Chapter-4

A Critical Study on Arts and Crafts of Eastern Uttar Pradesh
Chapter-4

A Critical Study on Arts and Crafts of Eastern Uttar Pradesh

Uttar Pradesh is India’s supreme 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 state of Uttar Pradesh is divided into four divisions:

1. Paschim Pradesh
2. Bundelkhand
3. Awadh Pradesh
4. Poorvanchal
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, *Moonj* basketry, palm leaves crafts, bamboo craft.

**Basti**: Famous for bamboo basketry.

**Chuniar**: 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 (Azamgarh)**: Famous for black pottery, terracotta.

**Sant Ravidas Nagar**: Famous for carpet work.

**Sant Kabir Nagar**: Famous for artificial jewellery, *Zardozi*, hand embroideries.

**Tanda (Ambedkar Nagar)**: Famous for terrycot *Lungi*, stole weaving.

**Varanasi**: Famous for silk, brocade weaving, pink enamelling, music instruments making, wooden toys, bone crafting, wall painting, stone work.

**Allahabad Basketry Work**

Basket weaving art is very ancient and has continued till today along the art of pottery. Allahabad also has a tradition of fine work of *Moonj* basketry. The village Mahewa situated on the bank of Yamuna River in Allahabad is the main production centre of *Moonj* – wild grass products. Craftsmen make these articles from monsoon grass called *Moonj* that grow wild in wasteland. A craftswomen said, “*Moonj* baskets are very light-weight and coiled very tightly so that eatables remain fresh.” (Bano, 2014) (See picture 2.8)

Allahabad and surrounding villages are known for basketry. Bread baskets (*Tipai*), (See picture 2.3) vanity case, table mats, pen holder, dustbin, flower vase, trays, open baskets etc. are the main articles which are made in Allahabad. There are numerous types and shapes of the *Moonj* baskets varying with the use to which they are put. Simple technique is skillfully used in making baskets by using natural grass
and basic local tools. In winter we can see Moonj harvesting, peeled splits strips are left out in the dew drops for three four days to lighten the colour. Green Moonj decays while dyeing so it needs to dry up entirely for colouring, otherwise it gets damaged. After this it is stored for drying. When one side is dried it is turned to other side. Colour process is done after drying the Moonj. Local raw colours are used to colour the grass. Splits are dyed in red, green, yellow, purple orange colours mixed with water. (See picture 2.4) Water is boiled at high temperature in aluminum container and the colour powder is added to it. Powder of colour is mixed to it and splits are boiled for 50-60 minutes at high temperature in an aluminium vessel. This boiling solution completely absorbs the color. The colourful splits are mainly used to create and highlight the motif designs. Two common colours, red and green are the main dominating colours used in basket weaving. These splits are dried under shade. While starting to make baskets splits are soaked in a small bucket of cold water for a few minutes to make flexible and work with dry splits. It is soaked in water for a limited period otherwise extra moisture makes it yellowish.

Colourful plastic, tinsel, pearls, stars, plastic are new materials used to give attractive look. The base is formed by coiling technique; the walls of the basket are made by the same method. To make the basket strong, these coils are stitched together. The handles of the basket are attached by needle work. These baskets are generally used for daily purposes.

Tools and materials used in basket making are:

- Dry colours – mixed with water and used for colouring.
- Sirai – is used in basket weaving. (See picture 2.5)
- Knife – used for peeling and cutting work.
- Balla (Moonj splits) – used for outer part of baskets. (See Picture 2.6, 2.7)
- Scissors – used for cutting.

It is a domestic craft mostly done by women. In all areas of Allahabad one can easily find these grasses on the banks of the river and around enormous areas of Allahabad with various names – Kaasa and Sarpat are similar looking grasses used in basketry. But Sarpat is thicker and stronger; therefore, its skin is used for Balla, used for the outer interweaving on the baskets. For filling Kaasa is used. All over the area
fine quality Moonj article for various uses were made on large scale, but today limited particular objects are produced. Allahabad developed a variety of basketry. Craftsmen developed special zig-zag geometrical patterns based on intertwine technique. Most women of Allahabad are running their homes with this art of basket weaving.

In Mahewa some craftswomen discussed about the art. Time to time new generation adds charm and beauty to this time taking process. Marketing work is done by men.

Certain difficulties confronted by craftsmen are:

- Not easily provided Moonj to the craftsmen and prices are continuously increasing.
- Most craftsmen’s houses are densely situated on the bank of Yamuna River and they often face flood problems in rainy season.
- Payments are very small.
- Living standard, health, education sector are very poor.
- These craftsmen are fighting hard due to very less earning for their works; they face difficulties in refund of their loans.
- Youngsters shift to alternate source of earning. They do not adopt that particular traditional art.
- Communication gap is the main problem of the craftsmen faced in marketing.
- They sold their articles to middlemen and brokers at very low rate.
- Limited traditional designs are still practised in basket making.
- Lack of consumer awareness.

This is observed that only women in this field engaged in their free time. Most women are suffering from domestic violence that is why they adopt basketry weaving. The Moonj craft fulfills our traditional and ritual requirement. This art is likely to decline soon. Moonj artist Angoora Begum said, “If the government does not take action for the development of this craft, soon in these Moonj craftsmen in and around Allahabad will become extinct.” (Begum, 2013) (See Picture 2.9)

**Allahabad Cane and Bamboo Work**

In Allahabad cane artefacts are produced in large quantities. The main centres of cane works are Bareilly and Allahabad. We find craftsmen engaged in cane and bamboo
Craft activity at Keedganj in Allahabad. 20 to 30 families are involved in manufacturing cane and furniture. Cane articles are mostly produced in Keedganj. Cane comes from Assam. Toughness, strength, flexibility and elasticity are the main properties of canes that make useful for many purposes like furniture, hats, baskets, walking sticks, table lamps, flower vase etc. But Allahabad manufactures rich quality products including sofas, chairs, racks, tables and swing chairs. Baskets made from cane and bamboo is also turned into furniture items with more modern innovative designs. Bamboo and cane art is mainly household craft. A craftsman added, “The craft usually provides part-time employment to the people.” (Prasad, 2014) (See Picture 2.20)

No mechanical devices are used in this craft. Cane and bamboo are one of the oldest crafts which are created by men and finished by joining grasses and interlocking leaves with the tools.

Canes grow in wet, tropical, evergreen forests. These grow tall and can grow up to the height of 20 metres. They are tied in bundle form and exported. First the stem of cane and bamboo is cut into required length as per thickness with a hacksaw and split long into various sizes by a billhook, and then dried in the sun. The silica layer is removed by knife and steeped in water and then straightened out. The material is ready for making furniture whereas pencil cane is used for designing and binding purposes. The motif patterns are imaginative having their own distinct styles of creating intricate designs. The thick cane is used for making frame of an article or furniture. For flexibility the cane is heated on a slow fire, generally with a kerosene blow lamp. The joints are joined with strips of pencil cane and the ends are joined with adhesive and nails. Sand is rubbed on it and dried. After desalination and bleaching, all the canes are polished with soap stone. Coconut oil is rubbed and lightly smoked to give fine brown colour.

Four types of canes which are used:

- **Chadi** – Gorakhpur produced thin cane.
- **Mota** cane – thicker cane comes from Assam. (See Picture 2.17)
- **Patri** – is the cane skin which is used for binding. (See Picture 2.21)
- **Gola** – this is imported from Malaysia. It is the thin cane used for round binding to the bamboo frame.
Few hand tools are used for the art of cane work:

- **Bill Hook (Dao)** – this is used for preparing split length that used for binding the furniture.
- **Hacksaw (blade)** – attached with nails to bent stout cane in a shape. (See Picture 2.22)
- **Hathoda** – Hammer is used during furniture making to pierce the nails.
- **Cutter** – is used to cut the thin cane.
- **Jamura** is the tool used to pull the cane.
- **Mungri** – a wooden tool used to bend and shape the cane. (See Picture 2.19)
- **Blow Lamps** are used for heating cane bending while in this process holding block helps. (See Picture 2.20)
- **Knives for scrapping and metal pokers for piercing.**
- **Nails** join the canes and tightly bind the split canes.

Bamboo work is done on small scale in Allahabad. Bamboo sticks bind with nails and cotton rayon thread. Bamboo is split into required shapes and bind together. Many small industries are now producing cane and bamboo articles. A bamboo basket (See Picture 2.24) has a square bottom with square corners to support its wide mouth. Square or round baskets are used for storage and conical ones are used for carrying. Multipurpose racks (See Picture 2.26) are now in demand. These baskets are known as Harkandi. Miniature beds, baskets and racks made from bamboo are the main art products practised in Allahabad.

Difficulties faced by craftsmen are:

- People’s taste is changing, but skills and techniques are still the same.
- There is a need for industrial changes to assist employment and government.
- There is a lack of technical knowledge and botanical information and growth of cane.
- Cane articles are usually light weight and breakable and bamboo products are low in cost.
- Potential markets are situated mainly in urban cities.
- Supplies of raw material have decreased over the years.
- Quality is decreasing due to market pressure.
It is essential for the overall development of the craft. Today, various types of furniture made from different materials come in the market. All the craftsmen are in problematic situation as their payments are meagre. Almost all people prefer wooden furniture for its durability. Cane furniture is not durable for long. It gives beautiful look, but not provides comfort. It is painful that the art is declining.

Allahabad Palm Leaves Craft

Allahabad has a special tradition of palm leaves craft. Palm articles are twisted, rolled and woven into various products. The villages of Mahewa in Allahabad are full of palm trees. Mats, fans, baskets are the main articles which are practised in Allahabad. Baskets are main specialty of Allahabad. About hundreds of craftsmen produce palm leaf baskets and fans. Hand fans are in much demand in rural areas because of electricity outages.

Main tools used in making palm leaves artefacts are:

- **Hansia** – a curved knife for cutting palm leaves.
- Knife – used for scrapping.
- **Aari** – a long blade used for cutting palm trees.
- Needle and thread – used for sewing.

The hand fans (See Picture 2.28) are bound with thread and palm leaf splits. First, palm leaves are plucked and extra leaves cut in split form (See Picture 2.29) and these splits are woven together to create other forms. Palm trees grow in gigantic plains. Leaves splits are used for creating baskets. A craftswoman informed, “We get only five rupees for stitching twelve fans.” (Khanam, 2014). (See Picture 2.31) Simple baskets are used as packing sweets, Pooris etc. All over Allahabad Mahewa’s fine quality palm leaves are used for making baskets meant for various uses. Dolchis (handle less baskets) (See Picture 2.27) are frequently made by women within a few minutes.

The finest craft products are the crisscross traps which are exquisitely woven. These are supplied in bulks to sweets merchant used for array sweets and Pooris. These baskets are generally used by devotees for keeping flowers. Craftsmen sit with their families on the waste ground to make these articles. According to their words, “The production of fans increases in summer and baskets are sold in all seasons.” (Sunita, 2014) (See Picture 2.32)
These small scale handicrafts industries are losing their identity.

- Palm fans are useful in summers and where electricity supplies are limited.
- Women are earning very low money out of it.
- Most of the lands are being occupied, as a result palm trees are felled and supply of raw material is curtailed.
- The artisans face raw material problems.
- These articles’ making charges are very less.

**Basti Basket Making**

In Basti a large number of quality bamboo articles are manufactured. Bamboo work is practised mostly along road sides of the city. Basti is the main centre of eastern Uttar Pradesh, around 107 km from Gonda district. The products cover a wide range of items like baskets, mats, door curtains, foot mattresses. Bamboo is split in the required shape and then soaked in water. Special community practises this craft. Many craftsmen are producing bamboo articles. Mostly colourful baskets are in demand. Today, various types of baskets made from bamboo splits come in the market. A craftswoman informs us, “The basket called *Mauni* (See Picture 2.36) is popularly demanded. It is bright, attractive, colourful and decoratively designed. Its essential use is to put some gifts for bride from the groom.” (Roshni, 2014) (See Picture 2.37)

This art is also an ancient craft of working with vegetable fibres used in making decorative baskets and mats. Mats are used as floor coverings and as a carpet. This craft continues to be associated with and practised by the people of Basti.

**Main tools used in this art of intertwining are:**

- Scissors – used for cutting.
- Nails – used for joining the baskets.
- Threads – are used for binding.
- Local colours – for giving attractive look.
- Brush – used for applying colours.
- *Hansia* – a curved knife for cutting bamboo.
- Knife – used for scrapping.
- *Aari* – a long blade used for cutting bamboo trees.
The basket weavers supply cheap durable items for daily use and decoration throughout India. First, bamboo strips (See Picture 2.40, 2.41)) are cut into the necessary lengths and then split into required shapes. If necessary, these strips may be softened by soaking in the water. Colouring process is done after weaving. Their main article is the basket famous for its decorative theme. Only red, green and yellow colours are used for making the baskets.

Popular taste keeps changing so skills and techniques should also be improved. There is a need for overall development of the craft. It is very painful that this art is declining. Quality is decreasing due to market pressure. Supplies of raw materials are under difficulties. A new range of products should be modified. Bamboo articles are usually bulky, breakable and bamboo products are low in cost. There is a lack of technical knowledge and botanical information and cultivation of bamboos. All the bamboo trees land are occupied by residences and trees are being cut. The artisans face constraints of raw materials. Bamboo mats are also famous for their fine work. Mats are densely woven from the first cut strips with threads. This craft is mostly practised by whole family.

A fabric is enriched and embellished through embroidery with needle and thread; sometimes embroideries are done with other materials. All types of hand embroideries are practised in Basti. Silk, cotton, linen, wool, gold and silver thread are used for embroidery. The primary function of embroidery is to decorate textile. It has been practised since ancient times. Geometrical and floral patterns are generally practised.

Bed sheets, pillow covers, cushion covers, hankies, scarves, baby frocks, lady’s shirts, etc. are the main articles which are embroidered in Basti. Basic embroideries’ tools are fabric, thread, needle, frame, carbon or tracing paper, pencil and scissors. It is mainly done by women and girls. These fine embroideries are good sources of income. First, designs are drawn on a fabric through carbon or tracing paper with the help of pencil, and then embroidery starts. Some NGOs (Non Government Organization) in Basti are big cluster of young girls who are involved in this art of embroidery. Various types of stitches are used for different patterns. For more complex shapes and curves stitches highlight the pattern. This point is notable. Embroidery has been practised for thousands of years. Needle and thread embellish
the fabric. In early times, embroidery was used to decorate garments with designs rooted in ancient superstitions and activities of daily life.

Monthly payments are fixed for all the artisans, but they do not receive payments in time, sometimes for months. According to a craftswoman, “We all prepare various items, but do not find sufficient money for our exquisite creativity.” (Durga, 2014) (See Picture 2.38)

**Chunar Plaster of Paris Work**

Chunar is a big town of Mirzapur located on the Varanasi Mirzapur highway. The potters of Chunar make unique raised designs on pitchers adopted for glazed pottery. It is shocking to learn that a place once well-known for producing of beautiful ceramic articles like flower vase, cups, plate, serving bowls, tea sets, pickle pots and many more articles with brown, off white blue green, colours is now struggling for its own identity. Coloured pottery merged somewhere from Chunar only brown slip given a different style to pottery of Chunar. It is on the edge of losing its past identification. Local artisans have taken to plaster of Paris idol making to earn for their living. Chunar has been covering enormous population of Prajapati community for eras. After Independence, it was the centre to satisfy the public demand for ceramic pottery for daily use, not only for this province but also for major parts of the country.

In eighties and nineties almost every family was engaged in pottery making. Monthly wages were sufficient to run their families. But, now units are converted into ruins, the artisans are bound to develop workshops at their homes for manufacturing the idols of Hindu deities and saints out of plaster of Paris. (See picture 2.43, 2.44)

The condition of industry started failing because the increasing price of coal used as fuel for operating all these units. Craftsmen inform their problems to the public representatives with the demand to confirm availability of coal on supported price. A craftsman stated that, “No regime paid attention towards our demand, and it has become a reason of decline of producing more pottery as production costs are rising.” (Lal, 2014) (See picture 2.49)

Even the buyers are not ready to pay the high rates of products and pottery market of Chunar has reduced enormously. There are very critical conditions of craftsmen facing adversity in running their families, but a large number of craftsmen
migrate to other cities and those who are left switch over to making idols with plaster of Paris. Some of the artisans who were not ready to leave this art moved to Khurja where the ceramic business was flourishing.

A lot of new changes found in their work of Chunar. At a place where the factory of ceramic pottery was situated, but there were no workers found. A craftsman Vinod Kumar Verma said, “Presently, in Chunar there is only one ceramic manufacturing unit which is operating twice in a year. There are no works in rainy season.” (Verma, 2014) (See picture 2.45)

Chunar is reached by researcher through bus and walked a few kilometres for finding pottery works and shocked to see the work being replaced with plaster of Paris. A lot of potteries displayed in market with their ceramic products were displayed in attractive manner to appeal the prospective buyers. All the products come from Khurja. The art of colourful pottery now has been lost in Chunar. It is proved that when we talk about Chunar, instantly colourful glazed pottery come in our mind, and potters do not want to lose its identity. That is why through displaying these articles they maintain their identity.

There are various workshops situated on both sides of Station Road. This developed a distinctive style different from pottery. Today, Chunar produces plaster of Paris idols. These idols are placed in homes, temples, Pipal trees etc. The idols are made out of plaster of Paris and worshipped in the Hindu religion. Almost all over India idols of Govardhan are necessity in Diwali. The demand for such idols increases at the time of seasonal festivals like Diwali for worshipping.

Materials which are used in idol making are given below:

- Plaster of Paris – used for creating idols.
- Moulds – used to give shape for idols.
- Texture emulsion – used to give smoothness.
- Sand paper – used for impression.
- Scrapper – to peel off extra plaster of Paris.
- Lathes – used as a floorboard.
- Scree – used for dividing the objects.
- Trowels– helping tool.
• Knife – used for cutting.
• Brush – used for painting. (See picture 2.48)
• Spray guns – used for spray painting. (See picture 2.46)

Only pickle jars are now produced in Chunar, but quantities have gone down. First plaster of Paris powder is mixed with water and poured into the greased moulds, then removed after drying and final touches are giving by knife, scrapper, and sand paper. To maintain their quality and glossy effect they are dipped in texture mixture (See picture 2.47) which provides sleekness to the idols. All these idols are painted in brilliant metallic colours. Colour work is done very carefully through spray guns. Small intricate details are given through drawing brushes. Thousands of figures are dried in sun at their workshops. Dozens of units are now engaged in making idols. Craftsmen are not using their homes for idol making. Some shops and open areas are used as workshops. All the craftsmen work on contract basis. The craftsmen are exploited by middlemen who sell their works in big profit. Mostly Hindu community is engaged in the art of sculpture. Only small sized sculptures are moulded in a large quantity. Only in festive season vendors do their brisk business. Big idols are prepared in lesser numbers.

Side effects of working with plaster of Paris are:

• Environment is polluted due to the plaster of Paris idols and chemical paints.
• It takes several months for dissolving Ganesha idols in water. Idols’ bodies block the flow of water. Mosquitoes and other harmful pests breed in water.
• Plaster of Paris is not a natural material it contains gypsum, sulphur, phosphorus and magnesium. The waters of lake, ponds, rivers and seas get toxic through these idols.
• The paints used to decorate the Ganesha idol (See picture 2.49) contains harmful chemicals, heavy metal content pollute the water.
• Several diseases are born due to polluted water and damaged water also kills fish.

The craftsmen said if the administration would draw its consideration towards providing coal on supported price, the industry could still be revived in its original position. The basic substructure and industrial units are still available.
Stone Carving

Chunar in Uttar Pradesh has a very rich tradition of stone carving. Prehistoric sculptures are the proof of stone carving in ancient period. The artisans use red sandstone for carving firm sculptures. At Chunar in Mirzapur district there are a large number of stone carvers, sculptors practising on large scale. Carvers work on the local hard stone. Chunar which is located 20km away from Varanasi is an important centre of stone carving for the past fifty years.

Chunar is visited by an overcrowded bus. It took two hours from Varanasi to reach Chunar. It was a very hectic journey. There are approximately 30 to 40 families involved in stone carving. Carvers have full knowledge in the properties of different styles of stone. Deities carved by specialists who know their grains value as well as the proportion of stone idols to be created. It is made for ritual purpose. Main articles are Shiva Linga, animals, deities and other artefacts. (See picture 2.51, 2.52, 53.)

Tools and materials are used for stone carving

- Stone – Main material which are carved.
- *Hathoda* (hammer) – mallets, axes used for percussion.
- Pitching tool – used in initial rough shaping of blocks of stone.
- Chisels – used for shaping objects.
- *Batti* (rubbing tool) – used for rubbing after completion of carving.
- *Prakaar* (divider) – is used for scaling.
- Colours – used for colouring.

The artisans of Chunar obtain stones and basic raw materials from their surroundings, which are easily available. Square or rectangle stone piece is first cut and carved very unevenly. Then the designs are drawn on the stone with charcoal. A craftsman specified about stone that, “It is hard to carve and also heavy in weight.” (Raj, 2014) (See picture 2.54)

They use sandbags before starting work to support their stone while carving. It is necessary to prevent breaking from vibration which is produced during carving. “The craftsmen of Chunar have full knowledge of measurements and detailed iconography.” (Raj, 2014)
Fine carving gives the detailing, highlighting and facial expressions. Intricate detailing is given after rough details are carved. Sharp-edged and pointed chisels are used for detailing and ornamentation. The carved figures are finished with finer details and appear like embroidery done on stone. Finally, the idols are polished and smoothened by rubbing with stone. Polishing and washing of the final idols are done by women. The polishing increases the shine and lustre of the stone objects. After its completion, the last process is washing of the idols with water and keeps them ready for sale. Usually, the carving is in high relief. Hard stone gives a new variety of stone images carrying a range of various aspects of the deity.

Reasons for failing of this art are:

- Lack of new modern tools and technique for making idols.
- Lack of newer designs.
- They have not proper knowledge of disposal of wastage.
- The sandstone is not available locally, it is obtained from Rajasthan.
- High relief work is done only on idols with minimal details.
- They have not appropriate market linkage.
- No awareness about new sandstone craft export market.

Postures of figures are stiff and strength. We find a supportable back in all figures. Chunar craftsmen have a distinctive style of work. Sculptures are carved with stiff and hard line that is why these appear steady but expressions are evident. Life size figures are also made in Chunar. All the sculptures are prepared in long period and after sheer hard work. A craftsman said about stone carving, “Stone carving is a slow process. This art has been carried from older generation needs to preserve the tradition.” (Choudhry, 2014) (See picture 2.55)

The side effects of sculpting are as follows:

- Dust and flying chips can damage the craftsmen’ eyes. It is hard to carve if they cannot see.
- Dust masks are a must when grinding and carving.
- Small particles of stone can create lungs ailments and other respiratory problems for lifetime.
- Heavy hammer produces irritating noise that may cause hearing problem.
- Quite often hands get injured while working with a chisel.
Stone art is carved for utilitarian and decorative purposes. Chunar has also less number of stone carvers. These stone products are unbreakable so that buyers do not frequently purchase.

**Gonda (Devi Nagar) Crochet Art**

Crochet is a method by which thread is turned into clothing. It is taken from the French word which means ‘hook’. This art is also called hook art. Hooks can be made from yarn. A new crochet contains of pulling loops of material through other loops, but also joins covering the working material when a loop is pulled from other loops for one or more times. These hooks are occasionally ornamented with semi-precious pebbles or beads, stars and other materials loop to give another additional look.

Devi Nagar is situated 28km from Gonda. This village is located on the sideway of Tikri forests. Whole village visited by me, but did not get any positive response from artisans and craftsmen. Tray covers, table mats, bed cover, table cover, (See picture 2.56, 2.57) shirts, top bags are the main items which are created by skilled craftsmen.

Materials and tools which are used are as follows:

- **Hook** – The crochet hook comes in bone, bamboo, aluminum, plastic and steel crochet hooks are available from 4 to 5 inches for fine crochet work. There is also a hairpin loom which is frequently used to create lacy and long stitches, known as hairpin lace.

- **Yarn** – wool, cotton and nylon threads are used in crochet work. Yarn for crochet is regularly sold in the form of balls or coils.

- **Scissors** – used for cutting thread.

Round patterns are produce with a regular crochet hook. Individual motifs are composed by crochet hook and then assemble together by stitching or crocheting. But this art is finding it too difficult to progress as craftsmen are irregularly paid of wages and often not paid for months by their employers.

Main problems faced by crochet craftsmen are as follows:

- New varieties of products are not improved.
- Potential markets are located in urban cities.
- Lack of self-dependent employment.
- Limited supplies of raw materials.
- Quality is decreased by market pressure.
- Craftsmen are exploited by middlemen.
- Some craftsmen receive their wages and some are even denied payments.
- Most women are moving towards other professions.
- Villages are located in interior areas.

A craftswoman notify us about this NGO, “In Devi Nagar, the government started a five year plan called “Ambedkar Yojna” under which 500 people’s cluster had been included in this scheme some three years ago, but for now the projects have not completed and are lagging in their near completion.” (Devi S., 2014) (See picture 2.61)

**Gorakhpur Terracotta Toys**

Gorakhpur is situated in the eastern part of Uttar Pradesh in India near the Nepal border. Aurangabad, a small village is at a distance of 19 kilometres from Gorakhpur which deserves special reference in terracotta toys. (See picture 2.64, 2.65) Among the clay products of Uttar Pradesh, clay figures of animals, gods and goddesses are made by local potters at Gorakhpur. Thousands of hands have received worldwide appreciation for the city of Gorakhpur.

Sculpture and pottery as well as bricks made from terracotta have been used throughout in the past. In ancient times, the first clay sculptures were formed and dried in the sun. Terracotta art flourished in India during the Indus Valley Civilisation. Clay was the commonly used material in Indus basin. Terracotta pottery has been practised by Indian potters since prehistoric times. Master craftsmen may be seen in the pottery excavated at Mohenjo-Daro in its symmetry and balance. Black polished pottery were found at Taxila may be attained as an example of finished pottery of historic time (Terracotta Handicraft Gorakhpur).

Black lined design on red base is preserved in the National Museum, New Delhi. The big earthen pot is preserved in the Museum. Its civilisation is also known as terracotta civilization. The Rig Veda in particular mentions to variety of pottery made with clay is being duly mentioned.
“In the 16th century Mughal period four potters came from Gujarat to Gorakhpur. Three of them migrated to Jodhi Ka Pura in Azamgarh and only one person started to make clay toys in Gorakhpur. Aurangabad in Gorakhpur is famous for clay figures of animals and ritual objects which are all crafted here by local potters. Most of the villagers are engaged in the field of terracotta handicrafts. Today in Aurangabad, Gorakhpur, versatile craftsmen who design and produce another form of terracotta toys of export quality. Articles elephant, (See picture 2.71) horse, bullock carts, bells, candle stand, elephant stools (See picture 2.70) for decorative objects, tortoise, Lord Ganesha, chandeliers, etc. are exported to several countries. Various terracotta articles are much in demand not only in India, but also in many parts of the world.” (Chand, 2014) (See picture 2.75)

Potters use their homes as workshops because of less space. In Gorakhpur a particular workshop of twelve rooms is built in the village of Aurangabad allotted to the potters where they create various art forms. (See picture 2.69) Terracotta toys are displayed on open main road in village Jagdishpur on Gorakhpur-Kushinagar road.

Tools and materials used are mentioned below:

- Clay – used for making toys. (See picture 2.66, 2.68)
- Chak (wheel) – gives shape to clay articles. (See picture 2.67)
- Chaku (knife) – used for removing extra clay.
- Wire – using for hanging beads.
- Brush – for paint and cleaning.

Various types of spoons, sticks, nails, needles and whatever are in their surroundings, they use them for inscribing, hole making, cutting, embossing, low relief motifs etc. First, the earth is screened and grind to remove impurities and to confirm it is acceptably clean and pure, inner core of the animal’s head shapes are moulded roughly. Various parts are prepared separately and then applied various layers of clay used to get different facial expressions and shapes. Finally, they are joined together to make it complete with hand applique. Through rubbing, carving, scraping and pasting, craftsmen create all the limbs and other details. There are men women working together on clay. Clay slip has an important role for joining toys.
parts. Surface decoration is finished by women. They decorate toys with hand and coils of clay, beads and bells, foliage. Some potters use Kabiz (polish).

Clay toys are dried in the courtyard. All the figures are created with hand moulded clay. After dried terracotta objects are fired in Anwa, an open kiln, (See picture 2.82) some dry grass and a big broken object are placed in the centre and toys set around it which is called Kunda, then after covered and fired. Craftsmen pay special consideration to the degree of heating during the firing. After finishing that process, sometimes, a few toys get destroyed, but craftsmen carefully repair them. Potters introduce the wheel to their children from around the age of seven to ten.

All the family members are engaged in the art of terracotta toys. Aurangabad is visited by researcher through auto rickshaw from Gorakhpur and met various craftsmen and learnt about the actual conditions of their living situation. A famous craftsman named Gulab Chand told me, “I am a national awardee but I have been living on the lower line of poverty.”(Chand, 2014) (See picture 2.75)

It is proved that creativity is constantly performed by craftsmen, but their living standard is pathetic with open bathrooms and unsanitary toilets. Most potters do not have good conditioned homes. Muddy walls, open window covered by jute curtain, broken doors are in potters’ home. They face various problems during rainy season.

Earthen lamps (See picture 2.78) are rarely used in festivals and other gatherings. People have started decorating their houses with electric bulbs and clay lamps. The traditional terracotta lamps are not used in modern period as electric bulbs are more suitable and cheaper to decorate homes during festivals and special events.

This is observed that terracotta artefacts are on rising in demand in Aurangabad village of Gorakhpur in Uttar Pradesh, but craftsmen’s conditions are very poor. It is proved that terracotta crafts are on the height of glory and sufficient payments are not given to them.

Some problems occurring in terracotta art are given below:

- Government banned excavation of clay.
- Lack of new technologies and tools.
• Youngsters are not concerned with this art.
• Exploitation by middle men.
• Lack of new designs.
• Transportation services are not good.
• Full day work and inadequate payments.
• These objects are breakable, so face lots of problem of damaging.

A local craftsman Dharmendra Kumar Prajapati says, “We need more craftsmen for help, but youngsters are least interested in this art.” (Prajapati D.K., 2014) (See picture 2.76)

“Terracotta crafts have survived in the disturbances of time. It needs government support otherwise very soon it will disappear.” (Prajapati J. P., 2014) (See picture 2.77) They find very poor wages despite working for nearly seventeen hours a day. The notable feature about this craft is that these articles are not very costly as the same are made totally from materials existing in the surroundings.

**Mau Nath Bhanjan Sari Work**

Sari has its own important and significant place in Mau. Mau, now known as Mau Nath Bhanjan, is a small industrial town in Uttar Pradesh, situated 100km from Varanasi. Mau is the centre of textile weaving profession in Eastern Uttar Pradesh. It has its own distinct identity in sari weaving. (See picture 2.83, 2.84,) Textile industries are the main earning sources of weavers involved in making saris meant for export to other states of India and across world. It has been described even during the prehistoric period of Mohenjo-Daro and in Vedic times.

Mau has a historically remarkable background since the times of Mughal king Sher Shah Suri. Mau district has faced many disturbances in the past. Sher Shah played a special role in the development of Mau. Many economic developments took place at Mau during his period. Mughal emperors were also helpful for increased activity and growth of textile industries. Mughal Army established Shahi Mosque which was originally from Iran, Afghanistan and turkey. And many weavers settled themselves during the construction of this religious landmark (Mau Nath Bhanjan).

Private merchant supplied yarns to the weavers. Yarns (See picture 2.90) are first boiled for 4 to 5 hours in liquid containing caustic soda and soap water. Then it is
boiled to enable the fabric to absorb the dyes and concentrate it colour fast. After the boiling procedure is completed bleaching is started to remove the natural colour of the yarn. Colours are chosen based on requirements and material textures. The yarn is taken for dyeing after bleaching by soaking in the colour for half an hour. Then the excessive colours are removed through washing process. Once this process is over then yarn is dried for a day. In winding process (See picture 2.91) the yarn is placed on the wheel to obtain the threads from the yarn. This procedure is called winding. Then the threads are kept for warping to weave the saris. The master artisan first prepares designs on a graph paper. With the help of the graph they arrange the threads (See picture 2.87) on the loom and the weaver adjusts the yarn threads so as to formulate the motif in weaving itself. Border *Pallu* and the motifs on the sari are woven by normal weaving methods in the power looms.

Around 90% minority communities of Mau are weavers connected with various aspects of the weaving business. Power looms were introduced in 1960. Creative efforts of the craftsmen are trying to refashioning the attire of a people. About 85% people are engaged in this art. Technique is same as brocade of Varanasi and Mubarakpur. Satin, tissue, fabric golden and silver thread are used with other thread. Sari is a six metres piece of cloth with border, *Buti*, and creeper designs. It may come in a various different fabrics. There is no major change in Mau. A craftswoman stated, “This is very clear that the style and design should be changed according to the taste and requirement of the buyers.” (Khatoon, I., 2014) (See picture 2.96)

These saris are woven on power looms. Sari is a common garment of the Indian women since ages. Style, fabric and designs are ever changing. Pure silk has been replaced with cheap synthetic silk. There are various other types of fabrics in use.

Some reasons why this profession in this region is in decline:

- Lack of workstation. Craftsmen occupy most of the area of their home as a workshop.
- Power looms produce irritating noise which nobody can bear for a while; however, they are surviving this noise pollution.
- In fashion world changes barely come in fabrics, designs embroidery prints colour scheme. Only old designs are still practised in modern contemporary period.
• There is a big problem of electricity and uneven roads.
• Power looms industry of Mau face crisis because of political and communal conflicts.
• Very limited supply of electricity worsens the problem of earning.
• Shortage of awareness about various manufacturing companies.
• Craftsmen have limited links to direct market.
• It is the big reason for downfall of this art. Textile industry is facing difficulties. Raw materials are not easily available. Now, the position of craftsmen is very critical. Cotton silk, terrycot, nylon, threads are now very expensive.
• Irritating noise of power looms greatly harm the hearing abilities of human beings.
• Payments or monetary benefits are not sufficient for the weavers.

Sari has lost its antiquity. Almost all people are running their brisk business and children are entirely involved with them. Most of the craftsmen are also suppliers. Workers’ wages are very little. A craftsman’s daughter Shaista Parveen (See picture 2.92) has completed her graduation, but they do not have money for her higher studies. There are no changes in border’s Pallu (See picture 2.85) ornamentation by various methods. Fashion is continuously changing and machine age is creating the demand for more buyers. “Mau saris are not parallel with the fashionable contemporary times.” (Ahmad, A., 2014) (See picture 2.93)

Almost all craftsmen are forced to look for other jobs. Thousands of artisans associated with this art are in the lower line of poverty. Living standards of their homes are miserable.

**Mirzapur Metalware**

Mirzapur is located 50km from Varanasi in Uttar Pradesh, and is famous for its carpet and brassware industries. The metal utensils industry of Mirzapur is one of the oldest clusters in the country. Brass consists of copper and zinc. By varying the proportion of these two ingredients a different variety of brass can be created. Brass is somewhat similar to gold because of yellow colour. Its special properties make the diverse range of art and craft items. (See picture 2.98, 2.99)
Mirzapur is famous for its beautiful brass decoration objects and utility items, (See picture 2.102, 2.103, 2.104, 2.105) which cover a wide range of products in India. Mirzapur produces decorative brassware. Its largest number of brass workers has contributed to the fame of Mirzapur. Master workers continue to produce bows, round plates, small plates. Tin work is also done here. Brass is the metal used in Mirzapur. Buffing, polishing, deep power press, dye casting section are completed by manual as well automated process. Alloy is poured into moulds. After a few minutes objects are set and removed, process of stretching is done. Indian craftsmen are experts at creating shapes out of sheet metal. The shapes are moulded by hammer strokes. (See picture 2.110) Hammering and bending objects set on the lathe machines (See picture 2.98, 2.108) slowly rotates to give shape and bring shine. Extra metal drips in powdered form and its thickness are equal to that required in the finish item. Daily items are generally not engraved. Master craftsmen engrave a variety of patterns taken from everyday life. A number of objects used in our daily and ritual occasions are made.

Main tools and material used are given below:

- Brass – alloy of copper and zinc.
- Lathe machine – used for giving shape to the vessels.
- The scratch Owl or scriber – is a sharp pointed tool which used for inscribing.
- Centre punches – are used to make dents in the surface.
- The steel square ruler and divider – are essential items in metal craft shop.
- Hammers and mallets – are directly used on metal for bending.
- Clamps – are used to hold metal pieces.

Waste material metal work is also practised here. Trays for industrial works (See picture 2.109) are manufactured in Mirzapur. A sheet of tin is cut dimensionally and folded into a form with the help of a hammer. (See picture 2.111) Centre punch marks create intersection of sheet. Many brass items are produced in Mirzapur workshops meant for bridal dowry.

Problems faced by craftsmen are stated below:

- Providing no healthy salaries and old age pension schemes.
• Lack of exhibitions and their advertisements as well as in the city or regional markets.
• Craftsmen’s living conditions are terrible.
• Their socio-economic conditions are very bad.
• Brass works of Mirzapur is almost losing their identity because of lack of awareness, new technologies.
• Lack of excellent raw materials.
• These products are very expensive. Not everyone can buy them.
• Deficient electricity supply.
• Limited fuel provided which are used in furnace.

India has witnessed a long tradition of brass works. Around 300 families are still practising brass works in Mirzapur. Casting process is done at 800° Centigrade temperature are their furnace. This is very tough work in heated workshops. Some communications explored that they are least interested in doing these works. A craftsman said, “Artisans who work around furnace do not wear sweaters or any woolens in winters.” (Lal, R., 2014) (See picture 2.107)

Mirzapur is visited by me in the hot month of August; it impossible to stay for a few minutes. So how can anyone work is a big question of wonder!

**Mirzapur Carpet Weaving**

Mirzapur has the pride of occupying a significant unit producing a large number of carpets. Carpet weaving tradition dates back to Mughal times. Carpet weaving began in Allahabad and Jaunpur region in the times of Mughal ruler Akbar. Then, weavers migrated to Mirzapur. Even today carpets are important part of the interior and it is a big industry in the area (Profile of Mirzapur District).

Mirzapur produces only hand-tufted carpets. Tufted carpets are low-priced products as compared to knotted carpets. Designs are prepared on graph paper, (See picture 2.116, 2.117, 2.118) and then traced on base of cloth which is bound with wooden square frame. (See picture 2.125) Different types of wools are introduced into in design. These carpets are handmade, but it is prepared by a little hooking gun used to make these carpets. The gun pulls the wool, but does not knot it. These are not as lasting as a knotted or flat woven rug because cheaper substitutes are used for
weaving. These carpets do not need washing and bleaching. In the tufting process the yarn is put in a basket behind the tufting machine and set in the tufting needle. The needle is pierced on the back side and pushes the yarn down into a loop. A tufting needle releases the loop of yarn while the needle pulls back up; the backing is transferred forward and the needle again pierces the back side further on. After this, cutting of pile is completed. Small sized carpets are woven together in lots of numbers after completing these their edges are carefully cut and blocked. Back side is also coated with latex, and then rolled onto roller which seals them together. Then steaming, brushing, vacuuming, and running into the machine that staples off any tufts that rise above its even exterior are done. After that carpet is rolled as well as packaged in strong plastic and transported for the export purpose.

Materials used in carpet weaving are given below:

- Wooden frame – used for giving support to the tufted carpet base.
- Knife – used for cutting the yarn, while tying the knots.
- Cloth – used for tufting. (See picture 2.123)
- Comb – like tool is used as space filler down the knots of weft while weaving Durris. (See picture 2.131)
- Scissors – used for trimming the yarn. (See picture 2.119, 2.134)
- Tufting machine – used for process of carpet weaving. (See picture 2.121)
- Wool – The chief raw materials used for the carpet making. (See picture 2.120, 2.122, 2.124, )
- Glue – used for pasting on back side of carpet.

Now beautiful tufted carpets are produced in large scale. Mirzapur is also famous for Durri weaving. (See picture 2.112, 2.113) Floral patterns are woven in interlocking technique. Extra weft pattern create textural effect on the back. Sometimes weavers create a pattern on both sides by extra weft designs. Durri is woven by hand as it takes more time than tufted carpet. Durri weaving is very slow moving process. Zig-zag designs are very common in Durri weaving. (See picture 2.129, 2.130) The magic of the Durri weaver is to maintain the specialty of the twill texture on the both side. It is very amazing that the 18th century craftsmen worked without computer, designing creating equal number of rows and threads. The fineness and clearness is evident. Floral motifs, creepers, Jaal patterns, diagonal lines,
geometric patterns are very popular nowadays. Craftsmen are using excellent designs with bright and dull colours.

Reasons for downfall of this craft are:

- Weavers do not find sufficient money to run their family.
- Craftsmen do not experiment with challenges of new functions, new technologies, new environment, for its developments.
- Road conditions are very irregular so they are facing lots of difficulties in transportation.
- Youngsters are taking least interest in this business.
- Education centres are limited in numbers.
- Exploitation by middlemen.
- Limited electricity supply.
- Limited work station.

Most weavers are bearing losses as compared to Sant Ravidas Nagar. A famous craftsman said that, “Exporters are earning lots of money from carpet industry, but we are continuously exploited. This has become the reason of weavers moving towards other professions.” (Ahmad, S., 2014) (See picture 2.127)

Mirzapur developed into a carpet weaving centre in the beginning of the nineteenth century, but later its position became backward. Almost all people settled in Mirzapur are engaged in carpet weaving art. Mirzapur has skilled weavers who continue the art of weaving. There is a big problem of electricity and underdeveloped roads.

**Mubarakpur Brocade Weaving**

Mubarakpur – a town of weavers is located at a distance of 17 kilometres from Azamgarh in eastern Uttar Pradesh. The place is known for making brocade sari with *Zari* work, which is also popular and exported to many countries in the world.

These saris are usually worn in any event including ritual gatherings and festivities. It is very beautiful in different patterns, colours, textures and styles at an inexpensive market value.
Ancient Vedic and Buddha Literature proved the existence of brocade weaving. In the 14th century, nearly 4,000 weavers wove some high quality saris. Purasofi, Saraiyya, Rasulpur Sikri, Mustafabad in Mubarakpur were the main areas and became popular during Sultan Muhammad Bin Saqib’s rule. It was established in the name of Raja Mubarak Ali Shah. Raja Mubarak Ali Shah visited in 15th century and entourage of many craftsmen. During that time it was known as Qasimabad. In the 18th century it was merged with Gorakhpur with the help of the East India Company which later became a part of Ghazipur. In the 18th century Azamgarh adopted it by the same name of Mubarak Ali Shah (History of Mubarakpur, Azamgarh).

Mubarakpur silk saris are attractive and light-weighted, fabricated by skilled craftsmen. Here is a minor difference in products. Varanasi reproducing saris, scarves, suit length with Dupatta, trousseau length, bags, cushions, curtains, etc. while Mubarakpur is famous only for sari weaving. (See picture 2.135, 136) Weaving technique is given in previous chapter. At present females are engaged in the art of weaving at Mubarakpur. They even work during the month of Ramazan (holy month of fasting) while fasting. There are bold and small motif creepers, bunches of flowers woven with other variations. Thousands of craftsmen who have settled in Mubarakpur keep this art alive. There are Naksha Patta (design punch cards) (See picture 2.141, 142) and handlooms made in Mubarakpur.

The taxi hired with a driver to reach Mubarakpur. Ninety per cent weavers in Mubarakpur are engaged in this art. In every home area, half of space is used for residence and rest for handlooms or power looms. A craftsman said, “The quality of weaving on hand looms is superior to power looms.” (Akhtar, 2014) (See picture 2.148)

Weaving is a convenient profession which is practised at home. The weavers of Mubarakpur, however, produce a large quantity of saris by using handlooms. This study revealed that there is nearly no agricultural activity or any other occupation in the town for earning for their families. A craftsman stated, “It is time to take action otherwise in near future Mubarakpur will become the graveyard of craftsmen.” (Kalam, 2014) (See picture 2.138)

Problems faced by craftsmen are as follows:
- Houses are densely situated.
- Roads are made with interlocking bricks, but conditions are very uneven.
- Another major concern is only handlooms are used by weavers in Mubarakpur even though in nearby villages weavers have adopted power looms.
- It is a known fact that in any situation power looms could not be used due to lack of electricity supply.
- There are no better health and education facilities in Mubarakpur. Degree colleges are not there and numbers of doctors are very less in health centres which are set up by government.
- Consequently, art of weaving is on the decline. Silk yarn and Zari have become increasingly expensive.
- Occupational opportunities are not available due to lack of infrastructure.
- Low-priced saris are available in the market, which are produced on power looms with synthetic materials. These are priced much less. Silk saris are slowly losing its gleam and demand.
- Lack of workstation.
- Hearing problems are increasing. There is an irritating noise of handlooms that may cause hearing and heart problems.

Seventeen years ago, there were thousands of weavers and unlimited looms in Mubarakpur, however, now the total numbers of weavers have gone down. Silk sari is losing its popularity and demand. Mubarakpur silk sari has reduced drastically in its identity. Weavers have opted for other professions due to lack of work demand. Products have totally changed as heavy Zari saris are replaced with art silk synthetic saris. Today, the profit margin is meagre in art silk sari as compared to pure silk sari. Satin based and organza type sari is practised in Mubarakpur. Silk, chiffon, georgette, Tusser, cotton and Kora tissue are also used. There are lots of people (See picture 2.151, 152) doing work Naksha (design) (See picture 2.143, 2.144, 2.145, 2.146) making and Naksha Patta (design punch cards) making. Some weavers are also businessmen. Electricity supply and uneven roads are the major problems in Mubarakpur.

A weaver said, “Weavers will lose the dignity and feel ashamed if they switch over to other occupations.” (Ahmad A., 2014) (See picture 2.140)
Mubarakpur is a big cluster of silk weaving. A majority of Muslim population here is weavers. Now Mubarakpur sari weaving is on the decline. It has changed because of newer trends in glamourised world of fashion. There was a time when sari became an expensive gift item for friends and relatives, but today this culture has reversed.

**Nizamabad Black Pottery**

Nizamabad is located at 25 kilometres from Azamgarh district of Uttar Pradesh, and is renowned for its black pottery. Shiny black surface with engraved silver patterns are the special features. (See picture 2.155, 2.156, 2.157) Nizamabad is well-known for its black pottery and mostly people in this village make black pottery for livelihoods. A remarkable feature of this village is that it is densely occupied and the houses are located close together.

Nizamabad is reputed for the manufacture of black pottery. Craftsmen prepare the unique art of black pottery with silver motifs. Etruscan black pottery of ancient Greece, South Italy and Nizamabad black pottery have the same process of making black pottery. It is supposed that Greek black pottery might be ancestor of traditional black pottery in Nizamabad. It is supposed that this art came from Kutch in Gujarat. Potters of Kutch were brought in the times of Aurangzeb. In Mughal, four potters came in Kajni Bazar of district Gorakhpur and two people shifted to Azamgarh (Nizamabad) with Qazi Ghara. During that time the King of Jaunpur provided three square fit lands and built their homes. Potters sold pottery and took money or wheat, lentils rice, maze etc. In 1867, Nohar Ram, Jhingur Ram, Munna exhibited their works and were awarded by certificate, silver coin and batch. In 1871, Jhingur Ram was paid 100 coins and gold. Jiya Ram was awarded by handicrafts in Lucknow.

Materials which are used in black pottery are mentioned below:

- *Lahsur* (grinding tool) – helps for grinding clay.
- Mercury, Lead, and Zinc used for filling in engraved designs. (See picture 2.158)
- *Chaak* (potter’s wheel) – used to give shape of object. (See picture 2.159, 2.60)
- **Kalam** (inscribing pen) – used for inscribing the pattern on pottery. (See picture 2.161)
- **Dhaga** (thread) – used for cutting wet pots.
- **Cholni, Sutuha** (peeler) – used to peel off extra clay from the object.

The clay for the pottery is obtained from the neighboring ponds and glossy look is given by using natural products. Mercury used to give silver shine in the etched designs. The other colours used by them are also obtained from natural products.

Grind clay powder can be stored for a year and one can use it according to requirement by mixing water and leave for a day. Lump of clay is put on traditional potter’s wheel and shaped with various forms. At present, the potter’s wheel is worked with electricity and manually too. Then these objects are put in covered store for four days. Again these forms put on wheel to shape called in local language Kheti. Extra clay on objects is removed with Cholni, Sutuha, stone Ghont (peeler). Articles are creamed by Kabiz (polish) (See picture 2.171, 172, 173) with cotton cloth and dried in sun. The Kabiz (polish) contains three elements – mango bark, bamboo leaves, and Adursa leaves. Glossy look is given by using mustard oil, and then after designs are etched on the various objects, they become dry. All the pots are baked in Kunda (kiln) (See picture 2.162, 2.163) by placing cow dung or excreta of goat between the pottery and covering the heap with straw and mud. Engraved pattern is filled with mercury, lead, and zinc with the thumb. The motifs are derived from nature. This art resemble the metal Bidri work of Hyderabad. The vegetable matters, goat excreta and cow dung cakes create a black oxide which gives shiny black polished surface. In old times people preferred terracotta utensils, but now it is outdated. Their costs are not very high. The potters are living in poor conditions because clearly they are paid only a paltry sum of money for their black pottery art products. They sell their items in very low cost to the handicrafts traders. Traders come from other cities to make bulk purchases from them because craftsmen usually do not prefer to go out to sell their items. A craftsman Ram Jatan Prajapati said, “Some traders come and purchase these items on very low price and then they repaint them for sale in higher price in market.” (Prajapati, D. R., 2014) (See picture 2.178)

Following are the problems these artisans face:
It is very delicate art and easily objects can break; only art lovers are buying these objects.

Craftsmen are exploited by middlemen.

Raw materials have become expensive. For the past few years mercury was 300 Rupees per kilogram, but now it costs 1200 rupees a kilogram.

There is a crisis of workstation. Due to less space artisans face problems of drying and storage of the goods.

They do not receive education and lack health facilities.

Road conditions are very poor.

There are conveyance problems to urban areas.

Most of the craftsmen have shifted to the field of terracotta. We find terracotta figures placed under Pipal trees and assembled with some big small stones. Almost every family left the art to find elsewhere. Domestic pots, tea cups, plates, piggy banks, Chillums, (pipes), containers are made for multipurpose use. Decorative items, flower vase, wind chimes, show pieces like turtle, fish, birds etc. are the main items which are practised.

Data collected during rainy season in a crowded jeep to reach these areas a few kilometres away from Azamgarh. Nearly every family member was found working together in their homes as a workshop. A craftsman said, “Our house conditions are very poor. We do not even have toilet facility in our homes.” ((Prasad, 2014) (See picture 2.165)

All the works are being done in narrow streets of Nizamabad. Sohit Kumar (state awardee) (See picture 2.167) he told a lot about this art. His wife and parents are engaged in this art of black pottery for fifty years. His mother Chuna Devi (See picture 2.168) is also a state awardee. Nizamabad (Hussainabad) Kumhar Tola is visited by me with Sohit Kumar. Sohit Kumar’s uncle Ram Jatan Prajapati (See picture 2.166) is also engaged in this art. This art is going to be merged with terracotta coloured pottery. (See picture 2.174, 2.175) These are only five six families keeping the art of Nizamabad alive. The potters of today create idols from clay. Lump of clay is put in moulds, and then it takes shape. After drying local bright colours are applied on it. (See picture 2.176, 2.177) Potters identifies himself with the Prajaati Muslim
potters belong to community called Kasgars. Nizamabad has excellent craftsmen of black pottery who create multipurpose range of objects.

The potters complain about the main problem they face in fabrication of their items is that they need large space. For lack of space the objects’ quality is not satisfactory. The potters requested to examine their actual living conditions. All the craftsmen complain,

“So many NGOs (Non Government Organisations) which are rapidly progressing in the manufacture and marketing of black pottery, do not take efforts for an appropriate solution belonging to the artisan’s problems.” (Kumar, 2014) (See picture 2.167)

**Sant Ravidas Nagar (Bhadoi) Carpet work**

Sant Ravidas Nagar (Bhadohi) district in Uttar Pradesh is well known for the largest carpet weaving industry in India. The city is nicknamed ‘carpet city’ as it is the hub where hand-knotted carpets are produced on a large scale. Sant Ravidas Nagar in the Mirzapur-Bhadohi region is the place where handmade carpets are manufactured. Some people still do this work in their own homes. A majority of artisans is employed in the Sant Ravidas Nagar carpet industry. Maximum weavers work in their own looms. Some craftsmen do not have their own looms and weave on contract basis or commission agents. Millions of rural artisans are engaged in the industry. Bhadohi, Mirzapur, Varanasi, Ghazipur, Sonebhadra, Kaushambi, Allahabad, Jaunpur and Chandauli are the nine districts having received the Geographical Indication labels, which means carpets manufactured only in these cities and would be tagged with ‘handmade carpet of Bhadohi’.

The traditional carpet weaving dates back to the 16th century during the reign of Mughal Emperor Akbar. He brought some Persian carpet weavers from Persia to India in the 16th century. The excellent carpet work was done in the period of Jahangir and Shahjahan.

Carpet work spread over some specific cities in India having a good deal of specialisation. Sant Ravidas Nagar specialises in elegant hand-knotted woollen and tufted carpet. (See picture 2.80, 2.181) A large number of workers are engaged in the industry at different ranks. Carpets made from woollen and cotton twisted threads and
knots are produced in Sant Ravidas Nagar. Wools are dyed in Sant Ravidas Nagar. Woollen yarns are dyed as essential in the design of the carpet. Earlier only ethnic methods were used for dying wool, but now it is done through mechanical dyeing plants. Readymade woollen yarns are supplied to the manufacturers. Carpet industries have an important role in economic development of the Sant Ravidas Nagar.

Wool and silk materials are used for Persian and Tibetan knots. High quality of carpet declined with the fall of the Mughal Empire. Rigged and flat shade use raw materials and designs are provided to weavers. Sant Ravidas Nagar works mostly on floral geometrical patterns with embossed look. These patterns are mostly copied from Abuson, Baloochi and Turkomani patterns. Simple strips of different colours run parallel in durries. Commonly Durris are smooth, hard and made from cotton. Synthetic dyes are now used for dyeing the fabrics. Technical innovations have started with Jacard looms which are used to save time and labour. Machinery and equipment used in the production process are hand looms, dyeing machine, finishing machine, scrapping machine etc.

Materials and tools used are:

- Loom – is a wooden frame supporting the warp of the carpet.
- Knife – used for cutting the yarn while tying the knots.
- Comb-like tool is used as space filler down the knots of weft while weaving.
- Cutters – for trimming the yarn.
- Tufting machine – used for process of carpet weaving.
- Wool – the chief raw material used for the carpet making. (See picture 2.182, 2.183)

**Washing of the wool:** Washing process removes dust, grease and then the carpet is dried in the sun. (See picture 2.188)

**Carding:** It is mechanical processes that cleans and inter mixes fibres to produce endless weave. Locks and clumps of fibres break through carding. It gives alignment to the fibres and makes it parallel with each other. Different wools merge by this process.

**Spinning:** The carded wool is turned on the spinning wheel to produce the yarn. Usually a three ply yarn is used for carpet weaving. The thickness of the yarn is
completely depends on the value of the carpet. Synthetic dyes like mordant dyes, vat dyes, sulphuric acid, soda ash, cabinet or carrier dye etc. are used for dyeing the wool. Natural dyes were used in earlier times. Wools are dyed in mechanised dyeing plants or manually and then steamed to give straight texture. (See picture 2.189)

**Designing:** Designing is the most important process in carpet weaving. The designs are accurately prepared on graph paper in proper way. Every single square on the graph signifies a knot. Once the designs are decided and drawn the wrapping arrangement of the yarn for lengthwise weaving and finally knotting, weaving and then trimming of the carpet are done.

**Warping:** The warp is fitted around upper and lower beams. Knots are started lower to upwards. Yarn is arranged in proper way so that it goes along the length in weaving. For gaining fine and exact weaves twisted thread is used. In warping all the warps are carried to the thick iron rod and then transferred to a thin steel rod. Then, it is rolled and set on the loom and the procedure of weaving is carried out.

**Knotting and Weaving:** Vertical looms are used for carpet weaving. It consists of two rollers – one for rolling the woven carpets and the other for holding the warps. The sizes of rollers depend on the size of the carpet. Weavers sit in front of vertical looms and completed part of the carpet rolls up on the lower beams. One or more weavers sometimes work together on one carpet. Knotted work takes more time than tufted. 60-200 knots per square inch are tied in pile carpet. It depends upon its size. The number of knots per square inch increases in higher quality carpets. In between one weaver soothes the thread by comb. Designs are draw on graph paper by experts. Carpet weaves according to the design that is drawn on a graph paper. Tying of these knots in weaving is a skilled job and each weaver ties knots very speedily and perfectly. A smooth, tight narrow knot is woven on the end process. When the carpet is completed the artisan uses a cutter or scissor squatting over the spread carpet. Turkish knot or Persian knot is usually woven. (See picture 2.186)

**Tufted carpet:** One another form of weaving is tufted carpeting which lies at a grave angle to the back. The weaver gives the large number of different tufts to give a variety of designs and color to carpet.
**Trimming:** The proper designs and patterns are trimmed of the finished carpet after being taken from the loom.

**Cleaning:** The finished carpet finally goes for washing with soap water, bleaching powder and other natural chemicals, and then dried in the sun for 4-5 days. Washing method remove dirt, stains, ad give soft and fluffy look.

**Finishing:** Re-trimming, brushing, steaming and stretching are given to the finished products. The final look of a carpet comes after the finishing process. (See picture 2.190)

**Latexing:** Latexing is done after washing. Back portion of carpet is covered with rubber so that it gets durability and stability.

**Quality Checking and Packing:** Evenness of colour, type and quality of material, piles per inch, height and strength of the pile etc. are carefully inspected. Rolled and wrapped after checking is packed separately in polythene sheets and finally it is ready for export to the other places.

Ministry of Textiles established The Indian Institute of Carpet Technology (IICT) near Sant Ravidas Nagar. At the IICT young learners of carpet crafts get training. Carpets are mainly produced for exports. Patterns are continuously changing according to the demands of buyers. Carpets have always been a part of interior of elite home or hotels. These are very costly, so only rich can purchase them. Extra weft patterns create floats and textured effects at the back side. Sometime patterns are created on both sides. One of the best examples of finest pieces of carpet making is *Jah Namaz* (praying mat) which is embellished with *Mehrab*. The colours are bright, dull, light and dark according to the taste of buyers.

A famous craftsman stated that, “Carpet industry is going through a downfall phase; however, the governments are trying to save and maintain its reputation.” (Ansari N., 2014) (See picture 2.190)

Problems faced by craftsmen are mentioned here:
- Domestic market is in poor condition and pays no attention to its requirements.
- Exploitation by middlemen.
- Insufficient supply of raw materials.
- Skilled labourers are less in quantity.
- Limited provisions for loan or financial help from banks.
- The district Sant Ravidas Nagar is also lacking in good health care and education facilities.
- Good hotels and restaurants at Sant Ravidas Nagar are not available so most of the visitors prefer to stay in Varanasi.
- Sant Ravidas Nagar is facing difficulties to compete with Chinese products available in Indian markets. Chinese carpets are increasing rapidly in terms of volumes and prices.
- Lack of awareness about various manufacturing companies.
- Direct market links are limited.
- Road or conveyance conditions are very bad.
- Limited supply of electricity.

Traditional markets are saturated because major changes are coming in floor covering sector. A large number of buyers from other places visit Bhadohi for business deals.

“Hand-tufted low end floor coverings with modern designed carpets are attracting new customers.” (Yadav, 2014) (See picture 2.193)

**Sant Kabir Nagar Jewellery Making**

Sant Kabir Nagar is a newly created district in eastern Uttar Pradesh. It was officially created on September 5, 1997. It is 31km away from Basti. India has a rich heritage of jewellery making. The fascinating art of jewellery attracts many people. Jewellery and ornaments crafting has been practised in India since ancient times. Each piece of jewellery is the result of perfection of manual skills or machine technology. It is not only used for religious or superstitions reasons, but also believed to be of intrinsic value. Khalilabad (Sant Kabir Nagar) is the cluster of artificial jewellery making. Main articles are necklace, (See picture 2.194, 2.195) wrist band, earrings,
anklets, bangles etc. In modern times most jewellery is generally worn by women. Jewellery art is widespread in Sant Kabir Nagar. Certain jewellery indicates position and status of those who wear in a society. Sant Kabir Nagar specialises in the art of ‘Mangal Sutra’ (See picture 2.199) which is regarded as the sacred chain of a newly married woman among Hindus. Art of adornment is such that even when not of precious material, craftsmen make jewellery of artificial materials like, beads, pearl stones, chains, rings, glass pipes, Kundan and crystal beads etc. (See picture 2.196, 2.197) Most girls are involved in this art. Many non-government organisations provide resources or skills to these girls lacking in jewellery art.

Tools and materials used in this art are:

- Round-nosed pliers used for shaping and bending wires.
- Tweezers – are used for picking and holding small tiny beads.
- Fish hooks – support the earrings.
- Jump rings – combine two or more jewellery components together. The circular. Shapes rings come in diameters and gauges.
- Needle – used for making beads chain.
- Cutter – used for cutting wires.
- Adhesive – used for fixing beads.

A craftswoman stated that, “Jewellery art of Sant Kabir Nagar is perhaps more outdated than others.” (Jaisawal P., 2014) (See picture 2.200)

More information about ornaments may be gathered from photographs, interview and videos. We find jewellery in great details with the addition of wires and beads (main tools are used) with great care some of them are scissors, wire peps (wire rings), thread needle, glue, decorative materials. Readymade jewellery structures come in the market and the craftsmen set various types of beads, pearl stones with great care. A special type of plastic thread is used for binding tightly all the materials. Sant Kabir Nagar has its distinct style of making Mangal Sutra chains. Very small beads are used for making this ultimate piece of Indian tradition. Jewellery motifs are chosen from flowers, leaves, Kairi and other beautiful patterns.

- As new styles of jewellery are introduced it pushes back quickly the old fashion style of art.
• Most girls work on very low wages.
• Heavy jewellery is painful and difficult to wear and thus outdated.
• Lack of new ideas and technologies.

*Mangal Sutra* is famous in India. It widely used among Hindus. For a specific marriage symbol small beads are available in dozens of colours and varieties of sizes. The smallest ones are used for *Mangal Sutra*. Nowadays, contemporary jewellery are more popular than traditional. The response of the craftsmen is almost negative. This art can only be revived if new ideas and technologies are encouraged. On the other hand, innovative experiments could get better commercial avenues for sale if they exist within a well-established network of shared knowledge. This has become a base and has increased craftsmen’s creativity, but also the amount and level of academic provision has increased. According to the craftswomen, “We all craftsmen want to change our techniques and styles, but need support from the government or NGOs to examine different aspects of the same idea.” (Pooja, 2014) (See picture 2.198)

**Zardozi**

*Zardozi* embroidery has existed through the times of Rig Veda. It got popularised during the Mughal Emperor Akbar. Under the rule of Aurangzeb this art was again on decline. During that period, raw materials costs were very high. So, craftsmen moved to Rajasthan and Punjab. Since Industrialisation gained prominence in production during 18th and 19th centuries, it badly hampered the *Zardozi* art based in households. However, after India gained independence in 1947, the Government of India leveraged this art from depression and promoted it. This art has been inherited from one generation to another. Nowadays, copper and plastic wires coated in gold or silver colour are also used in *Zardozi*.

Today it is prospering in the Indian cities. *Sant Kabir Nagar* is one of them. Most girls are involved in this art. The craftsmen generally use velvet or heavy fabric with lining support underneath. Light sheer fabrics are used for practising *Kaamdani*. It appears twinkling stars on chiffon sari and sky net *Dupatta*. The shimmering silver small dots are the symbol of delicacy. The main tools generally used in this art are scissors, thread, needle silver, copper, beads, stars, stones, glass pipes, *Salma* pearls etc. (See picture 2.207) *Zardozi* is popular a fashion of the *Nawabi* era. Gold and silver threads are used on saris, *Dupatta, Lehngas, Choli*, shoes, *Sherwani*, caps and
other home items like table covers, tray cover table cloth, runner, cushions, etc.

_Zardozi_ consists of two words _Zar_ meaning gold and _Dozi_ meaning work. It is glittering heavy embroidery done by couching wire purls, beads, and spangles into heavy fabrics with needle. _Zardozi_ (See picture 2.202, 2.203) is a distinct style of embroidery. It is quite different from _Kantha, Kasuti, Phulkari_ etc. varieties of stitches used for other embroideries. Silk cotton or woollen threads are used which move freely. But in _Zardozi_ art the thread only bind the medium whereas the designs in preparing by laying various metal threads in different shapes along with stones, beads, stars etc. “This _Zardozi_ process reveals of applique rather than embroidery.” (Habiba, 2014) (See picture 2.211)

That is why it may be called metal applique. A craftswoman said that, “The embroidered cloth’s costs depend upon the amount of wires stitched on the cloth by weight. There is a particular word about this _Zardozi_ art called _Salma Sitaron Ka Kaam_ which means laying of _Salma Sitara_ on the fabric.” (Khatoon, S., 2014) (See picture 2.210)

Tools and materials used in this art are:

- Adda (wooden frame) – used as a frame for embroidering.
- Tracing Sheet – for trace design. (See picture 2.204)
- Straight needle – for embroidering. (See picture 2.209)
- Thread – only light yellow colour yarn is used. (See picture 2.205)
- Muthia – hooked needle for Aari work. (See picture 2.209)
- Scissors – for cutting thread.
- Wooden Hammer – used for thrashing embroidery. (See picture 2.208)

The various varieties of pearls, dull and shining stars, beads, help achieve the heavy shining effect. _Zari Ka Kam_ is also known as _Aari_ work which is a quick chain stitch. It is done with hooked needle called _Muthia_ (slightly twisted needle). _Zardozi_ art is also embroidery painting with needle and thread. It is often a pastime for household or non-working women. Copper and silk threads are used by craftsmen. Mostly floral patterns are practiced.

A wooden frame-like bed is used for embroidery. Craftsmen sit on the floor around the wooden frame. The design patterns are traced out on the fabric, then stretched over the wooden frame and the embroidery begins. Craftsmen use left hand
below the cloth and right hand is used for pulling needle into the fabric. This art takes a lot of time to complete designs. Left hand supports and controls the thread and fabrics. *Zardozi* art is practised all over India.

Reasons of decline of this art are as follows:

- Gold and silver wires are replaced with artificial or cheaper metallic wires because of high costs.
- The availability of artificial and cheaper raw materials has also affected this art.
- Craftsmen do not get adequate wages.
- Work load is high and payments are small.
- Unfortunately, they are exploited by middlemen.
- The craftsmen are pressurised for using cheap materials.

The young workers are using this art by including fusion style with other embroideries. This art is progressing in fashion world. In Sant Kabir Nagar most girls are practising the art. Here are a few organizations that export *Zardozi* items in India. A craftswoman informed that, “The government should actively uplift the craftsmen and their families and try to give them better payments.” (Seema, 2014) (See picture 2.212)

This art is spread in all over Sant Kabir Nagar. *Zardozi* occupies an important place amongst the choices of export to many countries and covers a wide range to meet diverse tastes of different people. This is a modern decoration occupying space in the Indian homes and society has endowed it with a social significance.

**Tanda (Ambedkar Nagar) Lungi Weaving**

Tanda is city and a municipal board in Ambedkar Nagar situated around 155km from Varanasi, 200 km from Lucknow on the banks of River Saryu. Tanda city is known as *Bunkar Nagri*. The textile industry is in the hands of some of the most ostracised Muslim castes, the most prominent being Ansari community. Workers buy threads and set on power loom (See picture 2.218) or handloom. *Lungi* making is the profession practised in Tanda.
The Indian textile industry is a leading characteristic of Indian culture occupying an important place in the industrial system of India. Spindles and the spinning wheels found in Sindh Valley have proved that the textile industry is very ancient. Charkha was discovered by Mahatma Gandhi to fulfill his dream of Swaraj and Independence from the British bondage. Handloom is technologically improved to the power loom sector and scattered in all over country. India has traditionally been the cotton textile producing country famous for its beauty and fineness. Weaving began in our country much earlier than other countries even started manufacturing textile

Today the finest varieties of Terrycot fabrics known for their beautiful check designs and textures are produced in Tanda’s power looms. Various designs and qualities are available. Initially, weaving started with hand loom, but converted to power looms slowly 1960s with introduction of electricity. Nowadays, weaving is mainly done by power looms. (See picture 2.214, 2.215) Lungi, Gamcha, stole, scarves, etc. are manufactured. A craftsman stated that, “It provides earning source and huge opportunities for the local people as well as outsiders in Tanda.” (Shariq, 2014) (See picture 2.222)

Some reasons of decline in this craft are:

- Whole production has decreased as handlooms have closed down because people are leaving this vocation out of losses.
- There is a little bit of physical labour as most looms are electricity-based, but that too is under stress due to power shortages.
- Increased imports of cheap textiles from China, and mechanisation have all contributed to the decline.
- There is a lack of technical development.
- Weavers cannot live comfortably on their paltry wages. Craftsmen complain of insufficient wages.

The main product of the textile industry of Tanda is Lungi weaving. Mostly check or square and lining are common patterns. These Lungis are used by men only when they are at home. Lungis are printed with dark and dull colours. Traders from other states come to trade. Craftsmen set up their power looms in the same portion of
their houses. Tanda is also famous for stole making. *Lungi* length is prepared in metre yards, and then cut into 2½ metre pieces. Stoles are in fashion among girls, women who wear around their neck, head and even use as *Purdah*. Stoles are generally used for covering face to avoid ultra violet rays too. Boys and men use stoles as *Gamcha* (scarves) around their neck. It is manufactured in Tanda. There is a common cult to carry *Gamcha* around their neck. It is also useful for cleansing face.

Today, this craft is facing decline. Nearly 75% people are involved in this weaving industry of Tanda. A craftsman named Rajendra who told, “We are all craftsmen living in pathetic condition of neglect. We are left to starve and die.” (Rajendra, 2014) (See picture 2.223)

**Varanasi Brocade weaving**

The city of Varanasi which has historically been called as Banaras is a world famous centre of brocade and *Zari* works. Wooden toys, musical instruments making, *Meenakari*, Zardozi, carpet weaving, bone carving are the main crafts that occupy a special place in India. Varanasi is an international leading silk sari producing centre of India. Brocade and *Zari* have a long tradition in our cultural history.

Ralph Fitch, who was a merchant of London, describes Varanasi as a blooming part of cotton textile industry. In the earliest 19th century Varanasi brocade and *Zari* textile was invented. In the 16th century weavers of Gujarat migrated to Uttar Pradesh. Silk brocade weaving started in Varanasi in the 17th century and perfectly developed in the 19th century. Silver and gold threads were excellently practised during Mughal period in the 14th century. He informs us that Varanasi produced *Zari* turbans for Mughals. The *Hiranya* (cloth of gold) has been mentioned in Rig Vedic times generally similar for the present brocade of Varanasi. The silk cloth (*Koseyya*) was embroidered by gold in post-Vedic period. Elephants are decorated with golden trapping (*Strand of Silk*).

Varanasi is the outstanding midpoint of fine and soft textures of fabrics. Brocade is also described in Ramayana and Mahabharata. Other varieties of silk were manufactured in the Mauryan period. Varanasi is famous as a reputed centre of (*Kasikuttama* and *Kasia*) textiles in the Pali literature (History of Banarasi Saree).
Majjhimanikaya and Varanaseyyaka were popular for their superb texture. Kasika-vastra, Kari, Kasikamru fabrics come to light in the Gupta period. Zari brocades, cotton prints and a variety of textile patterns of the Gupta period are revealed by the Ajanta wall paintings. A number of motifs appear on the Dhammekh Stupa at Sarnath which were used by Varanasi weavers in the Gupta period. Zari and brocades became a big part of western, central and upper class attires in the fifteenth century. We find zari work and brocade vividly used in Mughal and Rajasthan paintings. When Lord Buddha attained Nirvana, his body was wrapped in brocade. We find several techniques about brocade in Jataka tales also (History of Banarasi Saree).

Mughals inspired floral patterns. Bold half blooming flowers are shown in Akbar’s paintings. Poppy with delicate stem is found in Jahangir’s period. In Shahjahan’s period detailed study of leaves, lively foliage radiating on both sides can be found. All the motifs were used in the weaving. Peter Mundy visited Vishwanath temple in the 16th century and found the silk canopy hanging over the Shiva-Lingam.

Varanasi is the rich weaving craft centre of Uttar Pradesh. Silk yarn is the basic element of brocade weaving. (See picture 2.224, 2.225) Raw silk is the chief fabric procured or imported from Malda, China, Japan, Bokhara or Central Asia. Silk undergoes several processes. The process of silk yarn twisting is called silk throwing. Thread is mounted on Pareta which consists of bamboo sticks like a cone shape. It easily rotates with the rotation of axis and then transferred to the Charkha (reeling machine). The reeling and checking is done by women of the household. Thread is transferred to the bamboo frame with a central axis called Natawa (See picture 2.233) which is cylindrical with four and eight planes. The hank shaped thread transferred on the Pareta. Khali is cylindrical shaped but of a different pattern. This is used between two processes such as twist silk yarn its transferred from the reel to a Khali or retransferring from Khali to the Pareta. Threads again unwound and attach to a ring which is connected with a three feet long rod. The threads are extended in a manner to a distance of about forty yards. Forty five similar rods carry the same number of rings as the first through which again the yarn is passed. Thread ends fall down from the last rod of the sequence to about a foot from the ground. These threads are weighed around 23.5 grams. Now weights are given a small spin with the hands. Thread put on Natai from this thread is transferred to a little spindle Nari. It is finally intended for
the boat like shuttle Nar (Phekua). Silk thread has a gum like substance in its composition. It is removed by boiling the silk in Aritha (soap water). This process has to be done with great care as the fibres can get damaged. The yarn is washed two or three times and this process is called Nikhar or Kharna (brightness) and then sent for dying.

Varieties of silk used are:

- **Tanduri** – Malda is the main supplying centre for Tanduri silk. It is used for best quality Kinkhab (Brocade).
- **Banaks, Subhani, Angrezi** – are the thinner and finer silks used for soft fabric like turbans, handkerchiefs etc.
- **Mukta** – It is rough and uneven but durable class of silk used for brocade.
- **Sandal** – both white and yellow varieties are imported from Central Asia through Bokhara and Punjab.
- **Ghungaru** – This silk is generally used in Varanasi for making silk fabrics.

Varieties of Ghungaru silk are classified three forms:

- **Chinia** – It is composed with four or twelve strands used for threads of flowered fabrics.
- **Katan** – It comprises two threads lightly twisted used for light fabrics.
- **Pat** – It comprises two or twelve threads doubled together used for thick fabric.
- Waste silk – The glossy portion of silk from mulberry feeding silk worm has been reeled off but some small fibres cannot be reeled. This is called waste silk or Chashm.
- **Tasser silk** – This is produced by wild Indian silk worms.

Materials used for brocade weaving are given below:

- Handlooms and power looms – weaving machine.
- Silk thread– used in weaving fabric. (See picture 2.228)
- **Kalabattum** – (golden or silver wire) used with silk for weaving brocade.
- **Naksha Patta** – (punched cards) used as a guidance for making patterns. (See picture 2.226, 2.227)
- **Phekua** – (boat shaped shuttle) used for weaving. (See picture 2.229)
- **Charkha** – used for preparing silk thread. (See picture 2.232)

- **Soap water** – used for washing silk thread.

Size (**Kalaf**) is used to give plain and smooth texture. After sizing the thread is carefully dried in the sun. It is laid on a **Sancha** (cross sticks). Each stick has glass rings. Thread is passed through these rings to the end, and turned back through a small bamboo and passed to second row of rings and reached back to the first **Sancha’s** starting point. It is rolled around a rod from which it is again unwound and taken on to a **Pareta**. The thread on sticks is delivered to a **Tanihara**. Two sticks are set up for the arrangement in the open space. Two pegs set in the ground between these two rows of **Senth** (sticks) are arranged. **Senth** series are fixed in the ground either in the shape of an X or a V and appropriate space is left between the two rows to allow easy moving of the **Tanihara**.

Ends of threads are attached from each **Salai** to one of the end pegs. The path of the thread is alternately either inside or outside of each **Senth**. The thread of each series crosses itself between the **Senthas**. The craftsman achieves a sufficient number of threads arranged in this manner. The threads cross at each **Senth’s** each point is called a **Santhi**. The end of each thread is attached to a wooden beam called **Tur**. The other end is attached to a stick which is tied to a peg. The stick has a number of iron hooks called **Kantia Ka Danda**. The bamboo sticks are inserted within the entire length of the warp with the help of cotton twins. They are inserted at six places. The threads appearing are gathered as a rope. Then carefully separated with the help of comb or quills, it is called **Sahi Karna**. When all the threads come in their correct position sticks are removed and the cotton twins are left. The whole cylinder is carefully packed and taken to the loom.

The next necessary material is **Kalabattum** (gold and silver thread) after silk, is used for **Kinkhab** (brocade) making. **Kalabattum** is prepared from silk thread mounted with silver and gold wire. Strong white silk and silver wire is twisted spirally around to cover entire thread. Pure gold wire is not suitable for it because it is hard to yield. The base is prepared from silver wire, and then the gold is added at the pierced plate in the final stage of wire drawing. It is coated with gold. This gold wire is twisted around. Yellow silk thread is used to make gold thread. This is called **Sona kalabattum**. It makes brocade thick and dense. These **Kalabattum** are very costly.
Nowadays gold and silver is selectively used, mostly artificial wires are replaced and sometimes chemical processes are done to produce cheap Kalabattum. It is also imported in large quantity from other manufacturing centres in India and abroad. *Naksha* (design) is made out on the paper by *Nakshband* (designer). This work is known as *Likhai* (drawing). Designers reduce it into cotton thread. These patterns give guidance to the *Karigar*.

*Naksha Patta* (design punch cards) are used to create the pattern on brocade. First, the artist draws a design on graph paper with the colour concepts. Designs are punched on small cards. For one small design requires creating hundreds of perforated cards to implement the concept. Colour threads are passed through these perforated cards according to designs. *Naksha Patta* is knitted with various coloured threads on the loom. They are paddled in a systematic manner according to the design. The weaving picks up right colour and pattern to create the design. In modern times geometrical designs are used, but lacks appreciation.

A sari can takes fifteen days to six months to complete, depending on the intricacy of design and pattern. Banarasi saris are mostly worn by Indian women on special occasions. Trousseau, suits, draperies, bed cover cushions cover, vest coat, hand bags, stoles and scarves are other products produced in Varanasi.

Pure silk or *Katan* (Organza) *Kora* (Georgette) and *Shatter* are the main varieties of Banarasi saris.

**Brocade:** Extra weft patterned weaving is known as brocade. The weft thread passes over and under the warp thread regularly. Sometimes gold, silver, or cotton threads are to be woven. It is also called *Kinkhab*. It is very heavy. *Kalabattum* and silk are used together by skipping the way of the steady weft over a wire thread.

**Jamdani:** Cotton and *Zari* threads are brocaded on fabric. Transferred the pattern thread between a varying numbers of warp threads in proportion of the size of the design, and then throwing the *Phekua* (shuttle) to pass the regular weft. *Jamdani* weavers cut threads on the back side according to their requirement. Jasmine, marigold, thousand emeralds, creepy-crawly leaf, diagonal stripped are the main motifs of *Jamdani*. Corner motifs has own special characteristic of binding in the figured patterns using extra weft design thread (Dampatch) technique for the
ornamentation of the fabric. These fabrics are ornamented with the technique of *Kadhua* (embroidered). When one colour silk thread is used in weaving called *Ek Meena* two threads called *Do Meena*.

**Jangla Sari:** Colourful silk threads patterns distinguish from other Banarasi Sari. Vegetation motifs scroll and spread on *Moonga* silk. Beautiful gold creepers and silver flowers embellished *Jangla Sari*. Meena work also used in *Jal Jangla* designs. Running creepers are brocaded on the sari and the end panel combines with motifs of dense forest or the field.

**Jamawar Tanchoi Sari:** These are completely woven into the fabric. There are no loose threads on the back side. Colourful extra weft yarn is used for designing. *Jamawar* tradition come from Kashmir but technique is similar to brocade. Paisley motif is densely spread on *Jamawar* Sari. These are reversible. Zig-zag patterns usually weave in sari’s *Pallu* (a portion carried on shoulder).

**Tissue Sari:** Tissue Sari is prepared by *Zari* in weft and silk in patterned thread. Tissue material which has glazed due to the use of gold and silver in weft on silk ground is ornamented with the traditional designs. Borders are decorated with self-woven paisley. It is also known as golden cloth.

**Cut work:** Extra loose floated thread on back side which is not woven in designing is removed from that pattern. These designs provide transparent look. This is the less expensive version of *Jamdani* fabric. Jasmine, marigold floral designs are used in cut work. Threads are cut manually. Beautiful patterns resemble the *Jamdani* designs.

**Butidar Sari:** Golden and silver *buti* richly brocaded with the few use of colourful thread on silk “*Angoor bail*” (Grapes creeper), *Asharfi buti* (coin motif), *Jhumar buti* (ornament motif), *Patti buti* (leaf motif), *Aam buti* (mango *Buti*), and many more motifs are popular. Carrot buti, lichi buti are also in vogue. Katan silk is used for this type of saris.

**Katan:** *Tanduri, Banaks, Mukta, Sandals* are the varieties of silk used. It is woven with pure silk threads. The pure silk saris are now prepared using power looms with innovative pattern and motifs.
**Organza:** *Kora* with *Zari* and silk. Golden and silver threads are richly woven around a silk yarn to create *Zari* brocade.

**Georgette:** Light crape fabric is woven with simple weave. Georgette fabrics are inter-woven with warp and weft. This is popular in modern times.

**Shattir:** This is used for creating contemporary designs of Banarasi Sari. Researchers from the Institute of Technology, Banaras Hindu University proved that chemical dyes used in the process have become a major pollutant in the river Ganga. But natural colours are rarely used for dying in modern times. Indian and Persian patterns change in new attire of elegance. The development of machine can produce innovative design and pattern in low cost. Silk raw material’s costs are is increasing fast. Power looms give the impression of Banarasi Saris. Marigold, pomegranate, madder, acacia, plants are used for silk dying.

Reasons of decline of brocade are as follows:

- Banarasi silk hand looms have been in losses because of the new mechanism, which produces Banarasi silk faster and cheaper.
- Power loom weaving competition has rapidly increased.
- Government protection policies are changing.
- Increasing price of raw silk and shifts in market demand.
- These saris end up as imitation of the original in less prices.
- Old designs are still practised.
- Cheaper silk import from China has worsened the poverty of Varanasi silk weavers.
- Cottage industry is declining. Handloom is decreasing in demand as only higher class can purchase expensive fabrics.
- Crisis of electricity.
- Artisans are rarely in direct touch with exporters.
- Lack of space for display and storage.
- They work in an open area as there are lacks of proper workplaces.
- Noise of handlooms and power looms also pose health hazards like hearing impairments, irritation, mood swings, stress etc.
Hand loom takes two to six months for making a sari, but a machine makes it within a few days. In Abdul Ghaffar Ansari’s (a craftsman of Varanasi) words, “A machine can produce all types of designs and only Bel Buti ka Kaam’ (floral motif) can only be made from hand looms.” (Ansari, A. G., 2014) (See picture 2.230)

“Finishing and perfection can be seen only in handmade products. We Indian craftsmen live in constant stress of poverty,” said Iqbal Ahmad. (Ahmad, 2014) (See picture 2.231)

His sons, wife, daughters-in-law engaged are engaged in art of weaving. They cannot afford basic medical care, education for their children. Weavers’ payments are not good. Their children give up the sari weaving profession. They migrate to abroad for more earning and seek jobs to survive. Banarasi Sari has now been recreated on a new platform. Exhibitions are held in various countries. Banarasi Saris are mostly worn in festive seasons and especially for weddings. Globalisation has affected the whole economy and traditional cottage industries. The hand loom trade which was booming slumped due to a decrease in demand. The government should take steps to improve their situation by providing provisions for good payments, improve their living standard, medical care and education of their children. In this way we can help keep the tradition of Banarasi saris alive, which defines Indian culture and our heritage.

“There are who are working on hand loom are expert and perfect craftsmen,” said those craftsmen, who are practising with power looms. Actual art is that woven by hands. The handmade Banarasi Sari from Varanasi became a national symbol for Indian Independence. Mahatma Gandhi encouraged Indians to stop wear machine made cloth and as a result handlooms gained prominence.

Varanasi brocades and saris in Uttar Pradesh secured Geographical Indication covering Azamgarh, Chandauli, Jaunpur, Mirzapur, Varanasi, and Sant Ravidas Nagar (Bhadoli) districts. It is an intellectual property right that confines others from marketing or processing a product in the identical name. Good originating in a certain province where a given quality in the same name of the product is fundamentally attributed to its geographical origin. These six cities can legally sell under the name of Banarasi Sari and brocade Geographical Indication and is beneficial for weavers,
exporters and consumers. Varanasi brocade and saris fall in four classes including silk brocades textile goods, silk sari, dress material and silk embroidery.

After a long time the world famous brocade and Banarasi Saris was supported by United Nations Conference on Trade and Development. It is a great achievement for the weavers and people who are associated with the richest art of brocade and Banarasi Sari weaving. Geographical Indication status is essential for this globalisation period.

The young craftsmen are weaving Banarasi Sari in fusion style or with ultra-designed blouses as per the trend in fashion. Fashion designers take interest in promoting Banarasi Sari which is an old traditional wear. Dress material, curtain, cushion cover, table cover, napkins, runner, bags, and wall hangings, are produced according to the international consumers and changes time to time. Handloom weavers tend to manufacture new types of products, keeping alive their traditional art and craft skills. In this way they are earning better wages.

Pink Enamelling

Pink enamelling is also called *Gulabi Meenakari* is the art of beautifying the silver surface by blending inorganic material to it. Varanasi is famous for pink brush strokes on white enamel. White enamel is use in Delhi and in Jaipur and vibrant red, green, blue colours are used. The Varanasi craftsmen skillfully enrich pink to the predominant white enamel. Brilliant colours decorate jewellery and decorative objects. Varanasi is now the main centre of pink enamelling production. Enamelling is the very old craft tradition that is practised for a long time. Intricate art of *Meenakari* executed on a base of gold and silver has long been practised in Delhi and Jaipur.

In the 16th century Raja Man Singh of Amer brought master enamellers from Lahore to Jaipur, Rajasthan. Mughals developed the art of enamelling. In 17th century Persian craftsmen visited the court of Awadh and introduced the art of enamelling.

The craftsmen have extended their collection from enriching jewellery to precious objects. It is used for artefacts like, spoons, boxes, bowls, elephant, peacock, birds, horses, and camel etc. (See picture 2.236, 2.237, 2.238)
Materials and tools are mentioned below:

- **Salai** (etching tool) used for engraving designs.
- Mortar and grinder – used for grinding enamel.
- Furnace – used for setting enamel.
- Silver palette – used for designing. (See picture 2.239)
- Small scrubbing brush – used for polishing. (See picture 2.243)
- Forceps – used for picking small items. (See picture 2.243)
- **Kalam/Taqva** – tool used to apply enamel. (See picture 2.243)
- Brass dye – used for giving shape to the articles. (See picture 2.240, 2.241)
- Agate stone – used for smoothing/sanding.
- **Takala** (needle like tool used for applying colours) (See picture 2.243)

Lotus blooms and buds are some traditional motifs in pink enamelling. All the pieces of art are a beautiful example of the expertise of the different craftsmen and their techniques. Pink enamelling is Geographical Indication secured craft. Enamelling is done on gold and silver, but pink enamelling is done only on silver.

Meenakars (enamellers) belong to the Sonar (jeweller) caste of Kshatryas. Nacquash Chitera (Drawing maker) start the process, the silver plate cut into required shapes, and put into the dyes then other piece of dye set is adjusted on it and pressed with rubber piece. And a small hammer thumps the rubber. The result comes out all the designs engraved on silver foil. To give shapes the intricate silver foil is set in the dyes and other dye is pressed very carefully, then after foil takes shape according to their objects. The enamel craftsmen are often working in a team. In gold Meenakari there are a limited number of colours, including blue, green and yellow, dark pink that all colours applied on gold. Today there exist two types of Meena which are used:

- **Desi Meena** (Indian Meena): an extremely high temperature is suitable for it. Its consistency is very hard and is attained only with a furnace and is exceptionally delicate and hence fired only twice.

- **Vilayati Meena** – is obtained from Europe. It is more flexible. In terms of firings it is achieved with a heater on lower melting point.
Meena exists in dry hard pieces. Craftsmen prepare *Meena* in dust form of enamel, stored in water. Extra water is soaked up by cotton and then the piece is put in small electric kiln to give shininess and fixing *Meena*.

Causes for downfall of this art can be summarised below:

- These items are very costly due to intensive effort, skill and time, therefore purchased for very special occasions.
- Workers of enamelling live in crowded, dim, unsanitary areas and earn subhuman wages.
- Lack of raw materials.
- Less supply of electricity.
- Lack of new techniques and tools.
- No direct contacts with merchants.

The art of enamelling is also practised on gold and other metals in the workshops. Earrings, necklace, toe ring, bangle, waistband, finger ring etc. are some common objects of enamelling. Haqqat Tola is the cluster of gold and artificial jewellery. (See picture 2.251, 2.252) Many craftsmen have reputation for excellent workmanship. Enamelling process passes through various hands. Setting of stones is known as *Kundan Meenakari*. Enamelling process is very long and expensive, so innovative craftsmen experiment with liquid enamel colours to give enamel-like look and maintain quality of the art piece. They use resin and hardener for colouring. (See picture 2.256, 2.257) Liquid enamelling is cheap and done only on metal. They produce contemporary and basic designs that are often in demand with lower prices. It is cheap and affordable. Each colour is fired separately. White is the most heat resistant colour and is applied first, and blue is applied in the last. It is fused with each other colour. *Itra* rose oil is added to help fuse the enamel. Colours melt and liquid gets spread equally into the channels. Enamel is filled perfectly in engraved and chased parts. Furnace temperature is set between 400-500°C. After that some fabric colours are used for detailing with a zero number brush. (See picture 2.247) The piece is cleaned with lemon and tamarind that helps shining the lustre of each colour. Small beads and pearls are hung around the objects to enhance appearance or beauty.
Unfortunatley, Varanasi enamellists are continuously declining in numbers. Prabhat Kumar Vishwakarma said about this art, “A craftsman is often selling only his labor.” (Vishwakarma P. K., 2014) (See picture 2.246)

He does not know about its actual costing and value. Pink enameled articles are very expensive and everyone cannot buy them. Enamelled jewellery is highly priced, so it is worn by people of elite class. Poor and middle class cannot afford it. Many craftsmen were practising the art of enamelling, but gradually number of artisans has come down because of low payments. Javed Ahmad, a craftsman, says, “Continuous sound of hammers and tools makes atmosphere very noisy.” (Ahmad J., 2014) (See picture 2.253)

Nowadays, this art is on the declining stage. Deepak Kumar informs us, “Our owners advise us to look for other profession because this business is continuously losing its identity.” (Vishwakarma D. K., 2014) (See picture 2.24)

**Wooden Toys**

Varanasi in Uttar Pradesh is well known for lacquered wooden toys. (See picture 2.258, 2.259, 2.260) Toys and miniature kitchen sets for children are reproduced in vibrant colours. The craftsman, who practises this art, passes it on from one generation to another. But the scope of this craft is limited. Toys are found in all sizes and prices. These toys are sold out briskly in the months of fairs and festivals. July to November is the booming season for sales of wooden toys.

The art of toy making is an ancient craft. Excavated toys and dolls have been found in Harappa and Mohenjo-Daro. The main purpose of these toys is giving joy and a means of recreation for children. It also reflects the ethos of rural India. Colourful items depict village scene, bullock carts, elephant, and women with pitcher. Miniature size sets of cooking vessels in wood are produced in bulk. The traditional sets of idols influenced by the taste of god and goddess are in much demand during the festive season. Lacquered toys are exported from one city to another for the purpose of selling. A great variety of toys are produced in Kashmiri Ganj Khojwa. Nearly 40% production is meant for export to other cities. Wood blocks are cut into desired shapes. Sand paper and hammer give shape and smoothness to the designed piece. Various parts of toys are joined with adhesive then heated to remove moisture.
Hand carving (See picture 2.268) is a very slow process as wood cutting is turning from hand carving to lathe machine. (See picture 2.261, 2.262)

Machines are of two types:

Spindle – turning wood piece rotate and grains throw out in the same direction. (See picture 2.264)

Faceplate – in which wood particles run vertical to the rotation in the lathe.

Nowadays, machine work is popular because it is done with care, fineness, and brings smoothness with intricate details. Handmade toys are very expensive. The toys are dipped into distemper. When it dries it is carefully painted with duco white paint. Last coat of lacquer is applied to bring shine to the surface of the toy. When toy piece is placed on the lathe the lacquering process is done. Hand lathe is more suitable for delicate items. While the machine rotating it generates heat by friction, lac becomes soft and it is easily applied on the woodenware. (See picture 2.265) The craftsman manipulates the lac colour stick by heating. Lac stick is pressed against the wooden toy to be lacquered. Various colours are used and some intricate patterns are painted over the lacquered pieces. Bright primary colours are used to give gaudy look. Around 25 to 30 pieces a painter completes at a time. This is the process to prepare a toy. 10 to 15 craftsmen work together in a workshop.

Various types of woods used for toy making are:

- **Safeda** – Eucalyptus is used for lathe application.
- **Kirbil** – usually hand carving is done on this wood.
- **Gulhar** – has thick fibres, not suitable for intricate carving.
- **Shisham** – yellowish white wood.
- **Kaima** – it has thin fibres used for fine carving.
- **Keria** – obtained from Bihar is best wood for carving.
- **Gulhar, Sagwan, Kaima** woods are produced in Varanasi.

Materials used for wooden toys are given below:

- **Rukhana Baaki, Chaursa, Batali, Berma** (used for making hole)
• *Chausi* (peeler) to peel off extra wood.
• *Aari* (cutting tool) is used for cutting.
• Lac is used for colouring.
• *Kholian* is a fine work tool
• *Reti* (foiler) used for foiling.
• *Hathoda* or hammer.

Religious and cultural themes are in fashion for making toys. Traditional and modern both show us the glimpse of our present and past culture and tradition. Cooking sets are not affected by the time and generation. A girl loves to play with these traditional toys.

Some craftsmen’s are in very poor condition. A craftsman Godawari Singh informed, “*Keria* wood is best for wood carving, but the government banned its cutting and use.” (Singh, G., 2014) (See picture 2.263)

He has been trying to inform the actual problems faced by craftsmen of wooden toy to the Prime Minister of India through a letter. Some problems mentioned in his letter can be summed up below:

• Craftsmen face electricity problem, economic conditions have become very poor.
• Mostly craftsmen have sold out their homes and started pulling rickshaws.
• After 1980 *Keria* wood is banned for supplying, eucalyptus is used for wood carving, which is costly and not durable.
• *Keria* tree is densely found in forests of Bihar. As it grows fast, it needs to be cut down regularly. And if not, it gets destroyed. Cutting helps trees growth.
• This tree is used as fuel and nothing else. This requirement can fill through other trees.
• Lack of payments makes it down. They are not able to supply large orders and consequently business bears the loss.
• Their children don’t want to adopt this business.
• Lathe machines are less in quantity because payments are very small and as a result craftsmen cannot buy expensive machines and set up workshops.
• Craftsmen are illiterate and do not know about fast machine.
Craftsmen face some problems relating to patent issues due to lack of copyright knowledge.

Hand carving is not adequate for this art because it takes too much time compared to machine.

Production costs of wooden toys are continuously increasing. Prices of raw materials are doubling every year. Besides, the restriction on Keria wood has added to the anxiety of the artisans. Eucalyptus and Gulhar are commonly used in contemporary time. “Lack of financial help and loan for the trade are the main reason which discourages the wooden craft and craftsmen.” (Singh N., 2014) (See picture 2.267)

**Tabla Making (musical instrument)**

Classical music forms an important part of audio entertainment in India and in the world. India has been gaining fame in classical music. Varanasi is famous for *Tabla, Dholak*, (See picture 2.269, 2.270) and drum making which is often used in Indian music culture. When we talk about music we find great examples of earliest cave paintings. A woman playing *Tabla* and other one is dancing in carved forms is found in Maharashtra caves dating back to 200 B.C. Music evolved in the Vedic age.

*Pakhawaj* in Pushkar is quite likely that an instrument similar to the *Tabla* was in existence much earlier. *Tabla* is also said to have used in the Sufi period. There are Hindu temples which show various carvings of musical instrument with figure depiction. These consists two drums, the *Bayan* (big high bass drum), chrome-plated copper is used for making the body of the *Bayan*. And the *Daayan* which is made from different types of woods. Both the two drums are played together.

To make drum or *Tabla* skill may require, but does not presuppose and sophisticated technology. These are produced in small workshops. In Varanasi craftsmen can be seen at work producing *Tablas*. Woods are used to make the body.

In Varanasi the *Tabla* workshops are very small and congested allowing only the smallest area essential for work. There are three or four shops in the same area. A craftsman Moinuddin said, “*Tabla* shops have a tendency to be gathered together”. (Moinuddin, 2014) (See picture 2.273)
Tabla’s wooden shell is prepared by expert wood craftsmen. They use teak, Shisham wood, Neem wood, rosewood, mango tree wood and jack wood also. Mango tree wood is inferior in quality. Teak, rosewood and jack wood are heavy and resistant to insects.

Tools which are used in drum making are giving below:

Berma (used for making hole), knife, adhesive, Chausi (peeler), Aari (fine work tool), Reti (foil for sanding), mallet, lathe machine.

Three main aspects in musical instruments making are:

- Cracks and parasitic insects are the main considerable problem of wood shell. These can spoil the musical instruments within few years.
- The knotholes have an important role in table making. Knotholes always will occur in the form of cracking and splitting.
- Tonal quality of the drum is dependent on the weight of wood. A light weight wood piece will produce a reedy tune, while a heavy wood piece of wood will generate a melodious sound.

The construction begins with the selection of wood piece which is chiselled and formed, then placed on lathe for shaping. Machine carves the hollows perfectly removing extra wood within a few minutes. Bottom is left for closing so that the weight is maintained as for requirement. (See picture 2.271) Goat leather skin is used for covering the mouth of drum with adjusting straps. Extra skin is attached to the edge of the basic skin. (See picture 2.272) Strings are passed into metal rings. The total tuning adjustment depends on these metal rings. A sound can get lower and higher from the tightening of the ring straps. A fine tune is set with the help of tuning hammer. In the centre of the skin black spot is the most important section of the drum which gives the special variety of sound. This black powder is made from ink. It is very special mark of the Indian Tabla.

Problems faced by Tabla craftsmen are:

- In 21st century music system, home theatres are now preferably used in daily life and festival ceremonies.
- Raw materials supply is the main problem of this craft.
• Government ban on cutting trees continuously trouble the art of drum making and is going to survive only export market.
• Craftsmen wages must be regularised otherwise this art will lose its identity.
• Less quantity of skilled craftsmen who have full knowledge of music can tune up instruments and make better instruments.
• Lack of workstation.

Brass, copper steel, and rarely aluminium are used for the construction of the drum. Metal piece is beaten into the bowl shape. A rectangular piece is cut and joined by folding together. All the shapes are given by hammer. It is joined to the bowl shaped bottom. Iron ring is fit around the edge of drum. The last stage is the final shaping. The shell is beaten on all over body and full surface is dented. Finally, the object is polished and plated on the lathe machine.

**Bone Craft**

Bone carving is the art of carving on animal bones and often includes the carving on spines and horns. (See picture 2.275, 2.76) Varanasi is world famous for bone crafting. This craft seems to be popular in Varanasi. Craftsmen shifted their skill from ivory to bone craft due to ban on ivory export. Ivory replaced with bone. It is cheaper and legal substitute for ivory carving.

The art of ivory carving was believed in ancient India. The early examples of ivory works are from the 7th-13th centuries. ‘Swimming reindeer’ and ‘Venus figurines’ – the notable figures made from antlers are the pre historic examples. Ivory carving is mentioned in ancient Vedic texts. Ivory inlay work, sword handles are described in Ramayana and Mahabharata. Costly furniture made of ivory for the royalty are described in may literature.

Mughal period was also rich in ivory carving. Government banned on ivory so it took turn in bone of buffalo, goat and camel.

Tools used in ivory carving are mentioned below:

• Driller – a used for drilling.
• Chisel – (carving tool) used for the cutting extra bone.
• Detergent – used for washing objects.
Colours – for colouring mostly jewellery items.
Hammer – used for giving shape.
Adhesive – used for joining various pieces of objects.
Cutter – used for cutting.

Carvers use an axe or chisel for stripping. Manageable small chips are cut into various forms. All the sections are divided into required shapes. Craftsmen experiment with new techniques and materials. Carvers use to chisel bow lathe to give Jaali detailed patterns (See picture 2.277) and other shapes, then combine with full of care so that the joints are not visible. Ornaments are often coloured with various tints which is achieved by boiling in a solution of pigments. Table lamps, paper knives, hairpins, button, necklace, earrings, (See picture 2.279, 2.80) idols, jewel boxes are extended repertoire for the domestic and export markets. They use some solutions to maintain original look. These articles are very expensive. Government help can be very valuable to them, but ivory carvers do not find any fund from government for their medical treatment and education purpose. Their living conditions are pathetic. Nowadays, the art of ivory carving has declined. It is very hard work taking full day’s labour and payments are very small. Middle lower class cannot buy these items because of high prices.

Only two three craftsmen are still working with better tools. The numbers of craftsmen are becoming less because their children do not prefer this job. They want to earn more with sufficient labour. Using bone, ivory, horn is also prohibited in some religions like Jains and various casts in Hindu religion, therefore, this art has declined. Most of the craftsmen have turned to other works. This art is going to disappear sooner or later.

**Stone Carving**

Primitive man used stone carved tools that give us proof of his creativity in the field of stone crafting. Stone art developed through ages. Stone-made vessels, steatite seals with animal motifs found at Mohenjo-Daro, are examples of the ancient carving art in stone. The most remarkable stone work ‘Priest King on soapstone is famous for its carving and ornamentation. The historic Sanchi Stupa in Madhya Pradesh made from stone has gained worldwide fame for its beautiful creation and relief work.
Khajuraho temples carvings are the best examples of stone carving. The Mughal stone craftsmen’s techniques and skills improved almost to a point of excellence.

The tradition of beautiful soft stone carving in Varanasi is very different from other places. Varanasi represents the highest glory of artistry in soft stone carving. The stone carving reflects the Indian tradition. ‘Gorara (a type of stone) stone is used for carving. Varanasi craftsmen developed a new form of soft stone carving. Small pieces of Gorara stone are brought out from Hamirpur and Mahoba. Stone is given shape in carved sculpture. The uniqueness of this stone can be seen in various colours. Gray, pink green, black colours come out when it is polished. Basic cutting is done with machine and carving is done by hand. (See picture 2.281, 2.282)

A craftsman informed, “In Varanasi old techniques are used, but crafts workers in Agra’s use mechanised tools.” (Devi, S., 2014) (See picture 2.284)

The artisans of stone carving mainly belong to the Raidas community. Curved facial expressions are carved in gods and goddesses. Machines are used for cutting, grinding, shining and polishing of stone.

Two types of artisans – Sadakars and Pachikars are there. Cutting and carving and shaping are done by skilled Sadakars. Polishing and inlay work, is done by experienced Pachikars.

Various tools used to carve the stone are:

- **Hathoda** – hammer.
- **Chisel** – (carving tool) used for cutting extra stone.
- **Wax** – used for polishing.
- **Driller** – tool used for making hole.
- **Detergent** – used for washing objects.

Stonecutters and sculptors chisel and hammer to bring out the curvilinear intricate patterns. Varanasi craftsmen are specialised in Buddha’s statue, elephant, jewellery, boxes, idols, etc. They are perfect to give facial expressions, complex hand gestures and brilliant different Mudras. Power drills are used for whole drilling and chisels are manually used for inside hollows. Objects carved out through curve lines Jaali patterns without any joint. However, of late, the carvers have switched to other
professions because of the lack of any government help. Some non-government organisations too are engaged in this area for their betterment, but craftsmen complain they did not find any allowances. Stone carving is a very hard work. Craftsmen find it very difficult to run their families. Craftsmen engaged in stone carving have gone down in numbers. Youngsters are rejecting to do this hard work.

**Metal Work**

Varanasi is the centre of aluminum, brass and copper work. Decorating and ornate techniques are practised in narrow streets. Varanasi is the cluster of ritual utensils. Geometric and floral patterns are engraved very carefully on objects. Rose, mango, sunflower motifs are used in repousse work. The craftsmen are mostly Muslims.

Metal art is practised since the ancient period. Bronze and copper vessels were also found at Mohenjo-Daro. Metal works are described in Kushana, Gupta, and Mauryan periods. The framework of metal craft also developed in medieval period. The famous peacock throne of Mughal period is one of the finest examples of gem inlay work and metal craft.

The method of making aluminum utensils is same as other metal art techniques. Sometimes copper and brass plates are beaten with hammer to bring basic shape. Usually copper and zinc are used, but that is very costly and now it is replaced with bell metal. Method of casting and beating metals into the required shapes can generally be reproduced in a factory. The boxes are carefully prepared Molten metal is poured in the boxes, alloy flows easily into each mould because of channels in the sand. After a few minutes it sets and utensils are ready in the box. Box is opened and utensils are taken out carefully with forceps. Sand is set in the empty boxes for re use. This process is called sand casting. (See picture 2.285, 2.286)

A craftsman said, “This is a very hard job for us in summer at workshops because of heat and high temperature.” (Khan, 2014) (See picture 2.287)

In repousse work objects are filled with brick dust, resin oil, and left into cold water to set. Thin metal sheet sets into it and the pattern is beaten softly. When the process is completed it heated with blow lamps and the mixture flows out. This work is done on flat surface. Metal repousse sheets are mostly used for decorative door beds and other furniture, but it’s very expensive, so everyone cannot afford these articles.
References

Ahmad, A. (2014, August 10 Sunday). Brocade Weaving of Mubarakpur. (Sana, Interviewer)


Ahmad, I. (2014, October 25 Saturday). Brocade weaving of Varanasi. (Sana, Interviewer)

Ahmad, J. (2014, July 17 Thursday). Pink Enamelling of Varanasi. (Sana, Interviewer)

Ahmad, S. (2014, August 5 Tuesday). Carpet Weaving of Mirzapur. (Sana, Interviewer)


Begum, A. (2013, October 8 Wednesday). Moonj Basketry of Allahabad. (Sana, Interviewer)


Kumar, S. (2014, October 2 Saturday). Black Pottery of Nizamabad. (Sana, Interviewer)


Lal, R. (2014, August 5 Friday). Brass work of Mirzapur. (Sana, Interviewer)

Mau Nath Bhanjan. Retrieved from mau0547.blogspot.in/2008/07/about-mau.html


Prasad, J. (2014, October 8 Wednesday). Cane Work Of Allahabad. (Sana, Interviewer)


Rajendra. (2014, November 6 Thursday). Terrycot Weaving in Ambedkar Nagar. (Sana, Interviewer)


Shariq. (2014, November 6 Thursday). Terrycot Weaving of Ambedkar Nagar. (Sana, Interviewer)

Singh, G. (2014, July 18 Friday). Wooden Toys of Varanasi. (Sana, Interviewer)


Sunita. (2014, October 8 Wednesday). Palm Leaf work of Allahabad. (Sana, Interviewer)


