

HANDICRAFTS OF INDIA





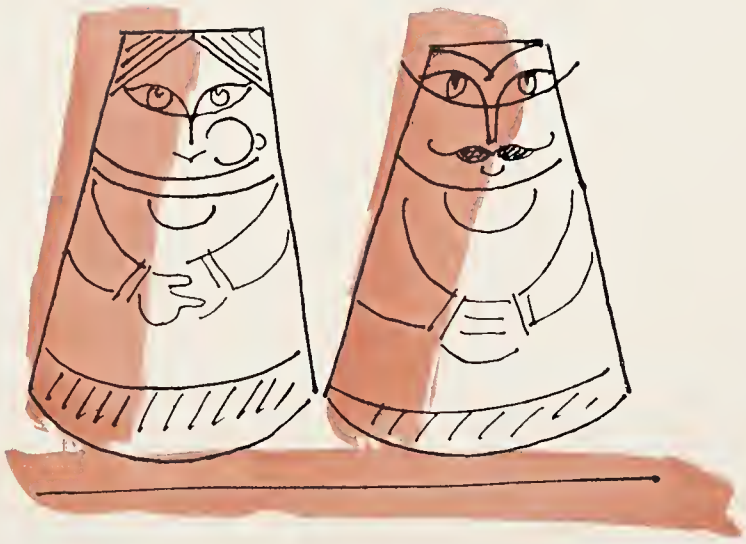
Cover:
Detail of Baluchar Sari, 19th century, from the Prince of Wales Museum, Bombay.

HANDICRAFTS OF INDIA

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Created and designed by Som Benegal
photography by Situ Mullick and
the Simla Studios, New Delhi
photographic assistance by Ravinder Khanna
the photographs on pages 66, 68 right, and
third cover by P. N. Sharma
art work by Riten Mazumdar, Mini
Boatwala and Nivedita Parmanand
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HANDICRAFTS OF INDIA *published by the All India Handicrafts Board*



Indian Handicrafts

Handicraft is rightly described as the craft of the people. In India it is not an industry as the word is commonly understood; for the produce is also a creation symbolising the inner desire and fulfilment of the community. The various pieces of handicrafts whether metalware or pottery, mats or woodwork, clearly indicate that while these were made to serve a positive need in the daily life of the people, they also served as a vehicle of self-expression for they revealed a conscious aesthetic approach. At the same time, they reveal in their structure the principles of Shilpa Shastra, the ancient scientifically evolved formulae and regulations.

In the peace and quiet seclusion of the countryside the village community evolved a culture of its own out of the steady flow of its own life and of nature around it. The community acted as a single personality because of the common integrated pattern of life, in responding to the common joys and burdens of life, to the common occasions and landmarks that stood out in the flux of time and to the change of seasons. Out of a million coloured strands of tradition filled with song and verse, legends, myths, native romances and episodes, from the substance of the every day life of the community, and out of nature's own rich storehouse, was woven a rich, creative and forceful art.

The artisan was an important factor in the equation of the Indian society and culture. By performing valid and fruitful social functions for the Community, he earned for himself a certain status and a responsible position in the society. He worked for those whom he knew and this gave a touch of personal intimacy to the work. He made things mainly for the use of the people around him and not so much for sale in a distant market place. His work was evaluated not so much in terms of money but rather entitled him to the necessities of life, and ease and rest in sickness and old age.

(continued)

Indian Handicrafts

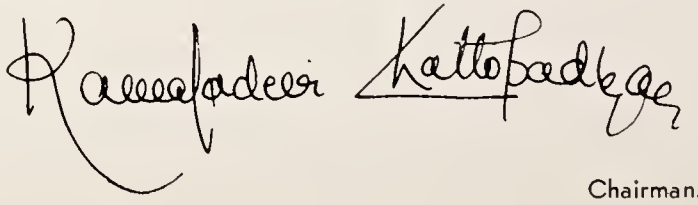
He was not at the mercy of the middlemen or a changing clientele. He was an heir to the people's traditions and he wove them into his craft, making it into an art. The bold local styles that the village artisans evolved were a great contribution in the evolution of Indian art adding to the wealth and variety of colour and design.

All that has changed today. The handicraft was partially lost in an economic struggle in the new rising industrial society. In fact, mass production brought to the fore a new type of product which though it fulfilled the basic need, was of uniform type and design. The emphasis was shifted from utility with beauty to utility only. Cottage craft lost its perspective and yielded to the overpowering impact of mechanised production. But nevertheless it is well to remember that handicraft has a distinctive value of its own. The object of the craft is not to compete with machines but to create individual pieces of unique shape and design and it is here that the machine cannot compete with human resourcefulness and genius.

Many of these unique and complicated processes are the result, perhaps, of centuries of experiment and evolution. They are a part of our valuable heritage and of our aesthetic make up, lightly to discard which would be to wipe out some of our inherent background, to destroy that romance which lends enchantment even to a dry and drab environment; for it is like capturing a long lost dream to watch an Indian potter at his wheel with his deft fingers, shaping under your very eyes, the distinctive designs scooped out of the five thousand year old Mohenjadaro, or see the Indian weaver ply his complicated loom to reveal the tissues and brocades treasured reverently as antique museum pieces in London and New York.

Even from the economic point of view, these handicrafts have an important place in our national development, because for regions like ours, the unfolding of the industrial pattern would have to be different, taking into account the vast size of our country, abundant labour with a rare skill of its own but little easy capital.

This catalogue is the first effort to present some of the Indian handicrafts, both to Indians as well as to foreigners interested in our crafts. It does not claim to be comprehensive because our handicrafts are almost inexhaustible, their variety is so infinite. The catalogue is fairly representative and is designed to give a general picture, to stimulate interest and the aesthetic appetite of the public. The Handicrafts Board hopes that this will be the first in a series of catalogues which it proposes to publish. One of the aims of the All India Handicrafts Board is to relate these ancient crafts to the modern market and its exacting demands, and experience has shown that this can be done.



Chairman.







The streams of many civilisations
blend into the culture of India
from which our craftsmen draw
for the rare brilliance of their workmanship.



Unsurpassed Vigour



Bold Motif



Distinctive Individuality

In an Age of Machine-tooled Monotony...

Indian Handicrafts

a finely decorated vase a gold brocade
a silver filigree bracelet from out of quiet little villages in India to the homes of people in Calcutta, Bombay, London, Paris and New York. Miles away from the industrialised big city with its mass produced commodities come individually made works of art to provide distinction and charm to your home at prices within your reach.



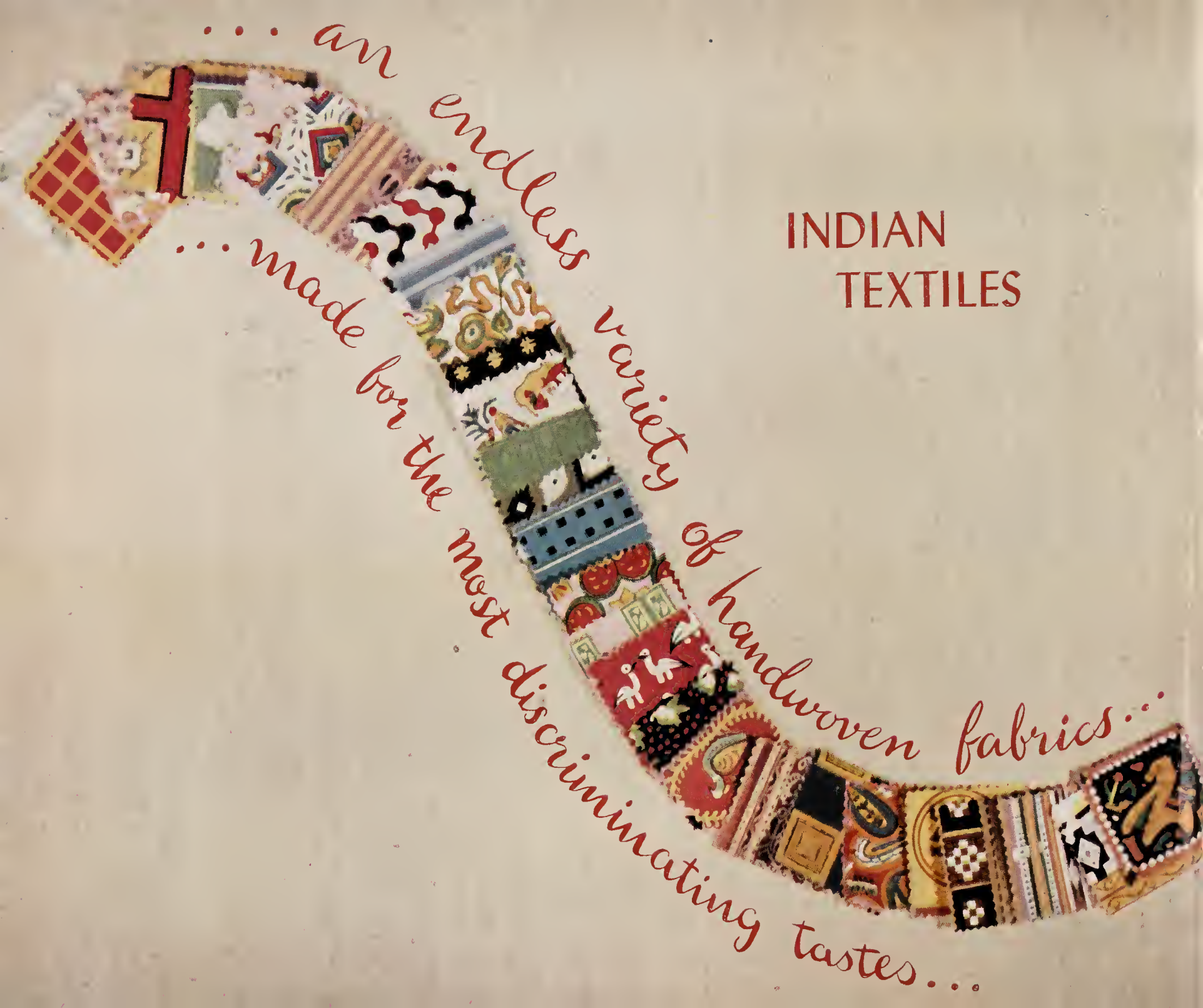
Painting illustrating a musical mode. (from the National Museum Collection)

What a world of - - -





- - difference Colour makes!


. . . an endless variety of handwoven fabrics . . .
. . . made for the most discriminating tastes . . .
INDIAN
TEXTILES



We could point out with pride to the fact that India has been a producer of cotton, silk and woollen textiles for centuries, and, in fact, is regarded as the birthplace of cotton manufacture, that Indian textiles found their way as far west as east to Greece and Rome, to East Asia, and the warm islands of the Indonesian archipelago, that Indian muslins and chintzes were the rage of fashionable Roman ladies when the Caesars held sway in history's most glittering empire. We could sit back and ask you to marvel at the fine yarn of high count which our craftsmen spun with their hands till the modern machine all but crippled them. But that is not the point. The point is that all this heritage has not been lost upon us. We have learnt from it and we continue in that tradition. If you are interested, we could also tell you that today handloom weaving, next to agriculture, is the most important industry in India and plays a vital role in her national economy. Just think of it: textile production is not only the primary means of livelihood of millions in our country but also provides a subsidiary income to other millions of men, women and children to supplement their meagre earnings. But it is neither national memory nor economic necessity that makes us urge you to go in for Indian textiles. You might be doing us a good turn. But are you doing yourself a good turn? Yes, indeed. Because Indian handcrafted textiles stand out not only for their careful weave and precise detail but also for the unique character of their design and motif. Threads of pure gold and silver weave their magical charm into the world famous Banaras brocades, sheerness is a breathtaking quality of gauze, Rajasthani bandhnas take on a shimmering effect through the tying and dyeing process, South Indian silks have the elusive subtlety of crosswoven colours, Bengal and Assam cottons are enthralling for the lyrical use of whites and off-whites. Motifs are mostly traditional, but modern designs based on rhythm and balance are increasingly coming into vogue. Colours are brilliant, bold, gay but never a hint of garishness. In spite of the inroads of modern machinery, Indian handicraft workers still employ old methods ensuring a few, perfect and artistic creations rather than the repetitive monotony of mass production. The surprise is endless, the result a highly individual choice for you. In the following pages you will see only a small cross-section of the many enchanting forms of Indian textiles.

Indian Textiles to grace the Home and Person



Whether it is the faultless fall of evening wear or the downright utility of the daily dress you want, the wide variety of handwoven textiles allow you to fashion your clothes just as you please. You can have your choice in cotton, silk, wool, lace, brocades; designs expressed in geometrical or traditional or modern motifs; colours that are exciting, soothing, gay, bold or brilliant; tones that are subtle; and textures that are novel in their variations from bark rough to shimmering smooth. There is no dress dreamed that cannot be translated in Indian textiles. Indian textiles can also be put to all kinds of uses in furnishing and decorating your home as the following pages show.





Extreme softness, vivid colours and translucent texture characterise Indian silks. Get them to add a new touch of originality to your wardrobe. All the charm of a sari is repeated in printed and plain silks as well as in the silks with gold and silver motiffs woven all over them. These can be made up into any costume material. While retaining a distinctive Indian air, printed silk handkerchiefs, scarves and stoles, are made with special attention for the overseas buyer.

The gossamer quality and butterfly hues of Indian silks are reflected in this selection. The silks come from South India, Bengal, Assam and Banaras.



With all the delicacy of rare Sculpture—

As exquisite as our carvings, this fine Banaras Gauze Sari has all the qualities that any woman looks for. Light as cloud wisp it has just the right touch of richness about it with its narrow gold border and the colourful woven pattern running alongside. Wear it as a sari, or if you like try making cocktail frocks, evening dresses and see the shimmering breath-taking effect. Durable, though extremely delicate to look at, it caters to every need, taste and purse. You can get these saris heavily designed or lightly patterned in pastel shades as well as bright colours.





and the finesse of the Spider's Web

The newest addition to the range of Banaras textiles is the Gauze. Lighter than the spider's web, they come in all colours from the palest azure to the warmest wine reds and in designs varying from tiny piping borders and little dots to heavily woven patterns in gold and silver. Evening handkerchiefs and stoles, scarves and saris are some of the main items. But the woman of elegance can convert these to any use to set them off as thrilling contrasts with her choicest clothes.



BROCADES

Among the finest handloom products of India are the Brocades. They consist of various kinds of gold and silver threads woven on a silk background. It may be pure silk (amru) or silk and cotton (himroo). The richest of them all interwoven with gold and silver are called Kinkhwabs and they come from Banaras and Surat. All these are beautiful beyond words and their gorgeous colour harmony and variety of designs defy description. The master mind of the weaver is forever thinking out new designs that vie with each other in presenting a dazzling spectacle of colour and delicacy of form.



LACE

Clothes and house-linen of lace have been prized possessions of housewives all over the world for centuries. Indian lace is unique for its delicacy of workmanship. Patterned lace can be used even as small wall hangings for textural contrast.

CHIKAN

The city of Lucknow produces a particular type of shadow work on fine white muslin with finer white thread, called Chikan. The effect is so delicate and exquisite as to seem hardly credible that human fingers could have created it. The entire embroidery is done from the wrong side but the material that is being embroidered is so fine and transparent that the pattern shows on the right side like a shadow.



PRINTS





The art of dyeing and printing fabrics, like all other handicraft processes in India, is rooted in ancient tradition and combines simplicity of form with a deep understanding of colour. Today our craftsmen are engaged in adapting ancient art forms and symbols to new demands. More, some of them are even revolutionising the very concepts of form and design while retaining the old motifs. The result is an unsurpassed vigour and boldness and a high quality of individuality. There is limitless scope for using handblocked and printed textiles. They can be used as wall hangings and curtains, or as bedspreads, tablecloths and tablemats. They can be made up into summer dresses, beach costumes and skirts. They can even be adapted for use on handbags or in albums. Designs can be printed in two, three or four colours, the designs and colours as you want them. The colours are fast. The dimensions of the material convenient. The width varies from thirtysix to seventy-two inches.





The Sheer Delight of the Feather Touch!

The softest woollen material ever felt by human hands is the shatoosh or the famous ring shawl of Kashmir. Next come the shawls made from the very fine and soft wool called pashmina. Easily among the world's best, Kashmiri shawls are produced in two different ways. The tili or kanikar, and the amlikar, Kanikars have the designs elaborated on the loom, while the amlikar is hand embroidered. Some Kashmiri shawls are produced by a combination of both these methods. Made in many sizes, these shawls can make wonderful evening stoles for European dresses as well as provide the ideal evening wraps for Eastern dresses.



The fabric you see on this page is called a patola. It was among the choicest exports from the great textile centre in Surat along the caravan routes to the markets of Samarkhand, Bokhara, Baghdad, Basra, Damascus and Rome in the 15th and 16th centuries. The making of a patola is a difficult and complicated process. Its unique quality is that the threads of the warp and weft are separately dyed in portions in such a way that the patterns on the finished product emerge in weaving. Patola manufacture is restricted nowadays but a few rare, choice pieces are still available. A type of patola technique is employed in other parts of India to produce saris, bedspreads, curtains and a variety of other fabrics.

A Sari for every occasion





Cotton saris are just the thing for informal wear. But borders can be simple or elaborate. Increasingly, bold, new motifs are used for those who like a modern touch, or if you choose you can still get the time-tested traditional designs. For special occasions when you want splendour there is a whole range of gorgeous silk, brocade and gold worked saris or the fabulous patolas.

PLAY CLOTHES





Whatever your sport . . . .

At every age, for every climate, whatever part of the world you may be in, Indian prints make gay play clothes for the children. You, too, can make informal wear out of them for the beach, or holiday.

A new NEW LOOK !



The foremost fashion designers of Europe and the United States have now recognised the revolutionary possibilities of using Indian textiles, notably silks, in giving an entirely new look to evening clothes. Because Indian textiles with their unusual texture, colour harmony and design open up a new world for the very latest in elegant, distinguished wear. For the chic, smart woman of today who wants to combine distinctiveness with grace, Indian textiles are indispensable.



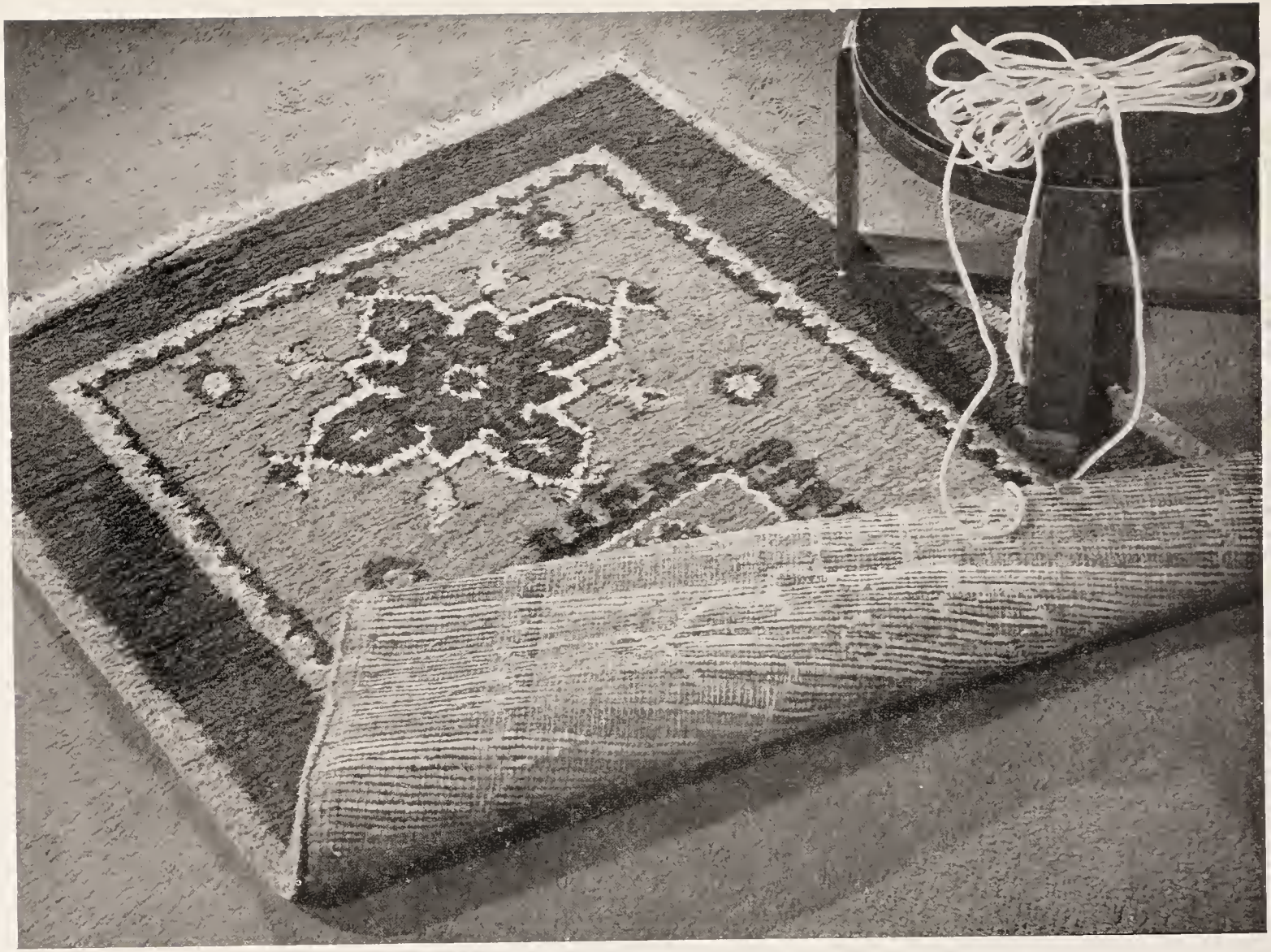


Printed Indian fabrics offer immense scope for informal day wear. You can match your two-piece or one-piece dress to your handbag. In the dress shown on right, basketwork bag gives novel contrast to print frock. Accommodation in styling and design is one of the key features in making clothes with Indian textiles.

CARPETS

Carpets give character to a room. No other furnishing item can add or subtract from the personality, atmosphere, and character of a room as much as its floor coverings. By the skilful exploitation of a carpet's colour and pattern a room can be made to look bigger or smaller, wider or narrower. It is not easy to choose a carpet. But you can be sure if you depend on carpets that have years of a tradition of quality behind them.





As one of India's ancient and principal industries, Indian carpets are noted for their design, colour and quality of craftsmanship. Different carpet producing centres of India have put in individual qualities to their products; Kashmir carpet weavers have evolved patterns and designs of paisley, leaf and flower that are to be found nowhere else in the world. Agra carpets offer enormous weight and solidity, while Mirzapur carpets have rare beauty of design and wide variety in quality and price. Warangal carpets are noted for their delightful and intricate geometric and floral designs. When buying carpets, buy Indian carpets to be sure you get the ones which are most durable and easiest to maintain.



CHAIN STITCH

Chain stitch rugs, Namdas and Gubbas are three varieties of floor-coverings made in Kashmir. These are not as costly as Kashmir carpets but they are all colourful and richly embroidered. The point about these floor-coverings is that they are wonderful to look at and yet so inexpensive. They are available in various sizes, make useful bedside rugs, foot rugs, or to be spread before a warm fire to add to the cosiness of a room.

The chain stitch rug which you see on this page is a mixture of embroidery as well as applique. The designs are worked on hessian in chain stitches with woollen threads. A lining of strong hessian is used to give the embroidered piece additional strength and protection from wearing out. These rugs are popular for their beautiful designs and range of colouring which covers all the soft pastel shades as well as bright Indian colours.

Durries and druggets are among the most inexpensive types of floor coverings and yet they are colourful, useful, and durable. The drugget industry offers three different qualities. Super, regular and medium. Both patterned and plain, these come in many colours. Durries are plain carpets generally made of cotton though a small quantity of a more expensive variety is made in silk which looks extremely rich and gorgeous. Woollen durries are also made and they are very popular with people living in the colder regions. Durries, either of cotton, silk or wool, are extremely attractive and useful as occasional rugs, picnic rugs and divan covers. They are often also used to cover the floor first before spreading valuable carpets.

DURRIES and DRUGGETS





NAMDAS and GUBBAS

Namdas are made of wool and cotton. There is no hard and fast standard laid down for the mixture which depends upon the manufacturer's choice. Any size within six feet can be made to order. But six feet by four feet or four feet by three feet are readily available. The quality of yarn used in embroidery is both handspun and millspun. Colours are fast to sunlight and water.

Gubbas are a kind of patchwork made from different pieces of colourful blankets. Embroidered gubbas are only embroidered on a coloured background. Appliqued gubbas have patterns created by small pieces put together in applique stitches.

MATS and BASKET WORK

Essentially a naive creation and an indispensable utility item of village India, the handwoven mat has of recent times begun to beautify the most sophisticated homes in Indian cities. For sheer cool comfort, pleasing colours and decorative quality, our mats have few equals and none superior. A striking mat frame for your favourite painting, an unusual lamp shade, a fitted mat cover for a divan, a decorative and silky mat as a wall hanging or to add colour to floors makes for originality in any home—YOUR HOME.

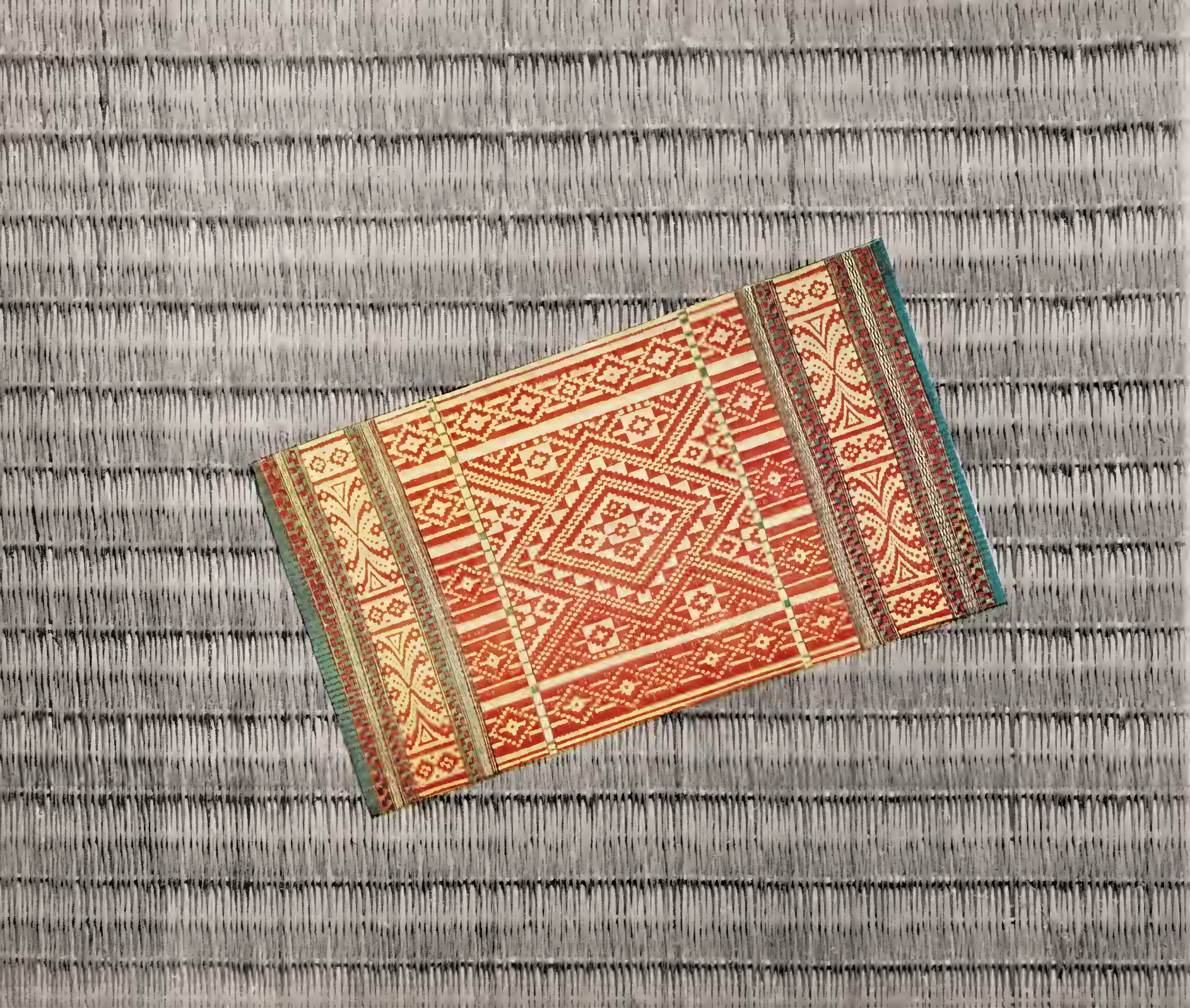
Basket work is another of our simple and attractive crafts that is now finding its way more and more to the modern homes all over the world. In Assam and the mountainous region of the Himalayas, basket work comes from tribal people. In Uttar Pradesh and Bihar mats and baskets are made from certain types of grass. In Orissa colourful baskets are woven with geometrical designs. The rattan work of Malabar, reed work of South India, willow work of Kashmir, cane work of Assam and bamboo work of West Bengal, Bihar and Orissa give you an endless choice of superb craftsmanship.



Screw pine with its special quality of silken softness lends itself beautifully to embroidery, cutting and sewing. Screw pine does not stop with mats. A new and busy industry now makes a wide variety of attractively embroidered beach-hats, tea-cosies, tray cloths, handbags, pocket books and wallets.







Ingenious use of Mats gives added distinction to a well-laid table



To keep pace with the fast changing times, to suit the changing ways of living, and to cater to ever-varying tastes, many new and different household items are now made from screw pine and cora grass. Tablemats are among the most popular among them, as they are easy to clean, easy on the eye, and they keep their shape and colour with ease too. They give added distinction to a well-laid table. Cora grass mats are available in different colours, or with different coloured borders on its natural tone.



A set of baskets made of golden grass from Orissa. These fit into each other perfectly and can be put away as one item.



This usual rain hat made of bamboo and palm leaves is used by farmers in Assam. Their light weight, shape, colour and size make them ideal as fruit or flower baskets. By fixing a bracket inside you can turn these into ingenious shades for wall lights.

Miniatures of Assamese tea baskets which can be used either as wall or corner decorations, or for fruit and flowers. See page seventeen for use as flower basket.





Wood Carving and Inlay

Indian craftsmen have used wood as their medium of expression for centuries. The result: a highly developed art and tradition, the influence of which is evident in all ancient Indian architecture, and every piece of wood carving or inlay work today. Indian woodwork not only portrays the multiple technical ability and skill of the craftsman but also displays great artistic delicacy which makes it unique and outstanding. Although produced in many different parts of the country a few places have become famous for the exquisite carving and inlay work of ivory on wood. Surat, Baroda, Kashmir, Saharanpur and Mysore are famous even now for this craft.

The woods used for ornamental work in India are walnut, which provides the base for the fine workmanship of Kashmir, and sandal wood with its delicate natural fragrance in work from Mysore and in a few other places in South India. Teak, shisham, deodar, ebony, redwood, rosewood, red cedar, sal and many others are also used by Indian craftsmen as they lend themselves to fine decorative carving and inlay work.

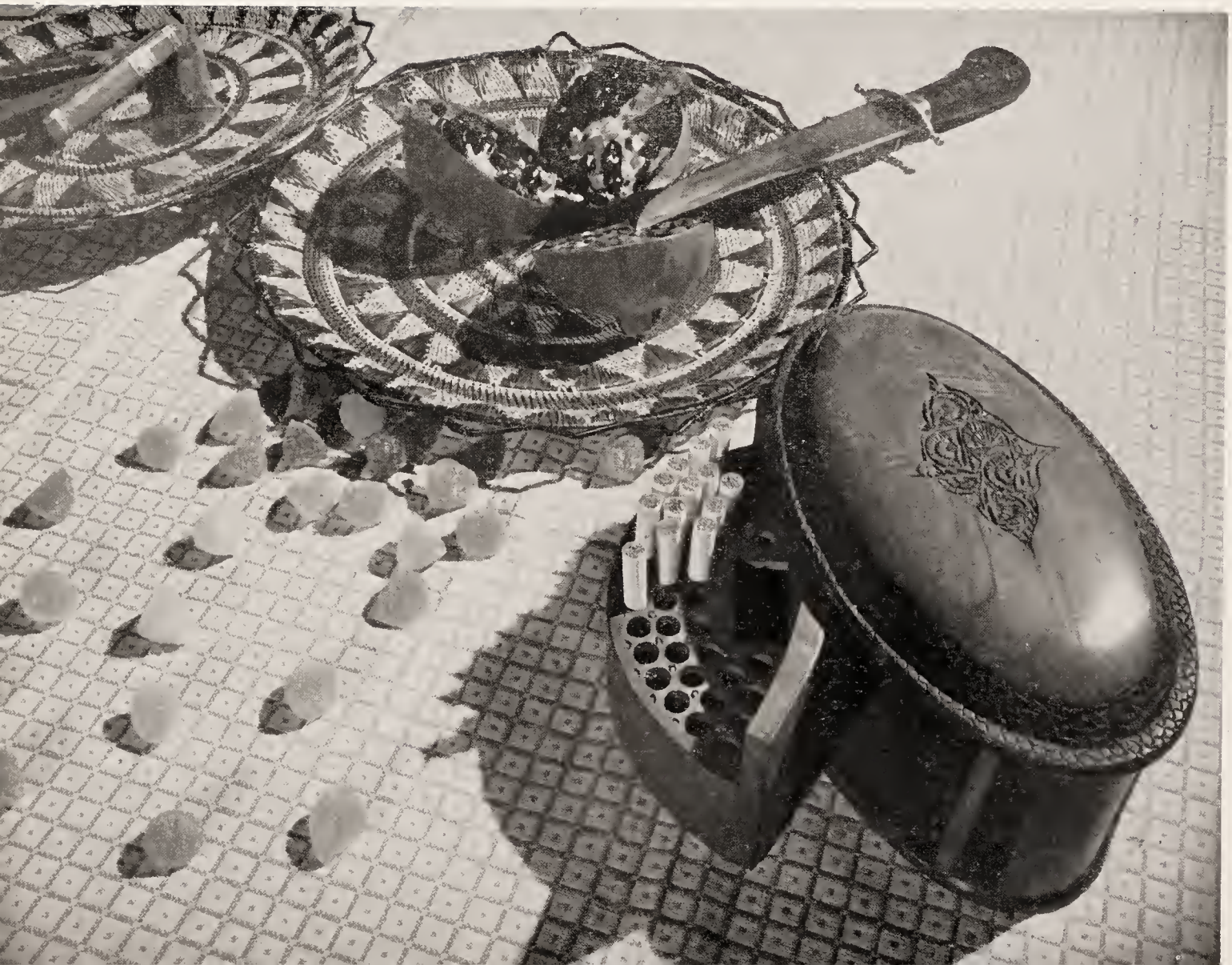


Carved tray made of walnut from Kashmir. The tray is styled in the shape of a chenar leaf.

Carved walnut boat and boatman from Kashmir.
Waves of sea are made with Rajasthani tied and dyed sari.



The carved wooden cigarette box and carving knife are from Kashmir. The round trays are made of raffia in Orissa, and are brilliant in their colour contrasts.









An important section of the Indian wood carving industry devotes its attention to the production of dolls, mythological figures, ikons and characters drawn from traditional dance and drama. Among the most striking in this category are the models of Kathakali dance figures, shown on this page. The Kathakali dance mainly depicts incidents from the great epic Ramayana. The characters employ the most bizarre, fantastic, yet gorgeously beautiful costumes and masks. These are faithfully reproduced with the greatest attention to detail in these models.



The two figurines above are made of red wood in Tirupathi in South India. They are more than dolls and somewhat less than ikons. They might be considered the folk-form survival of early deities overwhelmed by new cultural and religious upsurges. Whatever their real meaning, today they make fine decorative pieces. Their real size is about two and a half to three times the size shown in the illustration. On the next page is a figurine carved out of a single piece of sandalwood from Mysore.

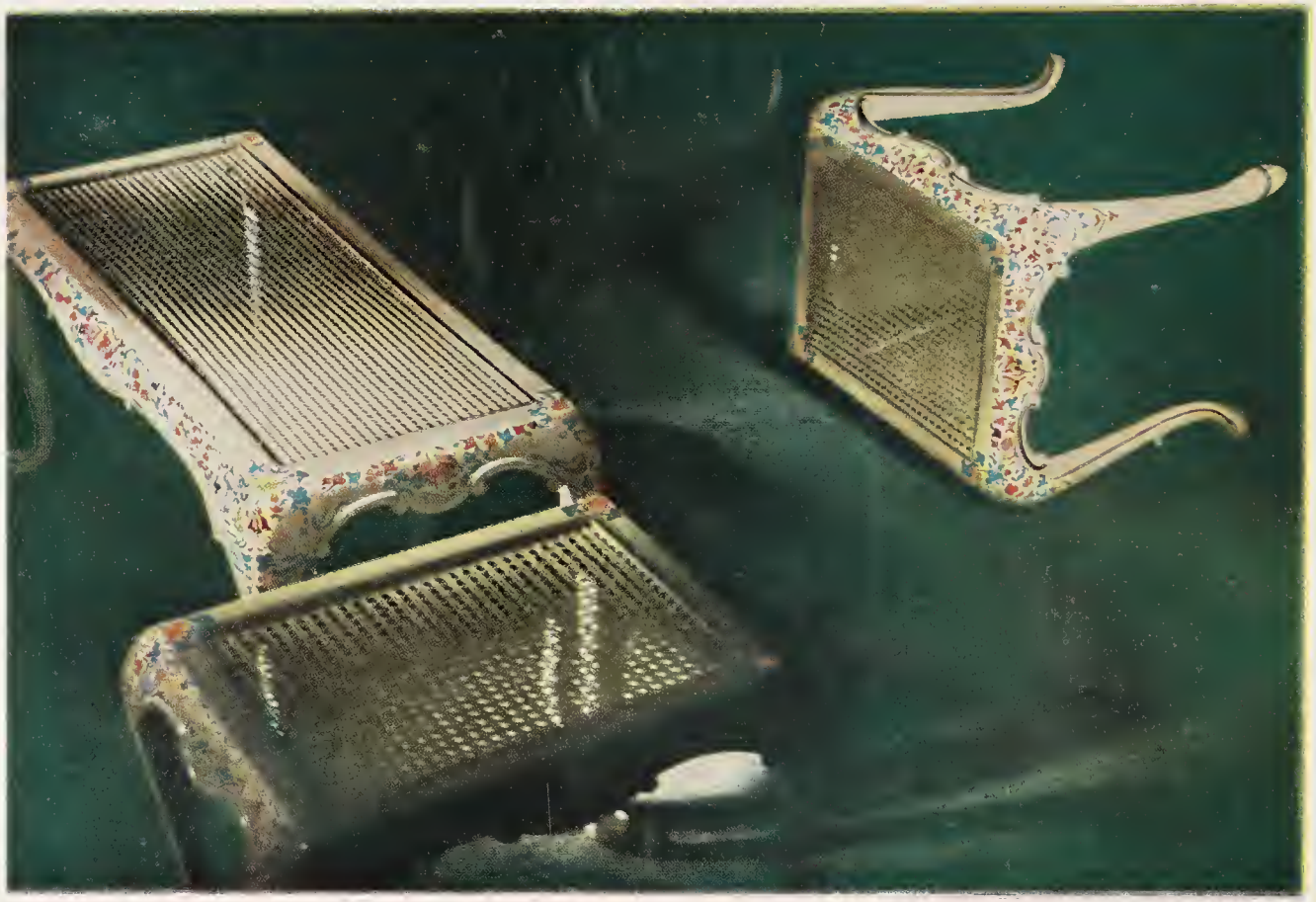




The wood carvings on this page display the remarkable adaptability of Indian craftsmen to modern trends in taste and design. The creations of Riten Mazumdar these decorative pieces of humans and animals employ a bold, stylized, almost cubistic, form while retaining the character of traditional Indian ideas.

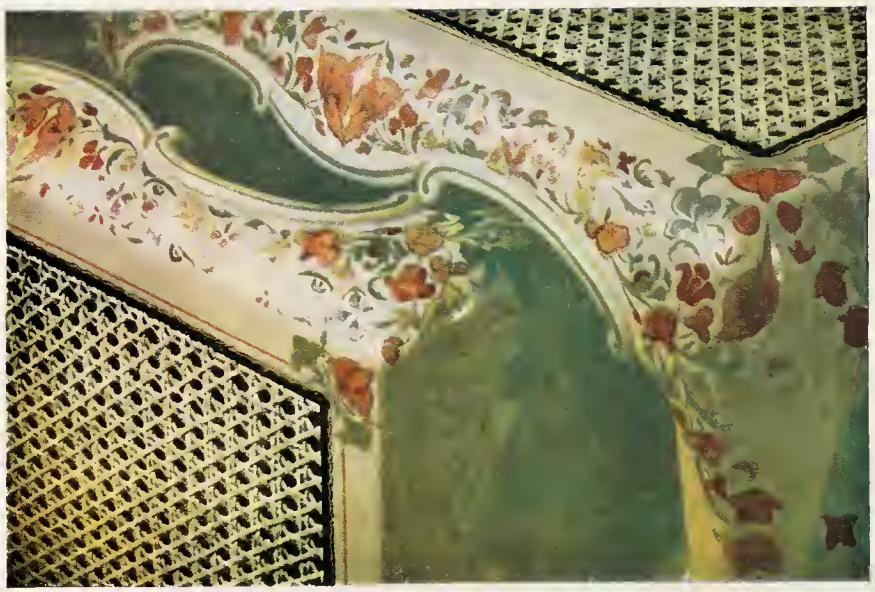


The fragrant sandalwood of South India is an ideal medium for the intricate carving of the Indian craftsman. Its smoothness enhances the delicacy of the workmanship. These are but a few of the types of objects available. And they are cheap.



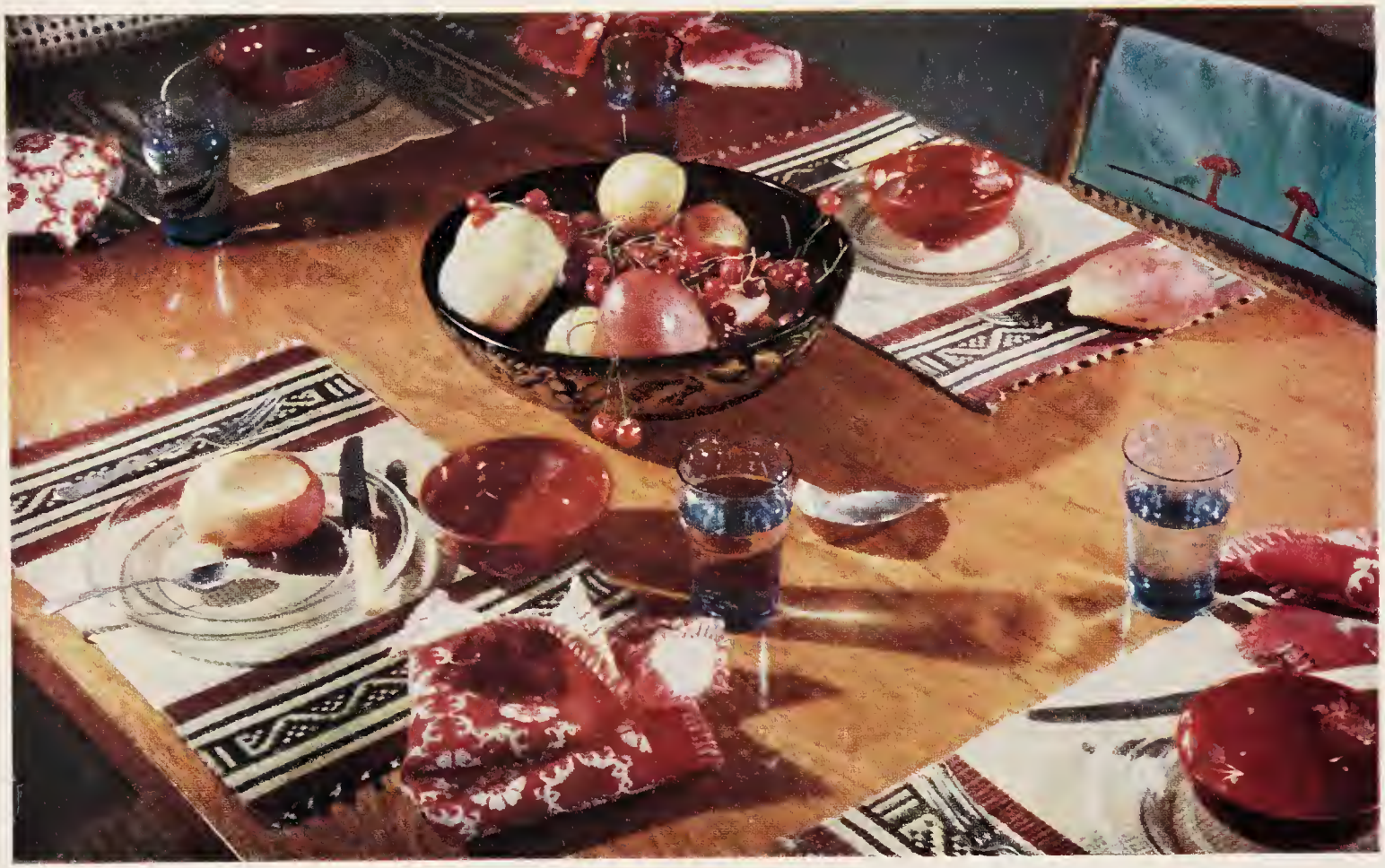
NIRMAL

Nirmal means pure. Having a claim to pure beauty these products justify the name they bear. The colours of Nirmal ware are bright and lasting. Shapes have grace and simplicity of line, designs are both traditional as well as modern, and the silver and gold with which the designs are painted never tarnishes. The articles cover the wide range needed in modern homes for day to day living. From whichever angle you may judge Nirmal ware, you will come to the same conclusion: they are useful and beautiful. The art of making Nirmal ware like all our cottage crafts, was handed down from father to son and some of the secrets are closely guarded. Recent research and experiments have resulted in improved production of utility articles in metal and wood, with a higher standard of finish and durability while retaining most of the old charm of Nirmal ware.



In many ways Nirmal closely resembles lacquer work. But it is richer in its colour and subject. Articles are decorated with intricate designs in gold and other vivid colours. The effect is almost like inlay. Recent experiments have resulted in better finish, new designs and colour schemes to suit modern tastes without any loss of their original Indian character. The book ends shown on this page, for example, indicate the new techniques used. Nirmalware sets a dazzling pace for table decoration, makes food look more attractive, more appetising even.







PAPIER MACHE



From the skilled craftsmen of Kashmir comes this most striking example of waste turning into usefulness combined with beauty. Instead of pounded waste paper, the ingenious Kashmiri uses woodpulp to achieve the same real result without its tedium. Bowls, vases, trays, powder boxes, lamp shades and numerous other articles demand your attention! Some of the best examples of this craft contain beautiful paintings in the traditional Mughal style; in fact, the works of some of the most famous paintings of Kashmir are to be seen in the 19th century pieces.











HORN



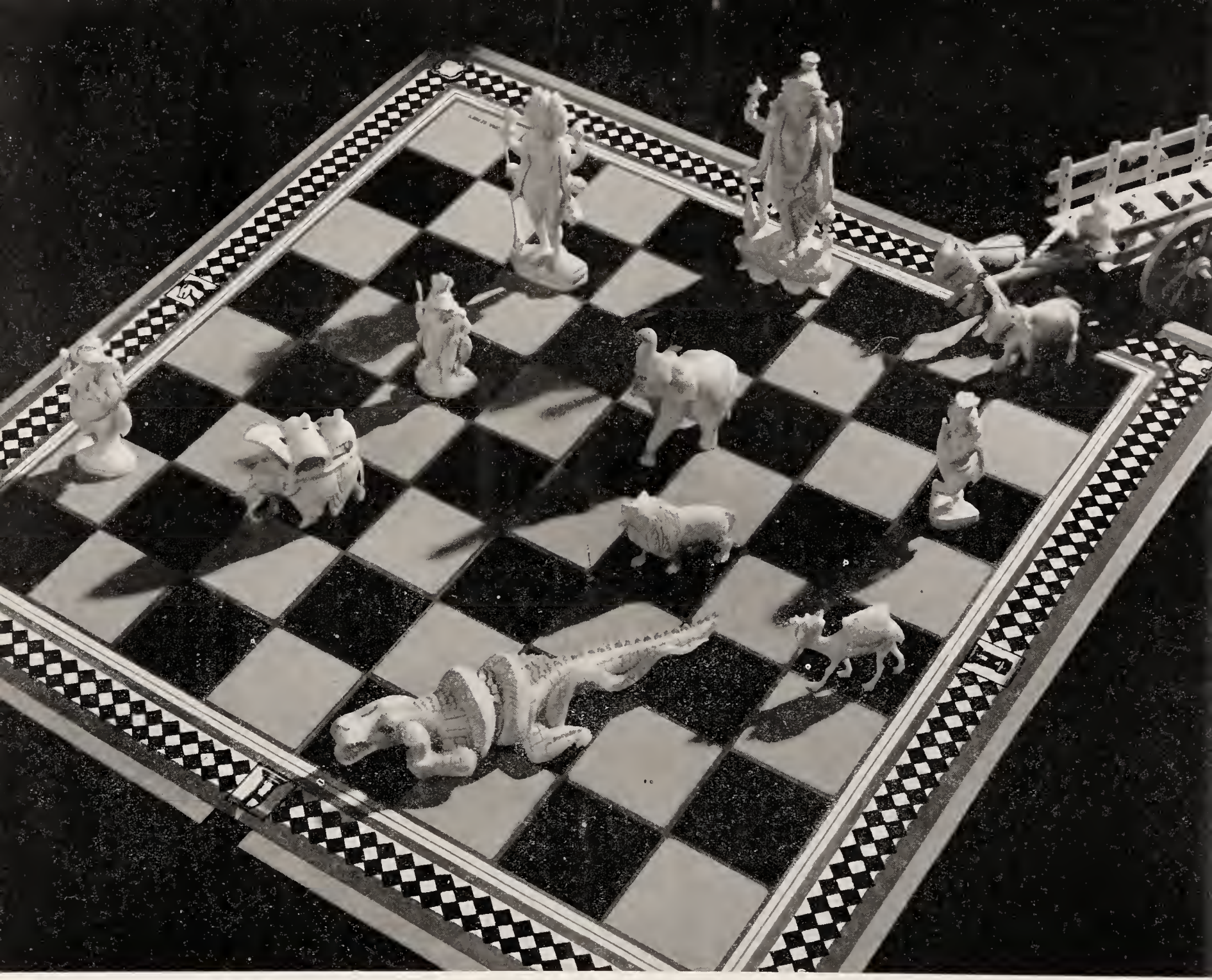
Horn work is an indigenous cottage industry of India. The tradition of fine craftsmanship and good finish in the horn industry as in other crafts has been handed down through generations.

Among the different kinds of horn used for making artistic articles are buffalo and bison. Bison horn is more suitable for artistic creations as it lends itself better to treatment and curing processes. Rhinoceros horn is much prized but somewhat scarce material to come by. Sambar or deer horn is also used by different types of horn workers such as comb makers, turners, furniture makers, shapers of horn animals, and inlay workers.

IVORY

Ivory carving is probably one of the oldest of Indian art crafts. India has been one of the world's suppliers of ivory from a very early date. Today the ivory carving of India is in a class by itself. Sitting on the ground at the doors of their humble cottages, using only the simplest of tools—a knife, a chisel, and a few files, the ivory carvers of India shape and carve articles of unbelievable beauty and delicacy starting from splendid specimens of the gods of the Hindu Pantheon, figurines and animals to buttons and cuff links.





POTTERY

A riot of colour or dignified hues, grace of line or bold modernism characterises some of India's best contemporary pottery. But here again, as in most other Indian handicrafts, you will find a combination of beauty and utility. Keeping pace with changing time and the requirement of people, the Indian potter has added many varieties to the traditional shapes and designs to improve and personalise pottery. Now one may choose from the wide variety of Khurja pottery, the gay Jaipur blue pottery, a large variety of painted pottery or the dignified and outstanding black Delhi pottery, to decorate one's home or to use for day to day living.







Left: Chennapatna Wooden pottery from Mysore
Bottom Left: Handpainted black pottery from Delhi
Bottom Right: Handpainted pottery of Hede Dayal







Perforated bowl from Bengal

BIDRI

The workmanship of Bidri is a combination of technical skill and art. The craftsman at work takes great delight in his creation and you can be sure nothing imperfect passes his experienced hands. The technique which is usually handed down from generation to generation can only be acquired by long years of experience and hard work. About 400 years old, this art from Hyderabad has a common ancestry with the older art practised in Arabia and Persia of inlaying gold and silver on steel or copper. But the basic material of Bidriware is an alloy of zinc with small proportions of other non-ferrous metals, of a dull leaden colour. And it is different! The object ultimately in the processes turns jet black which provides a striking background for the silver pattern. The violent colour contrast and the feeling of depth is what lends Bidri articles their special charm. The designs although mainly traditional, have changed in recent years, and craftsmen have drawn a great deal of inspiration from the frescoes in the world famous caves of Ajanta, Ellora and the great fort at Bidar in Hyderabad. You can now choose a wide range of articles of modern use for your homes. More, you can even ask for any design of your choice and it will be copied faithfully by the artists to give your own touch to the objects which grace your home.





THE WONDERLAND OF TOYS





Traditional Indian toys are not naturalistic. They are vivid and intense images, part real part fantasy, meant to stimulate the child's fancy. They are inhabitants of fairyland, shapes and forms as children imagine them. They are playable. Modern Indian toymakers make very few departures from these tested qualities. Though, you can get some toys and dolls that are exact copies of reality to meet modern needs. But the wonderland is in the traditional toys. Indian toys are also not mechanical. The few there are have simple mechanical movements. Because it is accepted that the child can clothe its toys with all the abilities that the human hand and human ingenuity can never reproduce.





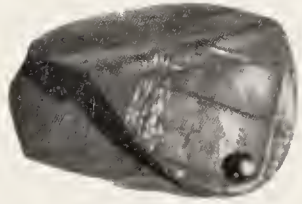


Top: Wooden toys from Kondapalli
Right: Stuffed Toy goat from Gwalior made with real hide
Left: Rajasthani dolls made of paper and tinsel









LEATHER

As handtooled products, Indian leatherwork has a precision, clarity and plasticity that is hard to match anywhere else. Leather workers use in addition to the usual hides and skin, crocodile and snake skin both of which are durable and fascinating. Crocodile skin makes for attractive brief cases, wallets, pouches and belts. Reptile skin is used for tobacco pouches, powder cases, wallets and handbags.



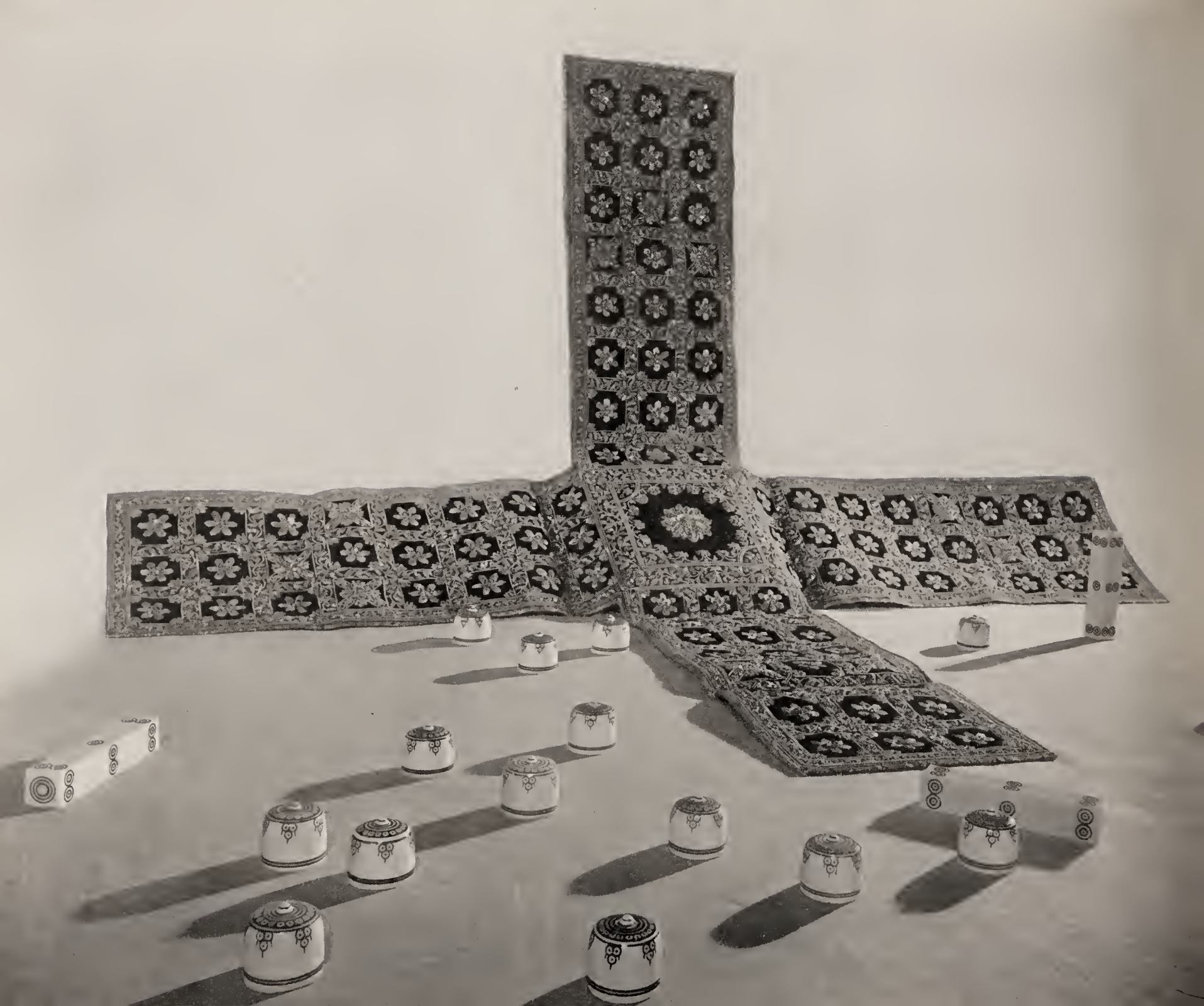


Among the unusual and fascinating items among leather goods are sandals and slippers comfortable for informal wear. Jaipur produces slip-on shoes called joothies. These have a leather base but the main body is made of leather surfaced with cloth or velvet with embroidered designs.

ZARI

For those who like to add a touch of the delicately ornate to their ensembles, India produces a type of embroidery work called Zari. Skilled workers in Bombay, Rajasthan and Lucknow work this embroidery with gold and silver thread with bead and sequin encrustation on silk, satin or velvet. You can get zari handbags, pocketbooks, pouches and belts. Try these to set off a dazzling contast to your evening dresses.

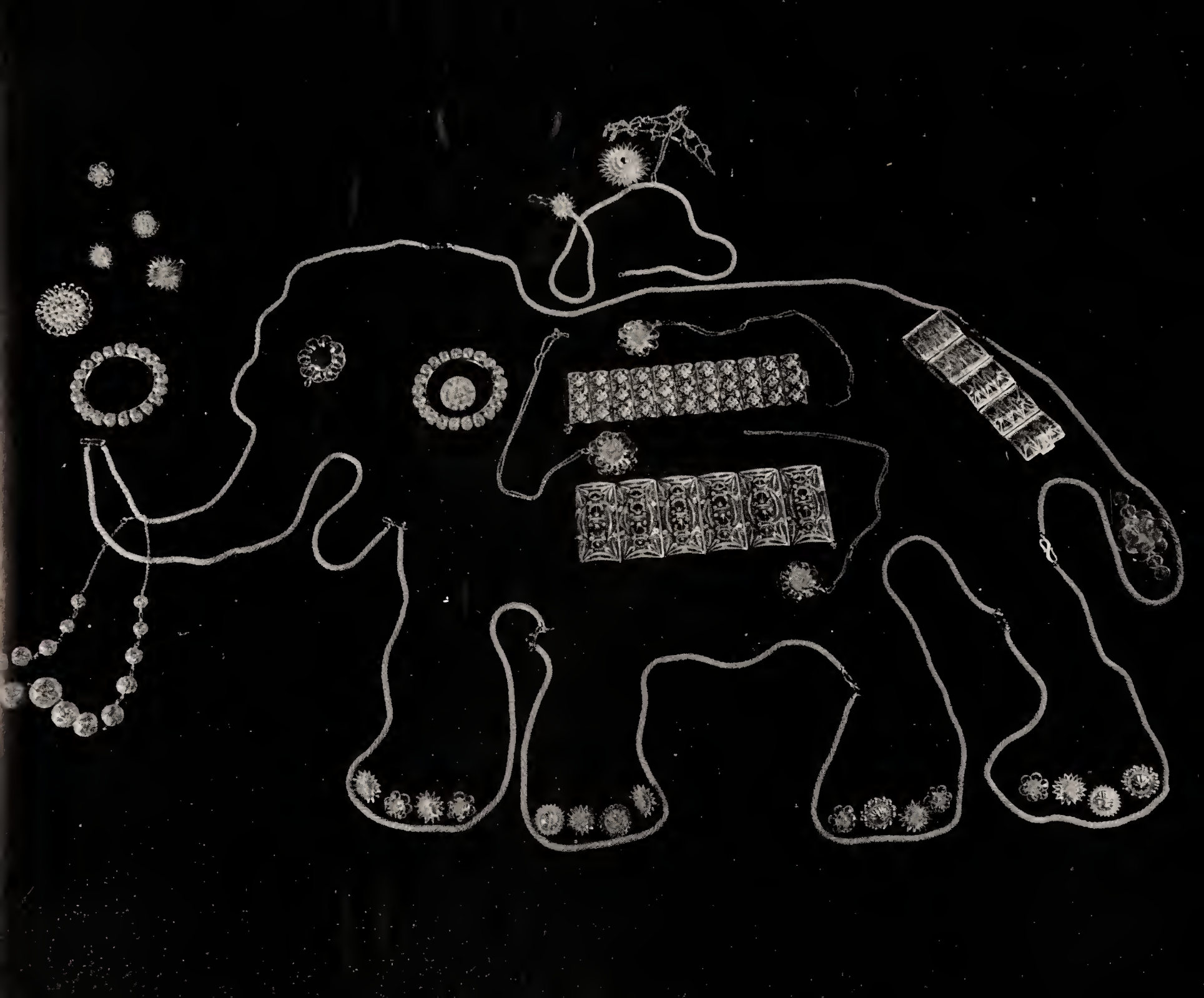




Many centuries have influenced and contributed towards the craftsmanship of contemporary Indian jewellery. It is a form of artistic expression of the highest order. Indian jewellery remains at all times a real source of joy not only for the wearer but also the beholder. Apart from the exquisitely designed enamelled and hand worked traditional gold jewellery with precious stones, other jewellery made with silver and semi-precious stones enjoys wide popularity as costume jewellery. The standard of craftsmanship in all cases is kept at the highest level and the designs are purely Indian. You will be surprised at the wide variety of jewellery you can get at low prices. Brass and copper are now used to make the most attractive original costume jewellery.









On the last three pages is a testimony of the range of fine silver filigree work. Most of it is used as costume jewellery. You can get pendents, chains, rings, earrings, brooches, hairpins and bracelets. Also illustrated are a scent spray and a tiny flower-shaped box resting on a delicate silver leaf.

On this page are examples of heavy ornate gold jewellery with encrustations of precious stones. These are mostly traditional. Their use is limited. They are brought out on rare occasions as weddings when splendour and magnificence are the order of the day.





METALWARE

Metalware has been raised to the standard of fine art-craft by such work as is available from Jaipur, Punjab, Moradabad, Madura and Tanjore. Apart from the utilitarian goods of daily household use, articles of pure artistic merit ranging from ash trays to perfect bronze figures that are real works of art are to be had among Indian art metalware. The polished brass with engraving and enamel work on them, comes in wide varieties from Jaipur, Kashmir, Moradabad, and Banaras; the bronze figures of South India are famous for their beauty. Silver and copper pieces from Tanjore with mythological figures encrusted in silver on a finely engraved copper background, are unique objects of decoration.

Brass lamp as found in South Indian temples. Actual height of lamp is thirtysix inches.



Tanjore copper plates and tumblers with silver encrustation.





For a refreshing cool drink at home or outdoor
Jaipur metalware offers colourful possibilities



Meena work—chased enamel work—from Jaipur. This type of work is also produced in Moradabad in Uttar Pradesh.



Jaipur perforated brass lamp.



Enamel work candle stands from Moradabad.

CROCKERY



An example of handicraft tea set produced in limited quantities.

A Word about the Handicrafts Board

Now that you have seen some of the magnificent examples of the craftsmanship of India's cottage workers you would no doubt like to acquire a few for your home, or perhaps to give as gifts to your friends and relations. Many of the handicraft products make novel and exciting presents. But when you buy them you want to be sure that you get top quality at reasonable prices. What ensures this? Well, in 1952 the Government of India set up an organisation called the All India Handicrafts Board. The Board's job is to find out what are the problems of the handicraft industry, how its production can be improved and developed, and its sales promoted at home and abroad. In its three years of existence the Board moved in its task by promoting major programmes of introducing better techniques of production, prescribing standards of quality, improving designs and creating new patterns. And so the ground has been laid so that you will get newer, better and cheaper goods all the time through an efficient sales organisation that has your interest at heart, believing that Indian handicrafts will help you in the joyful affirmation of a full life.

DETAILS OF SOME MAJOR HANDICRAFT PRODUCTS

The descriptive particulars do not necessarily mean that the objects are manufactured at each of the several centres mentioned against them. Wherever possible, the centres of manufacture of particular objects have been indicated.

CARPETS AND DRUGGETS

Places of Manufacture

State	Centre
Uttar Pradesh	Mirzapur, Agra, Allahabad
Punjab	Amritsar, Hoshiarpur, Batala
Kashmir	Srinagar
Andhra	Ellore, Masulipatnam, Rajahmundry
Madras	Wallajapet, Ambur, Salem
Mysore	Bangalore
Hyderabad	Warangal, Hyderabad City, Aurangabad
Bombay	Baroda, Bijapur
Rajasthan	Jaipur

Articles Produced

Woollen carpets are manufactured in several sizes and in several designs to suit different tastes and pockets.

The most popular sizes are 15' x 12', 12' x 9' and 9' x 9'. In addition to these, smaller carpets in sizes of 7' x 4' and 6' x 3' are also manufactured. Rolls of carpets of 12' or 15' width and 60' to 75' length are also exported.

Designs are modified and changed according to instructions received from customers.

The usual qualities of druggets manufactured in India are super, regular and medium. The differences between these qualities are in the shade of the ground colour. The darker the ground colour, the lower the quality and price. Construction and designing are the same for the different qualities.

SHAWLS, NAMDAS AND GUBBAS

Places of Manufacture

All these three things are special products of Kashmir, but Namdas and Gubbas are also manufactured at Jodhpur, Jaipur, Hoshangabad and Saugar.

For many years the production of Shawls was confined to Kashmir, but today many weavers work in Amritsar, Ludhiana, Nurpur and Gurdaspur in the Punjab.

Articles Produced

The usual sizes of shawls differs from 3' x 6' to 9' x 12'.

The usual sizes of Namdas are: 6' x 4', 4' x 3' and 3' x 2'. However, any size within 6' can be made. The quality of the yarn used in embroidery is both handspun and millspun and these yarns are dyed with dyes that are fast both to sunlight and soap washing.

Gubbas are made out of blankets or Loies which are washed, milled and dyed in various colours. There are three types of Gubbas: Embroidered, Applique, and Embroidered and applique. In applique type of Gubbas, pieces of dyed blanket cloth are joined together and interspaced with embroidery.

Chain-Stitch Rugs are very popular because of richness of designs both in deep and light colours. The design is worked all over in woollen threads on hessian cloth. A lining of strong gunny cloth is given to the embroidered piece as an additional protection. Sizes differ from 3' x 5' to 6' x 9'. Applique worked Gubbas are made 4' x 7', 6' x 9' and 9' x 12'.

WOOD CARVING AND INLAY

Places of Manufacture

State	Centre
Uttar Pradesh	Aligarh, Bareilly, Farrukhabad, Lucknow, Nagina (Bijnor), Bulandshahr, Mathura, Azamgarh, Mainpuri
Bombay	Ahmedabad (Gujerat), Baroda
Kutch	Bhuj
Punjab	Amritsar, Hoshiarpur, Rahon, Jullundur and Ludhiana
West Bengal	Koriddya (Birbhum), Dainhet
Mysore	Sagar, Sorab, Mysore city
Saurashtra	Bhavnagar
Rajasthan	Bikaner, Chittor
Andhra	Tirupathi
Travancore-Cochin	Trichur, Trivandrum
Coorg	Mercara
Madras	Madurai, Tanjore
Madhya Pradesh	Nagpur
Orissa	Puri, Sonepur, Mayurbhanj
Kashmir	Srinagar

Articles Produced

Indian wood carvings are of three kinds
(1) Architectural carved wood
(2) Decorated and lacquered furniture and
(3) Wooden utensils, plain or coloured with lac.

OF THE FIRST GROUP: Types from the Kashmir, U.P., Central India, West Bengal, Gujerat, Rajasthan, Mysore, Malabar, Madurai and Orissa require special mention. Each of them have elaborate and masterly carved designs with regional characteristics of their own. The door frames, lintels, shafts etc. are often carved with

mythological scenes framed in traditionally designed long scrolls in relief. These highly decorated carved wooden doors and door frames can still be produced and made available to order. Gujerat, West Bengal and Andhra are famous for folk type wood carving and these mostly come from the rural cottages of peasants.

OF THE SECOND GROUP: There are charpais (bedsteads), chawkis (low settees) centre-tables, richly made with ivory, silver or gold inlay. Some of them are very finely lacquered.

OF THE THIRD GROUP: There are caskets, boxes, plates, fans, teatrays, bookshelves. Rose wood articles are produced in Travancore-Cochin, Mysore and Bombay States. Mysore and Bombay States are also famous for producing sandalwood articles.

IVORY AND BONE

Places of Manufacture

State	Centre
West Bengal	Murshidabad
Mysore	Mysore city, Bangalore
Travancore-Cochin	Trivandrum, Kottayam
Delhi	Old Delhi
Rajasthan	Jaipur, Ajmer, Alwar, Bikaner, Pali, (Jodhpur)
Vindhya Pradesh	Rewa
Madhya Bharat	Ratlam, Dhar, Alipura
Bihar	Patna, Dumraon, Darbhanga
Orissa	Cuttack, Puri
Tripura	Agartala
Bombay	Kumta, Siddapur (North Kanara) Surat
Punjab	Amritsar, Panipat, Hoshiarpur
Pepsu	Patiala
Manipur	Imphal
Assam	Barpeta

Articles Produced

Table ornaments and other decorative figures: Woman worshipper carrying offerings, occupational figures, laughing old lady, woman holding a bird, girl with plaited hair, Mother and child, dancer, animals in various sizes. Hindu gods and goddesses such as Ganesha, Nataraja, Saraswati, Shiva, Vishnu are made as household deities.

At Trivandrum and Murshidabad figures of Christ on the Cross, Mary, and the Madonna, are carved for Roman Catholics. Famous Greek sculptures like Venus, Jupiter etc. are also copied in miniature ivory by the craftsmen at Trivandrum. Animal figures like Monkeys, Deer, Elephants (some times a few of them in a procession), Horses, Lions, Tortoises, etc., are carved. All these carved figures mentioned above are mounted on well finished wooden (Shisham, Rose wood etc.) pedestals. Among utility objects, there are bookmarks with carved elephant heads, paper cutters, brush backs, buttons, caskets, boxes, cigarette holders, surma-danies, sword hilts, combs. In jewellery accessories you can get ivory bracelets, necklaces, hairpins, brooches, bangles etc. Ivory chessmen and wooden chessboards richly inlaid with ivory are made at some of the ivory carving centres. Mats woven out of ivory threads are specially produced at a few centres. Ivory inlaid centre tables with legs carved in imitation of elephant trunks are special products of the ivory carvers of the Punjab.

HORN

Places of Manufacture

State	Centre
Orissa	Cuttack, Parlakimidi
Bihar	Monghyr
West Bengal	Hooghly and Serampore
Rajasthan	Jaipur
Bombay	Honavar, Belgaum, Karwar
Andhra	Vishakhapatnam
Mysore	Sagar
Travancore-Cochin	Trivandrum & surrounding places, Kottayam

Articles Produced

Utility articles are mainly combs (some 30 varieties), cigarette cases, pen-holders, walking sticks, brush handles. Artistic articles cover jewellery cases, flower vases, and statuettes. Among the artistic articles the traditional ones are:

(i) a 'Nandi' or sacred bull supporting a flat tray about 9" in diameter, with a cobra rising near it with expanded hood; and

(ii) ornamental teacups, buttons and beautifully translucent round boxes for holding tooth powder or other toilet requisites.

LAC AND LACQUER ARTICLES

Places of Manufacture

State	Centre
Uttar Pradesh	Agra, Banaras, Fatehpur, Lucknow, Mirzapur, Saharanpur, Amroha
Madhya Bharat	Shiwpur
Saurashtra	Rajkot
Assam	Cachar
Kutch	Bhuj
Bombay	Baroda, Sawantwadi, Pen
West Bengal	Murshidabad, Santiniketan, Illumbazar, Lohada, Gaoarikrishnagar
Rajasthan	Bikaner, Indragarh, Jaipur, Jodhpur, Marwar, Bundi, Kotah, Tonk, Alwar
Vindhya Pradesh	Rewa
Mysore	Chennapatnam, Mysore city, Bangalore
Manipur	Imphal
Punjab	Hoshiarpur, Ferozepore, Shahpur
Andhra	Kalahasthi, Kakinada, Nossam, Nandyal, Nakavaram
Madras	Podanur, Salem, Madurai, Chingleput
Bihar	Patna, Ranchi
Hyderabad	Kamaraddi, Hyderabad city, Raichur

Indigenous circular playing cards coated and varnished with lacquer and designed with Dashavatar figures and number marks are very carefully done in many centres in India. These circular lacquer-coated cards are still made and available from the following places:

Madras	Tanjore
Bombay	Sawantwadi
Orissa	Puri, Sonepur
West Bengal	Vishnupur (Bankura)
Andhra	Kakinada

They are also made at some centres in Madhya Pradesh and Maharashtra.

Articles Produced

Modern lacquerware or lac-coated articles are available in the following three groups:

(1) Lacquered terracotta dolls and lacquer-coated wooden toys.
(2) Lacquer-coated turned wooden or bamboo utensils.
(3) Lacquered wooden and bamboo furniture.

IN THE FIRST GROUP: various terracotta toys traditionally coated with primary colours: for example, the dolls and toys that come from Balasore, Orissa or the model toys of Illumbazar in West Bengal, wooden lacquered toys of Sawantwadi in Bombay and of Srinagar in Kashmir belong to this group.

IN THE SECOND GROUP: The turned wooden utensils delightfully coloured with lac from Channapatnam in Mysore and Hoshiarpur in Punjab are the best examples of this group.

IN THE THIRD GROUP: The large size furniture, bedsteads, wooden screens etc. coloured with lac from Hyderabad are the best which represent this group.

Various types of dolls and toys, lacquer-bangles, atardans, caskets, plates, cups, bedsteads, settees, trays, boxes, wooden-curtains, centre tables etc. are all beautifully coloured and designed.

ENAMELLED AND LACQUERED METALWARE

Places of Manufacture

(a) Enamelled work

State	Centre
Delhi	Delhi
Kashmir	Srinagar
Kutch	Bhuj
Madhya Bharat	Ratlam
Punjab	Kangra
Himachal Pradesh	Chamba
Rajasthan	Jaipur, Jhalawar, Jodhpur, Pratapgarh
Uttar Pradesh	Banaras, Lucknow, Rampur

(b) Lacquered Metal Ware

State	Centre
Uttar Pradesh	Moradabad
Rajasthan	Jaipur
Kashmir	Srinagar

Articles Produced

Atardans, flower vases, cups with lids, cups, water pots, hukka-bases, jars, wine jugs, wine-cups, plates, boxes, caskets, vermilion-pots. Enamelled jewellery such as bangles, eartops, earrings, brooches, necklaces.

Paper cutters, paper clips, ash trays and tea trays, flower vases, water jars, cups, lamp stands, cigarette cases and boxes, dinner gongs, elephant bells, dhoopdanis, Anguradanis, candle stands, brass stools, powder boxes, table lamps, table tops, decanters, dolls and toys, ice crackers, statuettes.

BIDRI AND OTHER ENCRUSTED METALWARE

Places of Manufacture

State	Centre
Hyderabad	Bidar, Hyderabad city
Madras	Tanjore, Tiruchirapalli, Kozhikode
Rajasthan	Jaipur, Jodhpur, Tonk, Alwar
Bihar	Purnea
Uttar Pradesh	Bareilly, Banaras
Travancore-Cochin	Trivandrum

Articles produced

Shields, swords and sword-hilts, daggers, ash trays and tea trays, plates, surahis (water pots), lotas (drinking vessels), hukka bowls, nutcrackers, bangles, boxes, paper clips, knives, table lamps, candle stands, cigarette cases, flower vases, pandans, powder boxes, calendar stands (table type), pin cushions, writing sets, photo frames, sweet dishes, small trinket boxes, ugaldan (spitting vessel).

CIRE PERDUE AND MOULD CASTINGS

Places of Manufacture

State	Centre
West Bengal	Khagra, Vishnupur, Nabadwip, Metiari
Punjab	Amritsar
Kashmir	Srinagar
Uttar Pradesh	Lucknow, Banaras
Rajasthan	Jaipur, Bikaner, Bundi
Madhya Bharat	Ujjain
Bombay	Poona, Nasik, Honavar
Kutch	Bhuj
Madras	Madras city, Madurai, Vellore
Andhra	Kalahasthi
Mysore	Mysore city
Travancore-Cochin	Trivandrum

In a few centres both in Southern and Northern India, classical and folk tradition of metal imagery still exists. Among these the following centres are important.

West Bengal	Dainhet
Uttar Pradesh	Banaras
Madras	Tanjore, Madurai
Rajasthan	Jaipur
Andhra	Tirupathi

Articles produced

The products of folk tradition include images of Lord Krishna or Balagopala, Radhika and many other folk gods and goddesses. The classical tradition still continues to produce Nataraja (the dancing Shiva), Rama (in 10th century drapery), and many other classical (Brahmanical) gods and goddesses.

FILIGREE

Places of Manufacture

State	Centre
Orissa	Cuttack
Kashmir	Srinagar
Hyderabad	Karimnagar
Madras	Trichinopoly
West Bengal	Murshidabad, Bhawanipur (Calcutta)
Uttar Pradesh	Jhansi
Tripura	Agartala
Rajasthan	Kotah
Travancore-Cochin	Trivandrum

Articles produced

Bangles, eartops, earrings, rings, brooches, necklaces and many other kinds of jewellery, plates, boxes, baskets, ash trays, cigarette cases, atardans, pandans, lamp stands, scent bottles, tea trays, spoons.

PAPIER MACHE

Places of Manufacture

State	Centre
Kashmir	Srinagar
Uttar Pradesh	Lucknow, Agra, Muzzafarnagar
Madhya Bharat	Gwalior

Articles produced

Bowls, powder boxes, trays, portfolio boards, cases, lamp shades etc. All these articles are made in different decorative patterns: Shawl, rose, gold arabesque, yarkand, white and gold, handkerchief and modern.

Another important papier mache product is the 'mask' which is used by traditional dances in West Bengal, Orissa, Bihar, U.P., Assam and in South India. These masks are made in different designs, colours and shapes.

DOLLS AND TOYS

Places of Manufacture

State	Centre
Andhra	Kondapalli, Tirupathi, Etikoppaka
Assam	Gauripur
Bhopal	Bhopal
Bombay	Bombay, Patan, Ahmedabad, Kaira Poona, Nasik, Pen, Belgaum
Delhi	Delhi
Hyderabad	Nirmal, Hyderabad City
Manipur	Imphal
Madhya Bharat	Ujjain, Gwalior, Sheopur

Madras	Madras city, Panruti, Tanjore, Palghat, Madurai
Mysore	Ramnagar, Bangalore, Mysore city, Chennapatna
Orissa	Puri, Cuttack
Punjab	Amritsar, Hoshiarpur, Rupar
Rajasthan	Bundi, Udaipur, Jaipur, Sawai Madhopur, Kishangarh
Saurashtra	Jamnagar
Travancore-Cochin	Trichur, Cochin
Uttar Pradesh	Bulandshahr, Bareilly, Lucknow, Banaras, Allahabad
West Bengal	Calcutta, Krishnagar, Nutangram, Santiniketan, Rajanagar, Jainagar, Mazilpur
Kashmir	Srinagar

Articles produced

The modern dolls and toys can broadly be classified into four main categories according to their characteristic features:—

(1) Miniature model figures of human and animal life. These figure-toys often represent the interesting and humorous side of the domestic and social life of man. The earthen dolls of Krishnagar and the wooden dolls of Kondapalli are the best examples. These two centres produce model dolls noted for realism and naive humour.

(2) The second type includes the anthropomorphic representations of folk god and goddesses.

(3) There are also toys for children having no religious or political significance but having sufficient educative value.

(4) In certain centres wall-plaques are made to decorate interiors.

IN THE FIRST GROUP: There are figures of priests offering puja, woman carrying water in a pitcher, fisherman throwing his net, a Toddy tapper tapping a palm tree. Miniature models of soldiers in uniform, butlers, barbers, herdsmen, merchants etc.

IN THE SECOND GROUP: Images of different Hindu deities in miniature, such as Ganesh, Lakshmi, Durga, Shiva and Parvati, Krishna and Radha, Balagopala, Rama, Balarama, Jagannath, etc. There are also a number of dolls representing folk-gods of unknown origin and of unusual form. These primitive dolls are usually hand modelled.

IN THE THIRD GROUP: Clay carts, horse or elephant drawn, whistles made in the form of birds or animals, rattles, miniature household utensils, figures of various birds, animals etc.

BASKET WORK

Places of Manufacture

The art is not confined to any particular territory, although the material used may differ from place to place, and hence no places are mentioned.

Articles produced

Articles produced are given below:

Boxes, baskets, fans, table-trays, waste paper baskets, flower baskets, marketing bags, tiffin carriers and many other utility articles.

POTTERY

Places of Manufacture

State	Centre
Andhra	Gudur
Bombay	Bombay, Khanapur, Patan
Delhi	Delhi
Madhya Bharat	Gwalior
Madhya Pradesh	Nagpur, Jubbalpore, Gondia
Mysore	Bangalore, Ramanagaram, Bellary
Madras	Manamadurai, Mangalore (Alangar), Karigiri
Pepsu	Narnaul, Patiala
Kashmir	Srinagar
Punjab	Sonepat
Rajasthan	Nohar
Travancore-Cochin	Kundara, Azamgarh
Uttar Pradesh	Chunar, Lucknow, Khurja, Banaras
West Bengal	Calcutta (Kamarhatti), Krishnagar, Nabadwip, Santipur, Sitarampur

Articles produced

In conformity with past traditions, and in spite of the absence of good and abundant kaolin in the country, the Indian potter displays great inventiveness of form and designs from small 'Kulhars' or cups in which tea is served at railway stations, and long neck 'Surahis' in which water is kept cool in summer, to water pots of various shapes and sizes, large jars for storing grain and glazed 'Martbans' for preserves and pickles. A whole range of purely decorative pottery with traditional or even ultra modern themes is available. Utility type of red and black pottery articles are produced throughout India.





