer design into three types. It has a fine and classy effect which covers the surface of the brass product. Beautiful flower motifs with chicken work on a fully chased and lacquer background of bichi and brass is done. Intricate flowers and leaves designs can leave nobody without compliments in his mouth.

The local markets along Nehru Bazaar Jauhari Bazaar, Chaura Rasta, Tripolia Bazaar and Bapu Bazaar provide every handicraft of Jaipur at an affordable price. Government of Rajasthan has made many emporiums where one will find every piece of Jaipur art and craft. These emporiums are located in an array of M.I. Road to serve the best of Jaipur.”

1.4.4 Handloom

One of the most common seen oldest forms of art in the world is weaving. Inseparable from the main culture, It seems too appeal at the dawn of history, virtually. One of the renowned authors named MDC Crawford wrote, “From the rough fish weirs to the most elaborate baskets, from the coarser fabric of flax to the gossamer webs of cotton and silk, it has sustained and beautified (man’s) life from the night of history to the latest passing hour; it is the veritable nurse of civilization.”
The family loom was passed from generation to generation that is why the word “heirloom” came to existence. According to Eric Broudy’s “The Book of Looms: A History of the Handloom from Ancient Times to the Present, in Indian belief,’ the author shows the stages of a person’s life, and the warp shows eternal existence.  

**Producer Communities**

For the welfare of weavers and development of handlooms, various handloom Schemes has been implemented by the Ministry of Textiles and office of the Development Commissioner for Handlooms. These schemes have helped the handlooms by giving dyes & chemicals, yarn at cheaper rates, technology up-gradation, credit, skill up-gradation, marketing, designs, etc. moreover, reduction in drudgery of the handloom weavers and improvement in their productivity are the results of the continuous efforts in Research & Development. These huge developments have been applied into many handloom industries and results have been observed in the form of improved earnings of the workers of these weaving industries.
History of Handloom

The details about the origin of weaving in India are still precisely unknown. Bone needles, spindles and fragments of woven cotton are found at the sites of Harappa and Mohan-jo-Daro which are the historical sites of the Indus Valley Civilization. Epics of the Ramayana, Mahabharata and Rigveda have also mentioned the art of weaving. A hoard of Gujrati resist-dyed and block-printed fabrics were found in the tombs of Fostat in Egypt which are the proof of large scale export of Indian cotton textiles in medieval times.

Raw Materials

1. Silk, Cotton or natural fibers like jute, zari, wool etc.
2. Various types of dyes are used as per the requirement. The different dyes used are;
   1. Natural Dyes
   2. Chemical dyes
   3. Direct dyes
   4. Napthol dyes
   5. Vat dyes

Tools

1. Looms:
   Some of the major looms used in India are:
   1. The throw-shuttle loom
   2. The fly-shuttle loom
   3. The loin loom
   4. Charkha
   5. Dyeing apparatus
   6. Treadles
   7. Beater
   8. Reed
Figure 1.5.2 Schematic Diagram of Process of Handloom

Handloom Weaving

In this process, the Fabric taken is weaved on a handloom machine by these process

1. Interlacement of warp.
2. Running length-wise and weft or filling.
3. Running width-wise.
4. The two sets of warp threads are raised alternatively and then are lowered to form shed.
5. The shuttle made is passed into this shed across the weft thread.
6. By the movable comb like frame or reed, the weft thread is beaten against weaved fabric.
7. The heddle is shifted.
8. the position of the two sets of warp is reversed.
9. The other shed is opened and the weft is bonded into the fabric.
Three basic motions are involved in weaving which are known as
1. Shedding
2. Picking
3. Beating

Warp threads are separated by the shedding motion, according to which weft insertions patterns are allowed or are picked before beating. The process in which the after the shed has been formed the length of weft is inserted through the Shed is known as pricking. Weft yarn is inserted and just then the reed pushes or beats up the weft to the fell of the cloth. For the weaving of the fabric by interlacement of warp and weft weaver manually carries out all the three motions.

**About Jaipur Handloom**

Textile products obtained though the loom are being signified as handloom nowadays. The after-products of these handloom include hand weaved products as bed sheets saris, carpets, rugs, fabrics, shawls, mats, linen etc.

Handmade bandhani prints or tie and dye of Jaipur in which exciting colours are applied and are loved by everyone. The mostly considered garment is the elegant bandhani saris. In Jaipur, sarees still have the monopoly of being the main attire for both the women of fashion and traditions. Block printing is done on many types of textiles which provide intricate and colourful designs giving variety to the eyes. Richly hued figures of animals, birds, human figures, goddesses, and gods are very popular on scarves, pillow covers, etc.
The handloom products of Jaipur such as Bagru & Sanganeri block printing by hand, hand-woven carpets and rugs, tie and dye are worth mentioning. As the largest small scale industry sector of Jaipur, the old traditions are carved deep within this hand weaving and dyeing or colouring techniques which are used until now. Inspire of the start of machines and their involvement in many types of methods of textile manufacturing, the hand-made products till now hold their value which much more than the machine-made products. Bagru and Sanganer areas of Jaipur are the birth place of the block printing. At the first place, for the block printing vegetable dyes were used. But now chemical dyes took their place.

These eco-friendly and most-sought handloom collections are available in the Nehru Bazaar market of Jaipur. Many other private shopkeepers and dealers also give these type of products at very value-friendly prices.27

1.4.5 Mojaris

From more than 15,000 years ago, Spanish cave drawings have shown the pictures of humans wearing animal skins or furs wrapped around their feet and body. It included the body of 5,000 years old well-preserved ice-man wearing leather foot coverings which were stuffed with straw. This shows that in some form or another, shoes have been used since a very long time. Even today as we find new materials with which to cover our feet, which shows that the evolution of foot coverings have taken place since ages. From the sandal to present-day athletic shoes the wonder of shoe-engineering continues.
Made of camel leather mojaries are traditional shoes. These shoes are very bedecked and alluring very nicely. To suit to any outfit, the huge assortment of shoes influences in matching them. Other leather items such as bags, furniture, covers, etc. are boasted by Jaipur Along with mojaris.

**Historical Prospective of Mojaris**

Jutis were largely handmade in ancient times. The process was started by the craftsmen by slicing the appropriate size of leather by a sharp knife. Pieces of leather are cut so that they form the upper sole and the body. The joints are stitched together after the pieces of leather are glued and bent in shape. The stitching of the sole is done mainly with leather string or cotton.

These were worn by royalty and multitude in ancient times. As it is being produced by individual artisans, it evolved through the centuries. The products vary in colours and designs. It incorporates local ethos, ethnicity and cultural diversity.

*Figure 1.6: Showing Jaipuri Mojaris*
Jutis or nagra or Mojaris or are all the same forms of the much celebrated and cherished handmade footwear in Jaipur that is popular from ages. The reason being that as the mode of transportation was a few, people of the areas used walk more and in order to walk over such long paths, mojaris made of leather were quite comfortable and strong. Moreover, they are a main part of the traditional costume.

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**Raw Material**

1. Velvet or brocade
2. Leather body
4. Cotton-made uppers
5. Silk or cotton embroidery threads
6. Motifs in silver and gold threads
7. Cowries shells,
8. Brass nails,
9. Metallic bells,
10. Mirrors,
11. Plastic or ceramic beads,
12. Precious stone imitations
13. Dyes
Tools

1. Plain hammer,
2. Wooden block,
3. Needles,
4. Knife and
5. Leather pieces.

Making of Mojaris

The process was started by the craftsmen with slicing appropriate size of leather with the help a sharp knife. The pieces of the leather are cut so that it forms the upper sole and the body. the pieces of the leather are then glued and bent in shape. The joints are stitched together. Leather or cotton string is mainly used to stitch. The leather, it is dipped in water so that it becomes soft before using. At the time of sewing, the areas which are sewn at every step are hammered frequently on a wooden block so as to firm the joints. Local dyes in colours of dark pink, red, green and brown is sprayed at the upper portion. This is the reason that often, the finished product depicts a tint of that special vegetable colour used as a dye. Beautiful and generous decorations are done at the front of the shoe. The plain mojaris simply has a clean leather body without decorations. A thin strip of leather is sewn and folded on the top back edge for the ease of the wearer. It helps in pulling the shoe on. In order to provide it strength and keep it natural the sole is stitched with cotton thread.²⁸
About Jaipur Mojaries

Persons who buy these mojaris see forward for comfort firstly and secondly choose the looks and beauty. The type of leather which is used in manufacturing mojaris is very subtle. That is why the shoe slowly shapes according to the various foot sizes. Similarly, the decorative works done are delicate and the colors used are bright and beautiful. Famous and fancy mojaris come with embroidery done all over them with either one or with contrasting colors.

People from all parts of the world whoever come to Jaipur mostly buy Jaipuri mojaris and jutis. These are the flat-soled footwear’s which are all made and decorated by hands. They are available in both modern and contemporary styles to meet up with the never-ending demands of the customers. Jutis and mojaris also go well with the traditional rajasthani getup for both women and men. Men can support their kurta-churidaar, dhoti-Kurta, a grand pathani suit or sherwani with a sober pair of jutis. In the same manner, women complete their traditional dress in sari, salwar-kameez, sharara, ghagra-choli, Punjabi suit, etc., with an styled and decorated flat mojaris.

The markets of Jaipur are always filled with beautifully designed jutis for locals and tourists sewn by silk and other threads. There are many markets and malls catering to such demands some of them are Bapu Bazar, Nehru Bazar, Badi Chaupad and Hawa Mahal, where such beautiful mojaries are available at affordable rates.

These handmade jutis and mojaris in Jaipur attract the footwear lovers from all over the world. Since ancient India, Jutis and mojaris are the generic name for the handcrafted ethnic footwear. Eco-friendly and
breathable cotton threads are used by craftsmen with burnished leather sewn in it. This Jaipuri footwear has worn by common to royal people and has evolved with years passing by.\textsuperscript{29}

1.4.6 Painting

The traditional homes of Jaipur all have beautiful and famous hand painted miniature paintings. These painting may be easily discovered in the form of many miniature paintings of royal families, natural settings and deities. The streets of Amber Road of Jaipur are filled with these small paintings made by hand. Apart from these places, the private art galleries also sell such paintings.

Definition of Painting

The act of applying paints artistically on any surface is known as painting. It may include coating, airbrushing, splashing of colours, even varnishing or enamelling. The painting includes all of the above mentioned acts, but it is still much more to it. There are processes to define the scientific effect and technical aspects of several colours in artist’s brain. The reason why people love paintings and colours is that these colours stay in our senses.
Figure 1.7: Showing Paintings of Jaipur
History of Paintings

For a long time the family of Kachhawaha Rajputs was firmly established in eastern Rajasthan. The first Mughal contact was made in 1562 when Bhar Mal's matrimonial alliance with Akber was done. The beginning of the Amber-Jaipur school of painting approximately dates back to the time of Raja Man Singh (1589-1614). Beautiful paintings of early Jahangiri style have been excavated in Mauzamabad which is the birth place of Maharaja Man Singh, Amber and Bairath. The Literary work from the time of Maharaja Man Singh bears the detailed description of the wall-painting which had depiction of Ragamala, taken from Baramasa, Bhagavata Purana, etc. which is an exemplified copy of Bhagavata Purana organized in 1598 at Ahmadabad is now conserved in the City Palace Museum. The copy of Gita-Govinda having approximately two hundred miniature paintings in the Chaurapanchasika style at around 1550 is conserved in the Pothikhana of Jaipur. The manuscript which was discovered provided very important information about the provenance and period of the total group of miniature paintings of the Chaurapanchasika style. No more information about these paintings made at the time of Man Singh has been excavated.30

About Jaipur Paintings

From 1621-1667 at the time of Maharaja Mirza Raja Jai Singh was himself well-known collector and builder. For building of most of halls and palaces of the Amber fort and also for a beautiful collection of Mughal and Persian carpets and paintings, the credit goes to him. It may be observed that the paintings made at Amber at his time were painted in a traditional folk manner.
From 1699-1734, was the reign of Maharaja Sawai Jai Singh was a renowned personality and had a passion towards architecture, art, astronomy, literature, etc. He was responsible for the making of the Jaipur city which is the first well-planned city and also made many astronomical observatories known by the name of Jantar Mantar in Delhi, Jaipur, Ujjain, Mathura and Banaras. He employed various famous painters who had mastery in making paintings of specialized types named as Sahib Ram and Muhammad Shah. For nearly fifty years Sahib Ram was active and painted many large portraits out of which most of them are displayed in Jaipur at the Museum of City Palace.

From 1743-76 at the time of Maharaja Sawai Iswari Singh, from 1750-67 at the time of Maharaja Sawai Madho Singh I, and from 1767-79 at the time of Maharaja Sawai Pratap Singh also admired the works of good quality painters like Govinda, Ram ji Das, Triloka and Hiranand. The beautifully constructed Rani Sisodia’s garden and palace with its excellent wall-painting was built during Madho Singh I's reign.

The most popular and famous name in the history of Amber School of Jaipur is that of Sawai Pratap Singh ji. He was a big admirer of literature, art and music. He himself was a fine musician and composer. He made a big team with more than fifty painters who used to produce attractive miniatures in several manuscripts of Ramayana, Durga-Path, Krishna Lila, Bhagavata Purana, etc. Many mini-paintings depicting court-scenes, festive scene, Ragamala, etc. which were made during his rule by eminent painters as Udai, Gopal, Jiwan, Hukma, Lakshman, Ramasevak, Saligram, etc. The painting of the time of Pratap Singh are made by using quality products with a beautiful colours
including lavish use of gold along with yellow, green, brown-red and pink colours. Though the pictures are accurately implemented but the vigour still lacks. Pratap Singh had admired the look which was shown in the portraits, which were painted out by the royal painters.

At the time of middle 19th century the tradition of painting lost its popularity and the bad quality duplicates of foreign idioms started to be made due to which the increased proportion of the output became bad. The traditional painters still continued to make out the paintings at the time of Sawai Ram Singh II, Sawai Madho Singh II and Sawai Jai Singh II.

The Rulers of Jaipur were interested in many important artifacts of Mughal painting among which are the inscriptions of the Ramayana and the Razmnama which were made for the private use of the king Akbar. The painters of Jaipur and Amber did not make the copy of these arts, but the style of these paintings depicts the growing awareness of Mughal art. Depiction of the human figure in their paintings was the main preoccupation.

The attainment of the School of Jaipur had its effect on local schools of Bharatpur, Alwar, Karauli, and Tonk. The painting of the Pundarkji Ki Haveli, City Palace of Jaipur, etc., found the impacts mostly between 1725 and 1875 in the shekhawati area where extensive remain of wall-painting executed may still be observed.31

**Raw Materials**

1. Handmade papers
2. Clothes
3. Ivory slabs
4. Colours
5. Brushes

The miniature artists used materials easily available. The paintings are done on handmade papers, clothes or ivory slabs. They also used the colours made from crouch, ivory colorful pebbles available from the bank of the rivers, and indigo. They are used to extract juices from vegetables. The brushes are made of the hair of horse, camel, sheep and goats, fox, sable and squirrel.

Subjects and Themes of Miniature Paintings

The field of the art was never confined to one conviction. The Rajputi kings who ruled the remaining part of India had also funded many artists and painters. They were made free to select the subjects and themes of their like.

Mughal Subjects
1. Baburnama
2. Akbarnama
3. Jahangirnama
4. The court scenes and
5. Portals of prince and princesses

Rajputs and Other Subjects
1. Mahabharata and Ramayana
2. Lord Krishna and Radha
3. Geet Govind
4. Ragmala based on Indian classical Ragas
5. Landscape Details
6. Birds, Animals and trees in these miniatures"
1.4.7 Terracotta

Handicraft made of Terracotta is found mostly in use still the place of manufacture changes every interval. In India these are used in mostly all types as per the local cultures and traditions. For instance, production of handicraft of terracotta is a scrupulous art passionated by expert artists of Rajasthan. The centre of popular availability in Jaipur of terracotta handicraft items, many forms of decorative as well as domestic earthenware is seen filled in the shops.33

Origin of Terracotta Art

“Rajasthan now is one of the great foci of Indian Territory from the opinion of the a Long development of traditional history of man. The Origins of art can be traced back to the prehistoric times in the form of linear depictions and pictographs which culminate into creation of fine specimens of plastic art. He has broadly categorized art creations into groups.

“The Phonetic Arts” and the “The Plastic Arts” are also very famous. Archaeological evidence proves that the fashioning of clay objects and figurines started from Palaeolithic times. Clay was the preferred material for fashioning these objects for its pliable and soft nature. Any desired shape could be given to it and it could be hardened by fire. Baked clay is terracotta. Primitive man’s artistic instinct led him to make images of visual objects.
Figure 1.8: Showing Terracotta
**Raw Materials**

1. Clay  
2. Rice  
3. Husk,  
4. Ash,  
5. Sand,  
6. Cattle dung

**Manufacturing Processes**

The clay used for terracotta is the same as that used for common pottery. The techniques of throwing a pot or modelling a terracotta figurine are simple though laborious and time consuming. Ideally the clay somas from river beds or alluvial plains, but alternative sources are sometimes selected for other, perhaps ritualistic reasons. After the clay is cleaned of pebbles and other impurities, it is mixed with a tempering material, i.e. rice husk, ash, sand, cattle dung or a combination of these, which reduces shrinkage, warping and splitting that may occur during firing. Varieties depending on the purpose for which the terracotta is intended. Cheap materials and few simple and easy to handle tools are used in fashion terracotta’s. Local traditions vary for the selection of clay mixture. The methods adopted for making terracotta may be classified into two categories

1. Wheel throwing, and  

Indian terracotta reveals a close relationship between urban settlement and the prevalence of moulded terracotta techniques. They broadly categorized the terracotta production in two groups-
3. One prepared during a short period to meet the periodic demand on the occasion of a particular festival, and
4. One on regular demand which sustained regular production and was being marketed throughout the year. The periodic demand for particular occasions by a large section of society is an urban characteristic.

**History of Terracotta Art**

Ancient Indian Literature contains numerous references pertaining to terracotta art and potteries. The beginnings of iconography may be traced to as early as the Vedic period wherein, however, the picture is not as sharp as it becomes later. The earliest Brahman literature, i.e. the Rig-Veda, the Satapatha Brahmana, and the Atharvaveda refer to Kṛtyas which were in all probability, the figurines found in the Indus Valley context.

In India, an art form is primarily devoted to religious purpose by a mysterious process of the transformation of nature into divinity.

In Indo-Pakistan borderland a very large number of terracotta objects have been unearthed from different cultures. One of the most potential archaeological regions in Asia today is Pakistan which is divisible into two physiographic regions.

In Pakistan, archaeological researches during the last three decades have brought to light several proto-historic and historic sites. The ruins of cities and centers of early or pre-Harappan and Harappan cultures have yielded interesting terracotta figurines, both human and animal.
Terracotta figurines also occur from periods II to VI. The pre-Harappan rural population of Baluchistan not only continued the modelling of clay bulls and female forms, but modified and elaborated their making considerably.

Rajasthan pre-Harappan Levels have also revealed a number of terracotta products which include bangles, beads, and toy cart wheel and bull figurines. The presence of terracotta suggests that clay craft was also in vogue.

Terracotta art and craft traditions again flourished during the second urbanization time in the Ganga Valley region. The excavation of the early historical sites can be well enumerated through the results of selected sites from 800 to 200 B.C., the figurines are generally grey and red in colour. All the features of the face are properly realistic. But, the face is moulded and the rest of body is modelled.

The terracotta of the Scytho-Parthian and Kushana periods show a general artistic evolution perhaps due to foreign connection with Persia and Central Asia. The main characteristics of the terracotta figurine of this period can be classified into three categories:

1. Those works in which Hellenistic influence is prominent
2. Those in which there is a mixture of Hellenistic and Indian motifs and
3. Those which are purely representative of Indian element.
The first documentary record of the study of Indian terracotta may be noted in Breaks work in 1873 entitled “An account of the primitive tribes and monuments of Nigeria”. In this account reference has been made to some figurines which were rendered on a vase lid.

Foote believes that this specimen belongs to the Iron Age; probably it is one of the earliest examples of this type so far known in India. Since 1920’s the study of terracotta art has received some attention and works dealing with terracotta have been published in the form of articles, books, catalogues, etc. In the above publications an attempt has been made to throw light on the dating and stylistic classification of specific group rather than providing a board historical survey.34

1.4.8 Textiles

For centuries in many states of India the Textile hand-printing as a craft with its colourful ethnic designs has thrived. a diversified structure of looms in the decentralized sector and the rich raw material base for cotton has only helped the craft to grow over time.

A cloth or textile is a supple woven material containing of a network of artificial or natural fibres which are mostly referred to as yarn or thread. This thread is made by spinning the raw grits of wool, cotton, flax, etc. to make long threads.

Textiles are produced by knitting, weaving, knotting, crocheting, or pressing fibres together. The words “cloth and fabric” are used as substitutes for the word textile.
The major differences in these words in particular usage are as follows-

1. The word Textile is meant by any product made of interweaving grits.

2. Fabric term is referred as any material produced through knitting, weaving, crocheting, bonding or spreading that is also used in production of other goods.

3. The word cloth is used similarly with fabric but frequently referred to a prepared piece of fabric used for a special drive.

Figure 1.9.1: Showing Textile
Origin of Textile Handicrafts

Textiles being a constituent part of any civilization, its origin cannot be marked precisely but started in prehistoric Indian history. Nevertheless, the Hindu civilization being one of the oldest one surviving, its traditional textile forms are very famous worldwide. The traditions show an enthralling and colourful culture with awe-inspiring royal architecture as well as textiles. In prehistoric times also the Textile-like materials were made. The manufacture of textiles is a craft whose scale and speed of production has been changed almost out of recognition due to rapid the introduction of modern manufacturing techniques and industrialization. During the 15th century, textiles were the largest single industry. Before the fifteenth century, textiles were made only in a few cities.

In the ancient times, all textiles were produced from natural fibres and mineral sources including plants and animals. During twentieth century, these were accompanied by petroleum made artificial fibres. 35

Sources and Types

Textiles may be produced from many fibres. These fibres come from four major source:

1. Plant (jute, cotton, flax),
2. Animal (silk, wool),
3. Synthetic (acrylic, nylon, polyester),
Methods of Production

1. **Weaving** is a method of production of textile which includes interweaving a set of long threads (named as warp) with a set of crossed threads (named as weft). The weaving is done on a machine or frame called as a loom which is found in types of varieties. Till today some type of weaving is carried out by hand, but the most of it is mechanical.

2. **Crocheting and Knitting** include interweaving rings of yarn, which are formed either on a crochet hook or with a knitting needle, together in a line. The two methods differ in the manner that knitting has many active loops at single time, on the knitting needle which is waiting to interlock with another loop.

3. **Spread Tow** is the method of production where the yarns are spreader into tinny tapes, and then the tapes are woven as weft and warp. This process is mainly used for complex materials. Spread Tow Fabrics may be produced in aramide, carbon, etc.

4. **Plaiting or Braiding** includes twisty strands composed into textile. Knotting includes tying strands together and is used in producing macrame.

5. **Lace** is produced by interweaving the strands together separately by using and backing any of the process defined above and to make a fine cloth with open holes in the work. Lace may be produced by either machine or hand.

6. **Nap or Pile**, rugs, carpets, velour, velveteen and velvet are produced by interweaving the second yarn through the woven fibre, producing a tough layer called as a pile or nap.

7. **Felting** includes pressing a mat of fibril strands together and putting them together till they become snarled. Soapy water type
liquid is mostly added to grease the fibres and to open up the very
thin scales on the threads of wool.

8. **Nonwoven** fibres are produced by there of materials to make
textiles. Tying may be mechanical or thermal along with
adhesives may be used.

9. **Bark Cloths** are produced by thrashing bark until it becomes flat
and soft.\(^{36}\)

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**Figure 1.9.2: Schematic Diagram of Process of Textile**

![Schematic Diagram of Process of Textile](image)

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**Textile Handicrafts in Jaipur**

“Jaipur being a city of an amalgamation of both modern and
traditional provides a unique and stunning assortment of cultural attires
of Rajasthan.
The various textile arts are Handblock Prints, Tie and Dye, Lehariya Prints. Owing to the vibrant bright colors in the clothes, patterned arts such as Samdar Lehar, Chunari and Bandhej are a favorite amongst women and men both. Through tie and dye, splashes of white around the chosen color of the fabric are obtained as a result. Thereafter, the fabric is beautified more with further embellishments.

Traditionally, handblock prints are done extensively with vegetable dyes and wooden carved blocks. However, nowadays, chemical dyes are often used for permanency of the prints on the fabric.

The most famous gold-like lacework known as Zari, along with gota, zardozi, etc., seemingly cast a spell on eyes as they simply highlight a simple looking piece of cloth to an attractive one.

The skillful hands of the craftsmen ably design eccentrically pretty Lehariyas that means the ripples of a shimmering ocean. Each colourfully wavy lehariya is favoured by most of the women during a particular festival in Rajasthan.

Batik is the freehand colour textile form that generously utilises free imagination and big colour palette. All blended with the proficiency of the maker turns it into a stylised form of a cloth piece that actually is a head turner.

Famous Screen Printing to provide a different type of textile form that is less time consuming to make. With the kind usage of a variety of bright colours on the cloth, the photosensitivity of the colour dyes is credited to create wanted pictures or designs.
Last but not the least, Jaipur’s famous Carpets and Dhurries are also one of the textile forms. The village artisans residing near and beyond Jaipur weave them. Most of them practice carpet weaving as an heirloom business.  

1.5 REGULATORY FRAME WORK

In the year 1952, The Central Government established All India Boards.

Which included:-
1) All India Handicrafts Board;
2) All India Khadi and Village Industries Board and
3) All India Handloom Board.
4) Coir Board and
5) Central Silk Board were also organised by the Central Government in the year 1954.

(i) Export Promotion Council for Handicrafts (EPCH): Ministry of Textiles, Govt. of India sponsors this council. The council’s local office helps the craftsmen to export their handicrafts out of India. Various support services are also provided for the promotion of more and more exports in handicraft sector as buyer seller meets, participation in trade fairs, etc.

(ii) Apparel Export Promotion Council (AEPC): The main purpose of the Board is Encouraging and regulating the improvement in export of readymade garments from India and also to enhance India’s appearance as a trustworthy supplier of good quality services and garments. The AEPC’s local office runs a design & training office for cloths and ready-made garments. This council
provides a number of activities for export promotion like buyer-seller meets, trade delegations, participation in international fairs and national, seminars & publications workshops, etc.

(iii) The Cotton Textile Export Promotion Council (Texprocil): This organization works for the development and promotion of the exports in cotton fabric. The regional offices of this council also provide many backing up services for the hand-printed cotton textile export.

(iv) India Trade Promotion Organisation (ITPO): The head office of this organization in Delhi. It is the nodal agency to promote and develop exports. The offices of this organization also support in improving the technology by the means of participation of fairs held in abroad and India, undertake publicity through the electronic media and print. The ITPO has been carrying out a trade information centre which is engaged in procuring, disseminating and processing trade information on all aspects of international trade.

(v) Textiles Committee: Ministry of Textile, Govt. of India has set up this organization as the trust worthy third party as considered under the index ISO-9000-Series. A regional office of this Committee at Jaipur provides facilities for most of the testing requirements of hand printed textile products. This council is also in the way of creating an eco-friendly test laboratory at Jaipur.

(vi) Handloom and Handicraft Export Promotion Corporation (HHEPC) - it is a government body which promotes and provides new designs for the printers. Apart from this, the institution organizes promotes of handicrafts through participation of the artists in international and national trade meetings.
(vii) **State and Central Government Emporia:** These organizations buy the fabric which is printed from the industry. The share of their purchase as compared to the production should not be more than 10%. The organizations that are associated in obtaining the state government emporia 14 known as “Rajasthani” and at the central government level, it is known as the handicrafts Emporium and Central cottage. 38

**Support Institutions and Enterprises Related to Traditional Printing:**

Major block printing items are located either inside the residential premises of the printing artists or in any other residential colonies located in the near areas, both in the villages of Sanganer and Bagru. The small size groups within the organizational and the industrial capabilities of these groups vary considerably. In the village of Bagru, it is valued that while 10 out of the 150 groups take direct instructions from the local exporters or suppliers of fabrics, remaining of the groups work as sub-contractors to these 10 units.

**Institute Establishment**

An autonomous institute established by the Government of Rajasthan is known as Indian Institute of Crafts and Design, Jaipur (IICD), which is founded for the development of handicrafts industry. Ambuja Educational Institute manages and funds this institute. IICD is having a major role in the improvement of handicrafts industry. Besides the postgraduate courses and undergraduate diploma, the organization also conducts researches in the field of craft related issues, especially documentation. The programme of the sessions provided by Indian Institute of Crafts and Design introduces students to create a strong
foundation in the discipline of design, to a range of basic design concepts and skills, etc. The aim of these courses is on fieldwork and the use of information technology in design management and education.\textsuperscript{39}

1.6 GOVERNMENT INCENTIVES

a) Institutional Support

1. In addition to any other grant given by Government of India, RIICO will provide Land at 50\% of the prevailing DLC rates and the State Government shall provide 50\% of capital cost for establishment of Common Effluent Treatment Plants (CETP)/facilities by industries associations of Micro, Small and Medium Enterprises in industrial areas/clusters. Operational/running/maintenance cost of such plants and facilities will be borne by such industries associations. This Support shall be initially provided to 10 such CETPs/common effluent treatment Facilities, subject to review thereafter.

2. The State Government shall bear 50\% of the capital cost incurred by the Small & Medium Enterprises for establishment of effluent treatment plant/facility provided the unit uses 80\% of the recycled water.

3. An industrial enterprise or R&D unit or testing laboratory filing and obtaining Patent/ISO certification during the period between 1.4.2007 and 31.12.2011 will be provided reimbursement of the expenses incurred towards this, subject to a limit of Rs. 2.00 lacks or 10 times of the fee, whichever is lower.

4. To encourage Micro, Small and Medium Enterprises/Handicrafts/Handloom units to attain international quality benchmarks, the State Government will Endeavour to get regional offices/branches
of national laboratories like, CLIR, CFTRI, etc. established in the State. State Government will provide land at 50% of the DLC rates and also provide part of the capital cost for setting up such laboratories/institutions.

5. Research, development, and testing laboratories set up by Micro, Small & Medium Enterprises Associations will be given land at 50% of the DLC rates And may provide part of the capital cost incurred on establishment of such Laboratories, subject to a limit of Rs. 2.00 crore, provided that such laboratories Obtain accreditation from a national level Accreditation Board/Authority.\(^{40}\)

b) Infrastructure Development

“RIICO shall develop separate rural small industrial areas for Micro, Small and Medium Industry with 24 hours three-phase uninterrupted power supply and Enabling infrastructure, viz. road connectivity, drainage system, street lighting, Water supply, etc. in the potential growth areas to be identified by the State Government. Total area of such rural small industrial areas will be of at least 100 hectares with normal average plot size of 2000 sq. metres and plots shall be allotted only to non-polluting industries. RIICO shall develop such areas on no profit-no loss basis. The State Government shall provide 10% subsidy to RIICO towards the capital cost. 30% plots will be reserved for Micro, Small and Medium Enterprises in new industrial areas to be developed by RIICO.
The State Government will encourage private sector investment for setting up industrial parks and clusters by providing level playing field vis-à-vis RIICO i.e. the private investors shall be allotted government land and provided help/assistance in acquisition of land on the same terms and conditions as are being provided to RIICO.

The State Government shall facilitate setting up of such parks and clusters by providing road, water supply, and power transmission lines (up to such areas) at the same terms as applicable to the RIICO areas.

The State Government will suitably augment ‘Critical Infrastructure Fund’ and 50% of this fund will be earmarked for infrastructural needs of the Micro, Small Enterprises clusters, such as providing road connectivity, power lines and water availability.

In addition to its regulatory functions, Pollution Control Board will also play an advisory and promotional role to facilitate MSMEs comply with pollution control norms.

c) Fiscal Incentives

1. Exemption from Entry Tax on inputs (Raw materials, processing materials, Packaging materials except fuels.

2. For Micro and Small industrial enterprises the CST shall be reduced to 0.25% only.

3. Stamp duty chargeable on loan agreements and deposit of title deed and lease Contract shall be reduced to Rs. 100 per document. Stamp duty chargeable for Execution of simple mortgage either in cases when the possession of the Properties not transfer to loanee
or when possession of property is transferred to Loanee shall be reduced to Rs. 500 per document.

4. Exemption of 75% from Electricity Duty to the units located in rural areas. Rural areas mean areas outside the limits of Municipalities, Municipal Councils, Municipal Corporations, Urban Improvement Trusts and Urban Development Authorities.

5. The tax structure applicable to the KVIB/KVIC registered units which was Prevailing prior to introduction of VAT has been continued for all such units.

6. Suitable arrangements shall be put in place for early refund/provisional Payment of the due/accruing because of difference between input VAT and Selling CST/VAT on submission of undertaking by the registered micro/small Enterprises. 

1.7 CONCLUSION

The handicraft industry in India has a history of several centuries. The industry suffered during the British rule. After attaining independence, The National Government began to take steps to revitalize the handicraft Industry. It set up all India organizations for the development of the industry. At the State level also, there are institutions like Handicraft Apex Society, Handicraft Development Corporation and Artisans Development Corporation to look after the overall development of handicraft sector.
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