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Research Study and Documentation by



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LANGUISHING CRAFT



MENDH KI CHAPPAI | Sanganer, Rajasthan



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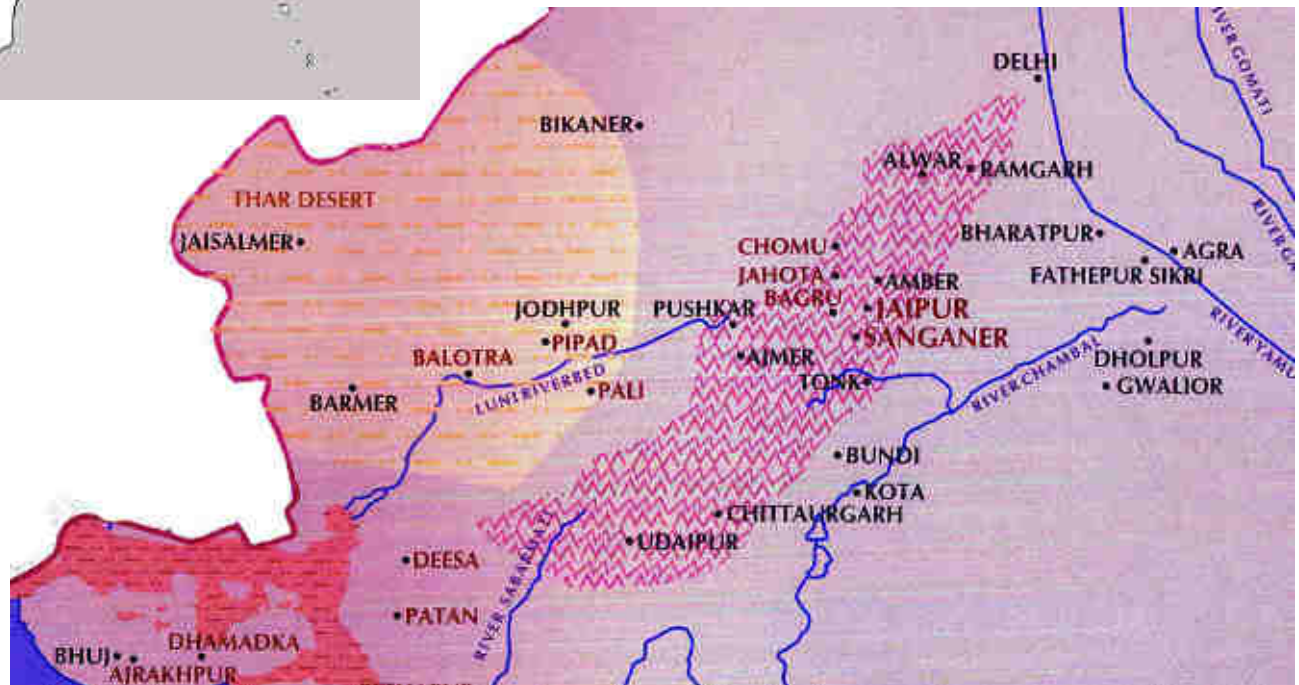
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Contents

About the Place	07
About the Printing Community	14
About Mend ki Chappai / Beeswax Resist Hand Block Printing Product and Design	18
Traditional Products, Traditional Clients	38
About the Printers of Mendh	49
Design Vocabulary of Tradition	55
Colour Palette of Tradition	57
Base Textile Fabric – The Raison de Etre of Mendh ki Chappai	60
Hand Blocks of the Printers Trade	66
Other Raw Materials	71
Tools used in the Printing Process	80
Tools for Dyeing	87
Process and Technique	88
Production Details	103
Recommendations	106
Artisan Contact List	108
Research Methodology	108



About the place

Sanganer in Jaipur District

Sanganer, once a small town situated 16 kilometres away from Jaipur, is now indistinguishable from the sprawling spread of the city which has reached out to include Sanganer into its outlying area. The town of Sanganer boasts of its renowned handmade paper units and textile printing industries both block and screen printing. Traditionally the town has been home to *chippa* community of printers and dyers, the word *chippa* literary meaning the person who prints, with the communities who were engaged in printing on cloth called *chippas*.

In the past decades the block printing industry has had to face a tremendous onslaught from screen printing processes, not only have these processes cut into the market for block prints, they have additionally used the famed block print patterns of Sanganer and replicated them on to screen printing production. Today both methods of printing co-exist in the lanes and alleys of Sanganer as the demand for the motifs, colours and patterns of Sanganeri textiles have increased in the recent years.

The town is a bustling export hub for printed fabric. Earlier the printing was done mainly on different varieties of cotton, depending on the clientele but with advent of a plethora of fabrics, the printing has been experimented on almost every textile. Sanganeri hand block printing been registered under the Geographic Indications Act in March 2010, this registry is for the famed Sanganeri print, the delicate *buti's* in multiple colours that made





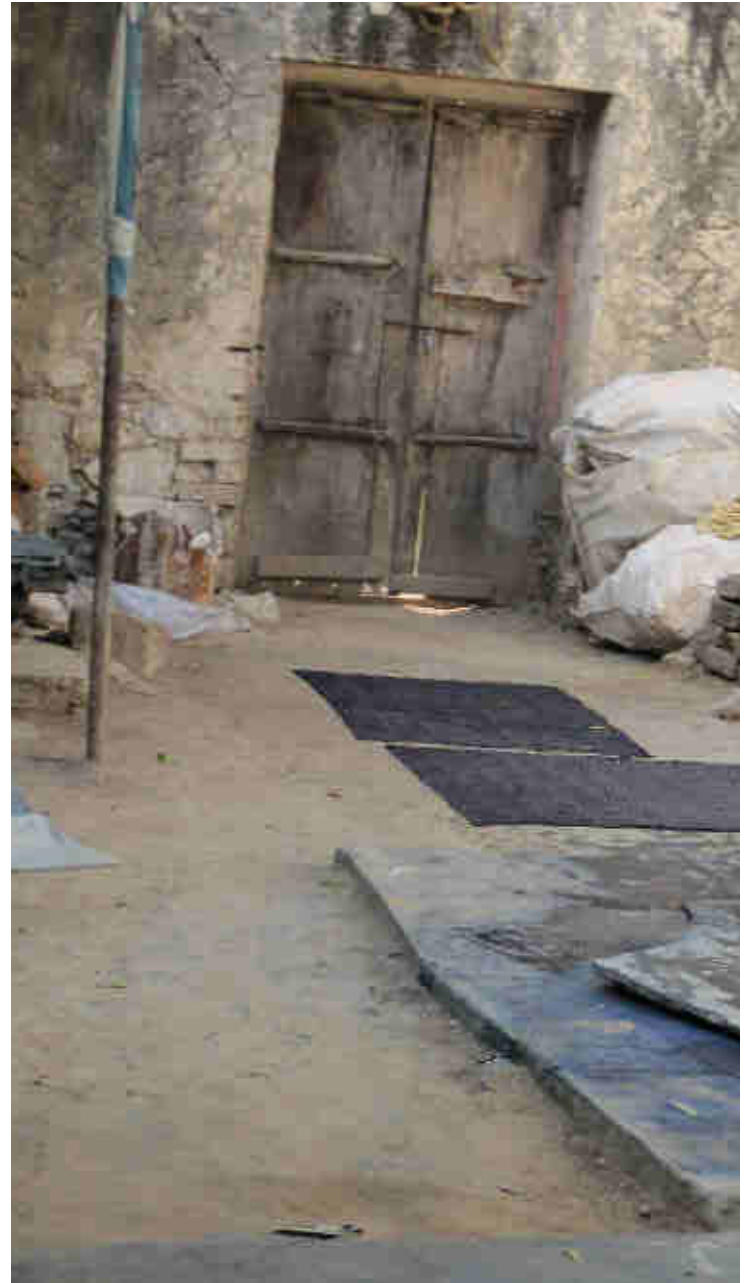
this cluster renowned.

The printing settlement was near the banks of River Saraswati which is also called as Dravyavati. It is said that the waters of this river had such special qualities that it brought extra brightness in the colours, thus the colours produced in the Sanganer region had excellent brightness. Sadly the river turned into a small canal and soon the water levels went down and the river has now dried up. The water supply is through motor, pumps and the water tanks.

The town is also famous for its Jain temples. The most beautiful temple in Sanganer is the ancient Shri Digamber Jain temple. The temple has fine carvings similar to those of the magnificent Dilwara temples of Mount Abu. Built in various phases with sky-high shikharas (spires), the temple represents an old style of architecture. The last phase was probably built in the 10th century AD. The beautiful nij-mandir (inner temple) is a stone shrine with three pinnacles. At the centre lies the idol of Parshwanath with seven serpent hoods. All around it are carvings of lotuses and creepers, and elephants pouring water from pitchers held in their trunks. But the main idol is that of Adinath, installed in the shrine behind this.

Sanganer is a well established town with the facility of a bank, and schools. The roads extend to the interior of the town and they are well maintained. There is a Calico printer's co-operative which was developed by the printers of Sanganer. This co-operative is not very active now. Sanganer is now a world renowned printing town which has buyers from all over the world.

The Swai Man Singh Swasthya Sewa is the hospital on



SMS road in Jaipur city which caters to the health facilities for the craftsperson. It is the biggest government run healthcare centre in the Jaipur city. The hospital is more commonly known as SMS hospital. There are other private and state run hospitals in Jaipur and in Sanganer. Due to close proximity to the Jaipur city there is no crunch of facilities related to health, transportation etc.

There are many schools in the Sanganer town. All the schools are on the co-education pattern and English medium education. There is a Government women Polytechnic College in Sanganer established in 2006 by the government of Rajasthan. The Polytechnic aims at providing technical education to women and improve their entrepreneurial skills. Ch. Charan Singh National Institute of Agricultural Marketing (NIAM) and Indian Institute of Health Management Research (IIHMR), are two premier govt. institutes located in Sanganer.

The climate is moderate to hot, with all four seasons. The nights are cold during winters. The region has peak time of year since October till March as the wedding season starts. The maximum tourists also visit Rajasthan during the winters. The winter season seems to be the best time for printing as well as the heat of the sun produces extra bright colours during winters. During monsoon the production is relatively low as the moisture does not allow the fabric to dry.

Jaipur is the main town located at half hour drive. The connectivity is available by road through bus, auto-rickshaws and private taxis. The buses and autos are available throughout the day time. There are State run and private buses running to and inside Sanganer. There is a railway station in Sanganer town but Jaipur junction





is a major railway station near Sanganer. Gandhinagar railway station is another station that has connectivity with Sanganer town.

The Jaipur airport is located in Sanganer. Due to such close proximity of airport, Sanganer town also has many accommodations from budget to luxurious hotels. There is a big foreign market of Sanganeri hand block printed textiles. A lot of buyers from foreign countries visit the Sanganer town. They live either in Jaipur city or Sanganer.

Calico printer's co-operative was established by the printers of Sanganer and was active initially but it is no more functional. DC (Handicrafts) centre is located in the Jaipur main city. Since Jaipur is not far off from Sanganer, the DC (H) can be reached within an hour. The government support institutions are located in Jaipur city. The officers from government support institutions do not visit the craftsmen. There are numerous non-governmental organisations working in Sanganer to support the printing industry. Many foreign buyers visit the place often and give bulk orders for production. Many designers work with the printers.





About the Printing Community

Traditionally the town has been a settlement for the *chippa* community of printers and dyers, the word *chippa* literary meaning 'to print' (*Chapna*), with the communities who were engaged in printing on cloth called *chippas*.

The oral history of the *chippas* recalls that their ancestors migrated to this area from the region of Gujarat. The reason for migration was the continuous battles and warfare in Aurangzeb's reign. The Marathas had also started acquiring the Gujarat area through continuous raids. The long term, ongoing war environment, accompanied by resource depletion probably caused the printers to migrate to Rajasthan seeking new markets and raw material.

In the village caste system *chippa's* trace their lineage to the Kshatriya clan; they trace their lineage as descendent from Lord Ram's second son Kush.

Another myth of origin prevalent among the *chippa's* is as follows: once a king named Raja Sahastrabahu asked a Brahmin, Pashuram's mother, to give him her cow Kamdhenu. On her refusal the king got angry and killed Parshuram's father. In order to avenge the death of his father Parshuram swore to kill all the kshatriyas living on the earth. The eldest son of the king managed to save himself and fled to a temple of goddess Durga. The goddess Durga gave him advice to renounce the kingdom, and by change his profession and caste and becoming a











printer he would save himself and his family.

The town of Sanganer was developed by Maharaja Sawai Jai Singh who brought many *chippas* from across the country to produce printed textiles for the royal family. The town was thus developed near the banks of River Saraswati which is also called as Dravyavati, its waters had special qualities that enhanced the brightness in the colours, thus the colours dyed in this region. Unfortunately the river has now dried up and the water supply is through motor, pumps and the water tanks.

Today more than 1000 families are involved in printing business in Sanganer. Many printer families have switched to screen printing. The town gets serious competition from the nearby village, Bagru which is also an important centre for hand block printing. Sanganer has also adapted screen printing practices, but craftsmen in Bagru village largely practice hand block printing. The earth resist (*dabu*) which uses mud for resist printing is the speciality of Bagru village. But the technique is also found in Sanganer and many *chippas* use this technique for printing as well. Sanganer is also known for its direct printing, with red or black coloured *butis* on white or light coloured background.

Everyone in the *chippa* family works in the same industry but the roles are clearly defined by the gender and age. Women do the ancillary work like washing, rinsing, folding fabric, removing threads etc. Printing on fabric, design development and marketing and trading are handled by men of the house. They work from 10 to 16 hours depending upon the work load. Children start learning the craft from a young age, assisting the family after school hours, from their early teens, just working as







helpers and doing small tasks of folding fabric or learning the basic drawing skills.

The traditional language of the region is Marwari. Hindi and English are also commonly used in day to day life.

They celebrate all the Hindu festival and take holidays during festivities. The *chippa* community have religious faith in Saint Namdev of Maharashtra who belongs to the Vaishnavite sect, during the celebration of his birth they don't work at all during those days. Presently the traditions have seen a shift in the working cycle. The increasing demand and globalization has lead to all year round production. But the festivals are still celebrated with the same zeal and vigour.

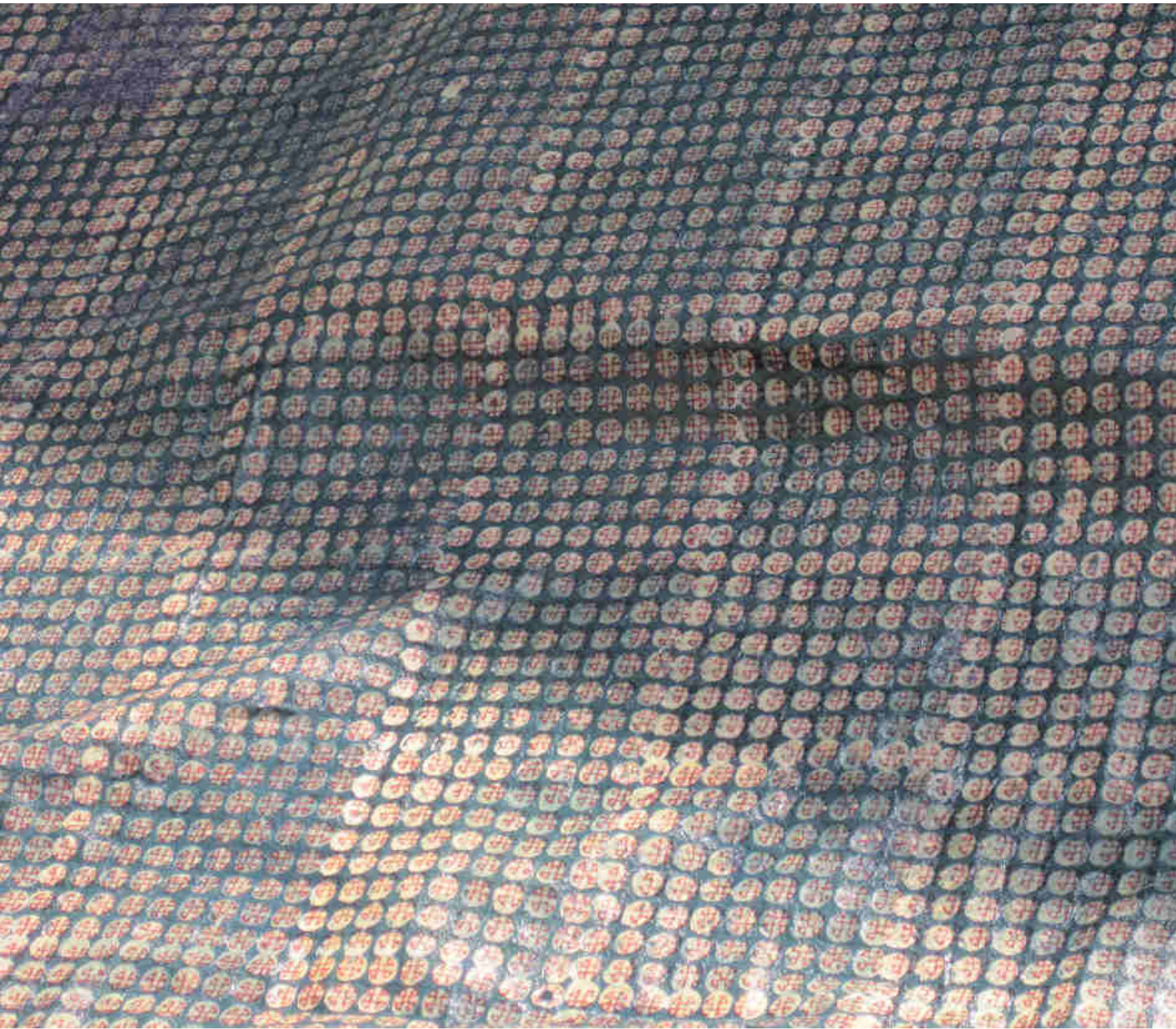
Sanganer continues to be a well established screen and hand block printing cluster. There are more than 1000¹ craftspeople in this industry and many of them are National and state award winners. The award winners have got the adequate exposure and opportunities to grow and expand their craft but many non-awardees are still not getting the adequate exposure to flourish and they work on labour basis with the richer printers. There is a large section of printer's population which is marginalised by the well established printers. They have no exposure to fairs, exhibitions and government support policies.

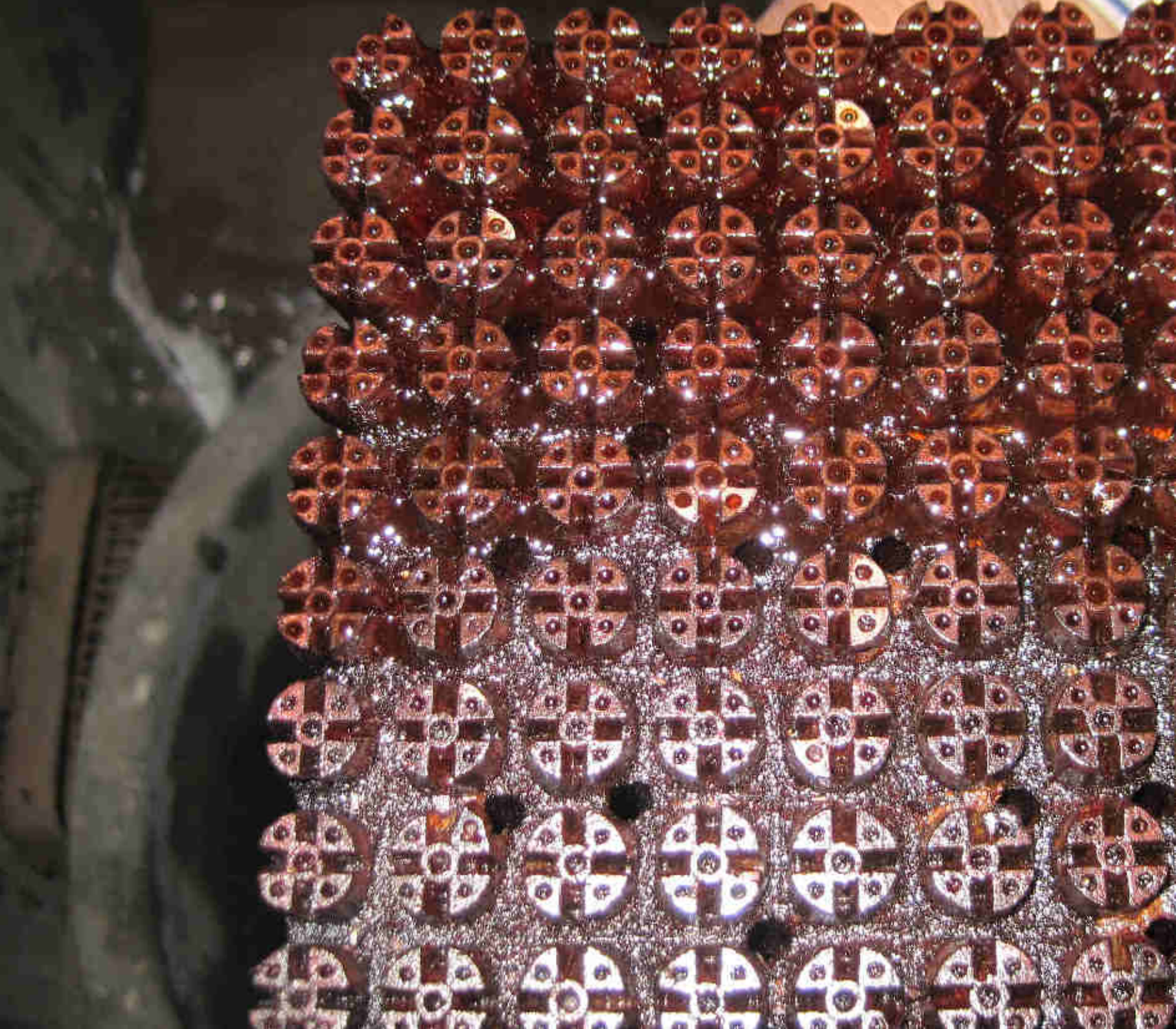
Supporting the *chippa* community is the equally important ancillary occupation-wise related communities, which include the *dhobi*/washerman, the press/ironing man and others. Another important community which very closely work with the *chippa*'s is that of the *Rangrez*. The

word *rangrez* means the person who colour the textiles or in simple terms 'to dye'. They are often known as *nilgar* as they dye the fabric in indigo (*Neel*) dye. *Rangrez* are Sunni Muslims. Hindu community do not dye cloth as it was considered impure. But the traditional customs are now slowly vanishing with the modern society with the caste defined occupations vanishing. The dyeing work is taken up by other communities and the *chippa* printers have started dyeing as well.



1 As per the discussions with the craftsman.





About Mend ki Chappai/ Beeswax Resist Hand Block Printing

Sanganeri style of printing is flourishing but the beeswax resist Mendh style of block printing, indigenous to the area, has been lost.

The traditionally client community demand has declined, though the motifs and the colour palette continue to be produced, albeit through a completely altered production process, and are still a marker of community identity.

This change in the process of production – the Mendh beeswax resist printing is no longer practised, the art is near extinct. There are still a few craftsmen who have knowledge about the craft but are not practising it. The reason is prosaic, the fabric used as a base for printing has now been replaced by a lighter weight material. This light weight machine produced fabric no longer needs the more heavy duty process of *mehnd* wax resist printing and a faster, easier, quicker method has replaced it.

Mendh ki chappai, a beeswax resist block printing process can be traced back to over a few centuries. The exact dates can only be inferred but the *Mendh* textile artefacts in City Palace Museum in Jaipur probably date back to over a 150 years. The technique used in printing the textile objects is resist printing, in this version of resist printing some portions of fabric are resisted by a wax medium and then dyed in the required colours thereby creating coloured patterns in the resisted portions. The technique appears to be fully developed in







the piece viewed, a sophistication that implies that it has long passed the development stage, with a practice that is now refined.

This technique enjoys a similarity with *dabu* printing, but unlike *dabu* which utilises mud as the resist, *Mendh Ki Chappai* utilises the more complex and arduous process of using beeswax as the resist material. The other special feature of the *mendh* is the fragrance of the fabric which has been printed using beeswax/*Mendh*, a pleasant aroma, which is retained by the fabric for several washes. The beeswax in the past was procured from the forests, sourced from the Bhil tribal's in exchange for money or goods, clothes or grain. In brief, the wax resisted the printed area and traditionally the colour palette was of a deep red combined with an indigo or black. With the first colour being wax resisted being the deep red colour, followed by the indigo or black colour, either in the indigo vat or mineral black colour.

The *Dabu* technique using mud resist is currently practised in other centres in Rajasthan and Gujarat, with Bagru being a well known centre in the near vicinity. The origin and practise of Mendh printing is not clearly traceable, even though a very extensive library search was undertaken, but it seems to be unique to Sanganer as any information available mentions this geographic area.

The information stated in the document is from oral accounts of the craftspeople visited.

For the present study as the practice of Mendh ki Chappai has died out completely, the whole process and procedure was recreated for the Craft revival Trust by Shri Avdesh Pandey.















Shri Avdesh Pandey had in the past , as a young man been trained in his hereditary profession by his grandfather and father, and had in the past printed textiles for their traditional clientele using the techniques of *Mendh ki chappai* and therefore still retained a memory of it. Now with further evolving markets and changing client bases he no longer prints using beeswax. His clients today have little interest in traditional processes and customary prints; the new appeal is a variegated colour palette, changing textile fabric bases and fashionable prints.

We followed the process from start to finish, clearly documenting the stages for posterity.

We deviated from customary practice to the extent that the indigo dyeing for *mendh* printing was done for the sake of replication by a member of the *chippa* community and not a traditional *Neelgar rangrez*. Though now, as traditionally, the indigo and black colour dyeing is still done by the *rangrez*, who are largely from the Muslim community.







Traditional Products, Traditional Clients

The *mendh* printing has been mainly used to print the *phardas*. That were printed on Reja fabric, the thick, heavy cotton handwoven fabric that went into the making of the *pharda* - the traditional gathered, full length skirt, the *ghaghras* or *lehengas*, worn by the Jat, Meena and Mali caste women as daily wear.

The process of *mendh* printing is presently not being done by any printers for commercial purposes². Earlier *reja* coarse cloth was used but later the machine made fabric *pharda* were created which were immensely popular among the peasant communities, becoming the daily wear for the Jat, Mali and Meena women.

The *pharda* textiles of 5 square feet were produced specially for *Jat, Mali and Meena* women. The whole 5 square feet textile was used to make *ghaaghras/lehengas*. The *phardas* were yellow or jummerdi in colour.

The Mali women wore *lehenga* of blue and red fabric, on which *butas* of coriander leaves, betel leaves, *chaubundi* etc were printed. They wore green *dupattas* with the motifs of *dhaniya* and *chaubundi*. While the Meena and other peasant classes wore yellow *pharda*. Jat women only wore red and black coloured *chundaris*.

The traditional consumers are no more wearing the *mendh* printed *phardas*. The reason perhaps is the availability of cheaper fabrics and the less demand for

² As per the discussions with the craftsmen.







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traditionally printed textiles. The raw materials rate have shot up due to ban

The other product produced was a black *dupatta* with red printing which was very popular with the Jat community women. Presently there is no knowledge about the use of these products by these communities.

Mina

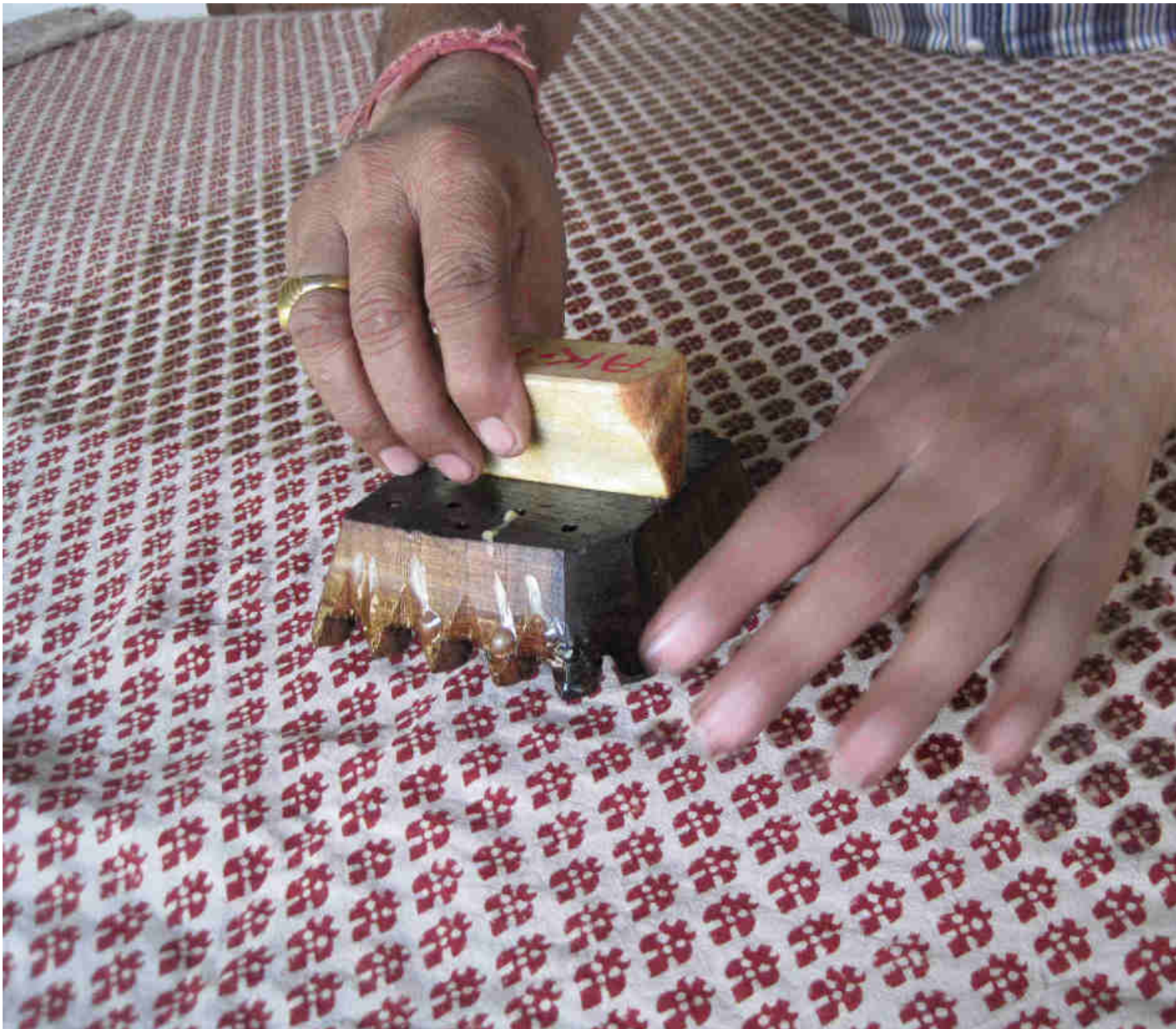
Mina's are the largest scheduled tribes of Rajasthan. They trace their descent to Minavatar, an incarnation of Vishnu in the form of a fish. They are mainly concentrated in the Jaipur, Alwar, Bharatpur, Sawai Madhopur, Tonk and Bundi districts of this State. The Mina's retained a stronghold around Jaipur until 12th century, when they were defeated by the Kachhwaha Rajputs. Mina caste is further sub-divided into the Zamindars and Chowkidars. The Zamindars are a group of Mina who allege a Rajput descent while the Mina chowkidar follow their tradition of being farmers and guards and call themselves Mina Thakur. Their women dress in a distinct manner.

Mali

There are many endogamous groups within Malis. Not all Mali groups have the same origin, culture, history or social standing and there is at least one group from Rajasthan that overlaps with Rajputs and was included under Rajput sub-category and called Rajput Mali and has a distinctive character and bloodlines coming from the Rajput tribes they originated from.

Jat

The Jats also called as Choudhary, occupy a prominent position in Rajasthan being the largest group in this region. They are divided into 12 chief clans and about 230 minor gotras. Though the origin of the Jat tribe is shrouded in mystery, the Jats still betray tribal traits. Agriculture has always been the main occupation of the Jats but now they are also working in other fields like military and police. They are also well represented in government civil services. " The Green Revolution brought considerable prosperity to the Jats in the late 1960 and 1970.











About the Printers of Mendh

The young craftsmen do not find any interest in this kind of printing as it is too arduous, painstaking and there is no clientele. The older generations who practiced the craft are either not living anymore or too old to practise the art.

There are five families who used to do this printing³. The craftsmen are as follows:

- Late Bal Chand Harnath Chippa
- Shri Ram Kishor Chippa
- Shri Awdhesh Pandey
- Late Shri Narayan Chippa
- Late Shri Ganni Lal Chippa
- Late Shri Madan Lal Chippa.

For the present study the entire process demonstrations were given by Shri Awdhesh Pandey. He is a National Awardee in the year 2008. He has learned the technique of *mendh* printing from his father Sri Ram Kishor Chippa who used to practise *mendh* printing. But now due to old age he has stopped practicing the art. His grandfather was a renowned *mendh* printer. The textiles produced by him were sold at Rs 1/- more than the market price. He was a reputed textile printer in Sanganer. He is no more



3 As told by Awdhesh Pandey.





now but his grandchildren are also pursuing the printing business in natural dyeing.

Awdhesh Pandey's children are also working in the same business. The elder son is working with the father and the younger son is studying at a design school in Jaipur. Everyone in the family works in the printing business. Awdhesh Pandey's wife is also in the printing business and she does the ancillary work like washing, thread removing, and quality check. The designing, marketing and printing are all done by male members. Awdhesh Pandey's daughter had also learned the craft but she is now married. *Chippas* marry in their own community and Awdesh ji's daughter is also married to a *chippa* who has a screen printing set up in Sanganer.

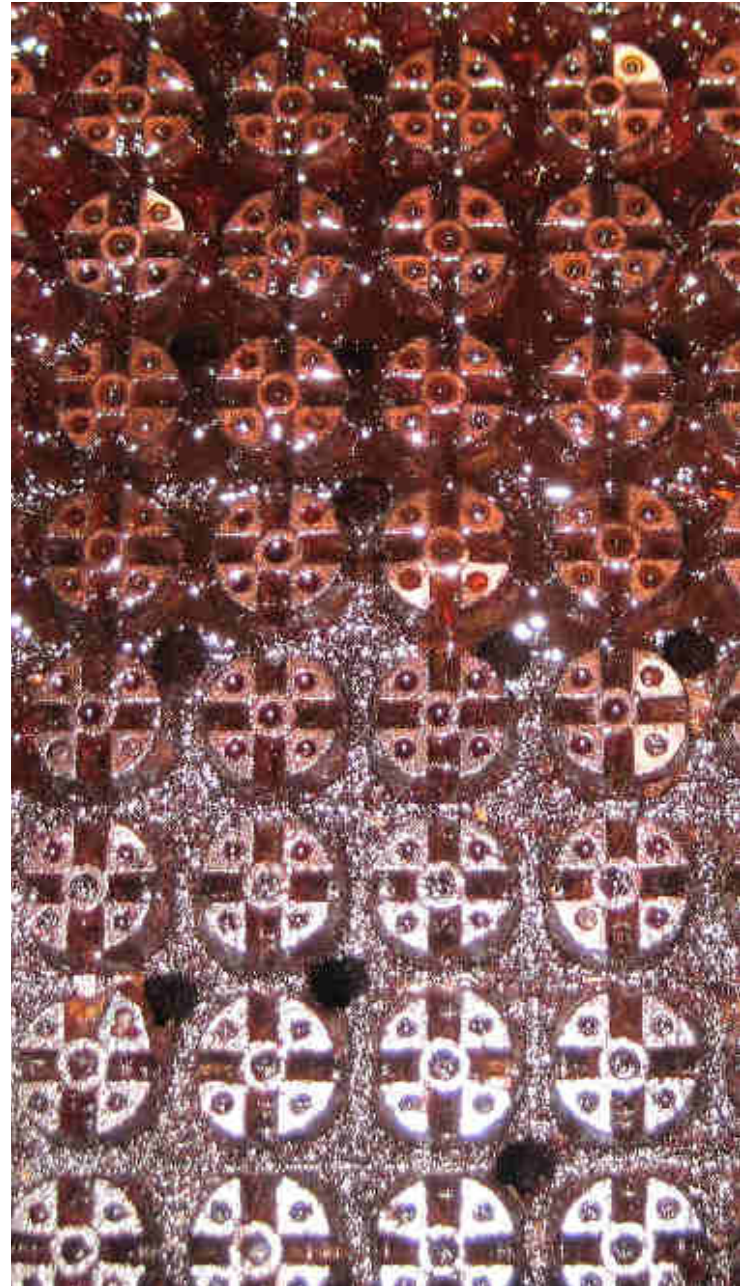




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Design Vocabulary of Tradition

The *phardas* printed by the *mendh* process were mainly in black, blue and red colours and its variants on which *butis* of coriander leaves, betel leaves, *chaubundi*, *chakari*, raisins and *neem* leaves were printed.





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Colour Palette of Tradition

Red, indigo and black are three colours that are used in various shades from dark to deep, and its combinations for traditional *mendh* printing.

These colours are developed into multiple shades during the dyeing process with the skill of the *rangrez*.

The red, colloquially known as *begar*, Black as *syahi* and indigo is *aasmani* or 'like the sky'.

The colours used in the earlier days were purely vegetable colours and they were much more colour fast as compared to the currently used chemical dyes. Unlike the chemical colours used today they did not fade in the sun or bleed in the wash. The colours were pleasing and soothing to the eye and emitted a peculiar fragrance of

its own.

Red sandal, Henna leaves, Pomegranates skin, Onion skin, *Ratanjot*, *Tesu* flower, *Majistha* wood, bark of *babul* tree and Indigo are the few vegetable colours that are used in dyeing and printing. Mendh printing uses red, black and blue as primary colours. Different shades are obtainable by varying the quantity of the dye used. The red printing paste is known as *begar*, Black as *syahi* and indigo is *aasmani* or 'like the sky'. *Begar*, *syahi* and *aasmani* remain the three basic colours of *mendh* printing.

The black colour is obtained by rusty iron scraps and decomposing jaggery mixture which is stored for days. The decomposition causes a foul smell. It was a very distinctive smell and the dyers presence could be smelt from a distance. Their hands are completely coloured black due to dyeing of fabric with no protective gear.



Handwritten text in a cursive script, likely a form or document, written in red ink on aged paper. The text is organized into multiple lines, with some characters appearing to be repeated or stylized. The right edge of the paper is torn and irregular.

Design Vocabulary for Mendh ki Phardas

The design vocabulary for the *Mendh ki Phardas* was derived from nature and the surroundings. The time-honoured motifs have been inspired from the flowers, leaves, shrubs, creepers, vines and plants, a stylised variant of day to day life.

The most universal *buti* was the *dhaniya*/coriander leaf motif and *chaubundi*. The widely used traditional designs are *lati*, *nathdi*, *panja*, *vegetable creepers*, *gulab buti*/rose flower, *suya ka buta*, *daakh bel*, *machhi or pandi*, *kele ka buta*, *pataasi*, *turi*, *nargis*, *budauli*, *bevda*, *panchklya*.

The designs come out sharp not only because of the colour but due to the fineness of the blocks. The shades of red, black and blue, and the fine sharp lines of the motifs together create the distinctive characteristic of *mendh* printing.



Base Textile Fabric – The Raison de Etre of Mendh ki Chappai

The base fabric used for the *mendh* printing was known as *reja*, this thick, coarse, hand woven cloth was popular in Rajasthan as it suited the hard wearing needs of the wearer. The fabric being of a relatively low cotton count has substance and thickness, providing cool in summer and warmth in the cold. This tough fabric required special processing for it to be able to accept and retain colour, to a brightness and depth that was acceptable to the client. The processes of printing as followed for finer textiles was not sufficient for the *reja*, as the coarse thick fabric did not readily accept or retain the colours from this process. The beeswax in *mendh ki chappai* sank into the thick fabric, allowing it to retain the original richness of the colour resisted, while simultaneously allowing for repeated dips in the indigo or/and black dyes.

Replaced now by machine made textiles that now provide the main base for printing, the printer no longer needs to follow the demanding process of printing with *mendh*..

This prosaic, commonplace and banal reason is the main underlying reason for the decline in the knowledge and usage of the *mendh ki chappai* process, in addition to of course, changes in consumer usage patterns and rising cost of the final product.

The distinction in the caste and class of the wearer was







apparent from their textile usage, with the hard wearing *reja* used by clearly distinct communities. With mass produced fabric the social identity through base textile usage is almost completely lost.

The hand woven *reja pharda* is now replaced by the machine woven cotton *pharda*. Uniformity in the mass produced fabric has washed out the distinctness of individual fabric requirements across castes and communities.

The march of progress has given way to a wide range of fabrics for experimentation in the printing industry, with

new users and for new needs with the ingenuity of the craftspeople being applied to altering usage to suit the new types of available fabrics.

This change in base textiles usage has removed the necessity of using a wax resist process for printing. Removing distinctions in the type of blocks used, bringing uniformity to the processes that were earlier clearly defined, with printers specialising in techniques required for different clients, their individual pockets and base textile requirements.







Hand Blocks of the Printers Trade

The *mendh* printing requires very fine blocks for printing in order that the resisted prints appear defined with greater clarity. Wooden or metal blocks have both been used in printing *mendh*. Though block makers are available in nearby Jaipur and in Sanganer, for Mendh printing the best source these days, is blocks made in the Meerut region, as we were informed by the printer himself.

The blocks for *mendh*/beeswax printing are preferably made of metal, as the wax can be easily removed from the metal block. Though wooden blocks can also be used but they require extensive cleaning every time. The metal blocks are also expensive as compared to the wooden blocks and the preparation time is lengthier but they have a longer, more durable life span; for any type of printing metal blocks are now very rarely used by the majority of the printers.

The blocks are of three types – *gad*/background, *rekh*/outline and *data*/filler. These are the main *buti* blocks. The blocks for resist *mendh* are separate and need to have the same fineness and quality as for the *buti* block.





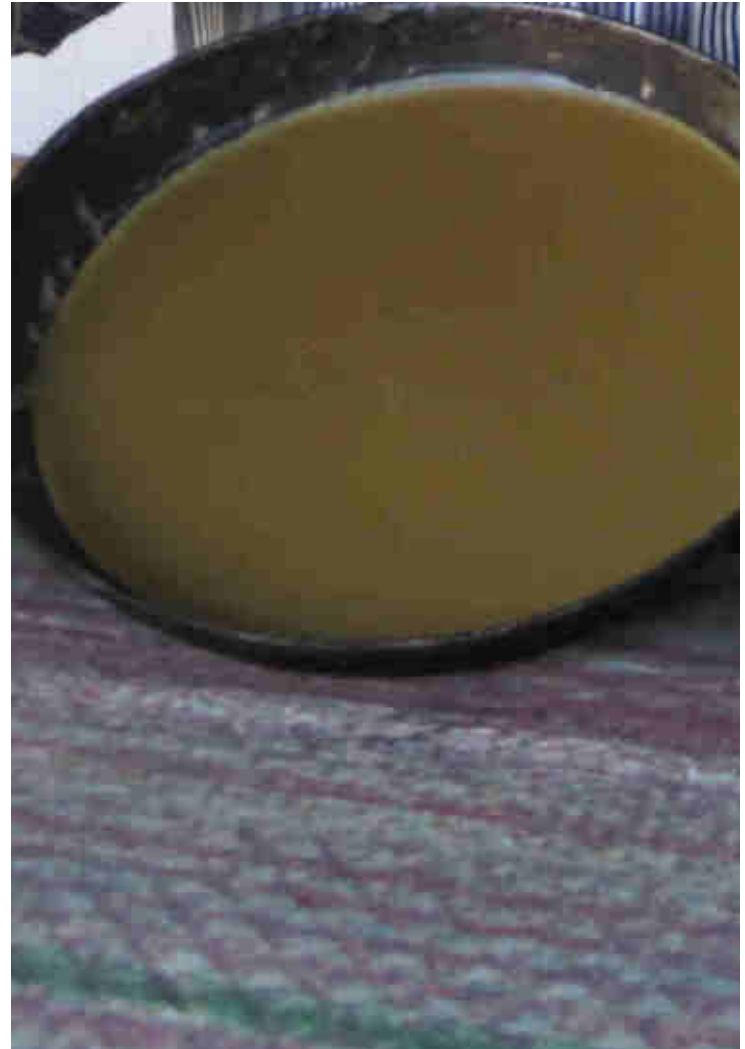






Other Raw material

- **Beeswax** The wax extracted from the bee hive is the unique aspect of the wax resist in *Mendh* printing. The sourcing was not difficult in the past due to the abundance of the bee hives in the forests. The tribal Bhil population who were largely nomadic used to travel around Madhya Pradesh, Rajasthan and Gujarat, they extracted the wax and other materials like gum from the trees in forests of Madhya Pradesh and bartered them for food, fodder and money. The auxiliary products used for printing were thus procured through Bhil tribes. The restrictions and ban on the extraction of forest products has impacted the industry at both the ends with the high cost of pure beeswax impacting final printing prices. Pure beeswax is now available at Rs. 800 per kilogram which was earlier available at less than half the rate.
- **Auxiliary chemicals:** Soda C or commonly known as soda *khar* is used in washing of the printed textiles. *Khar* is added in the hot water which is used to remove the wax and final washing is done for the printed fabric.
- ***Cheed ka ras* or *Andoli ka tel*** The important component of the *mendh* paste is *cheed ka ras* that is very difficult to procure. But the substitute known as *Andoli ka tel* is used.





HEENA



TESU

FLOWER

रतन जोत

RATAN
JOT





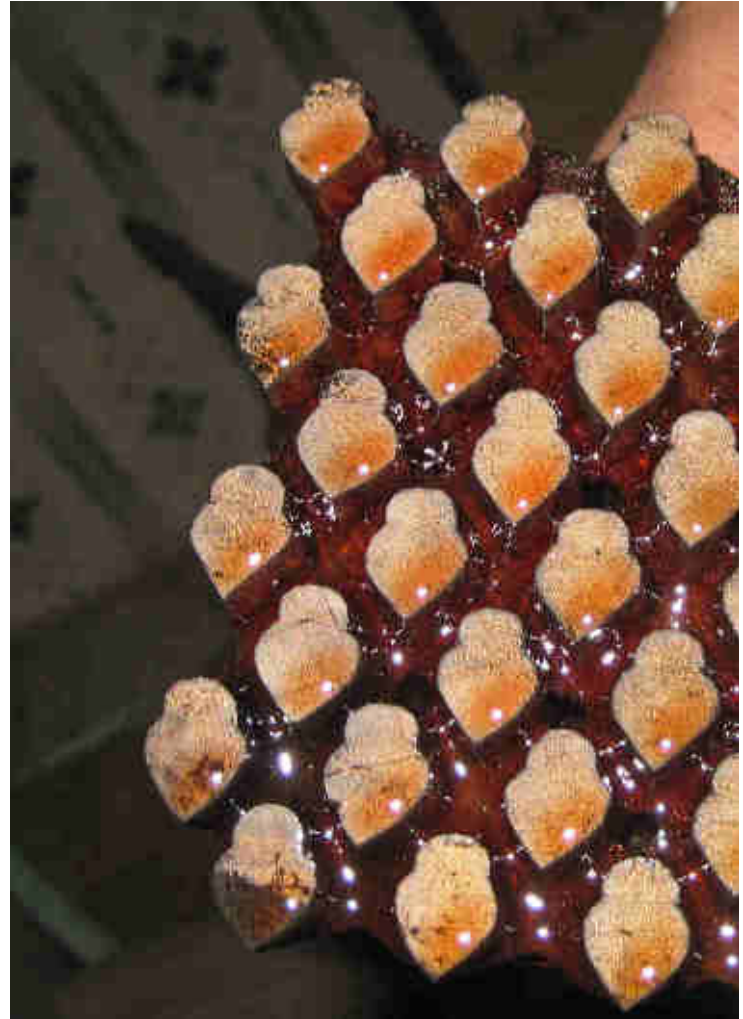
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Tools used in the Printing Process

- **Paatiya**- the printing table. The table is designed according to the ergonomics. The printers stand while working and print on the padded table. The table is padded with jute and cloth for resiliency, the fabric to be printed is stretched on it to await the application of the block.
- **Blocks**- Wooden or Metal hand blocks are used for the printing. One is the *buti* block and other is *mendh* block that is used to resist the printed pattern.
- **Brush**- The brush is used to clean the block after printing. The wax sticks to the block which is removed by this brush.
- **A burner to heat the wax**- The burner is fed with coal. The coal provides the required, even temperature heat. The earthen vessel containing wax is put over the burning coal. The wax has to be heated continuously till the printing is over.
- **Earthen/Metal vessel (*maardiya*)** – This is the vessel for keeping wax. It is either metal or earthen pot that can be heated while printing is carried on.
- There are other vessels for bleaching, washing and cleaning.















Tools for Dyeing

- **Indigo vats, gloves and a wooden stick**- Indigo vat is known as *maat/math*. Indigo vat is a 9-10 feet deep pitcher in the ground whose diameter is big enough to immerse the fabric and the free movement. The hole is filled with indigo dye, water. In order to obtain a green colour pomegranate skins can be added to the vat.



Process and Technique

These steps were recreated for the Craft Revival Trust research team as Mend Ki Chappai is no longer practised.

Steps in *Mendh* printing:

Pre-preparations:

1. The grey fabric is washed and bleached in the sun. To enhance bleaching the fabric is also bleached chemically with hydrogen peroxide. Traditionally no chemical bleaching was done and the fabric was bleached in entirety by the sun rays. The grey fabric is procured from Erode in Tamil Nadu.
2. The sun bleached fabric is dried in the sun. The process is known as *sukhai* in local language. The process of printing is a time consuming process as after every step washing and drying is necessary. Process of washing is known as *pachdai* and drying of fabric is *sukhai*.
3. The bleached fabric is then mordanted with *harada*. The process takes at least an hour. It is clearly known that natural dyes do not have affinity for the textiles. So the textile has to be made receptive to dye absorption - This process of *mordanting* the textiles is also known as *pila karna* or *harada* dyeing. Drying is followed.



Step by Step Process



Step by Step Process





Step by Step Process





Phase I

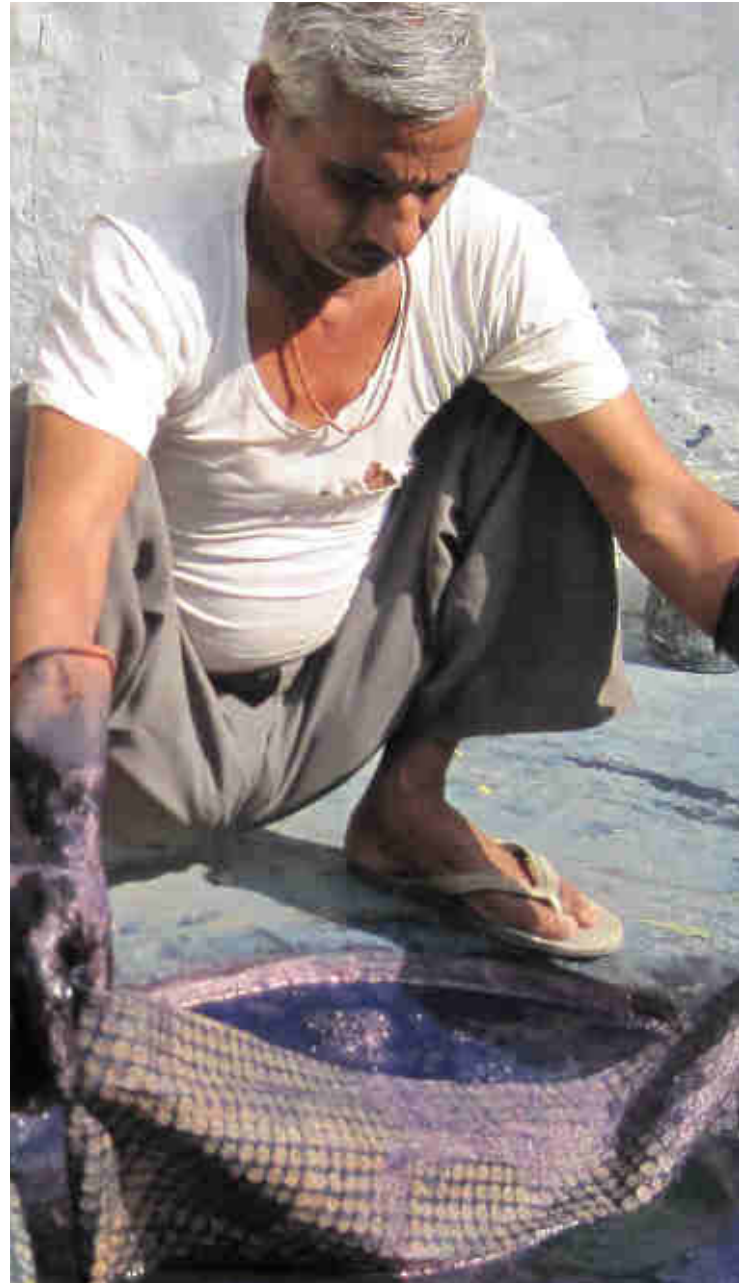
Printing; *Sanganeri* style

1. The fabric is printed in the usual style of *Sanganer* printing. In this printing two types of colours are used - red or black.
 - The red colour printing paste is also known as *begar*. (See also Recipe)
 - The black colour printing paste is known as *syahi*. (See also Recipe)
2. The fabric is washed and dried again.

Phase II

Printing for resist

1. The fabric is now ready for the first resist printing phase. The ready *mendh* in the earthen vessel or iron vessel known as *mardiya* is put over the heating coal. The temperature of about 65 degrees C is required for printing the wax. (See also Problems that arose during printing)
2. A wet cloth is put over the *paatiya* (Printing table). This is a very important step in the wax printing because this helps to cool off the wax on the fabric.
3. The drying after wax printing is also done in shade or the wax may melt on the fabric.



Dyeing

1. The fabric is then dyed in indigo. Two dips in indigo vat produces green colour while the 4-5 dips produce a darker indigo colour.

After treatment

1. The fabric is again dried in shade and then washed in hot water to remove the wax. The process of removing wax is known as *ukala*. Along with the hot water some soda *khar* is added for cleaning.
2. The textile is given a final wash, rinsed and dried.

Recipe for Begar (red colour)

Alum+ Gum+ Water+ *Geru*

Recipe for washing for removal of wax

Iron nails+ *Jaggery*+ Water are decomposed for 30 days, till It starts giving a foul smell.

Recipe for Mein resist⁴

Andoli ka Tel – 1 kg

Cheed ka Tel- ½ kg

Bee Wax- ½ kg

Paraffin Wax- ½ kg

The entire process for printing takes about 15-20 days as every step in the process requires rinsing and washing.

⁴ For the demonstration purposes, the paste was made with 1 kg of *Andoli* Tel, Bee wax and Paraffin wax each

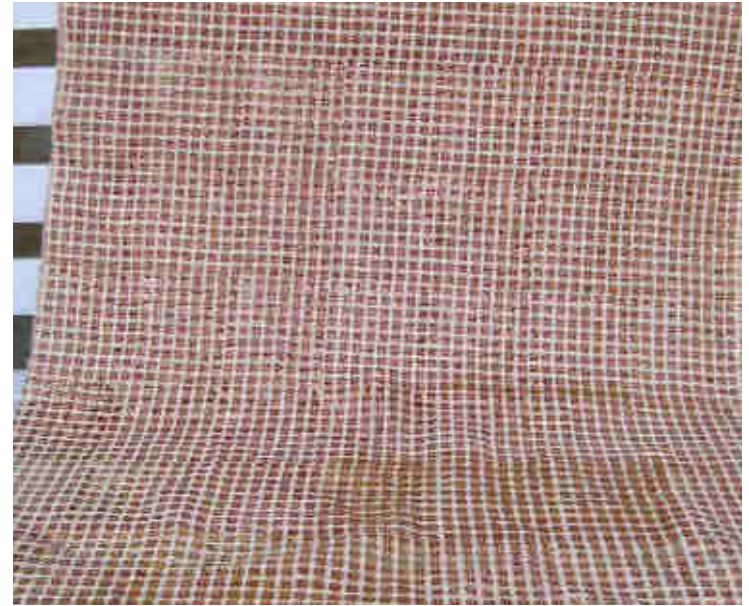
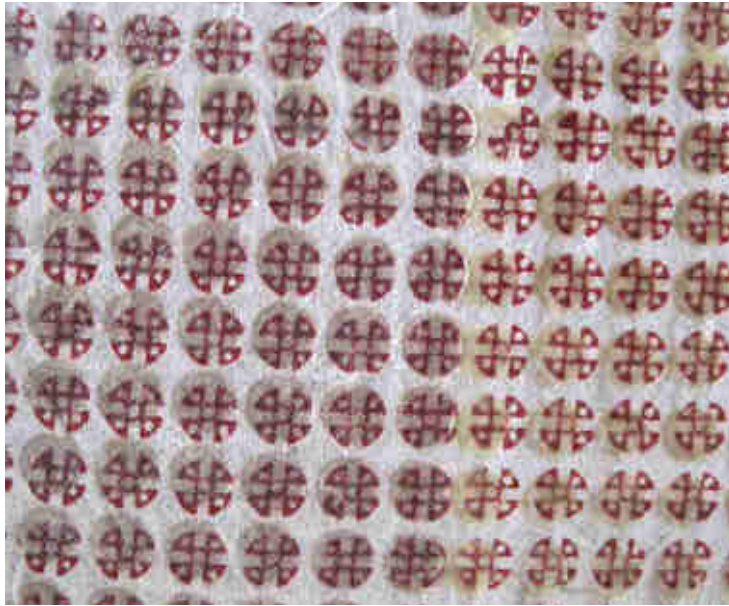
Step by Step Process





Step by Step Process





Step by Step Process







Production Details

The craft is no longer practised in *Sanganer*. In the past the production was seasonal for *mendh* printing with a low point during the rainy season due to the moisture laden atmosphere. The fabric did not dry easily and the printing process required extensive drying and washing. In winters the wax took longer time to melt and printing the melted wax was difficult because as soon as the blocks was removed from the heating vessel (containing wax), it dried in the cold air.

The best time for *mendh* printing was summers. The heating of wax was not a problem. Utmost care was required for cooling of the wax as soon as it was printed on the fabric. This was possible by putting the fabric to be printed on a wet cloth. The cold cloth immediately dried the wax on fabric surface. Controlling the appropriate measures was much easier during summer hence printing was best suited for summer season.







Recommendations

The recommendations for this craft, *Mendh ki Chapai*/ wax resist printing of *Sanganer*, a now extinct craft, where the families who know the craft have stopped practising it, though memory of its technique is still alive in the craftspeople, is threefold -

First, the **Research and Documentation** route

Second, the **Niche Revival** route

Third, is the **help to craftspeople** with knowledge

Research and Documentation route

Mendh ki Chapai/ or the wax resist printing of *Sanganer*/ *Bagru* is now an almost extinct craft. The families who know the craft have stopped practising it due to various reasons. Therefore it is critically important to document the crafts in its entirety viz; the origin, community, raw material, production and processes, products, consumers, and significance before all memory of it is lost.

The documentation requires immediate action as there is no detailed account of the craft in any publication or book – in fact this attempt by CRT under the aegis of the DC (Handicrafts) office is the first attempt made to document the craft. The documentation must include video and audio recordings, besides professional photography.

Wax resist printing is an unusual process, it is long drawn and painstaking, the recreated craft can be used to showcase India's myriad traditions during seminars, exhibitions and fairs as a languishing/extinct technique.

Niche Revival

The craft is distinctive and holds a special place in the printing industry of Rajasthan as this is a form of block printing that can work successfully on thick, low count and heavy fabrics, such as home furnishing material, dhurries etc where conventional methods of block printing do not work so well as issues of blurring and detailing of the pattern arise, as do problems in delineation and depth of colour

Thus the revival of Mendh craft through product development and marketing is necessary, through niche textile usage and its branding.

Revival of the craft by appointing a designer to develop the designs and contemporary motifs to use them in a new innovative way on home furnishing and dhurries, broadening the consumer base, encourage export and domestic trade.

Help to craftspeople with Knowledge

- The designer/marketing agency will also need to source raw materials as all the traditional channels of procurement are lost. Extensive research in this area is necessary so that more craftspeople can bring *mendh* printing into their production cycles. The raw material is sourced from the forests of Madhya Pradesh so a transparent channel of raw material chain needs to be established.
- Once established as a 'better' process for home furnishing material, younger printers need to be encouraged to learn about it from those craftspeople who still retain the knowledge. A

workshop or training program must be done to bring both the young and older generation together to revive the craft.

- Health safeguards, education, microfinance facility, design development. Occupational health facilities to the printers and associated communities and their families. Health insurance scheme for their families
- Micro credit facility for purchase of raw material as it is one of the major reason for the decline of the craft
- Involving existing NGO's in the cluster to create a niche market for the languishing craft along with the flourishing Sanganeri style of printing.
- Awards of Excellency to the craftsmen associated in the craft. There are a large number of craftspeople in block printing in Jaipur, Sanganer and Bagru, and many of them are National and state award winners. The award winners have got the adequate exposure and opportunities to grow and expand their craft but

many non-awardees are still not getting the adequate exposure to flourish and they work on labour basis with the richer printers. There is a large section of printer's population which is marginalised by the well established printers. They have no exposure to fairs, exhibitions and government support policies.

- The high cost of the raw materials has also impacted the mendh craft. The pure beeswax is available at Rs. 800 per kilogram which was earlier available at just half the rate. The metal blocks are also expensive as compared to the wooden blocks that are presently used in the industry. Metal blocks are very rarely used by the majority of the printers. The important component of the *mendh* paste is *cheed ka ras* that is very difficult to procure. But the substitute known as *Andoli ka tel* is used. All these factors have also lead to loss of the craft .

Artisan Contact List

Awdhesh Pandey

Works in vegetable and natural dyed block printed fabrics and home linens

A.K. Textiles

3 Gem Vihar

Khadi Gram Udyog Road

Sanganer

Tel: 0141-2731662

Mobile: 9414041325

awdheshak@yahoo.co.in

www.aktexiles.in

Sanjay Chippa

Y-30 Mahaveer Nagar.

Behind Chordiya petrol pump.

Sanganer

Jaipur-302029.

Mobile: 9413677404, 9983761190, 9314216090.

Brij Ballabh Udaiwal

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 craftsman responsible? Are design 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/craftsperson/ 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 craftspersons

To develop an understanding of the challenges,

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

- Is the craft the traditional occupation of the craftspersons 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