Introduction

A diversely rich variety of art and craft is practised on a large scale across the length and breadth of India. The art of handicrafts is such a traditional practice carried on generation after generation by skilled men and women who keep the practice thriving even in the face of growing technological advancements in producing handicrafts. Handicraftsmen combine materials with manual art, tool techniques, and meticulous processes, thus giving forms to rich and elegant products.

This study took many months of fieldwork and research. A specific region deals with respectively specific art and craft in Uttar Pradesh, such as Mubarakpur; Varanasi; for silk brocade; Nizamabad for black pottery; Gorakhpur for clay toys; Sant Kabir Nagar for Zardozi; embroideries, metal work; bone work; enamelling, Kundan work etc.; Mau for saris; Chunar for plaster of Paris work; Mirzapur for metal and carpet, Durri work; Sant Ravidas nagar for carpet work; Allahabad for cane work and Moonj basketry; and Tanda for terrycot Lungi, stole weaving.

This study is focused on these features. The main aspects in this research are wages, creativity, and advancement of arts and crafts, work style, technique, colour scheme, profits and benefits. Craftsmen, employees, social workers, NGOs, artists, sculptors, carvers, painters, jewellers and other persons who are included in the study. The workers have been surveyed to examine their work style, age, experience, gender, designation, and education. To study the arts and crafts in eastern Uttar Pradesh a well-organised questionnaires were used for responses from sample respondents. The researcher gave them questionnaires to workers who provided with answers which form the basis of the information needed for the research work.

Objectives of the study

Following broad objectives have been considered in this present study:

1. To analyse arts and crafts in Eastern Uttar Pradesh.
2. The critical views are highlighted on arts and crafts in the post-Independence era.
4. To examine actual condition of arts and crafts in Eastern Uttar Pradesh.
5. Special recommendations for the development of arts and crafts.
Research Design

Primary data is collected first hand from the areas of Eastern Uttar Pradesh and used in the research. The design of the research entirely depends on the primary information. Well-developed questionnaire has carefully been used. Craftsmen and their influences are properly analysed. The secondary data have been collected from book sources gathered from museums, libraries, art galleries etc.

Field study

Particular units are chosen as representative of entire area. Surveying on whole part involves high costs and lot of time. The study consists of information on all the artisans and craftsmen of Eastern Uttar Pradesh collected in first person directly from the fields. Also, some secondary data have been taken from internet, annual report, newspaper, and magazines.

Screening/Filtration

Educated craftsmen are found on very small scale. All craftsmen were unable to understand the language of the questionnaire so all the data were filled up by me according to their responses in their own local language. Most of the people of different cities do not have any knowledge of their city’s specialised arts and crafts.

Limitations of the Study

- A first limitation is craftsmen are already dissatisfied with their works so their participation or cooperation is doubtful and difficult.
- The present study included the workers of the Eastern Uttar Pradesh which includes selected cities.
- Only selected artisans and craftsmen’s practices studied.
- On a particular day of data collection absent craftsmen and artisans are not described here.
- Both former workers and current workers are studied.
- This research is basically based on the primary data produced through questionnaire.
Different answers from craftsmen in various cities filled according to their words.

Some craftsmen gave answers in biased way due to pressure of the higher authority. The pressure upon workers can affect the sales of arts and crafts.

Several factories did not allow to collect information about workers through photograph. Some data were collected from the supervisors only.

In many cases, all the areas of the workshops cannot be visited. They did not want to reveal the information about the factories.

**Significance of Research**

- Research has its special significance in solving various problems.
- This investigation teaches scientific and inductive thinking and stimulates the growth of rational habit of thinking.
- Operational problems may be solved by the research.
- This data helps in framing relevant economic policies.
- This research may change the way of people’s life.
- Its special significance is to support the government plans.
- We attain true knowledge through this research.
- This research is a systematic, arranged, summarised record which can disseminate relevant information.
- It provides all necessary information about positive, negative, destructive, constructive aspects.
- This information may extend support to other prospective researches in future.
- This study helps to find root causes of the problems and enable us to create changes.
- We find new solutions for improving standard of living, new inventions and discoveries which come in our life.
- The study reveals hidden facts and establishes the truth.
- The research enables one to realise the new advances in one’s field in an improved way.
Historical and Cultural Background and Development of Arts and Crafts in India

In the earliest times when human civilization came into existence, man tended to show curiosity and interest in arts and crafts which is proved from the archaeological remains in forms of hunting tools and agricultural implements made from stones, wood, and other metals. They show man’s creativity in the field of craft.

Some pointed and sharp-edged stone tools of upper Palaeolithic Age have also been found in the Bhim Bhatika caves. In south India too, mostly tools and the remains of this age have been found.

The Indus Valley civilization had a rich craft tradition and technical excellence in the field of sculpture and metal works. Ivory carving is an ancient craft in India. Ivory objects were also found in the Indus Valley civilization. Indian hand-woven textile showed that ancient Indians knew the art of weaving.

The Rig Veda in particular, refers to a variety of pottery made from clay, wood, and metal are being duly mentioned. It also refers about the weaver and weaving practice of the period. Jewellery is mentioned in the Ramayana and the Mahabharata.

We find the great development in the field of sculpture in Mauryan age. During Mauryan Empire artistic production of crafts too proliferated.

Various sculptures were found in Mathura, Amravati, Vaishali Bharhut, and Sanchi depicting female figures adorned with an array of beautiful jewellery which is a proof of jewellery making of this period.

First century B.C was a period of political turmoil. Due to numerous foreign invasions, the arts and crafts of India badly suffered.

The Kushana and Gupta period was rich in craft. Ivory products, potteries, metal crafts, gold, copper, iron and precious stone were the most popular crafts in this period.

In Medieval period the market shifted from north India to southern part of the country. Khajuraho temples are the best example of the stone carving. Medieval
Temples of Jagannath Puri in Orissa are known for its richness in ornamentation of wood and stone carving.

The era was the golden period in the history of craft which brought a rich heritage, adopted from Turko-Mongolic Persian, European, and Indian tradition. Under the patronage of early Mughal, India’s sophisticated crafts reached the height of perfection. Akbar, Jahangir, and Shahjahan attracted master craftsmen from all over the world.

Later in the seventeenth century when the East India Company gained control of trade affairs, its condition worsened. They organised production for the European markets. Indian art and craftwork during the British rule had the widest variety of crafts anywhere in the world.

In August 1947 the greater development and advancement came into arts and crafts field. Thousands of craftsmen who had devoted their talent to the arts and crafts worked for the revival and re-establishment of handicrafts.

The crafts museum, All India Handicrafts and Handloom Board was set up in November 1952 with a view to protect the artistic and cultural heritage of India. Several pilot development centres were set up in various parts of the country.

As training centres came up in different states in India, craftsmen took the opportunity to adapt their skills of traditional crafts with new ones. In All India Handicrafts Board the illustration showing some creative works done at these centres,

Our Indian craftsmen are fulfilling the demand of people of almost every religious or cultural communities like Hinduism, Islam, Buddhism, or Sikhism. The crafts are also developed around religious centres.

Village Haats or makeshift markets have been an important part of Indian rural marketing scene. The innate creativity of the Indian craftsmen is still changing with new materials, techniques, which are depending on the requirement of the country people.
Types of Arts and Crafts

The arts and crafts of Uttar Pradesh have always been famous for their richness, aesthetics and vibrancy. They are famous not only in India, but all over the world. Right from silken saris to the earthen pottery, carpet weaving to embroidery, Uttar Pradesh is always on the front position in artefacts. Specific region deals with the specific art or craft.

Clay Crafts (Ceramic and Terracotta)

Khurja is famous for ceramic potteries prepared from clay noted for their green, blue, red, yellow, orange glazes on the plane surface. Pots are also made in Meerut and Hapur and are well known for their flowing lines and floral patterns. District Rampur specialises in terracotta items for modern use. The earthen wares of Nizamabad in Azamgarh districts are famous for their black potteries with the patterns worked in silver for their dark lustrous body. Gorakhpur has developed a different style of terracotta toys which come in soothing natural look.

Wood Works: Wood carving tradition is an old one in India. Ornately carved and brass inlay furniture and other decorative items can still be seen in Saharanpur district which has grown rapidly into a big commercial centre and production is comparatively on a large scale, mostly of modern household items.

Stone Works: Agra, Varanasi, Chunar, Vrindavan in Uttar Pradesh are world famous for alabaster figures, fret work, inlay work. Stone is used especially for making statues, tableware, plates, glasses, bowls, food containers, candle stands, boxes, paperweights; photo frame, furniture items like couches with latticed backs and arms, chairs, table-tops, panels etc.

Metal Wares: Uttar Pradesh has long been the most significant state in the production of brass and copper artefacts. In domestic ware Moradabad is the state renowned for the craft of metal wares. Varanasi and Mirzapur are the chief centres of this craft. Moradabad is more famous for the coloured enamelling and intricate engravings.

Textiles-Banner making, Needle Craft, Canvas Work – Chikankari, Zardozi Works, Kamdani and Fardi Works, Applique and Patchwork
**Weaving Craft:** This craft has a rich tradition in the state and the brocade of Varanasi is one of the most expensive saris in India. Mubarakpur is an important silk centre in the state, where various silk saris are produced. Uttar Pradesh are woven on computer-controlled and more complex patterns Jacquard looms. Mau Nath Bhanjan, Tanda, Varanasi are now using Jacquard looms.

**Tapestry:** A vertical loom is used for tapestry weaving. It can also be woven on a floor loom as well. It is made of two sets of interwoven threads, those running parallel to the length and those parallel to the width the warp threads are set up under stiffness on a loom, and the weft thread goes back and forth through part or all of the warps.

**Crochet:** Crochet is a process of creating fabric from cotton or nylon thread or other material. In crocheting pulling a loop through other loop but joins wrapping the working material around the hook one or more times.

**Knitting:** The art of knitting method produced by which thread yarn may be turned into cloth or other crafts items. Two needles are used for knitting a new loop is pulled through a current loop. This process eventually results in a final product, often a garment.

**String Art:** String art is created with thread and paper. String art is characterised by an arrangement of coloured thread strung between points to form abstract geometric patterns or representational designs such as a ship’s sails, sometimes with other artist material comprising the remainder of the work.

**Macrame:** Macrame is a quite different form weaving and knitting. It is a form of textile-making using various knots to produced fine crafts items. It has been used for especially in ornamental knotting forms to decorate anything from knife handles to bottles, Flower vase, boxes and other daily used items.

**Hand Printing:** Primitive people decorated garments with hand printing and paints. Costumes were printed with printed motifs.

**Spinning Craft:** The final process in the manufacture of yarn is the spinning operation. In the spinning frame the yarn is stretched its diameter and the desired quantity of twist is inserted. Spinning is an ancient textile art in which fibres are twisted together to form yarn.
Sewing: Sewing is the craft of attaching objects using stitches made with needle and thread by using machine or by hand. Sewing is one of the oldest craft of the textile arts.

Ivory Craft: Figures of Hindu and Buddhist deities, dancing poses, decorative plates influenced probably by the local metal work, are all finely fashioned. Lucknow craftsmen are using lattice work, some like Taj Mahal pattern.

Glass Craft: Beautiful glass bangles and other sophisticated items of glass are producing in Ferozabad. The city of Ferozabad in Uttar Pradesh is known for making glass items. Saharanpur manufactured toys filled with colour liquid called Panchkora also made glass mouth pieces for Hukkas.

Crystal Craft: Crystal craft in all their rich diversity of shapes and colours radiate a unique glamour wherever they appear.

Leather Crafts: Leather craft is one of the crafts in Uttar Pradesh practised on a large scale. Kanpur is one of the largest leather items producing centres. One could see the markets flooded with leather items like bags, purses, key chains, wallets, saddle, belts, jackets, shoes socks, skirts, furniture, and daily items etc. These products are popular in modern times.

Enamelling: The craftsmen of Uttar Pradesh is noted for specialising in enamelling. Varanasi is known for a lovely glowing pink done in a different shade. Enamelling is a very old craft tradition, executed on a base of gold and silver has long been practised in Varanasi.

Lac Ornaments: Lac is used most profusely and widely for making attractive ornaments and other decorative pieces which are popular in modern times.

Plastic Craft: Uttar Pradesh is one of the largest plastic producing centres. There are several centres where plastic items like toys, tableware, furniture, bottles, jewellery, jars, flower vase, stationary, home decorative, machinery parts, kitchen items, pottery etc. are made.

Cane and Grass Crafts: Various styles and techniques are associated with basketry. The bamboo and Moonj baskets are very impressive and bright colours are generally preferred. Basket and other articles are made from bamboo, twigs, cane, raffia and
Moon-j basket weaving has maintained reputation in India due to the generation keeping this rich art alive.

**Egg Decorating:** Egg decorating is the art of decorating egg shells.

**Pressed Flower Craft:** Leaves and flowers are pressed to flatten and exclude light and moisture, then used for a variety of craft projects. They are often mounted on special paper and other objects.

**Paper Crafts:** Paper is used as an art medium to draw and paint on, to make a collage, to construct three dimensional forms cut-out shapes etc. Paper is probably the most versatile art material, so many different art forms are based on paper. Gradually, it began to be used for various purposes such as gift boxes and brooch, book cover, greeting card, shaping paper, masks making, scrap book, book mark, paper bags and other craft items which are made from paper.

**Arts and Crafts of Eastern Uttar Pradesh – A Critical study**

Uttar Pradesh is India’s most densely populated land with its people engaged in arts and crafts. It has been a melting pot since ancient times of culture and other historical events. Uttar Pradesh has a rich heritage of handicrafts industries which have a distinct style and play an important role in the Indian economy. The contribution of Uttar Pradesh is vital in the field of arts and crafts. Different regions of this state specialise in different crafts. The division Poorvanchal has been selected as the area of my research. This study examined 11 districts including 13 cities of Eastern Uttar Pradesh which are mentioned below with their specialties in arts and crafts:

- **Allahabad:** Famous for cane work, *Moon-j* basketry, palm leaves crafts, bamboo craft.
- **Basti:** Famous for bamboo basketry.
- **Chunar:** Famous for plaster of Paris work and stone art.
- **Gonda:** Famous for *Crochet* work.
- **Gorakhpur:** Famous for clay toys.
- **Mau Nath Bhanjan:** Famous for saris weaving.
- **Mirzapur:** Famous for metal art, carpet, *Durri* work.
- **Mubarakpur (Azamgarh):** Famous for brocade weaving.
- **Nizamabad:** Famous for black pottery, terracotta.
Sant Ravidas Nagar: Famous for carpet work.
Sant Kabir Nagar: Famous for artificial jewellery, Zardozi, hand embroideries
Tanda: Famous for Lungi, stole weaving.
Varanasi (Banaras): Famous for silk, brocade weaving, pink enamelling, music instruments making, wooden toys, bone crafting, wall painting, stone work.

Essence of Arts and Crafts in Festivals, Fairs, Rituals and Our Modern Daily Life

The wide spectrum of Indian festivals truly depicts the rich variety of crafts of India. Crafts are closely related to festivals and rituals. Artefacts are crafted by men, women and children who make them suitable for certain occasions or ceremonies. They are real artists because they keep the traditional arts and crafts alive. Ritual crafts have special significance. Indian festivals celebrated by different cultures through their special rituals add to wide arena of vibrancy.

India is one of the most important agrarian countries in the world with an ancient heritage where a large number of different castes and religions exist. The rich traditions of religious ceremonies bring love, unity, liveliness in the society. Foreign traders, travelers and people from all over the world have gone through the length and breadth of the country and left rich accounts of their impressions. Holi, Diwali, Eid, Ram Navami, Budh Poornima, Lossar, Raksha Bandhan, Dussehra, Mahavir Jayanti, Shiv Ratri, Christmas Day, Durga Pooja, Ganesh Chaturthi, Teej, Navratri, Karva Chouth, Makar Sakranti, Pongal, Onam etc. are the main festivals are celebrated in India. The wide spectrum of Indian festivals truly depicts the rich variety of crafts of India.

Fairs are a part of rural India. People from all the surroundings come to do a brisk trade in selling and buying the crafts products. Craftsmen and women display their artefacts which are admired by tourists. Fairs fulfill a social and economic need. Like festivals India is also rich in fairs. Nagaur fair, Gangasagar Mela, Pushkar Mela, Urs Ajmer Sharif, The Goa Carnival, Tarnetar Mela, HajiPir Mela, Lucknow Budakki Mela, Kumbh Mela, Shrawan Jhoola Mela, Ram Navmi Mela etc. Each has its own specialty in the field of arts and crafts.
Art and craft has a close relation with the modern daily life. Small creations in design make a huge difference to give a cool and casual look to your daily life.

**Creative Fusion in Arts and Crafts of Uttar Pradesh**

Uttar Pradesh is India’s most populated state with most of its cities specialising in different arts and crafts which reflect various cultures and religious tones. It has a rich heritage of handicrafts which have distinct styles and play an important role in the Indian economy. Different regions of this state specialises in different crafts.

The contemporary talented craftsmen are totally flooded with crafts works and individual techniques and new experimental arts are undertaken by them. Today, handicrafts are mixtures of varieties, each individually unique in design. Experimental art in mix medium is one of the popular techniques of self-expression. Creative fusion, craftsmen have now reached an audience also through commercial galleries and public museums, although their work may be rarely reproduced in art journals. Some fusion artists have frequently combined other similar or different media in proper ways to produce abstract creative compositions. The western art produces continuous international stylistic changes in creative fusion art. Fusion art is concerned with the elements and principles of design in objects and with various mediums, forms, imagery, subject matter and symbolism employed or adopted or created by the craftsmen.

Now the craftsmen have become active in production of their works and publicity. The creativity never ends as it is born by the new experiments and grows by the artist’s ideas and imagination. Change of fashion has also hit several handicrafts. Some of the handicrafts increased are slowly yielding ground to the machines. Today, handicraftsmen have a strong rival in machine-made crafts objects which are low-priced. However, the handmade objects are more attractive and full of varieties. Science and technologies contribute in craftsmanship. Fusion craftsmen are practising and working continuously on different styles which can attract everyone.

**Conclusion**

This study discuss about certain recommendations for future studies and suggestions about research relating to the study. It points out the critical views on arts
and crafts. One can easily remark that a craftsman has always tried his best to make a strong statement in his craft. All these artists and craftsmen associate themselves with their surrounding and society.

The current study is proposed to reveal the critical study of arts and crafts in Eastern Uttar Pradesh during the post-Independence era. Creativity, wages, training and workshop, development, work style, working conditions, technique, colour scheme, profit and loss are the key concepts of inquiry under this topic.

Negative aspects

- Salary, benefits, compensations are almost same in each city of eastern Uttar Pradesh.
- All the arts and crafts in Eastern Uttar Pradesh are on declining phase.
- Artisans and craftsmen are moving towards other jobs as youngsters are not involving in their parental works.
- Friendly atmosphere with worker could be seen somewhere and not everywhere.
- Working conditions are similarly unfavourable.
- High skilled craftsmen face difficulties in marketing because they face deficiency of technical support, marketing and financial support, and communication problem.
- Dissatisfaction of poor salary, lack of excellent raw materials.
- After industrial revolution our lifestyle has changed and machine made articles are cheaper than handmade products.
- All craftsmen are dissatisfied with inadequate supply of electricity in Eastern Uttar Pradesh.
- Road or transport conditions are very poor.
- Lack of education.
- NGOs are growing, but craftsmen do not seem to get satisfactory assistance or financial aid from them.
- Crafts are mostly practised in rural areas of the cities, hence I found communication gap between rural populace and urban people.
Positive aspects

- As a result of globalisation and regulation the new technologies are expanding.
- Most women are able to earn money through arts and crafts. Embroideries are the main crafts for women as about 75% women are involved in this business.
- Most of the craft items are exported in bulk to other countries.
- In Varanasi weavers are paying only 75 Rupees per month for power looms.
- The state is facilitating training and workshops for identification, perfection and its potential for future.
- Some craftsmen are sent to other countries for training to enhance their creativity.
- The government now recognises the contribution of arts and crafts persons by awarding them with national and state level awards for excellence in their craftsmanship.
- Craftsmen are hardworking and do not avoid responsibility and try their best to make available goods for the buyers.
- Machines are used for producing better artifacts.
- Most crafts are secured by Geographical Indications.

To develop arts and crafts in Eastern Uttar Pradesh the following recommendations may be made in the light of the present data or information collected:

- Craftsmen should give their best efforts to the craftsmanship.
- Strict owner is the main reason for disturbing atmosphere.
- Working hours should be appropriate.
- Indian craftsmen producing export quality craft objects should find timely export opportunities and their art work and efforts be appreciated.
- Work pressure becomes a cause of health problems.
- Awareness must be generated about various techniques.
- Rewards may improve their confidence and creativity.
- A healthy, friendly atmosphere should be provided.
- When a craftsman grows old he should be given supervisory jobs.
- Discipline must be there.
- Unbiased attitude must be there among all the workers for better atmosphere.
• Working conditions should be managed.
• Education of two children of craftsmen ought to be provided by government.
• Identity card is essential for every craftsman.
• Medical facilities, transport allowances must be provided to them.
• All the craftsmen must be competent for excellent production.
• Supervisors must encourage craftsmen to gain the knowledge of raw material.
• Supervisors have to take feedback from their workers to manage crafts works and creative and better environment.
• Wages should be given on time.
• Salary increment and festival bonus should be given timely.
• Team work may be more beneficial for the development of the arts and crafts.
• An open or crowded area provided for working because their houses are still occupied with crafts works.
• The workshops have to continue in a regular way.
• When the artisan or craftsman is unhappy or dissatisfied, he must be investigated.

Following suggestions can be helpful for future studies:

• More information of the area produced in similar studies. Sampling procedures, data collection methods utilised in the study may be done by changing the setting.
• This study can also be useful for further research as it will provide more informative and qualitative results.
• The research conducted in different statuses can provide the similarities and differences between two statuses.
• Uses of photographs, videos, audio in the context of craftsmen and artisans are stronger research. Further, if the research could be conducted in various craft centres can give the critical study among different behaviours.
• Single type of craft study in various centres could be better development in research work.
• Different features should be studied for more advance research.
It is positively hoped that the study presented here, which incorporate important new research will encourage further study of the captivating and much wide-ranging subject of arts and crafts in the Indian subcontinent. Further work can improve and be better than the present study. As we examined in different chapters the kind of arts and crafts related to various cities plays a dynamic role in the individual life and society.