



Development Commissioner  
(Handicrafts)  
Ministry of Textiles  
Government of India

Research Study and Documentation by



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LANGUISHING CRAFT



WARAK PRINTING | Jaipur, Rajasthan



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## **Acknowledgement**

Craft Revival Trust thanks the Office of the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, for their support and sponsorship of this very important subject.

We acknowledge with thanks Shri S.S. Gupta, Development Commissioner (Handicrafts) for his help and support.

Thanks to Smt Alka Arora, Additional Development Commissioner (Handicrafts) for her constant support.

Our thanks to Shri Rohit Bhardwaj, Director, Office of the Development Commissioner (Handicrafts)

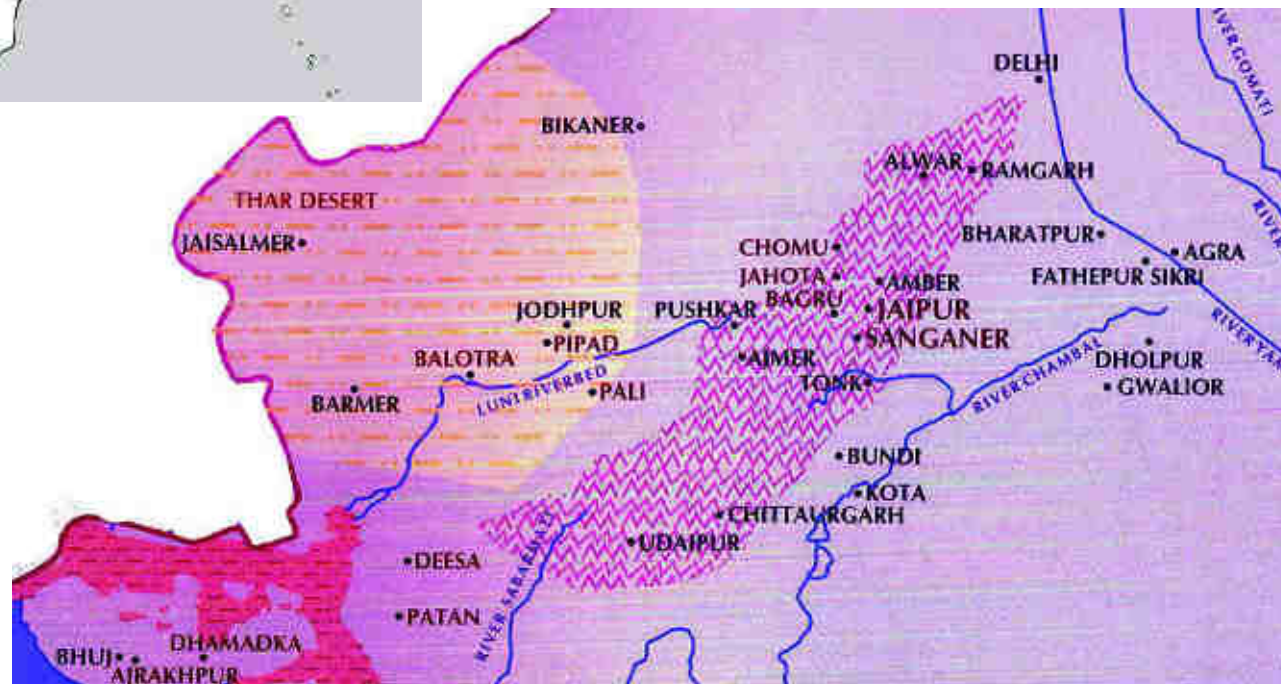
Thanks are also due to the office and staff of Office of the Development Commissioner (Handicrafts)





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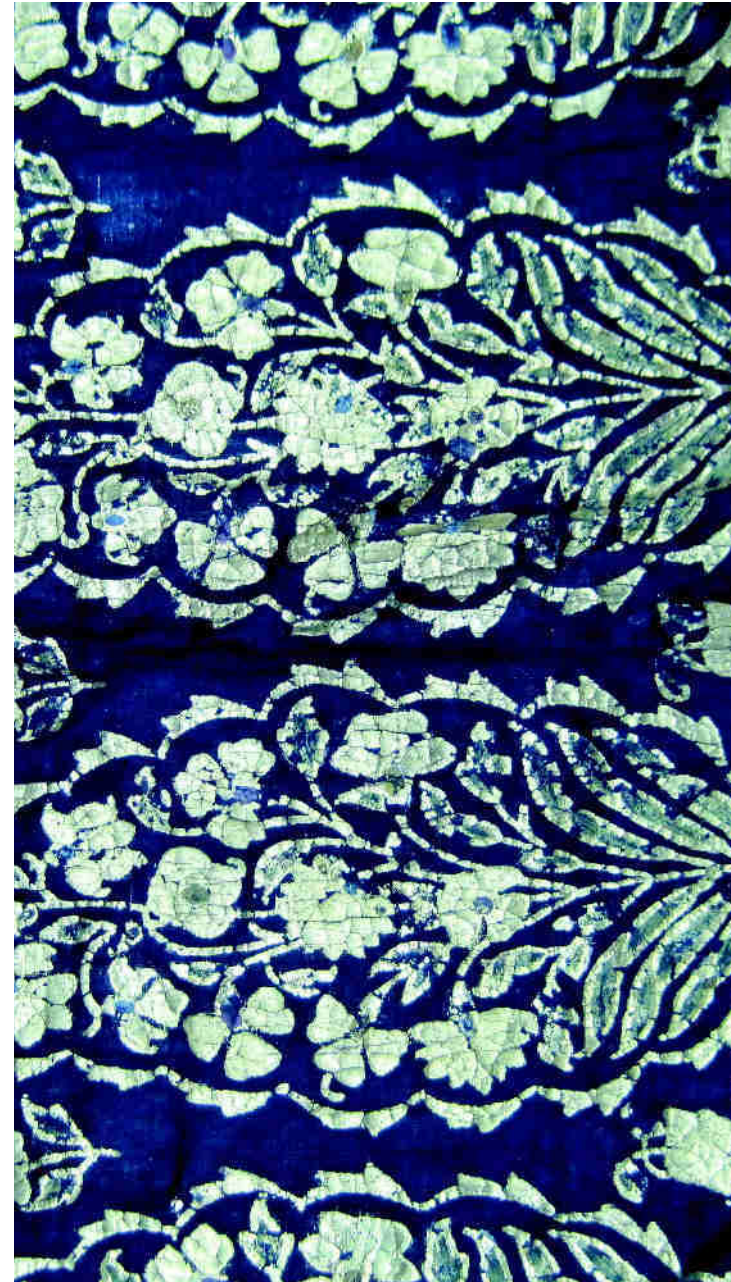
# About Waraq/Gold and Silver Leaf Printing on Textile

Waraq Printing is a process wherein gold or silver leaf is applied on to the textile through a transfer technique using blocks. This unique process demonstrates the versatility of the craftsperson's, their technical virtuosity and their in-depth knowledge of material.

Waraq printing is a technique whose history is obscure and there is no real evidence as at which period it came into fruition, though all indications point to the probability that it was developed or introduced during the reign of Mughals.

Waraq has many uses, including its use in Ayurveda and as an edible food embellishment, used to adorn the Indian sweets, making them look rich and opulent. Warq for textiles is made from a thin fine sheets of 2mm to 25mm thickness of silver or gold, depending upon the quality of waraq required, as the cost and quality of the finish increases as the waraq gets thicker.

The traditional process involved the use of the gum known as *saras*, from the Sareesh tree, that was stamped on the fabric through blocks. The waraq was then applied while the gum was moist. A small *potli*/cotton wrapped in a muslin cloth, was pressed onto the waraq to make it stick it on the fabric. The cloth then would be burnished by rubbing with a smooth stone, like agate. In fact this process of burnishing continues to be used by miniature artists who paint with gold and by the Pichwai painters





who continue to use this technique for gold painting on fabric.

The use of gold leaf or *waraq* in block printing can traced to Jaipur in Rajasthan. The information trail to source and trace the history included paintings, heritage textiles preserved in the museum and collections and the information obtained from the craftspeople and collectors.

Gold printing is not indigenous to Indian subcontinent. India has been intrinsically excellent in weaving techniques but gold printing probably entered the region from Persia when the Mughals invaded India during sixteenth and seventeenth century. The objects in the museums also correspond to eighteenth and nineteenth century when the Mughals have properly established themselves. It is speculated that gold leaf printing came with the Mughal rulers as they were the appreciators of art and patrons of great arts of all the time. But no specific time of when it started has been mentioned anywhere. The earliest textiles available in museums or private collection are from the eighteenth and nineteenth century.

The craft originated probably as an easy substitute to expensive gold brocades. It also had an advantage at application on velvets.<sup>1</sup>

This kind of printing was mostly done on tent cloth, hangings, canopies, saddlecloth, book covers and few garments. Probably the printing on garment evolved at later stages as also very few garments are recorded to have waraq printing. The waraq printed garment could



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1 Indian Painted and Printed Fabrics by John Irwin













not be washed<sup>2</sup> and this can be the reason why there are very few garments recorded or seen. Most of the textiles found in museums and other records include the textiles that do not require washing like an emblem, flag, coverlets or tents etc.

There are few examples of Waraq Printed textiles that have been elaborated in books. Sisodia Ranas of Udaipur and the Nawab of Tonk had a standard emblem which was produced through gold leaf printing. Such emblems became important for every ruler especially during Mughal reign. Most of the standards were made of double cloth and printed on both the sides so the emblem was visible on each side.

Calico Museum, Ahmedabad has two flags of Mewar in Rajasthan. The background of one of the flag is red in colour and gold leaf is applied along with other colours. This object is probably of 18<sup>th</sup> century.<sup>3</sup> During eighteenth century most of the textiles made using textile printing were either flags or curtains and draperies of palanquins and tents. By nineteenth century probably the printing evolved and there was diversification in the application of waraq on garments of kings and queens.

There is evidence that the gold painting was done at various places in India in different forms and at different times with its use in the Kalamkari's of Andhra Pradesh, in the Pichwai paintings that were done in Nathdwara with the Pichhwai painters continuing to use gold paint

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<sup>2</sup> As per the discussions with the craftsmen

<sup>3</sup> Rajasthan, Gujrat or Madhya Pradesh ki chappai kala ka sarvekshan, Dr. Asha Bhagat.



















known as *hilkari*, Roghan printing using gold dust, and khadri/Tinsel Printing again with gold dust and gum.

### Significance of gold for civilizations

Gold as the purest of all the metals has had great significance on the sub-continent since time immemorial. Its versatility has been exploited by the Indian craftspeople to its limit. Used in almost every manner possible and on every conceivable material and object the value placed on gold by the people is reflected around us till today. From its use in architecture to metal objects, from leather to jewellery and beads, to paintings and calligraphy to its extensive use in the textile arts from embroidery to painted textiles and to printing. The shine and lustre of gold, its innate properties of non-reacting, malleability non-degradable characteristics its ductility make it desirable for everyone. Gold and silver have been till date the most appreciated metals as day to day utility and a precious ornamentation. The modern day stock exchange also relies on the value of gold in the international market. The unique quality of gold has rendered it a special place in ancient civilizations including in India and the craftspeople have found ways to make it available for the public in a functional manner.

Further overseas, gold jewellery was found buried in the tomb of Djer, king of the first Egyptian dynasty at around 2500 B.C. By 1200 B.C. the Egyptians had found the science to make gold into thin leaves to extend its use for various purposes<sup>4</sup>.

**On cloth** the exact history on the usage of gold on cloth

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<sup>4</sup> [http://www.nma.org/pdf/gold/gold\\_history.pdf](http://www.nma.org/pdf/gold/gold_history.pdf)





















is not clear as cloth by its very nature is destructible, however evidence in the arts from the wall paintings to the plastic arts to written accounts have talked of garments of gold. Gold was earlier used as a thin plate known as *patra* which was attached on the fabric. The plate was decorated by embossing designs or painting. The art of making gold into thin wires which were and till today used on cloth as embroidery came later. Gold leafs were discovered much later.

Crafts evolved to suit and please the client, especially the aristocracy and royalty, who since ages patronised the more expensive arts and crafts. Gold application on cloth was also first initiated for the kings in a quest to create something different and unique. Use of gold was mostly seen in the accessories like *pagadis* as the status and power is always denoted by the head accessories in the Rajputs. The pagadi was an important symbol of power and exclusivity. Each king had his own style of pagadi. The pagadi's were mostly made in *leheriya* and a special technique known as *mothra* was only used for the royals. Surface ornamentation was done through various forms like *zari*, *gota* and printing. Gold leaf printing was probably the last to be introduced among other gold leaf applications on cloth. Also *waraq* printing was first done on tents and canopies and later on garment accessories and clothes of kings, lastly on women's clothes.

















## About the place

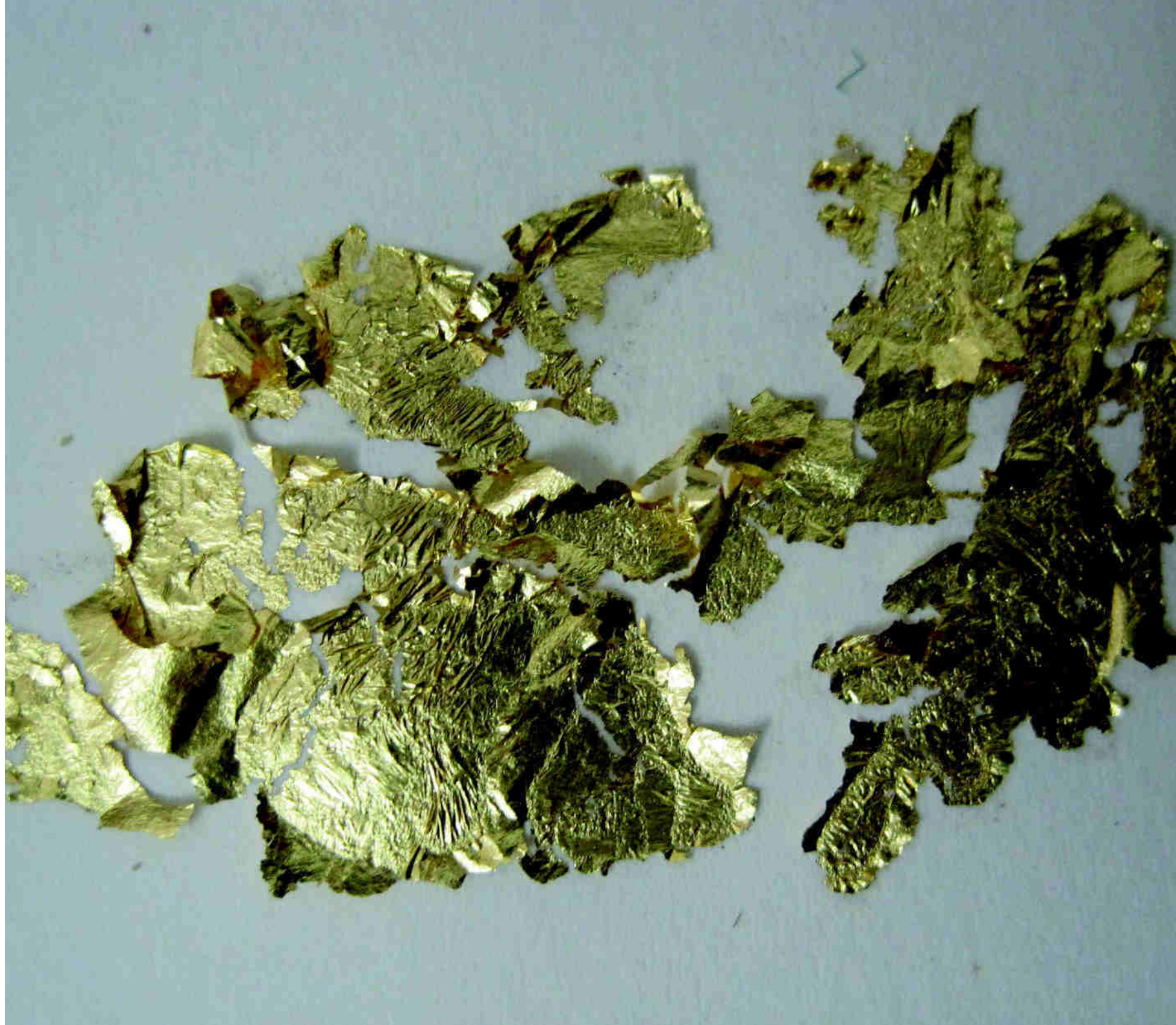
Jaipur, present day capital of the state of Rajasthan, was inhabited some 300 years back when the capital of Amer was shifted to Jaipur. The craftsmen from various places who had been brought to the city of Amer were shifted to Jaipur. Also known as the Pink City due to the preponderance of the pink stone used in building it, the city was founded by Maharaja Sawai Jai Singh II who ruled from 1699-1744.

Jaipur is located on the eastern part of the Aravalli mountain range and hence does not have to face the harsh climate of the arid region on the west of the Aravallis. Semi arid climate with most of the rainfall during the month of monsoon, Jaipur has relatively high temperature throughout the year. The winters are pleasant and therefore also the peak time for tourism industry.

The city is an amalgamation of art, culture and a Rajputana history of glamour and warfare. The Rajput kings have been connoisseurs of art and craft which is thriving today. The city attracts many tourists due to its colourful and vibrant history, architecture and handicrafts. Sanganer and Bagru are two important block printing clusters.













## What is Warak

Extremely fine gold and silver leaf sheets are known as '*warak*'. The sheets are made by beating small pieces of silver and gold that have been placed between sheets of fine leather. Warak is made at various centres around India. Jaipur is one of the largest warak -making centres; here the warak is made by the *Pannigar* community.

*Warak* has a number of uses, both silver and gold foil are said to have medicinal properties and are used extensively in ayurveda. Silver foil is used to decorate food such as *mithai* and *burfi*.

Both gold and silver *warak* are used extensively for decorative purposes. They are applied on statues and architectural details to provide ornamentation. Gold foil is hand ground into a fine paste to make *hilkari*, a kind of gold paint that is used in miniature painting.

Various grades of *warak* are available in the market. In Silver two varieties of *warak* are available the first is food grade and is made of pure silver, the second often used for ornamentation of furniture or an architectural element is made of 40% silver and 60% aluminium. This is generally slightly thicker than food grade *warak*.

Pure Gold *warak* is generally made out of 22 carat gold. Due to the extremely high cost of gold, pure warak is often made to order. In this case gold bars of 10gm each are bought by the customer and they then oversee the process of pounding to ensure that no gold is lost. A low cost variety of gold warak is also available in the market containing only 2% gold and 98% brass this is primarily used for large architectural and ornamentation

















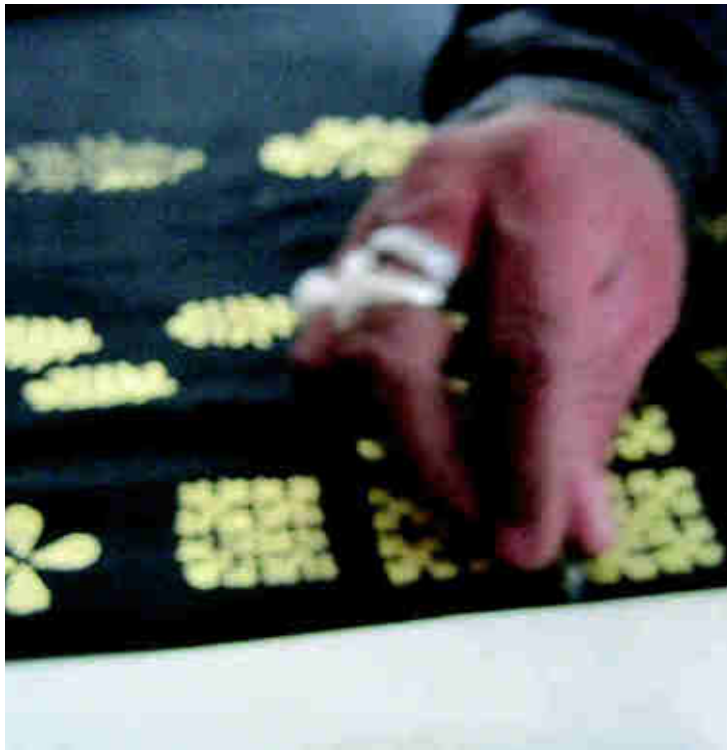




purposes.

The price of *warak* fluctuates on a daily basis with the fluctuations in the price of bullion in the international trade market.

Gold *warak* is more commonly used in *usta* work than silver *warak*. Using Silver *warak* is not part of the traditional colour and design repertoire of the *usta* artisan. Gold is preferred over Silver *warak* as Silver *warak* tarnishes and become black over time. The application of a water proof lacquer over the silver *warak* lacquer slows down the oxidation process and makes silver suitable for use.





















## Process of Making Waraq

1. Gold and Silver are available in 10 gm bars. The metal bar is drawn into a wire and the wire is flattened to form a strip about 2cm wide. The strip is cut into a 150 equal pieces about the size of a bus ticket – 2cm wide and 4cm long.
2. The pieces of gold or silver are placed at the centre of a sheet of parchment and the sheets are placed one atop each other. Traditionally the pieces were placed between sheets of fine leather, however due to religious concerns in the recent past the leather has been replaced with sheets of imported paper. The bundle of sheets and silver pieces are placed inside a leather pouch.
3. The leather pouch is placed on a piece of smooth stone and beaten with a hammer. The pouch is rotated and moved constantly so that the metal

piece has a consistent thickness. Beating silver *warak* takes between 2 to 4 hours. Gold *warak* needs to be beaten for 12 hours.

4. After the sheet has the required thickness, the bundle is removed from the leather pouch. The edges of the *warak* are trimmed and the sheets cut to size. The excess metal is collected for future use. The *warak* is transferred to sheets of butter paper using a knife known as a *falwa*. During the transfer process a small, thin leather piece known as *bandi* is tied to the tip of index finger, this help in the transfer of the silver or gold *warak* and prevents the *warak* from sticking to the skin. The transfer is a very difficult process as the *warak* leaf is so thin it gets blown away by breath and the transfer has to be done while the breath is held. The papers containing the silver or gold leaf is folded in half for safety.











## About the Blocks required in Waraq Printing

Two different types of blocks are used for warak printing, wooden blocks for the printing of glue and brass blocks for the printing of roghan.

### Wooden Blocks

The wooden blocks used for the printing of warak are similar to the blocks used for traditional block printing and are made by the same artisans who make traditional blocks.

The blocks are used to print a glue like substances onto the cloth, and as the motifs have distinct outlines and are not very intricate. The blocks are carved in high relief and are deeper than blocks used for printing inks. The patterns on the blocks often contain large flat areas, to maximize and emphasize the warak.

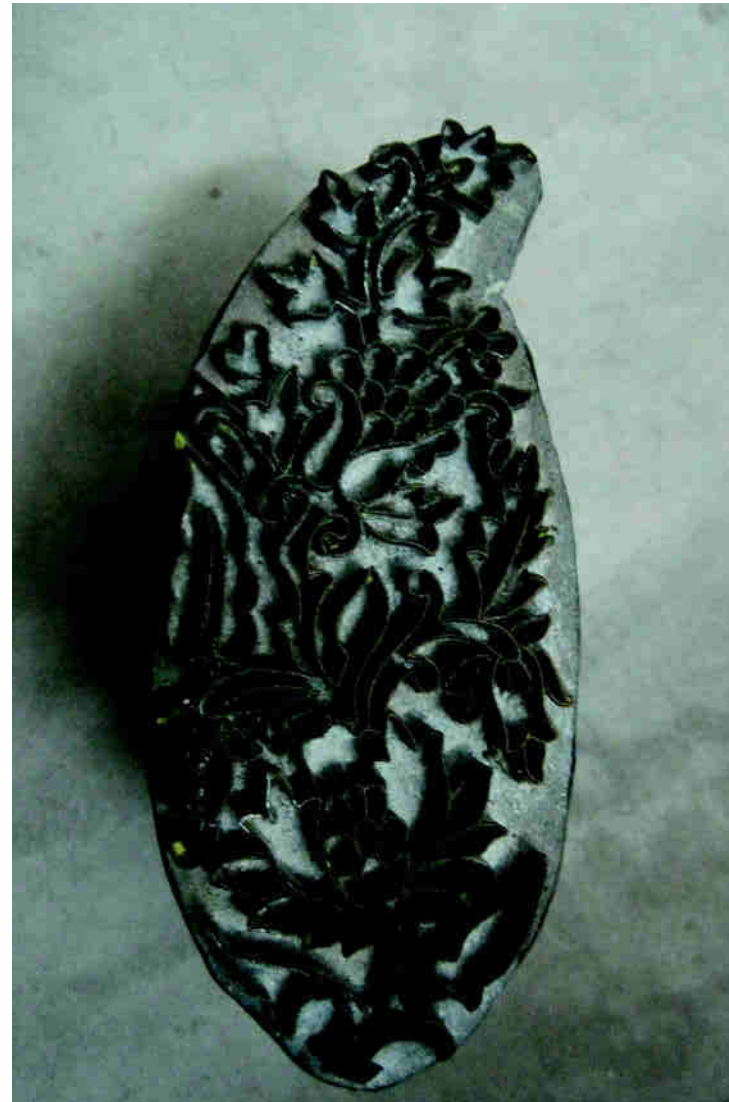
The blocks are generally made out of teak, as teak blocks have a long life and do not warp with water.

### Roghan Blocks

Roghan blocks are two part blocks, the first part is a hollow brass box with the design cut out on the base, the second is a wooden mallet that is used to press the paste out of the perforations in the brass box.

The perforations on the brass box cannot be too wide, as an excess amount of paste will get pressed out and spread. The brass portions of the blocks have a long life as long as they are well maintained and cleaned with

turpentine after use. The wooden mallet portion is made from teak and is replaced by local carpenters when it gets worn out.













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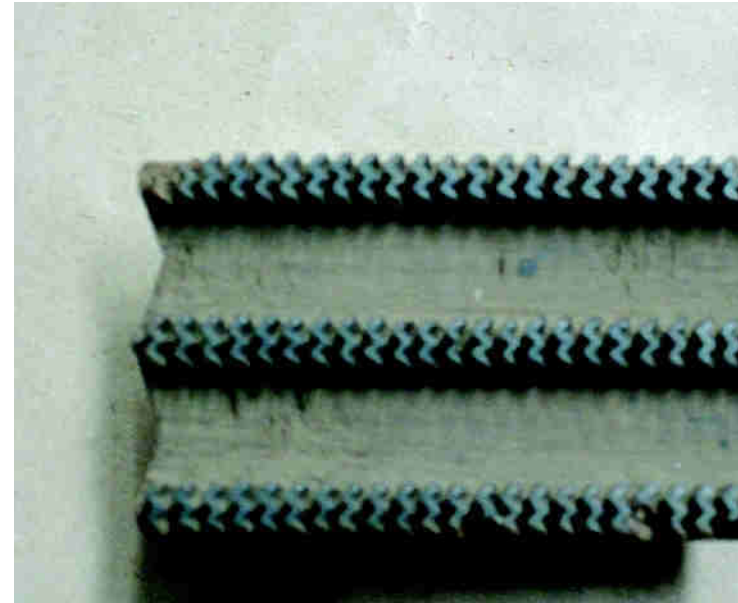


































# Process of Printing Warq on Textiles

A variety of different binding agents are used in the printing of warak on cloth. Different binding substances require different printing processes. The binding substances used are printed onto the cloth, and the warak is applied to them.

The main binding materials used are

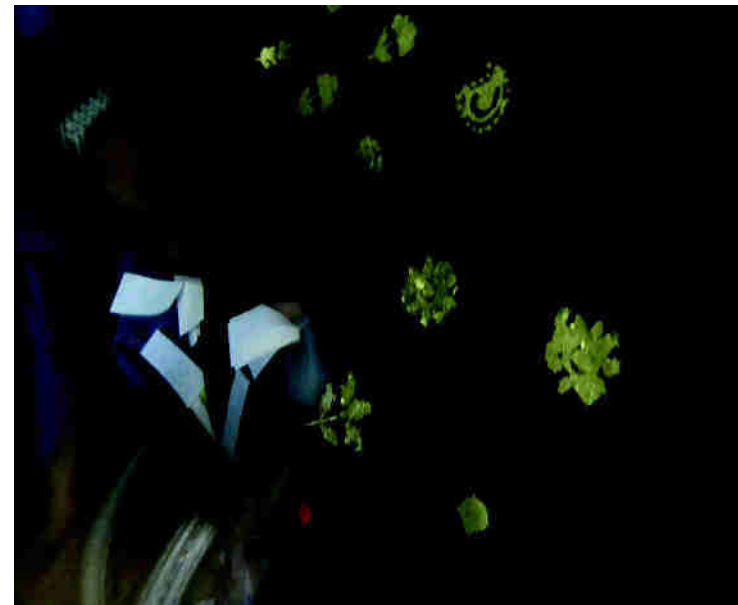
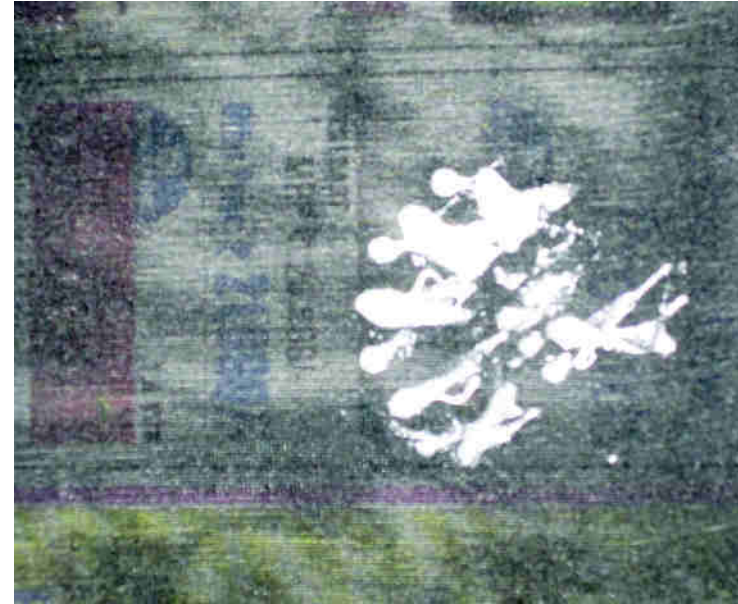
1. Roghan paste
2. Natural glues such as *babul ka gond*
3. Enamel paints

















# Printing with Roghan Paste

## Preparation of Roghan

Linseed oil is boiled until it forms a thick viscous liquid known as roghan; this is commercially available in the market in Jaipur. The roghan liquid is mixed with chalk powder and PV powder or titanium oxide powder to form a white thick viscous paste.

In order to mix the roghan paste together the craftsmen coat their hands with turpentine to keep the roghan from sticking to their hands. The roghan paste is prepared and kept. If kept in a sealed bag it has a long life and does not dry out. Turpentine is mix with the roghan paste to thin it down and bring it to the right consistency for use.

In case the mixture gets to thin chalk powder is added to make it thicker.

The roghan paste is put into the brass roghan blocks that have perforations at the bottom. The wooden mallet portion is inserted into the back. The combined brass and wooden block is placed on the cloth and the wooden mallet is pressed gently downward. This forces a small amount of the roghan paste through the perforations onto the cloth.

Due to the sticky nature of the roghan it adheres to the fabric in the shape of the perforations. The roghan is let to sit for a few hours until it is partially dry but still sticky.

The warak sheets with the butter paper backing attached to them are cut to the size of the printed motifs. The warak sheet is placed over the roghan paste motif, with







بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ  
الَّذِي هَدَانَا لِهَذَا وَمَا كُنَّا لِنَهْتَدِيَ لَوْلَا  
رَحْمَتُهُ وَإِنَّا لَهُ لَنَشْكُرُ  
الْعَمَلُ الْمُسْتَعِينُ لِلَّهِ  
الَّذِي عَلَّمَهُ الْقُرْآنَ  
عَلَيْهِمْ وَأُولَئِكَ

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
الْحَمْدُ لِلَّهِ رَبِّ الْعَالَمِينَ  
الَّذِي هَدَانَا لِهَذَا وَمَا كُنَّا لِنَهْتَدِيَ لَوْلَا  
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الْعَمَلُ الْمُسْتَعِينُ لِلَّهِ  
الَّذِي عَلَّمَهُ الْقُرْآنَ  
عَلَيْهِمْ وَأُولَئِكَ













the warak face down and the paper side facing upwards. The warak is pressed down gently with the help of fingers or a small cloth pouch filled with cotton. The warak adheres to the roghan and the paper can be lifted gently of.

After the roghan paste dries completely the excess warak is removed with the help of a paintbrush.

A piece of paper is placed over the warak motif and it an agate stone is rubbed over the surface to burnish the warak.

The roghan brass block and wood and wooden mallet are cleaned well with turpentine or thinner.















## Printing with Natural Glues

A variety of natural glues were used to print warak on cloth. Warak printed on cloth using natural glues is quite delicate and cannot be laundered.

Warak printing with natural glues is done using wooden blocks made of teak.

The use of natural glues has decreased in recent times due to a number of factors. Commercially available paints and lacquers are cheaper and easier to procure and have a standard quality and do not need to be processed by the artisan and can be used straight out of the jar. Besides a difference in ease and convenience in use cloth printed using natural glues cannot be washed where as that printed using commercial paints can be washed a few times.

Beeja Bol, A natural plant based glue is the primary glue that was used for warak printing. According to oral history other natural glues such as babul ka gond and dhavdi ka god could also be used.

### Process

Beeja bol is mixed in boiling water and left to soak overnight, it forms a translucent viscous paste. A small container is prepared containing a metal mesh, covered with a sponge and layers of jute. The prepared glue is added to the container, this becomes the stamping pad for the block.

The printing table is prepared by stretching and pinning layers of jute over the surface. This gives the table padding. A layer of plain cloth is pinned over this.













The cloth to be printed is stretched and pinned across the prepared printing table.

The block is pressed down on the prepared glue pad, so that the glue covers the surface of the block.

The block is pressed down on the surface of the cloth to print the block motif.

The warak and backing paper is cut to the size of the motif that has been printed and pressed gently over it.

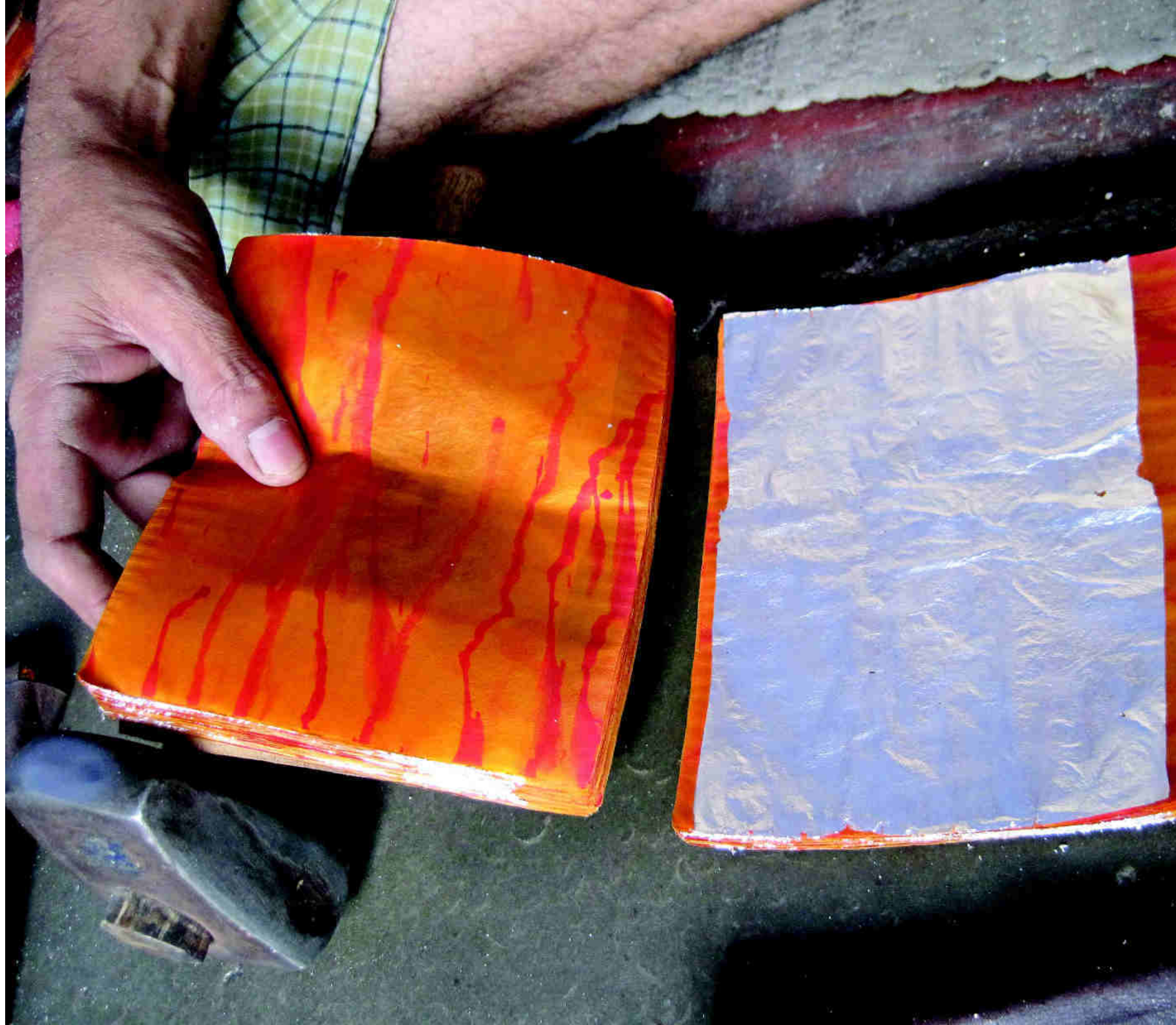
The back of the warak is pressed down with fingers or with a small cotton pouch.

When the warak has adhered to the glue, the backing paper is gently lifted.

Once the warak and glue are completely dry, the excess warak is removed gently using a paintbrush.

The warak is burnished by placing a paper over the warak motif and rubbing gently with a burnishing stone (*akik*).

















## Printing and Painting with Enamel Paints

In the recent past, the process of warak printing has undergone a change. Instead of printing with natural glues or roghan artisans have started using commercially available paints and lacquers.

These are preferred as they are reasonably priced, easy to procure and have a standard quality. Warak printing done with commercial paint has a longer life than that done with other glues, and can be gently hand laundered.

Due to the expense of gold and silver warak, the high cost of each motif and the demand for a very high finish, in the recent past instead of block printing the base paste onto the fabric warak printing artisans have taken to painting the motif onto the cloth. The painting of the motif gives them a clean edge and uniform layer of paint throughout, this results in a neat warak motif. The motifs being painted are block print designs

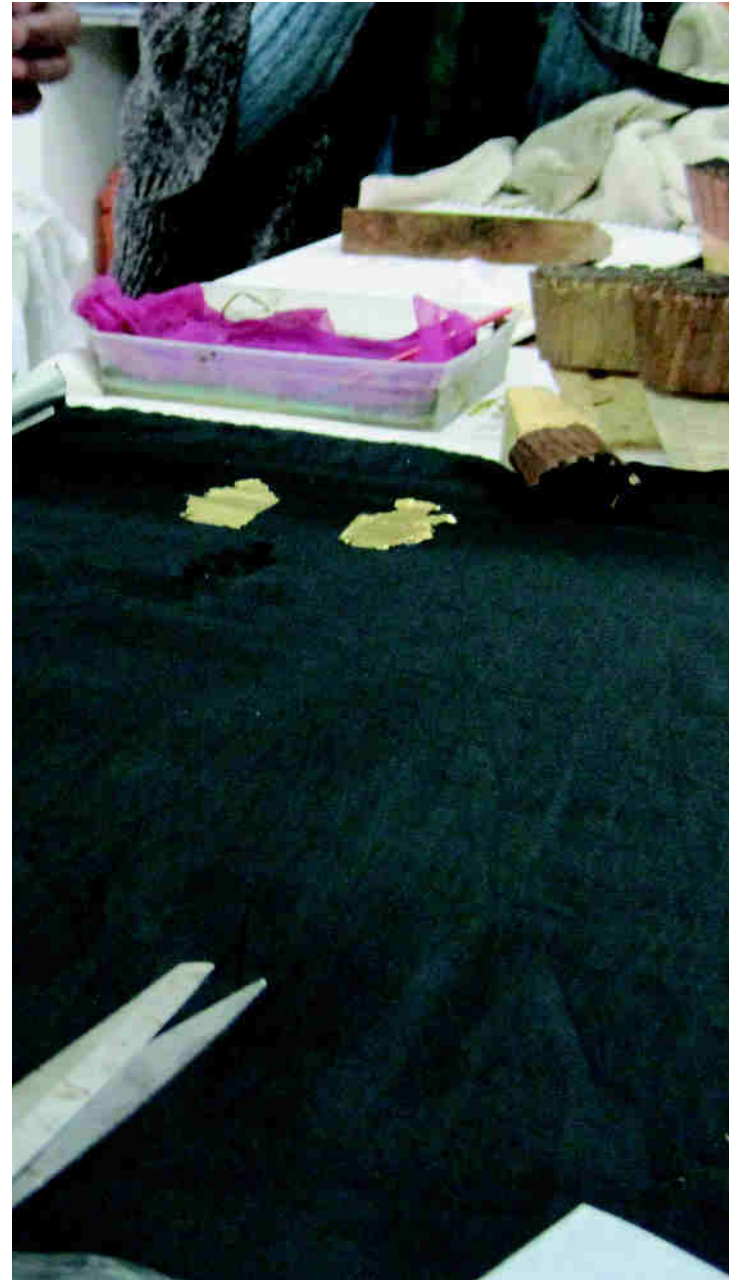
### Process

White enamel paint is mixed with chalk powder and turmeric to form a thick paste.

The outlines of the motif are painted with the paste and the internal section is filled in.

When the paint dries two more coats of paint is added to the motif. This fills up the gaps in the cloth and gives the warak a smooth finish.

When the top layer is partially dry but is still sticky the



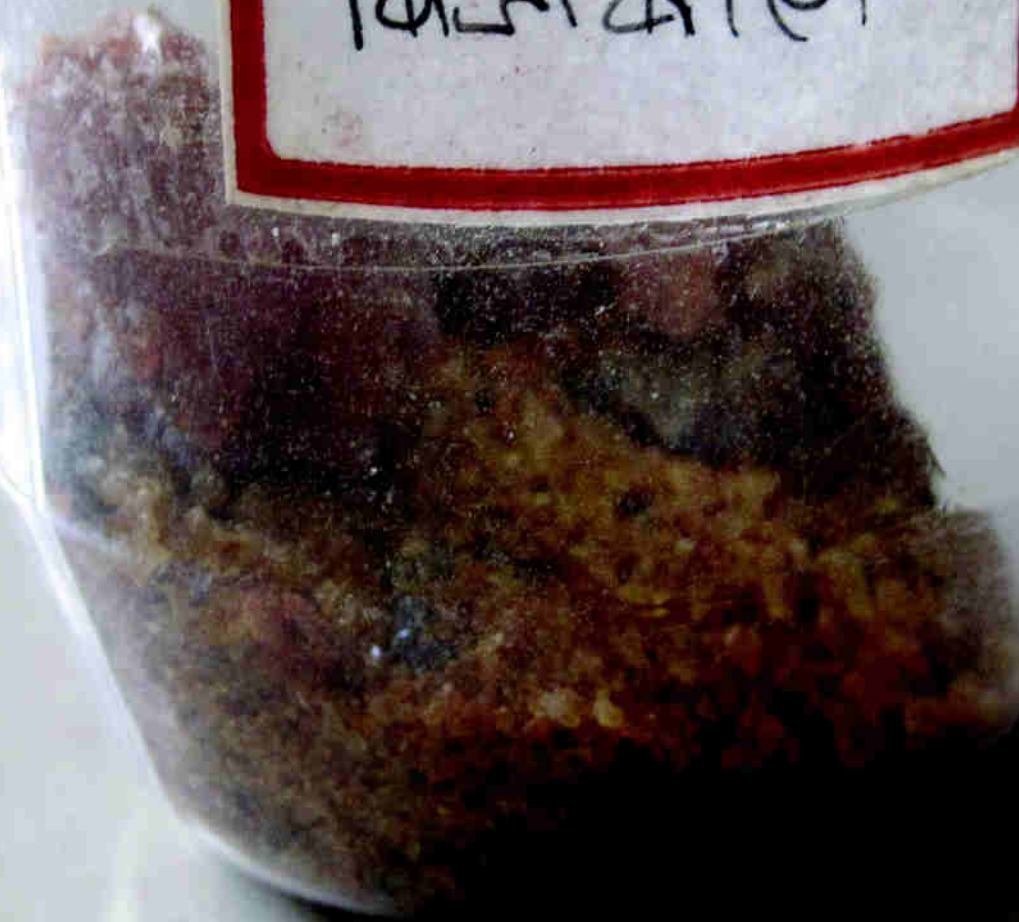








किरा कौल







warak is applied to it. At this stage if one touches the paint the impression of the fingerprint remains on the paint.

The warak sheet and backing paper are cut to the size of the motif and pressed down gently over the motif.

Once the warak has adhered to the paint the backing paper is gently lifted of.

Once the paint and warak is completely dry the extra warak is removed with a paintbrush.















## Practitioners

There are no evidence of who was the traditional community who started waraq printing. It can only be speculated that the craft was probably done by highly skilled master craftsmen because the products of such grand endeavour could have only been afforded by the royalty.

Historically it dates back to Mughal reign in India. The Mughals were the great patrons and the greatest lovers of art and craft. Arts once brought here have evolved through time to shape into a completely Indian picture. There was intermingling of Persian and Indian artists that lead to new techniques and possibilities. Perhaps Gold leaf printing also evolved at this time in the Rajputana region. But there is no evidence of which community started the craft. It can only be guessed that craft was introduced by Muslim community and was not practised by the usual Hindu chippa community of Jaipur. The question still remains unsolved due to lack of any documentary evidences as well obscure oral history of craftsmen.

Presently there are very few people who are printing with waraq on clothes. The printing is done on order basis. As the raw material is very costly the clientele is also restricted from rich art enthusiast to very few richer families.

The craft is no longer practised commercially except on orders by one or two clients. The printing is no longer practised by the original community (not known) but by a rangrez, Badshah Mia who was interested in the craft and tried to revive it. He demonstrated two or three











techniques of applying gold waraq.

He is mainly a dyer and does exquisite work of leheriya. He belongs to the community of Rangrez and has descended from the ancestors who came with Turk king Allah-u-din Khilji.

He has a separate unit for dyeing, washing and other processes while his marketing unit is at his home. His two sons are also helping in his business. The younger son is studying in a design school to get trained for the family business. The work area has the basic facilities of a toilet dyeing area, washing area and tying area. There is a storage place for all the raw material. The craftsman seems to have adequate resources and supply of material and knowledge of health and safety requirements.

He maintains good documentation of designs and processes on his personal computer. His son has knowledge of computers and uses it for keeping records and designs.

The craft has practically died out. Some efforts to revive it are still being done but there is not much visibility of any textiles. The craft was benefited by few rich people and the radius of the market was limited to Rajasthan. After the titles and powers of Rajputs were taken after independence they are practically left with no power and the royal patronage slowly fading away. The patronage of craftsmen saw a set back and many crafts declined during that period. One of the reasons for waraq printing to get faded away was the slowly vanishing patronage.

















## Consumers

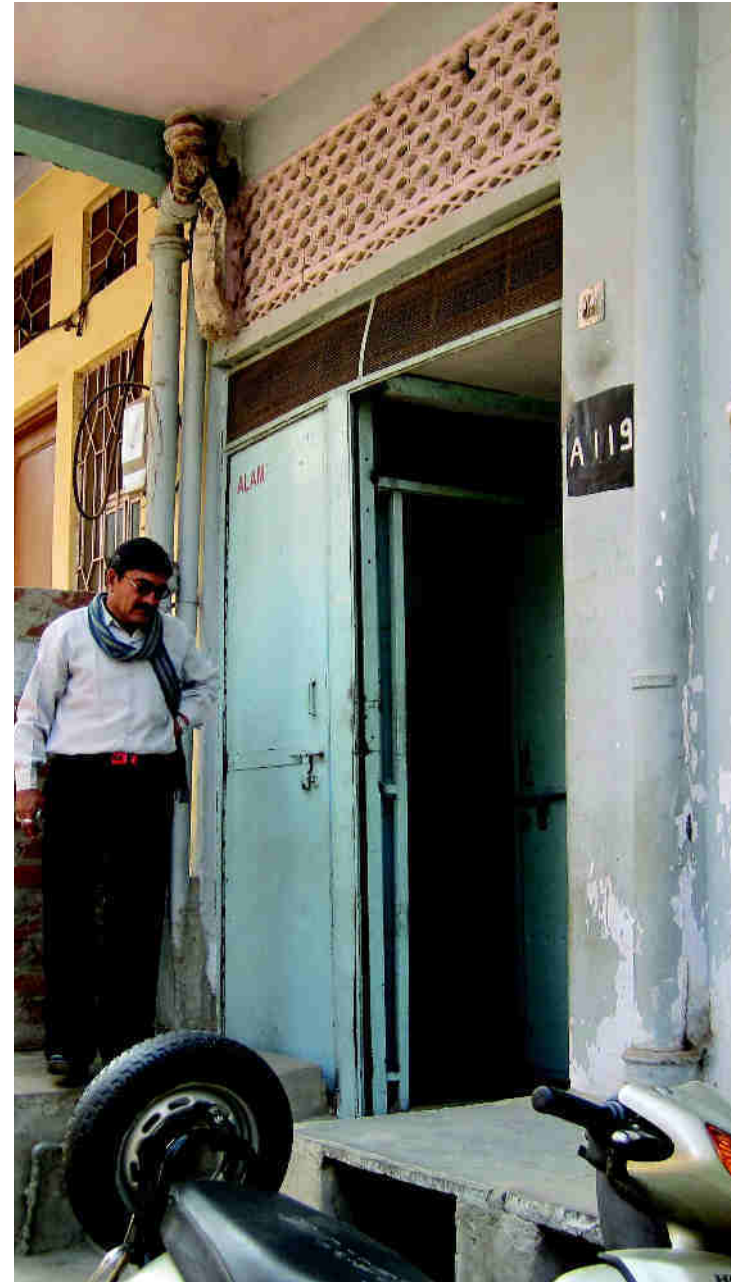
Gold work has always been associated with the royalty and kings. Waraq printed textiles were exclusively for Kings and Queens. They were practically unaffordable by any other.

Seemingly the craft has no longer many buyers and also due to exclusivity of craft only for royalty has made it by gone. As per the information there is very restrictive buying and selling only by high end buyers.

The cost and the stateliness of the craft make it exclusively for specific consumers mostly the well off rich and art enthusiasts. The waraq printed textiles have always been made to order for high end clientele. Most of the buyers for such crafts are designers, brands and rich people. There is a handicraft show room in Jaipur which is in the business for waraq printed garments. The store has garments like duppatta, stoles, skirts and anarkali and angarakha style kurtis. The store maintains its exclusivity as there are no other craft shops that have the similar kinds of product.

The market for the products is limited and order based. The craft has not been in commercial production and its exact origin as well as decline is difficult to trace as the information provided in books as well with craftsmen is merely speculative and based on assumptions. There are possibilities to improve the scenario by proper marketing, awareness and research.

**Revival Measures;** There has been a revival of the craft but the market is limited to small number of clients and not very visible. The craft has been revived with some





changes in the traditional technique.

Intervention has been carried out by many people at different times but still the craft could not catch the pace of continuous production. The city Palace Museum shop was opened by the princess of Jaipur in order to revive various Jaipur handicrafts in which one of the craft happens to be waraq printing. This work was initiated by a group of people but could not find success like the other crafts. There are some waraq printed products available for sale in the museum shop.

















## Recommendations

**This amazing, elegant and royal craft is almost extinct. It is essential to resuscitate it at the earliest as it has the potential to have a wide market in the new, rich, emerging India.**

**The steps to be taken on an urgent basis are multifold**

### **Research and development**

The only document on this craft is the present one. There is urgent need to conduct a video documentation of the craft

### **Appointment of Designer**

A high end designer who works with couture textiles and the wedding market needs to be hired to develop the Warq printing. This is an expensive product, there is a huge market in India for luxury textiles and a designer who can work on this craft can help in its urgent safeguarding while simultaneously giving it back its stature.

### **Technical Research**

There is a need to research on the kinds of binding material that can be used on the textiles for applying warak. The materials that will render the textile washable (at the least dry clean) and reusable should be found and tested. And if possible, a binder that can be used universally on all kinds of materials needs to be researched to render product diversification easier.

The process is much more time consuming and technical and thorough research is required in making a simpler





technique that produce same results and requires lesser production time. Higher production time makes the product much more costly.

### **Technological up gradation/ intervention**

There is a need to look into a method to improve quality and reduce the arduousness of the process for the printing. Experiments need to be conducted to create a standardized process for waraq printing. For instance after the gum is applied through a device the fabric can be passed through controlled heating chamber to make the glue not dry but sticky enough to apply waraq. The waraq application though can happen manually. Intensive research is required for the same.

### **Use Of Blocks**

Research is needed to find the kind of blocks that will enhance the prints on fabric. The kind of wood that can effectively transfers the paste and is easy to clean and has long life.

Modifications of blocks must be looked into. Block should not be completely wiped out of production and new blocks especially for waraq printing must be produced with enough depth.

### **Quality control**

Waraq is an expensive value added product and the price of textile shoots up depending on the amount and quality of waraq put on the fabric. Quality testing will give assuredness of authenticity and quality. There should be a standardized method for testing the quality of waraq printing that tells about the gold carat used and









a label to ensure it.

Labelling must also be done in terms of content of fibre, place of manufacture, care instructions. Craftsmen must be trained and shown importance of a information label and all craftsmen must be encouraged to use labels

### **Awareness**

Indian designers are not much aware of this printing. Since the waraq printing has a potential to be acknowledged as a high end international couture, designers must be encourage and informed about the craft. The contemporary design styles can take the craft to international acclaim.

The major glitch in the craft industry is the unaware consumer. Most of the consumers have knowledge of few crafts that have been in market since a long time which is hardly one-fourth of the number of existing crafts. It is very important to sensitize consumers to Indian crafts through advertisements, promotions. Fairs and festivals help to bridge the gap between the consumers and craftsmen. Screening on craft documentaries must be held often. Encourage young students to opt for craft studies and designing.

### **Training**

The number of craftsmen printing with waraq is very low and unstable thus it is important to train young interested craftsmen of the dying craft. They should be trained on the processes and techniques. They should also be trained for entrepreneurial skills, training in marketing, product development and design development.





Block makers for making speciality blocks for waraq. Teach them the difference between the normal blocks and blocks made for waraq printing.

### **Design Intervention**

Design intervention is required as at present only traditional designs are used on the textiles. A designer must be appointed who can give design interventions for every season.

### **Product Diversification**

Product diversification needs to be introduced for the craft. There is a scope of producing bridal and festival wear as the gold printed fabrics cannot be worn as a casual attire. Handbags, Accessories, Bridal Lehenga, Leather Bags can be produced with waraq printing. Product diversification will also widen the consumer base.

### **Awards and Recognition**

This is an essential part of the revival process as this is a unique tradition.

Artisan card, insurance etc are a critical must

### **Demonstration**

The one craftsperson who knows the technique must be called for demonstrations and promotion.







## Artisan Contact List

Aabid (Varak Maker) Community; Pannigar.

Subhash Chowk, Near Moti Gatla School. Panchayat-Pannigram

Mobile: 9309053822

Kifayat Mirza (Varak Maker)

Mobile: 09887400580

Haji-Badshah Mia:- Has a business of leheriya and belongs to community rangrez. Only person who has experimented in waraq printing.

Alam House A119,

Sanjai Nagar(Bhatta Basti)

Shastri Nagar, Jaipur 16

Mobile:09414323984

Tel: 0141-2303845

Amir Mohammed:- Manihar by profession. Manihars are those people who make lac bangles. Presently he is working on wall painting by gold and colour.

125 Maniharo ka rasta. Jaipur 2316369

Mobile: 09829127776

Hukumchand Swami:- Block printing and screen printing work. Pigment, Gold, Khadi etc

M.N. 6, Sakshi Marraige garden ke pass,

Banad Road Dadi ke pahtak ke pass,

Bai pass ke samne

Ganesh Nagar Jaipur.

Mobile: 09314969769 / 09929023294

Saba Handicrafts and Painting (Art Gallery)

Mount Road

Amer Road, Jaipur

[www.sabaartgallery.com](http://www.sabaartgallery.com)

Tel: 0141-2670993, 0141-271172

Mobile: 098290-84856, 098295-57673

Mr. Pankaj Sharma. He is the curator of City Palace Museum.

Mobile:- 09413784669

Rajesh (Pichwai Painter):- Add- Choti Chaupad.  
09460075423

Ms. Meenakshi. Designs for the shop of City Palace Museum.

Mobile:- 09950078859

Rajesh Gour. Deals in the old textiles as well as new waraq printed/painted garments and textiles.

Satayam

Laxmandwara, city palace

Jaipur-302002

91 141 2601432

satayam.gartex@gmail.com

Mohammad Ayyub Artist. Block maker, national  
awardee

F-58 Shaheen Bagh,

Jamia Nagar

New Delhi

Mobile: 09868724798, 09811842454

## Research Methodology

### Diagnostic Study on Languishing Craft leading to specific recommendations for its safeguarding

#### Structured and Non-Structured Questionnaire

The manner in which the assessment was conducted was with a structured and non-structured questionnaire that suited the requirement/uniqueness of context and place specific issues of each languishing craft. This template allowed for an analysis within the context and needs of each languishing craft within the overall objectives. The unstructured questions adopted is broad, clearly and prescriptive to allow the capturing of a picture of a craft that is in urgent need of safeguarding or otherwise.

The long list of open ended questions/areas to be tackled will be on:

#### Terms of Reference

1. To identify the number of craft persons, their names, and address
2. To study the problem faced by the artisans individually and the group as a whole, in practicing the craft.
3. To study the interest of the artisans in continuing the craft tradition
4. To study the main bottle necks and the difficult areas



which an artisans encounters in practicing the craft

5. To study and gather information whether the craft languishing is also practiced in the vicinity of the area or outside it
6. To study and analyze required intervention of the Government viz. a viz. different scheme under implementation for development of the handicrafts sector.
7. To study and suggest measure of revival of the languishing craft beyond the ambit of Govt. schemes.

## Documentation Template

### About the craft centre

#### PART I

- Area name
- Cluster size
- Map
- Topography (*especially presence of local water bodies*)
- Geography(*particularly to understand problems relating to infrastructure, the provision of services, isolation from markets*)
- Environmental conditions (*in particular, are there negative impacts from the effect of climate change, for instance, more regular droughts, and does this affect the cluster?*)

- Climate (*especially its impact of production cycles, availability of resources, or on sales*)
- Transport links/Accessibility of cluster viz. road, railway etc (*Nearest bus station, railhead, frequency of vehicles*)
- Facilities available in area (*courier, postal services, medical service, stores where materials required are available, other sources, retail venues*)
- Gender (How is the work activity divided between the genders. Are the activities inter-changeable? Or are there gender norm, which restrict this, does this affect production? If women are producers, what are their domestic arrangements)
- Age: *Is activity/role also dependant on age of worker?*  
Probe
- History - How was the craft initiated in this region? By whom? At what time?

*(For e.g. the Mughal miniature painting traditional was formally initiated by Emperor Humayun who on his return from exile in Persia, brought with him 2 masters from the Persian court. Early Mughal miniatures therefore share many characteristics as well as content of Persian miniatures and it was not until the reign of Akbar, who actively encouraged the inclusion of regional elements that a truly Mughal style was developed)*

- What patronage did the craft enjoy in the past (if any)
- What art/ architectural/ performing arts traditions

exist locally? Have any of these influences the craft in any respect? Do they share any motifs, symbolism, ritual usage?

- Does the pattern or design represent status, age, gender, community etc? If so, identify the design, and its meaning.
- Is it predominantly a craft cluster? What other occupations exist in the area? Are these linked in any way to the craft?

*(For e.g. the lacware tradition of Ettikopaka exists only because tribals journeying to the South carrying lac to be sold to the jewellers of Tamil Nadu used to pause at this location and would barter some of their product in exchange for food)*

- Is the tradition oral? Do craftspeople have access to documentation of their own traditions? Does documentation exist – if yes – whose hands is it in?
- Number of practicing artists/ households *(Obviously, a census like mapping is not possible but it would be very helpful if we could get a sense of how many practitioners exist even if the numbers are mere estimates hazarded by the craftspersons)*

## **PART II**

- Are there any DCH centres or other associated government or semi-government institutions in the region eg MPHSN or Rajasthan State Organisation?
- Are the craftspersons working with/for any NGOs in

the region? Which NGOs/ SHGs/ cooperatives are active in the area?

- How far is the nearest government support institution?
- Which NGOs are active in this area? This is critical as they could be long term monitoring partners
- How frequently do officers from government support institutions visit? Probe
- In order to assess and understand the local situation, please provide a brief SWOT analysis about the strengths; weaknesses, and threats to the cluster.

## **About the tools**

- What tools are used? Where are they sourced from? How much do they cost? *( Do keep an eye out for innovations made by the craftspeople such as the bicycle pump operated dye sprayer invented by a craftsperson in Kucchh to facilitate even staining of large bolts of fabric)*
- If they are made by the craftspersons themselves, how is this done?
- What are they called locally (please use vernacular terms and include translations for same)
- Include all tools used (like dye pots, printing beds, tables etc in case of printing). Specify materials, prices, measurement, frequency of purchase
- Question access to government funds/schemes for purchase of tools/dye vats etc



### **About the raw materials**

- What is the base material used? Does it differ for different products
- Where are they sourced from? By whom? How much do they cost?
- Are raw materials readily available? If not, what are the challenges faced in accessing the material?
- In what quantity is it purchased. What are the minimums
- How are materials stored?
- If the material is produced locally, which community produces it?
- Have there been any changes in the material used? Where was it sourced from earlier
- What prompted the change? Does market demand for cheaper products result in substitution with cheaper raw materials?
- How has it impacted the form/style/ product?
- Can raw materials be purchased on credit? If yes from whom and at what interest rate?
- Is there a collective procurement of materials or is it done individually?
- In case of challenges, what do the craftsmen themselves recommend to improve the situation?

### **About the process**

Note the entire production process, step by step, with a live demonstration, writing down any actions, and, or explanations, including time frames for each step.

- Describe in detail the process followed in step-by-step manner with photographs for each stage.
- Describe the primary work area and preparations, along with the amount of time taken in each step.
- Note the desired output of each step – consistency/ colour/texture/volume; and warning signs that the process is going wrong.
- At each stage, crosscheck the sequences of the production process.
- Are there any specific stages in the technique or combinations of techniques that definitively characterise this particular tradition?
- What special skills are required to make the product? Does everyone in the cluster possess the skills and expertise for making it?
- Have there been any innovations in technique? Describe.
- What are the wastes associated with the process? How are they disposed of?
- Have any value additions been made to the product?
- Who have the traditional designs, motifs/layouts changed? Is the master craftsperson responsible? Are designs skills passed on by particular community

members? *Note, that this may be informal, for example, through oral traditions.*

- What is the traditional vocabulary for designs (please give local names)? Which is the oldest known design? What designs are associated with rituals?
- Are designs readily adapted? What designs are favoured now? Who introduced them?

#### **About infrastructure**

- Does the cluster have electricity? For how many hours in the day? If not, why is electricity not available? Are there alternative options for power, if so, what are they? Do they have generators?
- What about water supply? Taalabs/tanks/water source
- In case of dyeing textiles, where are they washed, dyed, dried?
- Existence of health and safety standards and measures. If none, exist are they required? *(For e.g. are the workshops well illuminated?* Ask them about their health; list any health problems, along with symptoms. List potential chemical, toxic, electrical, heat, noise, and, or ergonomic hazards.
- Are there any health centres near by?
- Eco-friendly techniques or materials for treating raw material, craft process, and/or disposal of wastes/by-products
- Where do the workers live? If in a housing-cum-

work shed – please describe. Include information on toilets.

- If they live away from the workshop area, how do they commute to work and how long does it take to commute?
- Is there a computer, with access to internet Information Communication Technology (ICT) available? Are there the knowledge and expertise to use computers? If so, is there an email address for the cluster, with a nominated person who has the skills to receive and send emails?
- Do they have a Common Facility Centre? If yes – get all details
- Do the children go to school?
- Is there a showroom where visitors or clients can see the textiles produced?
- Specify requirements for the cluster to improve quality of life

#### **About the design, colour palette and product range**

- What were the traditional products made with this craft?
- Does the product range being created today differ?
- If so, in what way?
- What has caused these changes?



- Who was the customer for the traditional product?
- Are there any specific prints, colours, motifs associated with the community, in other words, its unique design traditions?
- Describe motifs, both traditional and non traditional, abstract, and figurative etc.
- Do they have any documentation? Or is everything oral?
- What is the symbolism associated with the motifs used?
- Were the products produced/ used on specific occasions such as weddings, deaths, rituals, festivals etc?
- Have these been repurposed with changes in the markets catered to?
- Who is the customer for the current product?
- How did the craftsman reach this new market segment?
- Do the craftsmen produce any products for their own/ local use?
- Provide a list of products, along with photographs and descriptions (including texture, quality, feel, colour, price, look, sizes).
- Probe prices
- Is there a product development cycle that the cluster follows?
- Does the cluster actively design new products?
- Who designs the products? Are designers hired? Are artists open to working with designers?
- Is there a quality check? What are the benchmarks used by the cluster for measuring quality?
- Is the product designed with awareness for environmental concerns, human safety, health, comfort, and product performance?
- Do products contain information on the material content of the product along with care instructions?
- Do products have a product identification system that is simple and easy to understand?
- What is distinct about the product? What is its Unique Selling Proposition (USP)?
- Probe design development intervention by Govt and others
- Is there a cluster designer appointed? If yes, probe

#### **About production**

- What is the cycle of production? For instance, is it seasonal? How has this changed from the method of original production, if at all?
- Where does production take place? In the housing cum work shed, in a karkhana, at a Common Facility Centre/ at the Coop? Specify

- Is each step of the production completed in one central location, or are there multiple locations?
- Describe the artist's workplace. Describe the general conditions.
- What is the production capacity of a cluster/ craftsman/ karkhana? What is considered a large order? What is the minimum order quantity to be produced for the order to be economically viable?
- What is the total quantity of production in a year? What is the profit margin? How much of this is reinvested in the business?
- Can consistency in quality of output be assured, especially if large production orders are received?
- Are there technological interventions that could be done improve productivity? This could take place at any stage of the production process.
- Does the community face competition from the organized/mass production by manufacturing centres? How has this impacted their business?
- Has any Government scheme helped to improve production?
- Any training programs been organized to improve production?

### **About the craftsmen**

To develop an understanding of the challenges,

problems, constraints and parameters within which the craftsmen operate a selection of them should be interviewed.

- Is the craft the traditional occupation of the craftsmen's family or is it a relatively newly acquired skill? If new, when was this occupation taken up and why?
- If it was the traditional occupation, trace the family history through a tree and explore any mythical/ folklore connects that explain their arrival/settlement in the region or their initiation into the craft. Are they linked to similar craft communities in other parts of the country?
- Have any trained craftsmen /community members left their tradition? Reason why
- What are some of the problems that they face which impacts the survival of the craft, for instance, access to markets, or raw materials, etc?
- What are the reasons for the languishing craft traditions, and successes and failures in revival?
- Training (*How did the individual learn the trade? Who did they apprentice with? How long did the process take?*)
- Are there requirements for skill levels, training, and, or development?
- Personal questions (*What are their hopes and aspirations? Do they pay income tax? Do they own mobile phones? Do they have insurance? What is their level of education? Do they have bank*



*accounts? How many members in their family? How many are earning members? How many are employed in the same profession? What are some of the difficulties that you face in the village? Can improvements, and or, the revival of crafts help to solve any of these problems?)*

- Labour related an issue (*Who is hired? How is selection undertaken? How many non-artists such as the women and children of the household are involved in subsidiary aspects of the process? Is there a hierarchy amongst the workers in the cluster? What is this based on? Does the organizational structure mimic indigenous systems*)
- Social structure (*Does gender play a role in the craft? How does caste feature in the hierarchy of the workshop? What caste are the owners and the workers? Is it a diverse population/group that partakes in the craft activities? Traditionally, what caste did the owners and workers belong to? Has there been a change in the same? What is the change due to?*)
- Wages (*What are the working hours? How many days a week are the workers expected to come to work/ or they work? How many holidays? What happens in the event a worker falls ill? What wages are paid to the various hierarchies of workers? What are the average monthly earnings of a craftsman? Does this increase with seniority, and are there opportunities for income growth? Are the subsidiary workers such as the women and children of the household given any remuneration? Do they receive daily/weekly/ monthly wages? Are wages received in cash? Is there*

*any incentive system?)*

- Tradition and revitalization. (*What are the rituals and ceremonies associated with the making of the craft product? What, if any, are necessary rituals when preparing the product? Who conducts the ritual, who participates, and what is the meaning? What are the meanings of the rituals, and are these rituals laid out in texts? Are the rituals informal or elaborate? Are they passed on verbally, as an intangible cultural expression, or are they laid out in texts? Describe, and if possible, record the ritual.*)
- Have any craftspeople in their cluster received awards? From whom and when? If Yes, probe further - including if it has helped the community (in Pethapur we found that it had divided the community) If no, probe

#### **About the market for the craft**

- Who does the craft caters to? (*Local/ domestic/ international markets or retail/ export/commission work*)
- If the market for the crafts is a combination of various segments, are different techniques/styles/products favoured by specific segments?
- List the top selling products
- How are the various segments reached by the craftsmen (local haats, bazaars, melas, state handicrafts centres, DCH, trade fairs etc)?

- How is pricing done and by whom? Are basic principles and objectives of pricing and costing understood?
- Are legal contracts sought before work is begun? Are artists aware of indemnity clauses, and the impact of delays in delivery, and, or faulty quality products?
- Is there a phased payment plan? How is the karkhana paid? How is money then disbursed to the various employees?
- Access to communication - *Do they have mobiles? Phones? Emails? How are clearances from clients/ orders negotiated and sought?*
- Have the craftspersons explored or heard of E-commerce?
- Have they attended trade shows/ national melas/ handicraft expos? How did they secure their participation in the same?
- Has the woven product always been traded? What were the traditional trading communities? Has this changed?
- Any direct marketing?
- Is marketing and sales handled by the cluster agent? Is there an intermediary, such as a trader, or a middle man, who is part of the supply chain, and responsible for sales? Is the trader paying a fair wage to the artist?
- What, if any, is the indigenous system in place?
- What steps are in place to identify and explore new

markets- for instance, is there a strategy for seeking out new product niches?

- Does the cluster have a marketing plan, and knowledge about product production, position, and promotion?
- Is there an analysis of product sales? Are product lines that do not sell discontinued? What happens to excess stock that does not sell?
- Does the cluster have a brand? If not, why, and would they consider creating a brand?
- Are the artists cognizant of market and buyer expectations? Do they know how to package and label a product for display and shipping, with skills to process orders and dispatch them?
- Do marketing materials, product and price sheets exist? Are there clear terms and conditions, with policies on minimum order quantities, production timelines, along with goods and services tax that can be passed onto buyers?
- Are packaging materials readily available that are safe, environmentally sound, and cost effective?
- Does the cluster possess the necessary resources (staff and financial) to undertake marketing, and promotion efforts? Have market studies, market intelligence, marketing and sales promotions been conducted? If so, analyse these, and identify gaps, weaknesses, and opportunities.
- Are they aware about government marketing and promotional programs?



- Does the cluster have a government approved certification seal to guarantee authenticity, such as the Silk Mark or Handloom Mark? If not, why?
- Do they participate in sales and marketing training? What are the kind of capacity building, skills, and expertise that need to be part of a market readiness training program?
- Government is laying a great deal of stress on Marketing, through Melas etc. Has this had any impact on the community? Probe

#### **About finance/credit issues**

- Who gives credit to the craftspeople when they require it?
- Who do the craftspersons /karkhana bank with?
- How hard was it to open an account with them?
- How far is the bank located?
- How easy is it to get loans?
- Is collateral required?
- What are loans usually taken for? Probe
- What are some of the obstacles they have faced in receiving loans?
- Is there a local money lender? What are his terms for loans?
- Are there microfinance or micro-credit schemes that are available to craftspeople? If so, what has been

their experience of working through these financial networks?

- Have they availed of any government scheme for credit access?
- If yes, what has the credit been availed for?

#### **About copyright issues**

- GI *(Is there an awareness about the government's GI policy? Is there an attempt at securing GI? If so, by whom and how?)*
- Copyright/ IPR/plagiarism

*(Craftspersons copying motifs seen in catalogues of design firms, factory owners or screen printers copying block print designs and mass-producing it. How do the craftspersons understand the concept of design rights? For e.g. a block maker in Pethapur mentioned he shows prospective customers a book containing prints of every block he had ever made, and if the customer liked any of them he would make subtle modifications in the form and produce the block but never duplicate a design)*

- Have there been workshops or training conducted about IP? Would the artists attend a workshop about IP and associated issues?
- Have any designs or products been licensed for copyright?
- Are there efforts to safeguard traditional cultural

expressions?

### **About DC (H) and other Govt agencies**

- What has been the experience of dealing with DC (H)? Have they found it difficult, time-consuming, and complex? Have there been complaints about the administrative complexity, and procedural requirements in dealing with DC (H)?
- What schemes, if any, State or Central have they had access to? What has their experience been? Details please.
- Do they have an artisan card?
- If yes, how did they get it?
- If no, why don't they have one? Do they know what it is?
- If yes, has it helped?
- Have the craftspersons participated in any government sponsored/ organised programmes/ events such as melas, expos, trade fairs etc?
- What were these oriented towards? (*For e.g., marketing, design development, workshop schemes, technical up-gradation, product diversification*)
- If yes, have these helped them in any way?
- Have they received recognition for their skills?
- If yes, was it a state or national award? When was it

received?

- How did they come to know of it?
- Did they receive any assistance in the application procedure?
- Has receiving the award impacted their business in any way?
- If no, do they wish to apply?
- Do they know how to go about doing the same?
- Do they know of medical/ retirement plans available under DC (H) schemes?
- Who is the contact person at DC (H)?
- What would they like from DC (H)?
- Please meet the local emporium (e.g. Co-optex, APCO, Mrignayani for Madhya Pradesh, Rajasthali for Rajasthan etc) to find out where they buy from, what quantities the source, how are purchases made and delivered, who designs the objects etc. What are the problems faced by the emporia in sourcing products – quality control, sizing, delivery, timelines etc
- Meet the Resident Commissioner of state for assistance and information
- Visit the DC (H) extension service office in the region
- Try to critically assess the implementation of Govt Schemes with reference to its efficacy to fulfil the objectives of the scheme. To identify gaps and shortfalls in the scheme's content and implementation



and to suggest improvements.

- To assess the extent to which the interventions are general across-the board rather than being implemented as tailor-made scheme
- To list the measurable outcomes, such as empowerment of artists, credit linkages, product range diversification, marketing etc. and assess the impact of the scheme with respect to those deliverables.
- Comparison of the impact of the scheme within the clusters and those who fall out of the cluster.
- To assess the effectiveness of the monitoring system and to suggest ways for improvement
- To evaluate the efficacy of the schemes in bringing about a sustained transformation in the livelihood of the craftspeople.

### **Schedule Of Data/Information Collection For Study**

#### **STAGE I**

##### ***Hiring of resource persons***

As per requirements the resource team will be contracted along with photographers.

##### ***Secondary data collection prior to fieldwork: Its Study and Analysis***

As the craft to be studied is languishing, with the numbers being very limited of the practitioners, the first step after taking on competent personnel would be to collect secondary data.

- Obtain and study reports on the current status through focal points-Development Commissioner (Handicrafts) office, publications, libraries, experts, other civil society organisations etc.
- Thorough study and familiarization of existing documents. Information collated together, examined and sorted. Research and familiarization with the relevant issues concerning the craftspersons and also the supply chain, local institutions etc

#### ***Development of the fieldwork plan***

The fieldwork plan will include

- The number and make-up of the team
- Planning of visits to each centre by experts and technical persons
- Pre-departure briefing/training of team
- Establish contact with the craftspersons, NGO's, etc

#### ***STAGE II***

##### ***Selection of key informants for coverage and assessment***

Given the constraints within each craft, all craftsperson will be contacted, as far as possible.

### **Primary Datacollection Schedule**

A Qualitative methodology will be followed to complement the review of secondary data. Research teams will use a combination of individual key informant interviews, group key informant interviews, observation and other techniques to collect the information. Information will be gathered from a wide range of sources and triangulated: this includes secondary data and data from key informants, community group interviews. Interviewees' privacy will be safeguarded. i.e. Personal information (e.g., names) will be only recorded with consent, and such information will not be shared outside of the team unless necessary.

- Contact with other specialist's, researchers, government officials, institutions, NGO's.
- Research oral tradition, design directory, and get their views on issues, requirements and how they are being addressed within the Schemes. Discuss with the officials and State Government, what problems are they facing.
- Collection of secondary data on site at Cluster
- Understand the local situation.
- Geographically – to understand problems relating to why the craft is languishing.
- List of local institutions
- Access to and linkages for access to raw material, credit market.
- Study the technology and process

- Study Design vocabularies and assistance
- Any other issues

### **STAGE III**

At the Cluster contextualise information, consolidate data and analyse it.

Concerns about information quality, reliability and gaps to be included.

Data analysis.

Preparation of final report as per the Terms of Reference

**Report presented in a print and in electronic format**