



THE CRAFTS COUNCIL OF INDIA

"...ensuring sustainability of artisans and their craft..."

September 2014

A GOLDEN OPPORTUNITY FOR REFLECTION:

Finally, What Does It Take to Value the Artisan?

Ashoke Chatterjee

The last two years have been a watershed in the way the Crafts Council of India and its partners understand and advocate the value of our sector. In CCI's Golden Jubilee year, two stark realities face the future of Indian artisans. Their economic importance to the nation is yet to be established. Their social, cultural, and political significance can be brushed aside in mistaken notions of what constitutes progress and development. Fifty years after Kamaladevi Chattopadhyay established the Council to help foster and protect India's heritage, the lesson for all of us is that we can never take that heritage for granted.

Economic impact

The watershed is marked by at least two milestones. One is the ground-breaking *Craft Economics and Impact Study* (CEIS) completed by CCI in 2012 with the support of the Tata Trust. Approaching its 50th anniversary, the Council took its first plunge into the economics of the sector it has served with such commitment. The move was in response to a wake-up call: decision-makers at the highest levels were heard dismissing Indian craft as a 'sunset' occupation. No reliable data could be found to establish its importance as India's second largest source of livelihood. This, so soon after New Delhi had decided not long ago to celebrate its own golden jubilee of '50 Years of India's Craft Renaissance'. Schizophrenia was in the air. Through the CEIS project, CCI is gaining a new understanding of what sustainability of India's craft heritage is going to require of those dedicated to it, and of the need to match craft sensitivity with skills in economic planning and management. Despite a focus limited to two regions – Gujarat and Tamil Nadu – the CEIS communicated two important messages to planners: the critical importance of the hand sector in the economy, and a possible methodology to assess its economic impact. The CEIS opened the door for negotiations with the Planning Commission and the Ministry of Statistics, bringing together most of the authorities impinging on the wellbeing of artisans – bringing them together around a table for the first time ever! Brainstormings in Yojana Bhavan then led to artisans being included, again for the first time, in India's National Economic Census 2012. To prepare for this Census task, and at the request of Government, CCI brought teams together all over the country to help train Census enumerators as to what constitutes a craft and who should be counted as an artisan. This was a massive undertaking, and the response to training efforts has been full of lessons. As I write, the first outcome of that Census is being unfolded in New Delhi. What the Census 2012 reveals will then take us to the next step: a second census, this one focused exclusively on artisans and handcrafts. It will go well beyond broad outlines revealed by the Economic Census. The forthcoming 'satellite account' on our sector will provide a more detailed understanding of the millions who depend on their hands for a living and constitute the second largest source of Indian livelihood. At last we may know the actual dimensions of that oft-repeated claim!

Battling ignorance: the handloom crisis

While involved with preparations for Census 2012, and the possible opportunity to mark CCI's 50th birthday with some solid data on the scale and importance of crafts to the economy, the Council was jolted by other less welcome news. Some in positions of authority were busy advocating the attachment of motors to handlooms, ostensibly to lift production and earnings of poor weavers! At one stroke, *hand-looms* were to be converted into *power-looms* – in a move that some interpreted as a strategy from within the hugely influential power-loom lobby to grab 'benefits' that apply to hand weavers while also finishing the Indian handloom once and for all. While CCI was busy advocating the centrality of the artisan to national wellbeing, others were apparently at work to smash the legacy of centuries – all under the guise of a 'development' process in which respect for the artisan as a national resource and treasure could have little part. Quite a contrast to all that we heard from the President a few years ago when New Delhi invited CCI participation in celebrating India's post-Independence 'craft renaissance' !

The most horrific reality of all this was that the mechanization 'scheme' emanated from those entrusted with protecting our craft heritage and with turning that heritage to contemporary advantage. At no time had this extraordinary 'reform' been mentioned in the long partnership of NGOs with planners that had led to the sector's 12th Five-Year Plan. Indeed, the Planning Commission that had responded to the CEIS was now the first to alert CCI to an unexpected threat. Once again, CCI and partner organizations swung into action. National mobilization, with minimum resources but fueled by commitment to the cause, was able to abort the senseless 'scheme'. A significant element in this battle was the "*Liberating the Freedom Cloth*" seminar in Kolkata in August 2013, organized by CCWB. It brought together weavers, technologists, designers, economists, planners, activists and media in an analysis of the handloom sector and of its challenges as well as unlimited opportunities – opportunities that depend on two factors: enhancing the quality of handcraft (not substituting the hand with machines), and respect for the knowledge and wisdom of the Indian weaver. Other mobilization took place through satyagrahas, padyatras and demonstrations in Andhra Pradesh, Karnataka, Madhya Pradesh and elsewhere. A meeting in the Prime Minister's Office in January 2014 attempted to bring the gravity of the handloom crisis to attention 'at the top', albeit at a time of political transition.

Tomorrow?

'At the top' is today another ballgame. The national elections have meant that advocacy for the hand sector as a whole, as well as on behalf of weavers, must now turn to a fresh page. What are our chances? Election campaigns as well as the recent budget require careful examination and understanding. Both offer mixed signals. The plight of weavers in Varansi was an election issue, while marketing savvy was correctly identified by today's Prime Minister as essential to the hand sector. Yet lobbies representing so-called 'organised industry' have never been more openly welcome in New Delhi. We know that dismissive attitudes that equate handcraft with backwardness, so apparent in the crazy scheme of attaching motors to hand-looms, cut across political boundaries. Despite holding what is perhaps the world's greatest resource of innovation and creativity through millions of artisans, India continues to ignore its huge craft advantage – an advantage that is economic, cultural, social, political, environmental, educational and even spiritual. No other 'industry' delivers on so many fronts. Yet despite our legacy of millennia and visionary leadership in our own times – of the Mahatma, Gurudev, Kamaladevi, Pupulben and so many others – we had to wait for the European Union to offer the world a new slogan: *The Future is Handmade*. Getting that message across – that every nation should understand the centrality of craftsmanship to future survival – is bound to keep CCI and its allies busy as India moves into another chapter in its history. Our Golden Jubilee offers an opportunity for reflection and preparation, and for celebrating a heritage that still awaits true understanding.

Afterword: While it is easy to let recent ignorance depress one, craft activists can take hope from a recent transformation at New Delhi's Craft Museum. There, a facility has been created that speaks louder than words in its demonstration of respect for artisans. The dignity it offers them is something we have dreamt of but seldom accomplished. The closest I have experienced to this is the VIP standards set at Santa Fe on treatment of visiting artisans. A wonderful residential facility has been established at the Pragati Maidan campus of the Museum. It offers rooms (several kinds, even for families) and facilities (kitchens, craft library, a lounge, TV, computers) for enjoyment and interaction with researchers and others invited by the Museum to its premises. (Scholars share the same facilities). Bright, cheerful and welcoming spaces, resounding with the laughter of children who have accompanied their parents to Pragati Maidan from far-away places. Plus that rarity: clean toilets, for residents as well as visitors to the Museum. Just around the corner are the familiar spaces for craft demonstration, a wonderful new 'Lota' craft shop, and an eating place that has already become a major attraction. In the 'Lota' craft shop is an affordable treasure: *Tanabana*, a wonderful compendium of videos and text demonstrating major handloom traditions, created by the Office of the Development Commissioner (Handlooms) through Mallika Sarabhai and Yadavan Chandran, with text (and swatches) by Romanie Jaitly of NID. *Tanabana* has been around for a couple of years, unknown to most until the Craft Museum rescued stocks from a godown. Grab your copy before this treasure disappears once again. And bear in mind that all these wonders – the residence for artisans and *Tanabana* – have been created under the very same umbrella under which the handloom crisis unfolded! There is hope, after all. Allies as well as ignorance surround us – we Indians are like that only!

Know Your Craft

KAAVAD TRADITION OF RAJASTHAN : A Portable Pilgrimage

- Book Review

The myriad worlds of the Indian artisan are brilliantly brought to life in Nina Sabnani's documentation of her journey through many years with the Kaavad story-tellers of Mewar and Marwar. An artist, animator, designer and story-teller who taught at NID for 22 years and now teaches at the Industrial Design Centre (IIT Bombay), Sabnani began her exploration of the Kaavad portable shrine as a story-telling device, linked to other traditions that include phads in Rajasthan, patuas in Bengal, pachedis of Gujarat, and the temple cloths of Kalahasti. Like the many doors and panels that unfold to reveal Kaavad stories of ancient methodology and folklore, Sabnani discovered the complex society that embraces these story-tellers. She describes it with extraordinary insight and involvement: the amazing lives and relationships between Kaavad makers, painters and story-tellers, and the astonishing combination of carpentry, painting, singing, ritual, pathos and humour that bring artisans and their families together in this tradition of traveling shrines. Sabnani demonstrates how the Kaavad defies restrictive labels like 'artefact', 'painting', 'story' or performance: "It is at once all of these and more – a work in which paintings, recitation of genealogies, narratives, and gestures coalesce to create a complete work of art or an experience". It is this holistic experience that her book is able to re-create for the reader. Kaavad after kaavad unfolds as each page is turned, complete with stories on each panel and technical drawings that help us understand the magic of construction as each kaavad gradually unfolds to reveal its wonders, panel by panel. Nina Sabnani's design background is evident in the photographs and layout, including a stunning cover illustration of kaavad and story-teller against the backdrop of desert sand and sky. The photograph tells it all, reminding us that India's craft heritage defies easy categorization. Here is the artisan as product maker, artist, dramatist, singer, story-teller and spiritual link with other levels of consciousness. Nina Sabnani's book is finally a demonstration of what *kala* can mean: creativity expressed as an experience of quality that is fit for the gods. Don't miss it.

Saluting Kamala Award winners

KAMALA AWARD FOR CONTRIBUTION TO CRAFTS 2014

Smt Gauriben Ramabhai Bhraman

The Kamala Award for Contribution to Crafts instituted in the year 2000 honours a senior craftsperson for her / his major contribution towards the development of traditional craft and the training of younger people in the skill. The Kamala Award for Contribution to Crafts 2014 goes to Smt. Gauriben Ramabhai Bhraman from Bakutra village, Gujarat.

Smt. Gauriben Ramabhai Bhraman learnt the family craft of embroidery from the older women of the family and community. Self Employed Women's Association (SEWA) opened new avenues of livelihood for her through the use of her embroidery skills on garments provided by SEWA. Smt. Gauriben has trained, till date, more than 5000 women besides imparting special training to master trainers in embroidery from other parts of India and from Pakistan, Afghanistan, Nepal and Bangladesh.

For her selfless, dedicated and outstanding work CCI is proud to confer on Smt. Gauriben Ramabhai Bhraman the Kamala Award for Contribution to Craft for the year 2014.

KAMALA AWARD FOR EXCELLENCE IN CRAFTSMANSHIP 2014

Shri M Mutham Perumal

The Kamala Award for Excellence in Craftsmanship instituted by the Crafts Council of India in the year 2000 recognizes the high level and proficiency of skill achieved in her / his traditional craft by an artisan as exhibited in her / his body of work executed over the years.

The Kamala Award for Excellence in Craftsmanship 2014 goes to Shri. Mutham Perumal from Kanyakumari District, Tamil Nadu.

Shri. Mutham Perumal, a traditional garland maker, has over 40 years of experience in crafting the exquisite 'Manikka Malai' which is made out of fresh 'nochi' leaves and oleander flowers. He learnt the craft from his father and other elders of the family which is the only one still practising the craft. Over the years, Shri. Perumal has trained others in this creative craft and has conducted many workshops nurturing its survival for future generations. His special garlands are made for Shri. Padmanabhaswamy temple in Thiruvananthapuram, Venkateshwara Temple, Tirumala and Suchindram Temple.

The Crafts Council of India has great pleasure in honouring Shri. Mutham Perumal with the Kamala Award for Excellence in Craftsmanship for the year 2014.

SHANTA PRASAD AWARD FOR EXCELLENCE IN CRAFT 2014

Shri Abdul Jabbar Khatri

Since 2005, The Crafts Council of India has been administering the Shanta Prasad Award for Excellence in Craft. This award has been instituted in memory of late Smt. Shanta Prasad, CCI member and treasurer by her family.

The Shanta Prasad Award for Excellence in Craft 2014 goes to Shri. Abdul Jabbar Khatri from Bhuj, Gujarat.

Coming from a Khatri family of traditional dyers, Shri. Abdul Jabbar Khatri showed a deep interest in the craft in his early years, learning the techniques of tie-and-dye from relatives and friends. He opened a business in tie-and-dye textiles after finishing his graduation.

Shri. Abdul Jabbar Khatri's superb tie-and-dye expressions have caught the eye of the fashion world with leading fashion designers using his work as focal point of their collections.

For his exceptional skill and proficiency in the craft of tie-and-dye, the Crafts Council of India has great pleasure in honouring Shri. Abdul Jabbar Khatri with the Shanta Prasad Award for Excellence in Craft for the year 2014.



KAMALA SAMMAN 2014

Smt Aditi Ranjan & Prof M P Ranjan

The Kamala Samman Award was instituted by the Crafts Council of India in the year 2003 to coincide with the birth centenary of its patron founder Smt. Kamaladevi Chattopadhyay. It recognizes and honours a senior person for dedicated work done over a period of years in the field of craft which significantly benefits craftspeople and brings about a transformation in their craft and lives.

This year the Kamala Samman Award is shared by Smt. Aditi Ranjan and Prof. M.P. Ranjan joint editors of 'Handmade in India'. The book is a model of how the culture and technology of craft can be communicated instantly through imaginative systems of organizing information and by efficient book design.

After graduation from NID in 1974, she served as a Senior Textile Designer, teacher and researcher at NID specialising in weaving fabric structure and construction and craft documentation.

M P Ranjan studied at NID, and taught furniture design, product design, education in new media and computer applications, management of design services and as chairperson of NID's publication programme.

"Handmade in India" represents a team effort of over four years. "Handmade in India" has become an indispensable aid for craft development, serving students, designers, scholars and those involved in the market for Indian craft at home and overseas. "Handmade in India" has emerged as a major force for transforming the understanding of artisans and of their contribution to our national well-being.

The Crafts Council of India is honoured to present Smt Aditi Ranjan and Prof M P Ranjan with the Kamala Samman Award 2014.

IGNORING ARTISANSHIP

Laila Tyabji

One needed reading glasses to find the handloom and handicraft sector in the Union budget fineprint. It was slightly step-motherly treatment of India's second-largest employment sector. Especially since it's the only sector (note the president's speech earlier this month at the National Master Craftsperson Awards) to show 30 per cent growth during an economic slowdown.

During the elections, a newspaper advertisement had Narendra Modi speaking of new economic prospects for India's craftspeople and weavers. Those working in this neglected sector were delighted at its inclusion in the promised "achhe din". The 12th Plan had offered little to craftspeople beyond the old worn-out "schemes", with review committees given no opportunity to re-evaluate their efficacy and impact, or to revamp them for changing times and markets.

Despite unanimity that livelihood creation and skill development were an urgent priority, India's economists and planners seemed to see only urban solutions. They were blinkered to the opportunities the craft and handloom sector offers – not just to the millions of existing craftspeople and weavers, but the thousands of ancillary small-scale industries that can be created around craft – raw material cultivation, cotton, silk and wool spinning and dyeing, dry cleaning and packaging plants, wood seasoning depots, loom, forge and tool makers, etc – creating potential employment for the 13 million new job-seekers entering the marketplace each year.

They also ignored two other crucial points – one, that craft is a vital add-on to low agricultural incomes, the two activities operating in tandem; the other, hugely important, that strategic investment in the craft sector and its ancillary industries could prevent the relentless migration of unskilled rural youth to our already overburdened cities. One senior bureaucrat famously dismissed the sector, then under his watch, as a "sunset industry" that needed minimal short-term support until it presumably disappeared quietly beyond our aspirational horizon.

This seems short-sighted. At a time when we are trying to catch up with more advanced nations in most things, the Indian craft sector offers a skill pool that no other country can match. Why not treat craftspeople as assets and invest in them accordingly? It's no happenstance that China, always a canny step ahead in the global marketplace, is casting a beady eye at our handicraft skills and regularly importing Indian craftspeople to train their own workforce.

So it was good to hear Modi say in February that "handicrafts reflect not only a nation's heritage but the state of its economy", and that linking handicrafts with tourism had huge employment potential. Refreshing, too, to hear him talk of "global branding and data mapping", of "improving quality, technology and materials", and "working capital and finance", rather than the usual sad subsidies and sops.

None of this found space in the recent budget, however. Alas, the sector has received few of the new-initiative pigeons to whom Finance Minister Arun Jaitley has generously scattered Rs 100 crore grain. It is good news that Jaya Jaitly's brainchild, a Hast Kala Akademi, has received Rs 30 crore. Small in itself, this belatedly recognises that Hast Kala should be on par with Lalit Kala, Sahitya Kala and Sangeet Natak Kala in India's cultural consciousness.

A handloom museum and trade facilitation centre is planned in Varanasi, and six more textile clusters – in Uttar Pradesh, Gujarat, Bihar and Jammu and Kashmir – have received a total of Rs 200 crore, notwithstanding that many find the Handloom Cluster Development Scheme deeply flawed in structure and implementation. Kashmir has received a much-needed amount of Rs 50 crore for craft development. But one wishes that the proposed centres of excellence for agriculture, and the many new IITs and IIMs, had found matching counterparts where young craftspeople could hone their design, entrepreneurial and management skills and be accepted, economically and socially, on par with skilled professionals. At present, they are leaving the sector in droves.

In his February speech, Modi took a side sweep at the "hundreds of cases replete in history" where "imperialists" had tried to finish off India's arts and crafts by cutting the thumbs of Indian craftsmen after establishing their expansionist rule. Whatever the historical truth of this, we should now concentrate on ensuring our present-day planners, politicians and bureaucrats don't finish off Indian crafts and craftspeople altogether. Not just lopping off fingers, we seem to be intent on metaphorically choking them to death.

We need to actively invest in the sector's strengths, not subsidise its weaknesses. Give it access to the same R&D, credit, raw materials, technology, education, social security and infrastructure that other growth sectors of the economy automatically get.

Meanwhile, craftspeople will have to look elsewhere in the budget for opportunities. For instance, they should benefit from the Rs 1,000 crore being spent on five new tourism circuits, and presumably some portion of the Sardar Patel statue's controversial Rs 200 crore will go to the craftspeople involved in its making.

GOLDEN MEMORIES

Vijaya Rajan

A flood of memories comes rushing in at Pushpa's brief to me to write about my 50 year old shared journey with CCI. Memories happy, proud, poignant, funny and not so beginning with our first office-that-was-not to our first terracotta workshop to the many subsequent exhibitions, craft events, seminars, workshops, documentation exercises which gave CCI its form and the sobriquet of being the "best craft NGO in India". Alongwith international plaudits as Usha Krishna took over as President World Crafts Council and performed with great distinction. The UNESCO Crafts Prize and Seal of Excellence, the INDS workshop, 'Grass to Gold', Stone Tech, are significant landmarks in CCI's trajectory of growth. In these as in every other event big or small, I had the whole hearted cooperation of my colleagues who took 'craft roads less travelled', walked with me and walked the talk to make CCI the institution it is today. Each one exemplified volunteerism at its best, giving generously of their time and talent.

My journey with CCI began with my guru Smt. Kamaladevi Chattopadhyay, the renaissance figure of Indian crafts who formed the CCI and saw fit to make me, first DCC Hon. Secretary in 1964 and Chairperson,

CCI in 1976. Equally dedicated to the cause of crafts was Smt. Rukmanidevi Arundale, CCI's first Hon. President with whom I had the good fortune to share space. Then stepped in as Hon. President, the erudite corporate honcho, administrator, writer, economist and craft lover Ashoke Chatterjee who was mentor and guide in every step of the way in CCI's journey. We grew under his umbrella in so many ways. The process continues under the Presidentship of Kasturi Gupta Menon whose long and distinguished career as a bureaucrat involved in crafts alongwith her innate love and sensitivity towards crafts makes her an ideal guide.

To go back. My partners in crime as we planned, plotted and worked out craft strategies and growth, lobbied and laboured and travelled all over India were the late Radha Panickar with whom I literally grew in craft knowledge, Shanta Guhan aesthete non-pariel, whose transformational touch was visible in every CCI event, Gita Ram, ever helpful craft resource par excellence and a walking encyclopaedia on crafts, Prema Paranthaman with her brilliant peoples' skills and on the ground wisdom, Usha Krishna, an analytical thinker and organiser par excellence, Sita Krishnan and Sita Subbiah, pillars of practical wisdom and so many many more. Radha Parthasarathy's who strategised fund raising into sure fire success, Sita Narayanswamy's meticulously researched 'data bank' of artisans in her head, Bela's methodical and intuitive sense of design and weaves for CCI's textile shows, Dally's magic in the field of aesthetics and Uma Shankar's nuanced organising ability. Also wordsmith Pushpa's creative pen which flows on tap and Sabita Radhakrishna also a writer whose play on the weavers of Kanchipuram delighted city audiences some time back. And where would CCI be without Suchi's impeccable design sense, Radhika Krishnamohan's efficient helping hand and organising skills, Rajam Subramaniam's computer savvy persona with her head full of craft facts, figures and strategies, and entrepreneur and craft activist Visalakshi Ramaswamy who has transformed the craft of palmyra weaving in Chettinad.

Sensitive hands-on approach to craft issues and outspoken views made Vikram Phadke an invaluable colleague. Not to mention his commendable courage in facing an all female executive committee for so many years !

Today a younger breed of bright and enthusiastic craft activists walk with me. Nina Kothari brings exceptional networking and organisational skills as well as a wide reach to CCI while. Sudha Ravi's multi-tasking abilities coupled with out-of-the-box thinking is of great value to us all as CCI goes into the streets of the future...

And last but definitely not the least, our young Hon. Secretary E.Rajeshwari who brings dynamism, clarity of vision and an artisan centric approach which bodes well for the future voice of CCI. Yes, 'the old order changeth, yielding place to new'. And I am sure in the years to come CCI will fulfil its destiny in many diverse ways...

HISTORY OF CCWB'S GROWTH

Ruby Palchoudhuri

At Smt Kamaladevi Chattopadhyay's initiation, Shri Suniti Kumar Chatterjee the great Indologist and Philologist, my mother-in-law Late Smt. Ila Palchoudhuri and others set up the Regional Chapter of The Crafts Council of India - THE CRAFTS COUNCIL OF WEST BENGAL at 64 Lake Place, Kolkata. During these years CCWB's effort went towards trying to raise funds for the craftspersons individually. Also being a member of the Parliament my mother in law facilitated the building of roads in the remotest villages for the benefit of the craftspeople. She also facilitated setting up Fulia Textile Weaving Cooperatives in Nadia district. Later after the demise of my mother-in-law, Kamaladevi came and insisted that I serve the Council. I gladly accepted this opportunity as craft has interested me since my childhood.



Demonstration of Satgaon Quilt Embroidery



Satgaon Quilt Embroidery



Terracotta Table Stand & Terracotta Stools



Terracotta Paper Weight

My journey with CCWB begins in 1976 I decided to visit the rural centres to the extent possible to gather firsthand knowledge. I was helped by Shri Prabhas Sen, a visionary, a master of Crafts & Weaving Technology and Director of Design Centre. We realized a large scale revival programme had to be taken up. We needed to organize for better tools, sourcing better raw-materials and most of all better living conditions and also to make craftspersons aware of health hazards and create an eco-friendly environment. We also felt that their pride had to be restored. At the same time it was important to create craft awareness amongst the public to ensure that their attitude whilst dealing with craftspeople should be one of respect.

This was our mission. Simultaneously we realized that the exposure of the craftspeople was an equally important factor. The artisans successfully demonstrated their skills in India and at various Museums and exhibitions abroad in the UK, USA & JAPAN and sold their art objects successfully.

The Dokra Craft (lost wax process of metal casting) was in a deplorable condition, despite the fact that Prabhas Sen had gathered the itinerant Dokra artisans belonging to the Malhar tribe under a Cooperative Society called Dariapur Dokra Artisans Cooperative Society in Burdwan. We started with several workshops where we invited Shri Jaidev Baghel from Bastar, 20 artisans from Orissa & Bengal. The workshops were held in different Institutions in Kolkata. The artisans exchanged their tools, learnt about each other's technology and process of firing. The result was most rewarding. Excellent products were made and our efforts towards marketing were successful through exhibitions. People of Bengal came to know about Dokra Art. Bikna Silpa Danga, a Dokra Centre in Bankura District in collaboration with Ministry of Science is today manufacturing Dokra products of good quality though the insensitive design intervention on part of the Ministry has not been satisfactory.

Next was the scroll painting of Bengal - a wonderful audio visual art form which had fallen into a bad state. Several workshops were organized with a minimum group of 30 artists in several Museums to make them aware of their heritage. They identified the works of their grandfathers, fathers, etc, learnt about compositions and most of all the use of natural dye was revived to our great pride. Alliance Francaise De Calcutta collaborated with us in organizing a big event "Celebration of Bicentenary of French Revolution" as told by the scroll painters of Bengal. I had visited



Silver Filigree Napkin Rings



Silver Filigree bowl



Tapestry on Flora & William, Roxburgh, Father of Botany



Tapestry on The Great Banyan Tree & Robert Kyd





Tapestry on a Centry in Kolkata



Jute Weaving in Santiniketan tribal weaving centre



Mat Weaving in Sabang



Kantha Embroidered Piece

Workshops on Buffalo horn craft ware taken up in Baishnav Chowk village in Midnapore district. Different types of combs and other utility products designed by Smt Zehra Tyabji had tremendous success. One finds them in most Melas.

We went on from one craft to another in our attempt at revival of Kantha and Satgaon Quilt in their pristine form. As for Satgaon Quilt, it was in Robert Skelton's catalogue that we found the information on Satgaon Quilt which was made in Saptagram (Hooghly, undivided Bengal). This led me on to my research at V & A Museum in London, AEDTA in Paris and Arte Antigua in Lisbon. On my return I sent our embroiderers to Sarabhai Museum where they had 2/3 pieces of Satgaon Quilt known as Colcha.

We dealt with other craft forms such as wood craft, conchshell, hand block printing and many others. At the same time we tried to bring the artisans to the forefront in a global context through events and festivals organized in many countries.

"Creating the Goddess", our Durga Project reached its zenith when the major Museums of the world invited us to stage this programme. Equally successful were the other participating artisans in these events who conducted workshops with hundreds of school children in West Bengal and in other Museums abroad. It is they who made the school children of the world aware of our heritage, art forms, mythological stories, music and kindled their interest to our INCREDIBLE INDIA.

Whilst at the British Museum we were asked to organize a sleep over Workshop with the drummers of Murshidabad. 300 School Children brought their sleeping bags and the smaller children came with their parents to attend the workshop during the night. The workshop was

every house of the scroll painters not just Naya but other villages to identify them and to tell them stories of the French Revolution. Seventy painters participated in the event and showcased their art form and sang. Scroll painters of Bengal have been acknowledged as important artists in the Art World. These itinerant singers with their dual identity have been appreciated throughout India as well as abroad having successfully participated in various events at home and abroad. Their living conditions have changed. Now Bangla Natak Dotcom with a huge grant from European Union have taken up promotion of these artists in their agenda. Now Naya painter's village is a tourist's destination.



Linen Basket



Scroll Paintings on French Revolution



Scroll Painting on French Revolution



A Dokra Lamp

held in the Gracco Roman Hall and also at the Egyptian Gallery. The workshops began at 9 . 30 p.m. The drummers introduced some basic "bols" and the children were taught to produce them on the drums. It was a great experience for the children.

We then look up a programme to revive handloom weaving of fine quality handspun cotton. With some donation along with funds generated by us, we set up the Handspun Muslin Spinning & Weaving Centre. Revival of Jamdani weave was part of the agenda. Jyotish Debnath headed this Centre in Kalna, Burdwan. Within a year these spinners were able to spin up to 400 Counts and Jamdani weave progressed beautifully. Jyotish Babu and his son earned fame throughout the country and now they are very much in demand. CCWB consider this project as one of their success stories. He is well settled and his earnings have gone up way beyond what he had earned earlier. Now our mission is to train more and more weavers to weave Handspun Jamdani Muslin Cloth. We are progressing in this direction.

In the global context craft is not treated any longer as ethnic iconography. We have engaged designers to work with the craftspeople to develop new forms based on traditional technology. Recently we were commissioned by Scottish Diaspora from Edinburgh to produce tapestries on the pioneering Scots who had set up a number of Industries like Tea, Jute, Coal, Machineries and Railways in the 18th & 19th century. Subjects for stitching given to us were on agricultural products like Jute, Tea, Coffee, Sugarcane and the famous Banyan tree in Botanical garden set up by Robert Kyd. The latter was commissioned by Lord Charles Bruce of Elgin. Our embroiderers have done a great job in stitching these tapestries. Their skills have been also appreciated by Philadelphia Museum of Art, where we held a workshop.

We helped Supervisors of our Centre after leaving us to set up more Centres and train up girls in the interior of South 24 Parganas. This multiplier effect has started off a chain reaction which is spreading the benefits of our unique layered technique of Kantha Embroidery far and wide.

Of late, we are working quite closely with the India Museum which houses the largest store of artefacts in Asia beginning from Indus Valley Civilization. Each product developed by us carries the image of some artefact imprinted on it. The collection so far is not large as we were given only two weeks to produce them after two presentations. But we are hoping to develop more and more products after our research on more artefacts. This is an effort to bring the past into the present of our daily life.

CCI'S 50TH YEAR

Gita Ram

We have seen sea changes in the handicrafts sector in the last fifty years. Every decade has necessitated a slight shift in focus. From spreading awareness of the crafts of India, the attempts to preserve crafts, training to introduce technology, empowerment, and now - marketing and education. This is what CCI has been doing all these 50 years with optimism and fortitude despite adhoc changes in government policies as well as shifts and definitions which often defy logic.

Artisans, for instance were paid TA / DA for the first forty years to encourage them to leave their villages and travel to get exposure to new markets. This was scrapped by 2000 since they were going to a marketing opportunity where they would be selling their products.

NGOs who have been working with the artisans have since taught them to work on the prices of their products to include their expenses. This has worked well and artisans have understood the process of pricing.

Now, in a shift of policy the artisan is entitled to TA / DA from the government. What happens to the lessons in empowerment and self reliance that he has learnt by in the interim?

The definition of handicrafts too has been tweaked by the Supreme Court, raising eyebrows. The change in definition of handlooms which loomed ominously over the weaver communities: (that just one hand operation in weaving a fabric and not the essential three hand operations would classify it as a

handloom) however was stopped in time early this year by a concerted effort by civil society. This change in the definition would have brought power looms closer to handlooms.

The 21st century brought in globalization, and recently recession, and rampant inflation. The pressures of survival on the artisan who is increasingly marginalized have been severe.

We worry about the plight of the next generation of artisans. And will there be a next generation?

Artisans do not want their children to face the same difficulties they have faced.

The current generation of artisans and weavers have ensured that their children get a good education and move away from the craft. There may not be a next generation of artisans.

The artisan community will surely disappear into the woodwork and take up contract jobs in factories or elsewhere.

Should we let things slide?

Can we sit back and watch this happen?

Should we not ensure the survival of the artisan at least those who wish to stay in the craft, and of the craft itself ?

It may eventually be the survival of the fittest meaning artisans who when given the opportunities rise to the occasion to make the best of it.

These would be artisan groups who know market needs, how to get raw material at the best price, how best to contain production costs, what the optimum production time should be and how to produce a quality product.

This is the role we will continue to play to train and teach artisans how to do business.

There are shining examples of enterprising artisans who have made the most of the opportunities provided to them by NGOs, the government and others.

'Ramesh' in Bidadi, Karnataka was working in the Post Office when the Canara Bank enticed him to join their artisan training school in Bidadi. He graduated with honours, the Bank gave him working capital to set up a workshop and he has not looked back since-he is now a young stone carver, a shilpi.

Then there is Rajshekar of Bangalore, a stone carver par excellence, who was sent by CCI to The City and Guilds Art School, London, for a short period. Rajshekar's work is unique in quality that he makes icons much sought after by temples. He makes wonderful contemporary carvings as well --

The graduates from Kala Raksha Vidyalyaya a design school set up for artisans in Kutch, have had exposure to design education and have now blossomed into young entrepreneurs who have a promising future ahead of them.

Our mandate is to ensure the right sort of education for generation next as they have the Right to Education. This would entail inputs about the craft, raw materials, business practices, soft skills- like computers and working knowledge of English.

CCI is working on the introduction of certificates, diplomas and graduate courses in crafts with different institutions in India.

With educated young artisan entrepreneurs, the 'crafts scene' could even transform to 'sunrise' from 'sunset'. There will be a price which we will have to pay for craft products. Why not? With spiraling prices, the need to ensure good education and health for the family, it would not be worth her / his while for the artisan to stay in the craft unless she / he gets a fair return. Without doubt the price one has to pay for a craft has to be higher.

This is what the Crafts Council of India will work towards as it simultaneously also works towards widening the existing markets in innovative ways.

The CSR category to ensure the promotion and preservation of traditional arts and crafts can be used creatively to do this.

CCI will move on beyond the first fifty years but volunteerism may take a hit as the next generation of activists picks up the reins. A sustainable revenue stream in place would be a dream come true.

THE CRAFTS COUNCIL OF ASSAM AND CCI

Nandini Dutta

About a decade and a half ago a casual conversation with Mrs. Ruby Palchoudhuri led to the formation of the Crafts Council of Assam. I had met the late Kamaladevi Chattopadhyay as a young girl, with my mother, and was awestruck by her work. The idea was formalised in a meeting with Mrs. Gita Ram and Mrs. Prema Paranthaman in Mumbai at the Kamala Exhibition and a new affiliate of the Crafts Council of India was started in the North Eastern Region.

Tucked away in one corner of India with difficult transport links with the mainland and within the State, the craftspersons of the region suffered from lack of exposure and support. This constraint is demonstrated by the near defunct situation of the other Craft Council affiliates in the region.

The experience, encouragement and opportunities given by the Crafts Council of India have helped us tremendously to support the artisans in Assam. The various Kamala exhibitions, the exposure of our craftspeople to other crafts, the national and international meets and the Kamala Shop in Kolkata have greatly helped new ideas to flow in and the weaves and crafts of Assam to go out to the rest of the country. The North East Meet in Delhi, the Hyderabad Natural Dye International Workshop and the impressive WCC Meets organized by CCI members, have had a lasting impact on our artisans.

Over the years our achievements have been few and our disappointments many. However, we can claim with pride our contribution in reviving old designs, awakening the natural dye idea and adding value to our basketry. I recall even ten years ago the mekhla-chadar was not even mentioned outside Assam and today it's a style statement with many. Natural dye stoles and saris in Eri silk have gained recognition everywhere. Another small credit we are proud of is in the evolution of a few "craftsperson" entrepreneurs. Struggling weavers like Anuradha Pegu and Narmohan Das are flourishing now, as are bamboo artisans like Imran. On the marketing side, some of our people have come out of the clutches of the middlemen and the government emporiums, to market their own creations directly or through outlets like the Kolkata Kamala Shop.

Assam's artistic vision is mainly focused on weaves and cane and bamboo crafts. The former is gaining popularity and Eri and Muga silk weaves have travelled far and wide. Designers like Edric Ong have used Muga in Kuala Lumpur shows. The basketry portfolio is still limited, although we have ventured into neighbouring Meghalaya.

We have recently started working with the North East Financial Development Corporation. The Crafts Council of Assam sowed the idea of water hyacinth crafts with experts recommended by CCI from Bangalore. Today NEDFI has taken this craft in a big way to rural womenfolk. The Corporation is supporting natural dye workshops conducted by Jagada Rajappa.

DOCUMENTATION OF CRAFTS: A LEGACY FOR POSTERITY

Geetha Rao

Crafts Council of Karnataka was founded in 1967 under Smt. Kamaladevi Chattopadhyay's patronage. Mrs Vimala Rangachar, Honorary Patron and former Chairperson of Crafts Council of Karnataka recalls, "During my conversations with Kamaladevi, when she visited Bangalore, she urged me to begin to research and document the crafts of Karnataka."

Craft skills received a major impetus with temple building in Karnataka, which continued unceasingly between the 5th and 15th centuries A.D. Temples as well as palaces and courts became centres of creative energy, abounding with architects supported by sculptors working in stone, metal and wood. Painters and artisans working in jewelry, pottery and textiles also enriched temple crafts.

"Whilst the documentation of architecture and sculpture of several temples had already been done, the rich treasure-house of rituals and jewelry had been left untouched. A publication project was undertaken to fulfil this need" said Mrs Rangachar. She and Mr M. V. Narayan Rao, former Regional Director, Office of the Development Commissioner, Handicrafts and Vice-Chairperson of CCK and the Executive Committee decided to document and publish a series of books on the crafts connected with the Hindu temples of Karnataka titled Temple Treasures. Later these volumes were translated into Kannada with a generous grant from the Government of Karnataka during the "Suvarna Karnataka scheme". The three volumes were on Temple Ritual Utensils (*Devalayapada Parikaragulu*), Temple Jewelry (*Devalaya Abhushanagulu*) and Temple Chariots (*Devalaya Tathagulu*). Choodamani Nandgopal, art historian, writer Vatsala Iyengar and photographer G. Srinivas Murthy were commissioned to undertake the task. Mr M. V. Narayan Rao handled the technical aspects of editing the manuscript, processing tenders and so on. The Department of Religious and Charitable Endowments, Government of Karnataka was very helpful in facilitating introductions to important temples in Karnataka and permissions for documenting and photographing the unique objects. Whilst there are about 48,000 temples in Karnataka, about 60 important temples and institutions were chosen for documentation.

The utensils in the temples (lamps, bells, conch shells, cups and spoons etc) were used for worship in the temple as prescribed by Agamas (religious scriptures defining all types of worship in temples). Vatsala Iyengar remembers some of the unique objects documented and photographed by the team. "On a visit to Parakala Mutt, near the Jagan Mohan Palace in Mysore, we saw the *vajrathotulu*, a golden cradle inlaid with rubies, emeralds and flat diamonds, an object of breathtaking beauty and craftsmanship"

Some temples did not realise the value of artefacts that they owned. "We realised this when we visited the Chamrajnagar Temple, where we were shown an exquisite piece of jewelry - a "jade *bhangara*", a gold ornament that covers the length of a plait. A jeweler, who was accompanying our team, estimated the cost to be Rs.25 lakhs. The tahsildar who was accompanying us, immediately took away the piece and deposited it in the treasury of the Pandava Temple".

Royals including the Maharajas of Mysore donated generously to temples, including beautiful pieces of jewelry. One of the most fabulous pieces of jewelry included in the book on jewelry, is an emerald necklace, *Pache Hara*, belonging to Tipu Sultan, the Muslim ruler of Mysore in the 18th Century. The town of Nanjangud, near Srirangapatnawas famous for the temple of Srikanteshwara, who was believed to have healing powers. Once, Tipu Sultan's elephant was seriously ill. He was taken to this temple and got miraculously cured, through the grace of "Hakim Nanjunda". In thanksgiving Tipu Sultan donated his emerald necklace to the temple as a votive offering.

Temples placed the Utsava Murthy (processional deity) in the richly decorated *ratha*, chariot known as *theru* in Kannada, that is pulled by devotees around the precincts of the temple. Constructed mainly in wood, they had beautifully carved gods and goddesses on the surface.

The 100th birth centenary of Smt. Kamaladevi in 2003 - 2004 gave impetus to a number of activities including publications. Mr M.V. Narayana Rao brought out an anthology of articles on Kamaladevi Chattopadhyay called a 'True Karmayogi', written by persons who had worked with her and knew her well. An anthology of Kamaladevi's contribution to the folk arts of coastal Karnataka was brought out towards the end of the Birth Centenary year in Kannada.

Anasuya Pavanje, former Secretary of Crafts Council of Karnataka had done a comprehensive "Survey and Documentation (consisting of nine volumes) on the metal crafts of Karnataka", interviewing more than

hundred practising craftspersons. Objects in Sheet Metal work, Bronze casting, Bell Metal casting, Inlay work, including the famous Bidri Crafts were included. Editor M.V. Narayan Rao worked on condensing the volumes into a briefer publication, produced with a generous grant from the Infosys Foundation.

Wood has pride of place in Karnataka. The forests of this region provide rich supplies of raw material. 'Wood craft of Karnataka' written by Indu Parthasarathy documents the use of wood in everyday life, architecture of heritage buildings and dwellings as well as in the decorative crafts.. Sandalwood, rosewood, hale wood and other woods are used and fashioned through various techniques of carving, inlay, turned wood and so on.

Karnataka has some eighty crafts and there is an enormous task ahead in documenting the major crafts of the region, which will be a valuable resource for the future.

A REVIVAL TALE: THE SANJHI STORY

Purnima Rai

It was at Delhi Crafts Museum that we first chanced upon young Vijay Kumar demonstrating his craft of Sanjhi paper cutting, almost 25 years ago. Vijay was a bright, eager young boy with what seemed to us extraordinary skills in his craft. The designs were done mostly on simple white paper and white plastic sheets, a lot of them being sold as 'bindi' stencils ! We felt that there was a lot that could be done with this craft. Thus 'Sanjhi' became one of the crafts we worked with for Crafts Council of India's Souvenir Prototype Project. Being light, easily workable and with a large repertoire of traditional motifs, we felt that this craft was eminently suitable for tourist souvenirs.

Inspired by the success of the prototypes, in 1994, Delhi Crafts Council organised an exhibition of paper products 'Kagaz' for which Vijay and his younger brother Ajay worked on a range of calendars, greeting cards, book marks and paintings of Shrinathji in bright kite paper, which were framed in double glass. The success of the exhibition made us realise the enormous potential of this craft.

Many more exhibitions followed, DCC presented Sanjhi collections at the 'Kamala' exhibitions organised in various cities by CCI. Orders for gifts, wedding invitations from India and abroad were also undertaken regularly. By this time we had encouraged Vijay and Ajay to work with handmade paper and this improved the look of their products.

Funded by the Development Commissioner (Handicrafts) DCC also did a documentation of the craft. We travelled to Mathura and met the artisans in their small shop and also visited the temples where Sanjhi is actually laid with coloured powders. We were impressed with the gentle ways of this small family of artisans who seemed to have unshakable spiritual beliefs and a philosophical attitude to life coupled with impeccable work ethic.

Gradually, with a lot of encouragement from all of us, they started working with many new clients and products and interior designers. This introduced many new aspects into their work which has benefitted them immeasurably.

Despite the many trials and tribulations of life, including health problems of Vijay and Ajay, we are happy that they continue to prosper. The youngest brother Mohan has also become very active in this work. It is entirely to their credit that they have taken this craft to such heights, and have a huge body of work which includes a pavilion in Kolkata for Durga Puja ! A film 'Sanjhi: Traditional Kalaakar' has also been made on them by Devika Gamkhar.

This year, DCC is working on collection of large contemporary works for an exhibition which will be a tribute to the late Smt. Manju Bharat Ram, our Secretary for many years. It was Manju who had first brought young Vijay and Ajay to Delhi for a workshop.

Activities

THE CRAFTS COUNCIL OF INDIA

- Textile Show (March 14 - 15): CCI's bi-annual Textile Show featured the best and most exclusive of handwoven and hand embellished saris yardage and duppatta created by leading designers and master weavers. It was a celebration of pristine weaves and designer sensitivity which was well received by the cognoscenti of Chennai.
- Inaugural Function of CCI's Golden Jubilee Celebrations (April 3): CCI's 50 Golden years of serving Indian craft and its maker found an appropriate resonance in the beautifully choreographed ceremony on April 3. Smt Kamaladevi Chattopadhyay's birthday. A Retrospective of CCI's history was evocatively captured in a series of images accompanied by crisp narrative. Chief Guest, Gopal Krishna Gandhi, bureaucrat, writer and aesthete gave away the Kamala awards to artisans. Mutham Perumal, Gauriben Ramabhai Bhraman, Abdul Jabbar Khatri and craft activists and writers Aditi and Ranjan.
- Quilts of India Exhibition (June 10 - 14): The second event of the CCI's year long celebration of its Golden Jubilee year was a Quilting Exhibition showcasing beautiful handcrafted quilts from West Bengal, Rajasthan, Gujarat, historian Gita Khandelwal's quilt collection. Gita also unveiled her book "Godharis of Maharashtra" on the occasion.
- Best of Odisha (June 29 - July 6): The works of some of the leading master artisans of Odisha were on view at the 'Best of Odisha' exhibition. Soft stone sculptural pieces and icons, pattachitra art panels, brilliant dhokraware and the best of Odisha's Sambhalpuri ikats, and torans were on display.
- Crafts Film Festival (July 26): A superbly conceived Craft Film Festival, not only told brief craft stories within moving frames but led to much brainstorming on the present and future of handcrafts by a panel of eminent personalities. Aadhar's evocative range of films from its "Heritage Film Festival" Collection had the audience spell bound with " Taana Bhana " and brief films on 'Mata ni Pachedi', Phad art, Gond art, etc. Part of a film competition for Gen next was "Moving Art Films on Craft". The entrants presented 1 minute film on crafts such as lac bangles, chikankari textiles, weaving, basketry, kalamkari, etc. It was craft at its moving best and to the passion for Indian craft by the younger generation.



DELHI CRAFTS COUNCIL

- Kamaladevi Puraskar (December 2013): The annual Kamaladevi Scholarship was held. Eight scholarships were awarded to the talented youngsters chosen from across the country.

The eighteen-month stipend which the young artisans receive through the scheme allows them to continue their craft alongside their education and motivates them to earn a livelihood through their traditional skills.

The awardees for the Kamaladevi Puraskar 2014 are Syed Omer, Andhra Pradesh for lac bangles, K. Srinath, Andhra Pradesh for leather puppetry, G.S. Manjunath, Karnataka for soft stone carving, Jhumur Chitrakar, West Bengal for scroll painting, Mohammad Mursaleen, Uttar Pradesh for benares

brocade, Raju Jogi, Rajasthan for embroidery, Pralay Kumar Banerjee, West Bengal for clay modeling and Divya Shashikant Dhalkari, Maharashtra for Paithani sari weaving.

- "Painted Fables- Panchatantra Chitra" Exhibition (February 2014): In collaboration with Gulshan Nanda, the Craft Revival Trust and the India International Center, DCC held the "Painted Fables - Panchatantra Chitra" Exhibition at the Kamaladevi Block at IIC. Over the previous five months, twelve artists had created 56 paintings in various styles of traditional folk art depicting various stories of the Panchatantra. Over three hundred school children attended the exhibition and learnt about the various art forms, and were provided an opportunity to engage with the artworks in a creative manner. To add another dimension to the event Gurupada Chitrakar performed the traditional form of story-telling of the Patachitra paintings.
- Kairi 2014 : Kairi is the annual summer textiles exhibition held by DCC. The exhibition had a stunning collection of textiles created by twenty craftsmen clusters from all over the country. Hilal Ansari, Sutrar Kar Samman Awardee of 2012 (Excellence in Traditional Weaving Skills Award) showcased a lovely collection of Maheshwari saris, dupattas and textiles.

EVENTS AT KAMALA

- SIND by Ryoko Haraguguchi (February 2014): Ryoko's collection of unique contemporary garments was back again in the store. The collection unifies Indian textiles and Japanese design aesthetic while incorporating the traditions of weaving and dyeing from both cultures. Ryoko Haraguchi has trained Indian craftsmen in Japanese techniques and finishes to create her collections.
- Green Earth (March 2014) : Green Earth mats and runners are handcrafted by highly skilled and trained artisans, using sustainable and eco-friendly materials, from West Bengal. Bashobi Tewari who works with the craftsmen had a sale of Green Earth products which included a fabulous collection of sitalpati and reed products including floor mats, runners and table mats.
- Chikankari Saris (March 2014) : Malavika designed and exhibited an exclusive selection of saris in Chikankari on Chanderi, Maheshwari, khadi and handloom cottons.

CRAFTS COUNCIL OF KARNATAKA

- Crafts Exhibition & Sale (12-18 January 2014): Kuteera - the annual exhibition and sale of Crafts was held at Karnataka Chitrakala Parishath, in which 45 craftspersons participated.
- Handloom Satyagraha (11 January 2014) (30 January 2014): Shri Prasanna, Handloom activist invited CCK to participate in a meeting of handloom activists and garment manufacturers in Bangalore in support of the Handloom Satyagraha movement. CCK also participated in the Handloom Padayatra ending in a Hunger Strike in Heggodu village, Shivamogga district on 30 January. They visited the headquarters of the NGO Charkha, which produce handloom garments run by Mr. Prasanna under the brand name DESI.
- Educate to Sustain (pilot visit 30 January-01 February): The possibility of CCK implementing the "Educate to Sustain" program in Karnataka in partnership with CCI was explored. A pilot visit was made by the team to get a first hand experience of the craft pockets in the towns of Sagar and Soraba in Shivamogga district and Sirsi in Uttar Kannada district, to evaluate the state of the craft of wood carving and the possibility of implementing the scheme. A meeting was held with artisans in each of these places, who were in general receptive to the idea. They also visited the Gurukul Crafts Training Centre started by KSHDC in Sagar town.

- Integrated Design and Technical Development Project of artistic leather puppets -Chikballapur (30 January 2014) (19 March 2014) : CCK team visited the village of Jeekavandanapalli on 30 March to evaluate the number of craftspersons who would participate in the scheme. A subsequent visit was made on 19 March.
- Public Lecture Series (14 February 2014) : CCK launched their new initiative, PUBLIC LECTURE SERIES - Taking craft into India's future with a panel discussion on "India's Handloom legacy: Does it have a Future ? Panellists were Sri Prassana, handloom activist, Theatre activist, litterateur and member of Apex Committee on Integrated Development scheme, Ministry of Textiles, Government of India and Prof. Ashoke Chatterjee, Member of Working Group on Handloom, Planning Commission, Past President and Hon. Advisor, Crafts Council of India.
- Promotion at Kamalini Crafts Store (19 April 2014) : A promotion on Shibori - Japanese art of tie and dye was held at Kamalini with a talk on the subject by Namrata Shah.
- Leather Puppet Festival (3 - 11 May 2014) : CCK participated in the leather puppet festival held between 3 - 11 May. Manohar Rao and his troupe from Bagepalli, (with whom CCK is working on the Design & Technical Development Project sponsored by DCH) gave a shadow leather puppet performance, *Lanka Dahane* (The burning of Lanka) sponsored by CCK.
- Vastra Rang Tarang (11 - 13 June 2014) : An exposition of handloom and khadi, including an exhibition of quality handlooms and khadi, display of heritage textiles and a seminar on handlooms and khadi was held.
- CCK's "Digital Hampi Heritage Project" : This was a unique project funded and coordinated by the Department of Science and Technology, Government of India, where technology researchers had collaborated with culture researchers to produce digital research and documentation along the timeline of the Vijayanagar Empire in the Hampi region. Crafts Council of Karnataka was one of the 20 prestigious organisations that had come together, to be partners in this endeavour.

CRAFTS COUNCIL OF TAMIL NADU

- Madhubani Painting Workshop (April 16 to 19) : The workshop was held by Mr. Remant Kumar Mishra from Madhubani. Some of the CCTN members and general public also participated.
- Annual Crafts Bazaar, (July 3 - 8) : There were over 100 participants from all over India and this year too the response was overwhelming.
- Product development at Anaikkatti tribal school : Some of CCTN members have been working with the Anaikkatti tribals. CCTN hopes that the products would be ready next year.
- Srishti 2013, (September 19 - 21) : The annual Textiles, Jewellery and Artifacts show was at Ramakrishna Kalyana Mandapam, which Coimbatoreans look forward too.
- Craft at children's orphanage - Crochet workshop : From September CCTN started teaching crochet for the inmates of Seva nilayam a home for orphaned and single parent girls.
- Craft Classes (February 20 - 28) : Madhubani and Papier mache classes were conducted for students of various schools

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