





CONTENTS

Acknowledgement

Executive Summary

Background

CHAPTER 1 – INTRODUCTION	1
1.1 Indian Handicrafts Sector Overview	1
CHAPTER 2 – RESEARCH METHODOLOGY	24
2.1 Research Design.....	24
2.2 Coverage of the Study.....	26
2.3 Stakeholders Covered Under the Study.....	28
2.4 Data Collection Techniques	30
CHAPTER 3 – INDUSTRY SURVEY ANALYSIS	33
3.1 Geographical and Industrial Coverage of the Survey	33
3.2 Classification of Surveyed Organizations	34
3.3 Manufacturing Infrastructure and Production Capacity	35
3.4 Multiple Branches and Manufacturing Units	36
3.5 Multiple Branch Operations	36
3.6 Manpower Sourcing and Skilled Workforce Requirements.....	37
3.7 Artisan and Weaver Engagement in Organizations.....	38
3.8 Business Expansion Plans	38
3.9 Artisan Remuneration under Establishments	38
3.10 Short-Term Workforce Requirement (2–3 Years)	39
3.11 Long-Term Workforce Requirement (9–10 Years)	40
3.12 Industry Collaboration with HCSSC for Skill Development	40
CHAPTER 4 – ARTISAN DEMOGRAPHIC AND SOCIO-ECONOMIC ANALYSIS	41
4.1 Gender Participation in the Workforce	41
4.2 Market Channels for Sale of Handicraft Products	41
4.3 Family Size and Artisan Participation	42
4.4 Educational Qualification of Artisans.....	42
4.5 Awareness of Quality Raw Materials among Artisans.....	43
4.6 Support Requirements for Business Improvement	43
4.7 Demand for Training in Dyeing and Traditional Crafts	44
4.8 Participation Interest in Skilling, Upskilling and Reskilling	45
CHAPTER 5 – ENDANGERED CRAFTS OF INDIA	46
5.1 Miniature Painting of Hyderabad and Andhra Pradesh	47
5.2 Cherial Painting of Telangana – Hyderabad	48
5.3 Assamese Jewellery of Jorhat, Assam.....	50
5.4 Indigo Dyeing – Sivasagar, Assam	52
5.5 Natural Dyeing in Assam	53
5.6 Saphe Lamphee – Imphal, Manipur	53
5.7 Lasingphee – Imphal, Manipur	54
5.8 Danka – Udaipur, Rajasthan.....	55
5.9 Warak Printing – Udaipur, Rajasthan	56
5.10 Pithora Painting – Jhabua, Madhya Pradesh	58
5.11 Sanjhi Crafts – Mathura, U.P.	60
5.12 Cuttaki Chappals – Barang, Orissa	61
5.13 Horn Craft – Cuttack, Orissa	62
5.14 Ganjeefa Cards – Sonapur, Orissa.....	63
5.15 Wood Toy – Bargarh, Orissa.....	63
5.16 Copper Snake – Boudh, Orissa	64
5.17 Namda – Srinagar, Kashmir	65
5.18 Wagu – Srinagar, Kashmir	65

CHAPTER 6 – INNOVATIVE AND EMERGING CRAFTS	67
6.1 Kutch Embroidery.....	68
6.2 Sandur Lambani Embroidery	69
6.3 Suf Embroidery.....	70
6.4 Pipli Applique Work.....	71
6.5 Phulkari Embroidery.....	72
6.6 Lucknow Chikan Craft.....	73
6.7 Nakshi Kantha.....	73
6.8 Banaras Zardozi.....	74
6.9 Lucknow Zardozi	75
6.10 Surat Zari Craft	77
6.11 Gota Patti.....	78
6.12 Aari Work.....	78
6.13 Banjara Embroidery.....	79
6.14 Tilla Work.....	80
6.15 Crewel Embroidery.....	81
6.16 Zari Zardozi	82
6.17 Sanganeri Hand Block Printing.....	84
6.18 Kathiaward Embroidery.....	86
6.19 Bagru Hand Block Printing.....	86
6.20 Banaras Hand Block Printing.....	88
6.21 Bagh Prints of Madhya Pradesh.....	89
6.22 Kutch Ajrakh	90
6.23 Ujjain Batik Print	91
6.24 Ahmedabad Sodagari Block Print	92
6.25 Kutch Bandhani	93
6.26 Pashmina Wool of Ladakh	94
6.27 Calligraphy	94
6.28 Resin-Based Artwork and Figures	95
6.29 String Art.....	96
6.30 Fabric Flower Craft	97
6.31 Resin Craft	98
6.32 Dry Flower Craft	99
6.33 Coconut Husk Craft	100
6.34 Mud & Mirror Work	101
6.35 Bamboo Jewellery.....	102
6.36 Sea Shell Craft.....	104
6.37 Candle Making.....	105
6.38 Channapatna Toys & Dolls.....	106
6.39 Sanjhi Art.....	107
6.40 Pithora Painting.....	109
6.41 Madhubani Painting.....	111
6.42 Warli Painting	112
6.43 Gond Painting	114
6.44 Cane & Bamboo Craft	115
6.45 Palm Leaf Engraving	116
6.46 Blue Pottery.....	117
6.47 Pokaran Pottery	118
6.48 Kashmir Paper Mâché Craft.....	118
6.49 Wooden Mask of Kushmandi	119
6.50 Pinjra Kari	119
6.51 Kashmir Walnut Wood Carving	120
6.52 Pethapur Printing Blocks	120
6.53 Alleppey Coir	121
6.54 Jute Craft.....	122
6.55 Kashmiri Hand Knotted Carpet.....	122
6.56 Namda Craft.....	123
6.57 Narsapur Crochet Lace Products	124
6.58 Handmade Knitted Goods	125
6.59 Leheriya Craft	125
6.60 Thewa Artwork.....	126
6.61 Applique (Khatva).....	127



6.62 Chamba Rumal.....	128
6.63 Bharoon Craft	129
6.64 Pilkhuwa Hand Block Print.....	130
6.65 Nandana Printing.....	132
CHAPTER 7 – KEY SCHEMES OF VARIOUS MINISTRIES	134
7.1 Key Schemes of Various Ministries	134
7.2 Strategic Recommendations and Actionable Blueprint	138
SOURCE LIST	147

ACKNOWLEDGEMENT

The Handicrafts and Carpet Sector Skill Council (HCSSC) express its sincere gratitude to all individuals, organizations, institutions, and stakeholders who contributed to the successful completion of this Skill Gap Study for the Handicrafts and Carpet Sector.

We extend our heartfelt appreciation to the Ministry of Skill Development and Entrepreneurship (MSDE), National Council for Vocational Education and Training (NCVET), Ministry of Textiles, Development Commissioner (Handicrafts), Development Commissioner (Handlooms), Export Promotion Council for Handicrafts (EPCH), Carpet Export Promotion Council (CEPC), state government departments, and various industry bodies for their continuous guidance, support, and encouragement throughout the study.

We are deeply thankful to the handicraft exporters, manufacturers, entrepreneurs, artisans, weavers, cluster representatives, Self-Help Groups (SHGs), master craftspersons, cooperatives, and industry associations across different states of India who participated in the surveys, interviews, discussions, and consultations. Their valuable insights, practical experiences, and field-level inputs played a crucial role in identifying the current and emerging skill requirements, workforce challenges, and market opportunities within the sector.

Special appreciation is extended to the artisan communities engaged in traditional, endangered, and innovative crafts for sharing their knowledge, cultural heritage, and lived experiences. Their contribution helped in understanding the socio-economic realities, skill deficiencies, technological challenges, and preservation needs of India's rich handicraft ecosystem.

We also acknowledge the support provided by training partners, COE, academic institutions, researchers, domain experts, designers, cluster development agencies, and sector specialists whose recommendations and technical expertise strengthened the analytical framework of this report.

The Council further appreciates the efforts of all survey teams, field investigators, data analysts, coordinators, and HCSSC officials involved in data collection, compilation, verification, interpretation, and report preparation. Their dedicated efforts ensured the successful completion of this comprehensive study covering industry trends, artisan livelihoods, endangered crafts, innovative craft opportunities, and future workforce demand projections.

This report is an important step toward strengthening the handicrafts and carpet sector through targeted skilling, upskilling, reskilling, entrepreneurship development, digital inclusion, preservation of traditional crafts, and sustainable livelihood generation. We hope that the findings and recommendations of this study will support policymakers, industry leaders, training institutions, and stakeholders in building a more inclusive, competitive, and future-ready handicraft ecosystem for India.

Handicrafts and Carpet Sector Skill Council (HCSSC)

New Delhi, India

EXECUTIVE SUMMARY

India's handicrafts and carpet sector represents one of the country's oldest, largest, and most culturally significant cottage-based industries. Rooted in centuries of traditional knowledge, artistic excellence, and indigenous craftsmanship, the sector contributes substantially to rural employment, women empowerment, export earnings, and preservation of cultural heritage. Spread across diverse geographical regions and craft clusters, the sector encompasses a wide range of traditional art forms, hand-made products, textile crafts, woodwork, metalwork, embroidery, carpet weaving, natural fibre products, pottery, painting traditions, tribal crafts, and decorative household products.

The handicrafts and carpet sector is highly labour-intensive and decentralized in nature, providing livelihood opportunities to millions of artisans, weavers, and craft workers, especially in rural, tribal, and economically weaker communities. The sector also plays an important role in sustainable production systems as many handicraft processes rely on eco-friendly techniques, natural materials, recycling practices, and low-carbon manufacturing methods. In recent years, global demand for handmade, sustainable, ethical, and culturally authentic products has further enhanced the importance of the sector in international markets.

Despite its immense cultural and economic significance, the sector is currently facing multiple structural, technological, financial, and workforce-related challenges. Traditional craft communities are experiencing declining artisan participation, low-income generation, skill obsolescence, weak market connectivity, limited access to modern technology, and increasing competition from machine-made and mass-produced products. Several traditional crafts are gradually becoming endangered due to low commercial viability, migration of skilled artisans to alternative occupations, lack of apprentices, and declining interest among younger generations.

At the same time, changing consumer behaviour, digital commerce, sustainable fashion trends, global handmade product demand, and the emergence of social media-driven craft markets are creating new opportunities for innovative and contemporary craft sectors. The transformation of traditional crafts into modern lifestyle, fashion, décor, and luxury products has significantly altered the skill requirements of the industry. Artisans today require not only traditional craftsmanship skills but also modern competencies such as digital literacy, entrepreneurship, quality control, design innovation, branding, e-commerce operations, packaging, communication skills, and market adaptability.

Recognizing the urgent need to assess the evolving workforce requirements and identify existing skill deficiencies within the sector, the Handicrafts and Carpet Sector Skill Council (HCSSC) conducted this comprehensive Skill Gap Study for the Handicrafts and Carpet Sector. The study aims to analyse the present and future skill requirements of the industry, assess workforce demand and supply gaps, identify endangered and emerging crafts, evaluate artisan socio-economic conditions, and recommend strategic interventions for sustainable sectoral development.

The study has been conducted through a combination of primary and secondary research methodologies. Extensive surveys, stakeholder consultations, cluster-level interactions, and data collection exercises were undertaken across multiple states and handicraft clusters. The study covered exporters, manufacturers, entrepreneurs, artisans, weavers, self-help groups, designers, industry experts, training institutions, and sector representatives. More than 174 industries and organizations across states such as Uttar Pradesh, Rajasthan, West Bengal,

Karnataka, Tamil Nadu, Kerala, Gujarat, Jammu & Kashmir, Delhi, and others were analysed to understand the industry structure, workforce practices, skill demand patterns, and future growth potential.

The findings of the study reveal that the handicrafts and carpet sector continue to operate predominantly through traditional production systems and informal employment structures. A large percentage of industries rely on traditional methods of artisan recruitment, including family-based employment systems, local village hiring, contractor networks, and word-of-mouth sourcing. The study further indicates that the majority of enterprises are small and medium-sized production units employing limited artisan workforces, thereby highlighting the fragmented and unorganized nature of the sector.

One of the major observations of the study is the growing mismatch between existing artisan skill sets and emerging market requirements. While artisans possess strong traditional craftsmanship capabilities, significant gaps exist in modern design adaptation, product diversification, digital marketing, export readiness, packaging standards, quality assurance, entrepreneurship, and technology usage. The absence of structured training ecosystems, limited exposure to contemporary markets, and inadequate institutional support further widen the skill gap within the sector.

The study also identifies critical behavioural and employability gaps affecting workforce productivity. In addition to technical competencies, industries increasingly require artisans and workers with workplace discipline, communication abilities, adaptability, time management, problem-solving skills, creativity, and professional work ethics. The integration of both technical and soft skills has emerged as a key requirement for enhancing productivity, competitiveness, and sustainable employment generation in the sector.

An important dimension of the study focuses on endangered traditional crafts across different regions of India. Several heritage art forms such as Miniature Painting, Cheriya Painting, traditional tribal embroidery forms, and other region-specific crafts are witnessing a decline in artisan participation and commercial sustainability. The study highlights that low-income generation, labour-intensive production processes, lack of market exposure, rising raw material costs, limited modernization, and reduced youth interest are among the primary reasons contributing to the endangerment of these crafts. The disappearance of traditional knowledge systems and shortage of trained apprentices pose a serious threat to the continuity of India's cultural heritage.

Simultaneously, the study also highlights the emergence of several innovative and rapidly growing craft sectors that are gaining popularity in domestic and international markets. Crafts such as Kutch Embroidery, Lambani Embroidery, sustainable textile crafts, eco-friendly décor products, handmade lifestyle accessories, and artisan-based luxury products are experiencing strong growth due to rising global interest in sustainable fashion, slow fashion, ethical consumerism, and handmade premium products. Digital platforms, social media marketing, online marketplaces, and designer collaborations have further accelerated the commercialization and international visibility of these innovative crafts.

The study projects substantial future demand for skilled artisans, designers, craft entrepreneurs, digital marketers, quality controllers, and skilled production workers within the handicrafts and carpet sector. Both short-term and long-term workforce projections indicate significant demand expansion driven by export growth, domestic lifestyle markets, tourism, sustainable product demand, and digital commerce. However, unless systematic interventions are undertaken in skilling, training, technology adoption, market integration, and artisan welfare, the sector may continue to face workforce shortages and declining artisan retention.

Based on the findings, the study recommends the development of comprehensive and industry-aligned skill development strategies focused on upskilling, reskilling, and capacity building. Key recommendations include strengthening cluster-based training infrastructure, promoting Recognition of Prior Learning (RPL), developing digital literacy programs, integrating entrepreneurship and e-commerce training, modernizing curriculum frameworks, supporting design innovation, encouraging youth participation, promoting women-led enterprises, and creating sustainable livelihood opportunities for artisans.

The report further emphasizes the importance of preserving endangered crafts through targeted preservation initiatives, cultural awareness programs, institutional collaborations, documentation of traditional knowledge systems, GI-based promotion, craft tourism, and financial support mechanisms. It also recommends stronger industry-academia partnerships, market linkage programs, export facilitation measures, and digital platform integration to improve the competitiveness and global visibility of Indian handicrafts.

This Skill Gap Study serves as a strategic roadmap for policymakers, government departments, industry stakeholders, Sector Skill Councils, training providers, exporters, and development organizations to strengthen the handicrafts and carpet sector in a sustainable and inclusive manner. By addressing the identified skill gaps and supporting both traditional and emerging craft ecosystems, India can not only preserve its invaluable cultural heritage but also transform the handicrafts sector into a globally competitive, innovation-driven, and employment-intensive industry for future generations.



Shri K. L. Ramesh
Chairman
Handicrafts and Carpet Sector Skill Council



Mr. Krishan Kumar
Chief Executive Officer
Handicrafts and Carpet Sector Skill Council

BACKGROUND

Conducting the Skill Gap Study for Handicrafts and Carpet Sector.

Handicrafts and carpet sector is an unorganized but export oriented sector with artisans and weavers working in the traditional and heritage crafts clusters across the country. The handicrafts sector contributes to employment generation and exports. However, drawbacks in the sector include the lack of education of the artisans and weavers and their poor exposure to modern technologies and absence of market intelligence.

Handicrafts and carpet sector skill council has conducted this Skill Gap Study that caters to various aspects of development with emphasis on undertaking a formative research study towards identification, recognition and understanding crafts form, clusters, and associated artisans in the handicrafts sector across the country. The outcomes from this study are expected to better inform the development initiatives aimed at promoting the various handicrafts produced in various parts of the country.

Type of research: Qualitative formative research.

Sampling: purposive sampling method

Tools involved:

1. Primary data
2. Secondary data
3. Questionnaire for artisans and weavers
4. Questionnaire for stakeholders

Approach:

1. Cluster visits
2. Face to face interviews of artisans and weavers with Industry members and government officials
3. Focused group discussion in the various crafts clusters, industries and COE's with artisans and weavers.

Stakeholders:

1. Artisans and weavers
2. Industry members
3. Govt. Organizations
4. Financial and educational institutes

No. Of States covered: 28

No. of Union Territories covered: 3

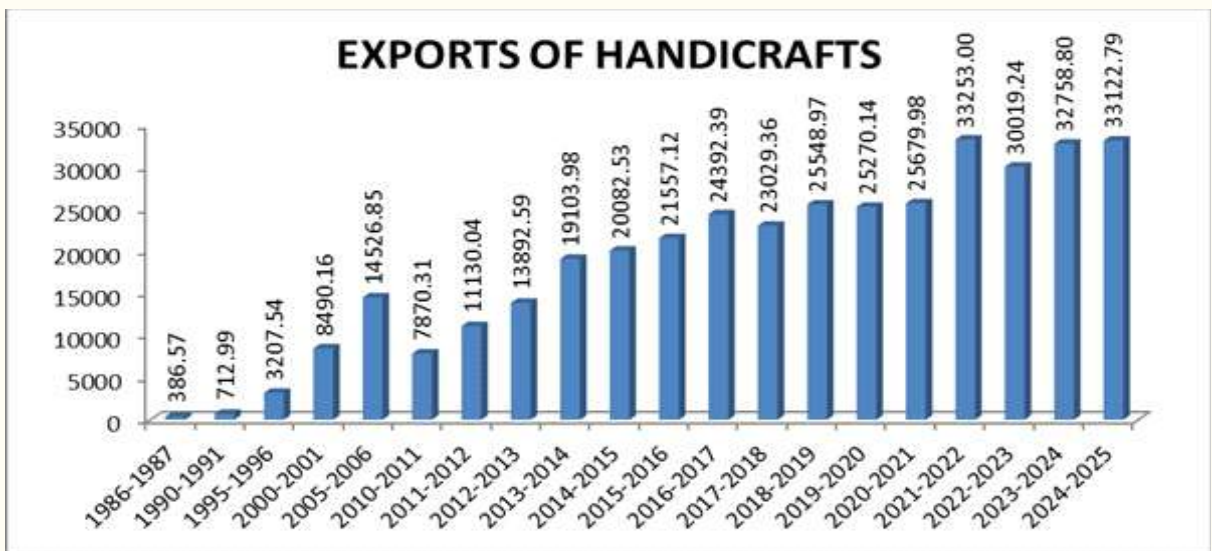
CHAPTER 1 – INTRODUCTION

1.1 Indian Handicrafts Sector Overview

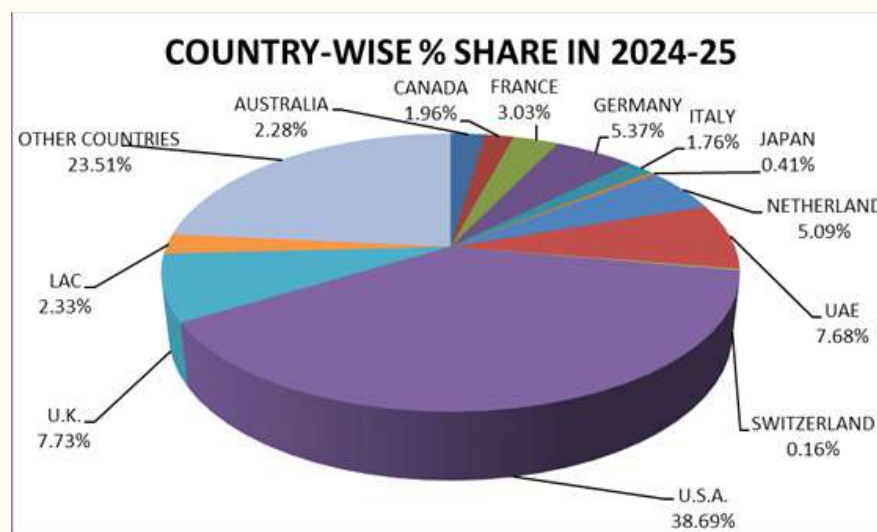
SKILL GAP STUDY FOR HANDICRAFTS AND CARPET SECTOR

Handicraft Sector of India: Overview of Production and Export Potentiality

India is a nation with rich ethnic traditions and cultural heritage, and it is also the center for handicrafts. India's handicraft industry is an unorganized, decentralized, and labour-intensive business in terms of economics. The handicraft industry is extremely important because of its high percentage of value addition, minimal capital investment, and great potential for export and foreign exchange revenues. This study examined the growth pattern of handcraft production and exports as well as their relationship to overall exports by using the data from the annual report of the Ministry of Textile and export of handicraft data collected from Export Promotion Council for Handicrafts (EPCH). Also, the performance of the major government scheme which is promoting the sector has been overviewed. **Handicrafts exports reached 33,122.79 crore in 2024-25, reflecting increased global demand.** The United States of America is the primary trading partner for handicrafts.

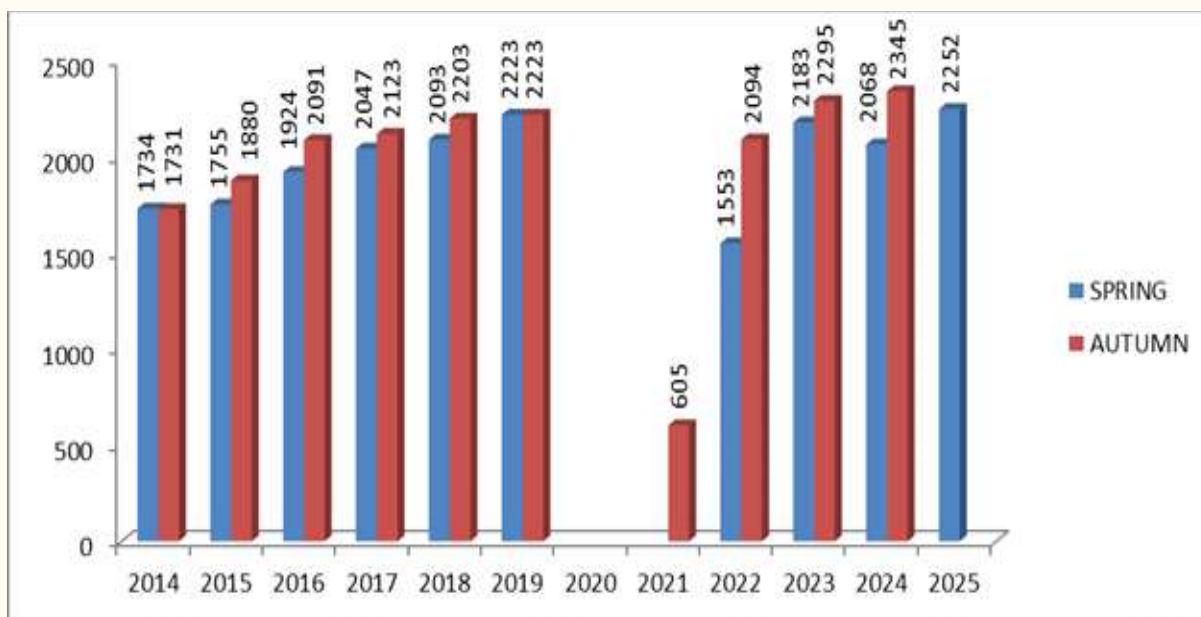


Share of exports of Handicrafts in major countries/regions



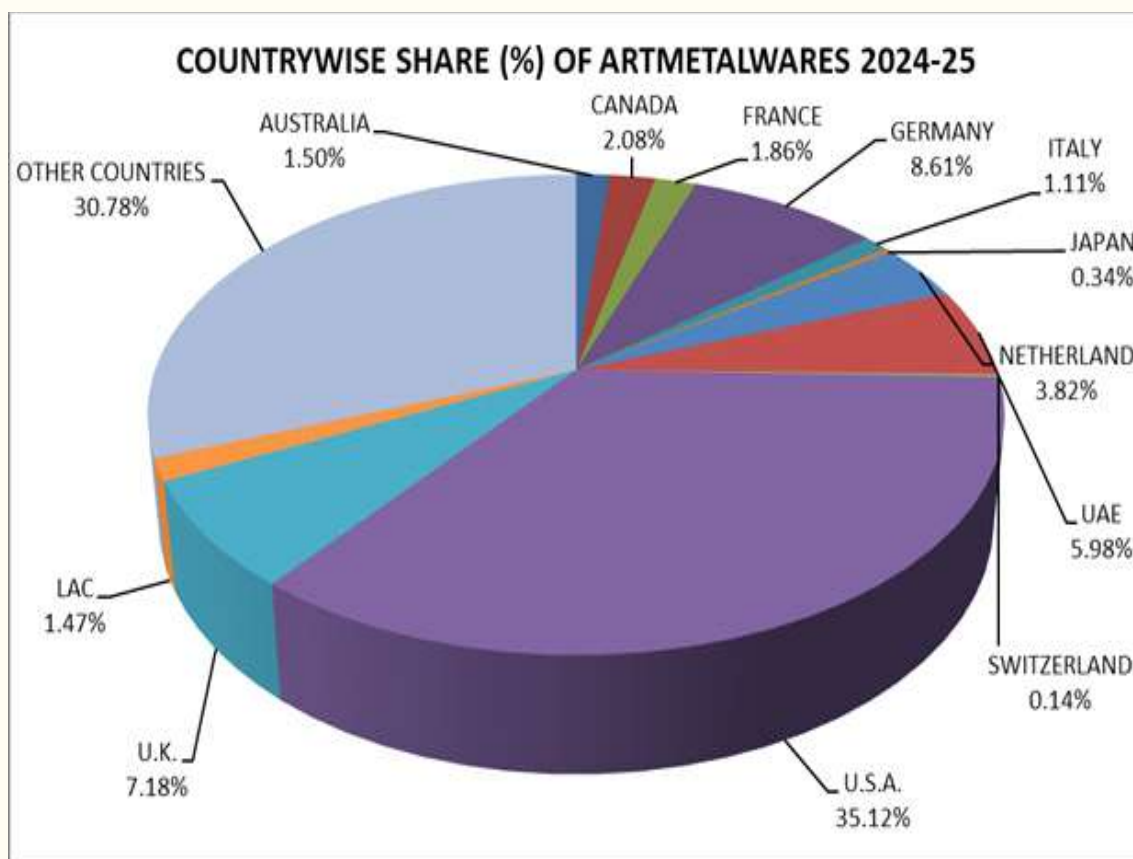
The percentage of handcrafted goods produced and exported has increased recently, hence it is undeniable that Indian handicrafts will play a significant role in the future of the global handicraft market, especially in terms of employment and income in rural India. Although a sizable percentage of female artisan work in this industry, the study found that their pay is significantly lower than their male counterparts. The analysis found that the main program intended to boost the handicraft industry had fluctuations in its performance.

Indian Handicrafts & Gifts Fair which today had become a show window of Indian handicrafts among all the leading overseas buyers needs no introduction the show is being organized since 1994. The participation trend is:

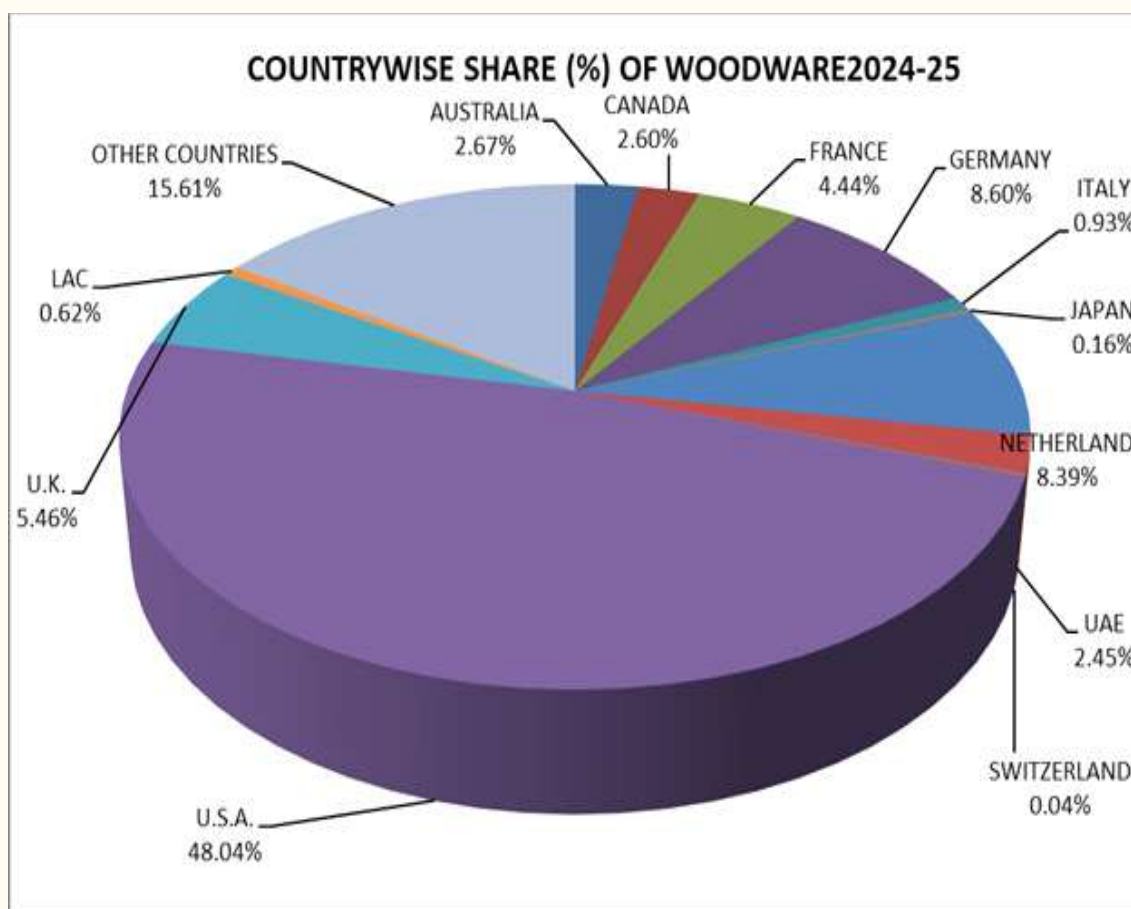


Indian Handicrafts & Gifts Fair (Spring & Autumn)

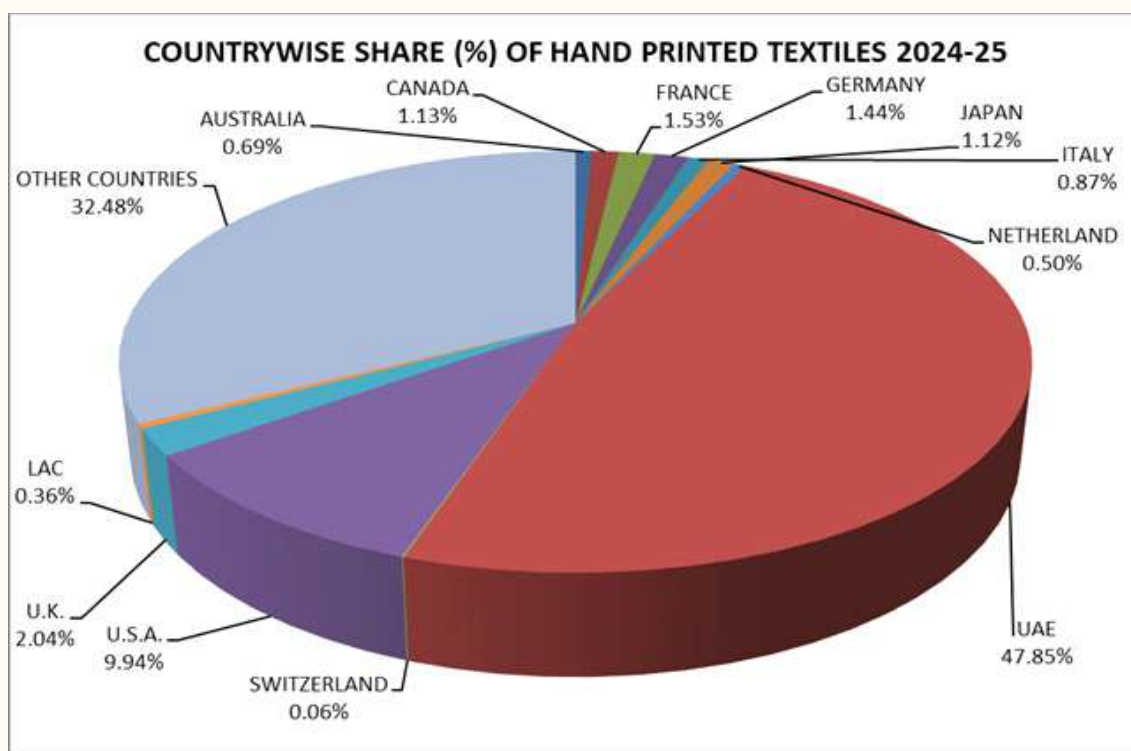
EXPORTS OF ART METALWARES			
		RS. IN CRORES	
S. NC	COUNTRY	2023-24	2024-25
1	AUSTRALIA	69.66	65.81
2	CANADA	75.06	91.35
3	FRANCE	95.16	81.44
4	GERMANY	316.04	377.69
5	ITALY	49.72	48.57
6	JAPAN	16.74	14.98
7	NETHERLAND	146.94	167.52
8	UAE	304.72	262.47
9	SWITZERLAND	5.29	6.31
10	U.S.A.	1429.31	1540.79
11	U.K.	303.94	314.82
12	LAC	49.29	64.65
13	OTHER COUNTRIES	1573.87	1350.23
Total		4435.74	4386.63



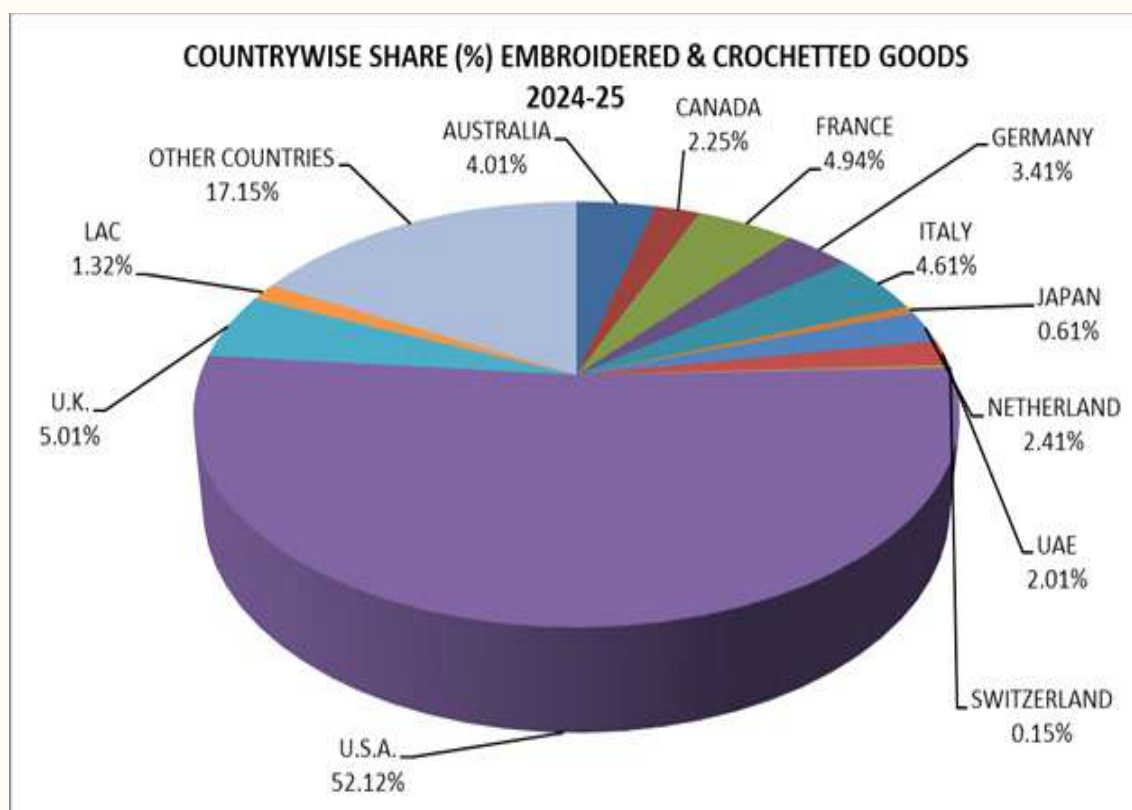
EXPORTS OF "WOODWARES"			
		RS. IN CRORES	
S.NO.	COUNTRY	2023-24	2024-25
1	AUSTRALIA	213.74	227.82
2	CANADA	239.27	221.8
3	FRANCE	389.69	378.64
4	GERMANY	634.5	732.73
5	ITALY	86.48	79.37
6	JAPAN	19.41	13.44
7	NETHERLAND	678.55	714.93
8	UAE	176.4	208.63
9	SWITZERLAND	5.32	3.6
10	U.S.A.	3944.48	4095.02
11	U.K.	453.64	465.33
12	LAC	47.38	53.08
13	OTHER COUNTRIES	1149.32	1330.35
TOTAL		8038.18	8524.74



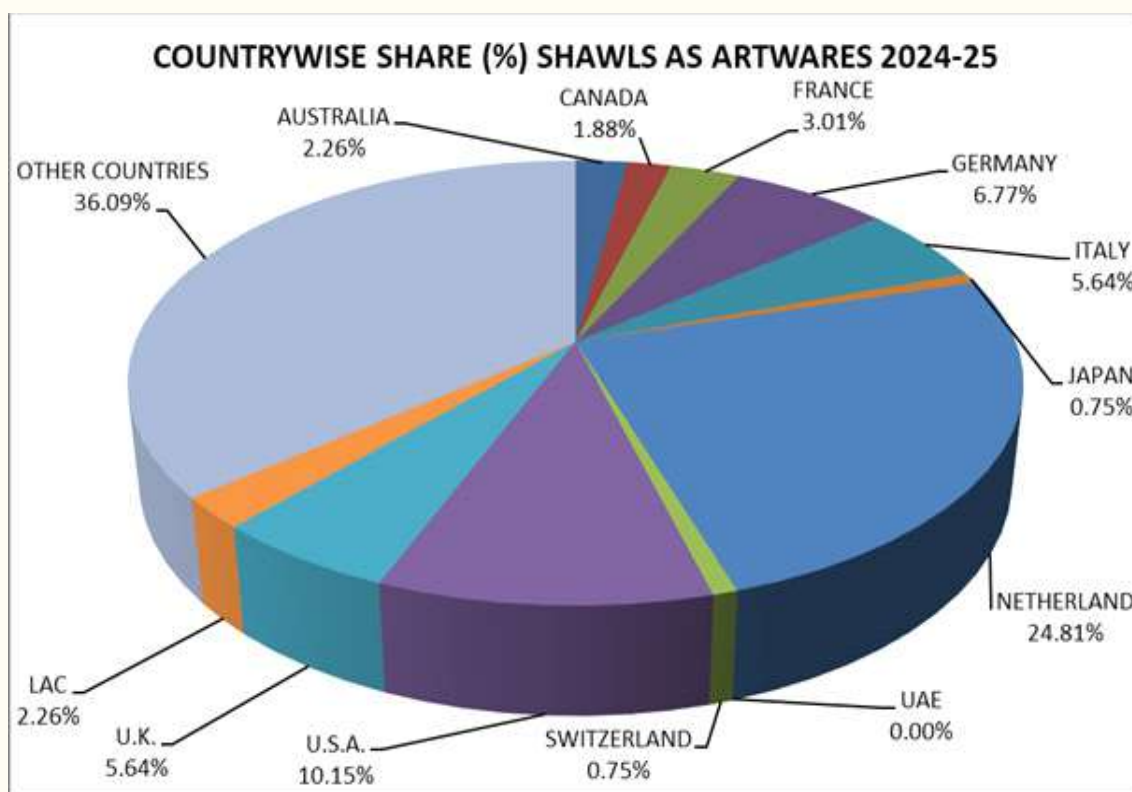
EXPORTS OF "HANDPRINTED TEXTILES"			
S.NO.	COUNTRY	RS. IN CRORES	
		2023-24	2024-25
1	AUSTRALIA	20.29	22.17
2	CANADA	22.91	36.29
3	FRANCE	42.25	49.32
4	GERMANY	48.24	46.26
5	ITALY	42.65	27.93
6	JAPAN	22.69	35.92
7	NETHERLAND	39.55	15.95
8	UAE	1005.22	1539.46
9	SWITZERLAND	1.18	1.79
10	U.S.A.	341.84	319.92
11	U.K.	63.3	65.56
12	LAC	14.83	11.45
13	OTHER COUNTRIES	785.67	1044.92
TOTAL		2450.62	3216.94



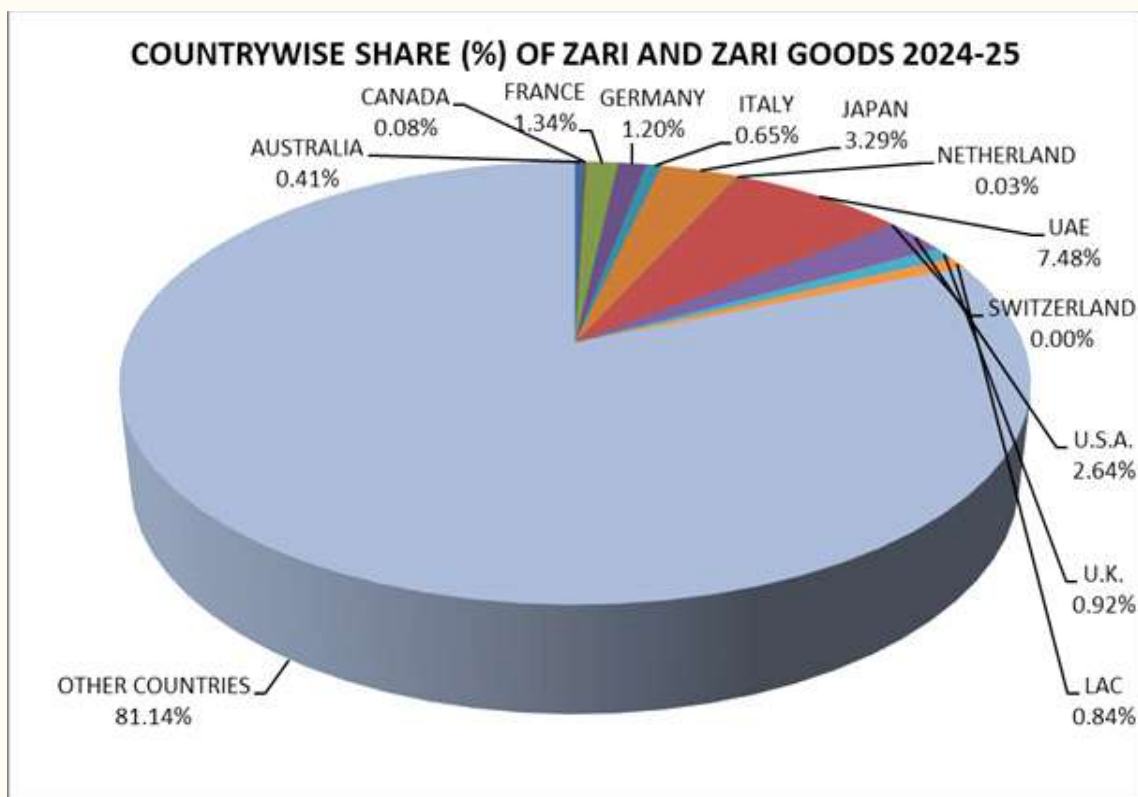
EXPORTS OF "EMBROIDERED & CROCHETTED GOODS"			
		RS. IN CRORES	
S. NO.	COUNTRY	2023-24	2024-25
1	AUSTRALIA	163.28	174.44
2	CANADA	95.63	98.05
3	FRANCE	186.39	214.75
4	GERMANY	88.87	148.35
5	ITALY	176.97	200.52
6	JAPAN	23.36	26.62
7	NETHERLAND	97.28	104.75
8	UAE	106.61	87.4
9	SWITZERLAND	9.39	6.7
10	U.S.A.	2093.31	2267.22
11	U.K.	192.69	217.73
12	LAC	35.94	57.56
13	OTHER COUNTRIES	716.58	745.97
TOTAL		3986.3	4350.06



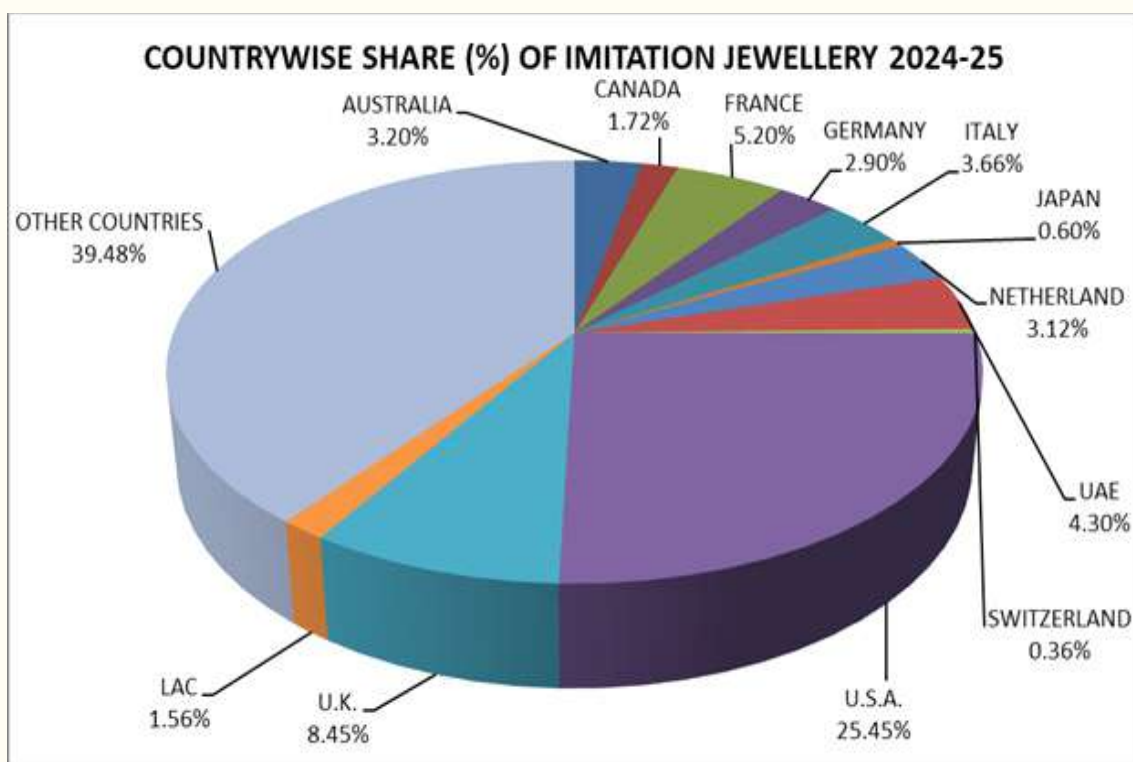
EXPORTS OF "SHAWLS AS ARTWARES"			
S. NO.	COUNTRY	RS. IN CRORES	
		2023-24	2024-25
1	AUSTRALIA	0.09	0.06
2	CANADA	0.01	0.05
3	FRANCE	0.03	0.08
4	GERMANY	0.5	0.18
5	ITALY	0.07	0.15
6	JAPAN	0.12	0.02
7	NETHERLAND	0.01	0.66
8	UAE	0.07	0
9	SWITZERLAND	0.25	0.02
10	U.S.A.	0.04	0.27
11	U.K.	0.09	0.15
12	LAC	0.25	0.06
13	OTHER COUNTRIES	0.11	0.96
TOTAL		5.18	2.66



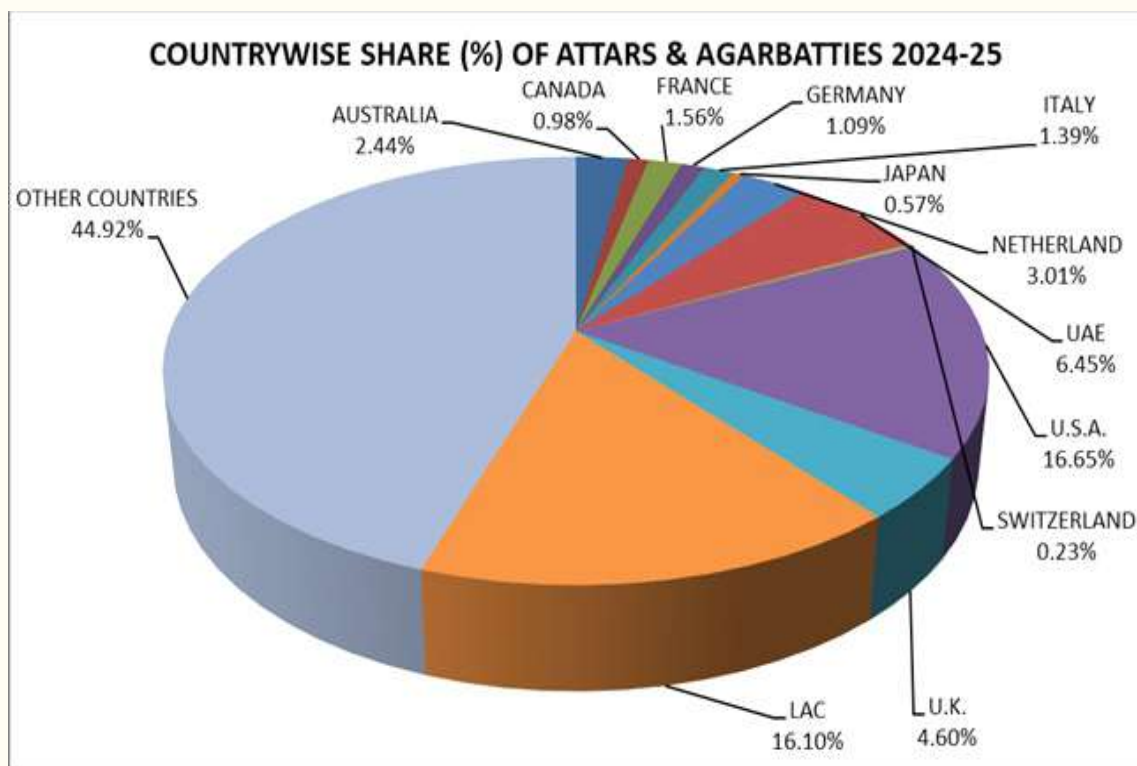
EXPORTS OF "ZARI & ZARI GOODS"			
		RS. IN CRORES	
S. NO.	COUNTRY	2023-24	2024-25
1	AUSTRALIA	0.69	0.27
2	CANADA	0.03	0.05
3	FRANCE	0.61	0.89
4	GERMANY	0.68	0.8
5	ITALY	0.35	0.43
6	JAPAN	0.37	2.19
7	NETHERLAND	0.28	0.02
8	UAE	7.62	4.98
9	SWITZERLAND	0	0
10	U.S.A.	1.67	1.76
11	U.K.	0.98	0.61
12	LAC	1.07	0.56
13	OTHER COUNTRIES	31.84	54.04
TOTAL		69.4	66.6



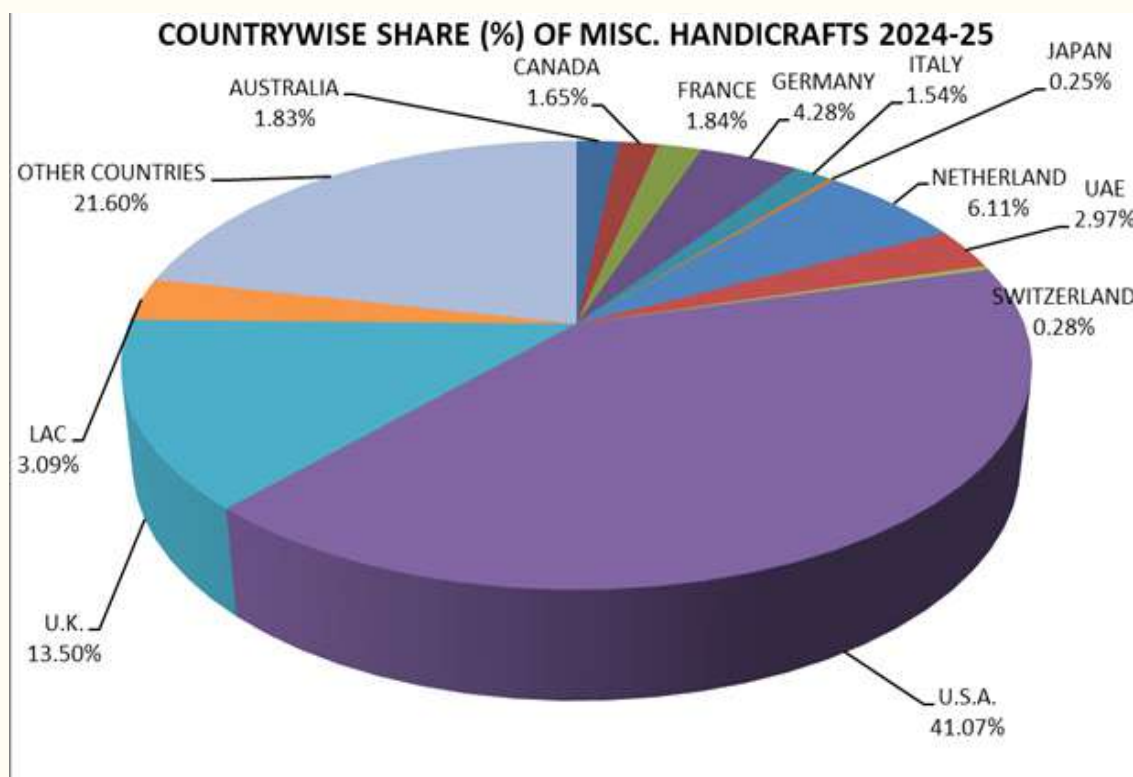
EXPORTS OF "IMITATION JEWELLERY"			
		RS. IN CRORES	
S. NO.	COUNTRY	2023-24	2024-25
1	AUSTRALIA	42.42	48.36
2	CANADA	44.59	25.99
3	FRANCE	23.99	78.63
4	GERMANY	74.84	43.79
5	ITALY	42.24	55.29
6	JAPAN	48.5	9.14
7	NETHERLAND	9.49	47.06
8	UAE	73.65	64.9
9	SWITZERLAND	69.78	5.4
10	U.S.A.	5.91	384.5
11	U.K.	417.09	127.62
12	LAC	134.88	23.57
13	OTHER COUNTRIES	31.53	596.5
TOTAL		1539.02	1510.75



EXPORTS OF "AGARBATTIES & ATTARS"			
S. NO.	COUNTRY	RS. IN CRORES	
		2023-24	2024-25
1	AUSTRALIA	52.44	40.07
2	CANADA	40.88	16.04
3	FRANCE	16.25	25.72
4	GERMANY	29.85	17.98
5	ITALY	18.92	22.85
6	JAPAN	11.47	9.44
7	NETHERLAND	9.04	49.52
8	UAE	39.47	106
9	SWITZERLAND	95.36	3.82
10	U.S.A.	2.67	273.79
11	U.K.	256.33	75.68
12	LAC	76	264.76
13	OTHER COUNTRIES	215.92	738.49
TOTAL		1834.67	1644.16



EXPORTS OF "MISCELLANEOUS HANDICRAFTS"			
		RS. IN CRORES	
S. NO.	COUNTRY	2023-24	2024-25
1	AUSTRALIA	184.68	175.2
2	CANADA	126.14	158.61
3	FRANCE	229.62	176.9
4	GERMANY	380.58	410.89
5	ITALY	155.47	147.6
6	JAPAN	83.56	23.73
7	NETHERLAND	417.5	586.44
8	UAE	282.92	284.68
9	SWITZERLAND	87.61	26.56
10	U.S.A.	4896.96	3940.4
11	U.K.	1143.06	1295.2
12	LAC	257.32	296.44
13	OTHER COUNTRIES	2206.14	2072.8
TOTAL		10451.56	9420.25



Growth of Handicraft Production in India

In recent years the handicraft sector has been diversified, and production has also been expanding in manifolds. The handicrafts sector plays a significant role in the country's economy. It provides employment to a vast segment of craft persons in rural & semi urban areas and serves as a pivotal driver of substantial foreign exchange earnings for the country, while concurrently preserving our rich cultural heritage. Handicrafts have great potential, as they hold the key for sustaining not only the livelihoods of millions of artisans spread over the length and breadth of the country, but also for the burgeoning number of newcomers entering in the crafts activity. Presently, handicrafts sector contributes substantially to employment generation and exports earnings. Despite its significant contribution to the economy, the sector faces myriad challenges stemming from its predominantly unorganized structure. Key constraints such as lack of education, inadequate capital resources, insufficient exposure to modern technologies, a dearth of market intelligence, and the absence of a robust institutional framework hampered its growth potential. have Total 33.55 lakh artisans have been mobilized under “Pahchan” initiative by the office of Development Commissioner (Handicrafts), Ministry of Textiles as on 30.11.2025. The Office of Development Commissioner (Handicrafts) oversees the implementation of two pivotal schemes for promotion and development of handicrafts sector namely “National Handicraft Development Program” (NHDP) and Comprehensive Handicrafts Cluster Development Scheme (CHCDS) which has an integrated approach for development of handicraft clusters in a holistic manner.

I. National Handicrafts Development Program

Scheme's Components:

- a. Marketing Support & Services.
- b. Skill Development Handicrafts Sector
- c. Ambedkar Hastshilp Vikas Yojana
- d. Direct Benefit to Artisans (Welfare)
- e. Infrastructure and Technology Support
- f. Research and Development.

II. Comprehensive Handicrafts Cluster Development Scheme

National Institute of Fashion Technology (NIFT)

The National Institute of Fashion Technology (NIFT) was set up in 1986 under the Ministry of Textiles, Government of India. The institute is governed by the NIFT Act, 2006. At present, NIFT has pan India presence through its 19 campuses and 01 extension centre. NIFT is committed to academic excellence in fashion and design education. The Institute's vision embraces challenges and provides the impetus in setting highest academic standards. Offering an Industry-Academia interface that provides a leading-edge learning experience for the students, helps in building an intricate and profound understanding about the industry and its outreach. Academic inclusivity has always been at the forefront in the expansion plans of the institute. Over the years, the role and possibilities of design, management and technology have expanded manifold. NIFT constantly endeavours to stay ahead of the industry and act as a leader for guiding the fashion scenario of India through its professionally managed campuses.

Direct Benefit Transfer (DBT) Scheme

The DBT Mission at the Cabinet Secretariat monitors the implementation of DBT schemes through the DBT Bharat Portal, covering issues like beneficiary digitization, Aadhaar number seeding, MIS integration and others. 12 schemes of Ministry of Textiles have been on-boarded on the DBT portal. These include (i) National Handicrafts Development Programme, Comprehensive Handicrafts (ii) Cluster Development Programme (iii) National Handloom Development Programme, (iv) Raw Material Supply Scheme, (v) Samarth Scheme, (vi) Price Support Operation for Cotton Procurement by Cotton Corporation of India (CCI) (vii) Human Resource Development (HRD) And Activities Promotional Scheme covering Training Programme in Scientific sheep rearing/ artificial insemination /Manufacturing of woollen items/machines hearing (viii) Amended Technology Upgradation Fund Scheme (ix) Powerloom Group Workshed Scheme, (x) Scheme for In-situ Upgradation of Plain Powerloom, (xi) Scheme for Development of Silk Industry, and (xii) Pradhan Mantri Credit Scheme for Powerloom Weavers.

Export Promotion

The handicraft and textile sectors constitute an integral part of India's economy and cultural heritage, contributing significantly to employment generation, export earnings, and the preservation of traditional skills

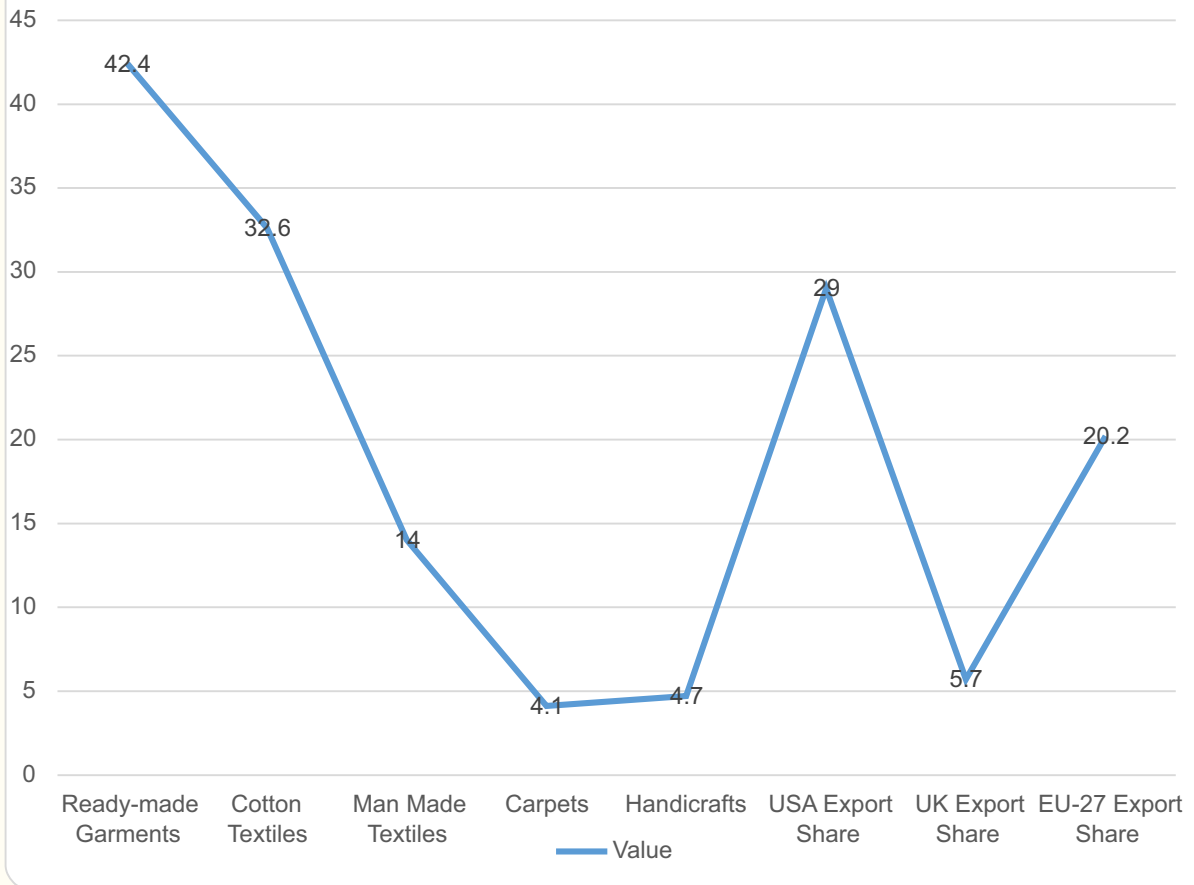
and craftsmanship. These sectors play a crucial role in strengthening India's presence in the global market through diversified products, artistic value, and growing international demand.

India ranked as the sixth largest exporter of textiles and apparel in the world in 2024. The textile and handicraft sectors together accounted for 8.63% of India's total merchandise exports during 2024-25. India also held a 4.1% share in global textiles and apparel trade in 2024. The United States of America and the European Union remained the major export destinations, collectively accounting for nearly 49.2% of India's total textile, apparel, and handicraft exports during 2024-25. The export performance of the textile and handicraft sectors is presented below.

Values in USD Million	2022-23	2023-24	2024-25	Apr-Dec 2024	Apr-Dec 2025
India's Export of Textile & Apparel (T&A)	34997	34072	35988	26111	25990
Export of Handicrafts	1689	1802	1767	1320	1323
Total Export of T&A including Handicrafts	36686	35874	37755	27430	27313
India's overall exports	451070	437072	437416	322408	330068
% share of T&A Exports (incl. Handicrafts) of overall exports	0.0813	0.0821	0.0863	0.0851	0.0827

In FY 2024-25, exports of Textiles & Apparel (T&A), including Handicrafts, increased by 5%, from US\$ 35,874 million in FY 2023-24 to US\$ 37,755 million in FY 2024-25. The exports for the period Apr-Oct 2025 stood at US\$ 27,313 million, decreasing by 0.4% compared to export of US\$ 27,430 million in Apr-Oct 2024. In FY 2024-25, Ready-made garments accounted for the largest share of exports (42.4%), followed by cotton textiles (32.6%), manmade textiles (14.0%), carpets (4.1%), and handicrafts (4.7%), among other product categories. In FY 2024-25, the traditional markets viz. USA, UK and EU-27 together accounted for around 54.9% (USA 29.0%, UK 5.7% & EU-27 20.2%) of India's Textiles and apparel including Handicrafts exports. Within EU-27, Germany, Netherland, Spain and France accounts for 3.8%, 3.2%, 2.6% and 2.6% share respectively of India's textile and apparel including Handicrafts exports to world. Other major markets in terms of share in exports include.

Textile, Handicraft & Export Market Share FY 2024-25



Imports

- With total imports of US\$ 9574 million, during FY 2024-25, India has net trade surplus of US\$ 28,181million. Bulk of import takes place for re-export or for industry requirement of raw material.
- Import of textiles and apparel including handicrafts products by India during FY 2024-25 has increased by approximately 7% in comparison to FY 2023-24.
- Import of textiles and apparel including handicrafts products by India during Apr-Dec 2025 has increased by approx.19% in comparison to Apr-Oct 2024.

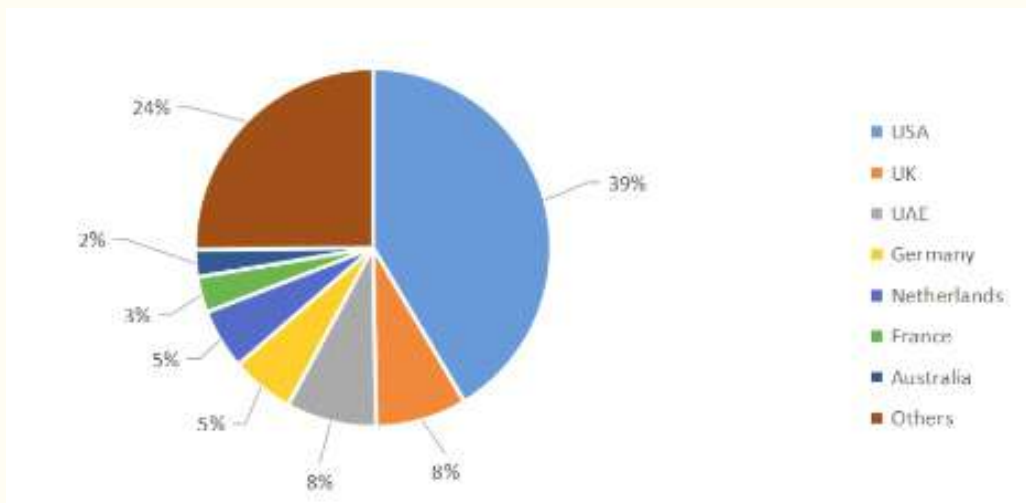
Values in USD Million	2022 -23	2023 -24	2024 -25	Apr -Dec 2024	Apr -Dec 2025
T&A Imports including handicrafts	10481	8946	9574	7175	8523

Export Destinations

Demand for Indian handicraft products has constantly been increasing in foreign markets due to their individuality and great beauty. The major handicraft export destinations for India were the USA, the UAE, the UK, Germany, the Netherlands, and France. The USA was the top importer of Indian handicrafts with a share of 38.69% of the total exports during FY25. India exports carpet to over 70 countries worldwide, primarily to the USA, Australia, and Europe. The largest carpet export destinations for India were the USA, Germany, the UK and Australia with a share of about 59.79%, 5.95%, 4.25% and 4.03%, respectively.

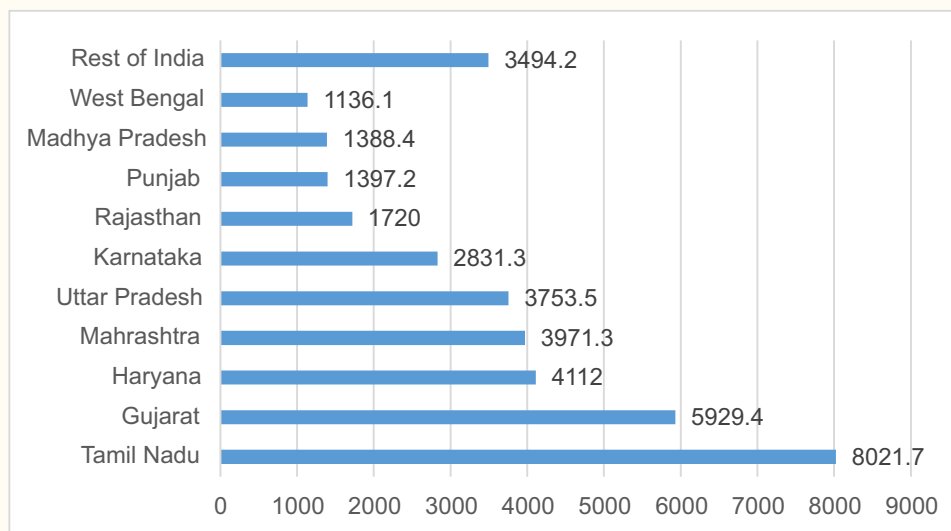
Australia is a significant buyer of handprinted textiles, woodwares, embroidered and crocheted goods, and shawls as artwares. Carpet (handmade and silk) exports to the USA stood at over US\$ 297 million in FY26 (April-July 2025), whereas in FY25, it stood at US\$ 921 million. The UK is a customer of Indian handicrafts, purchasing art items, crocheted items, handmade handicrafts, wood wares, and imitation jewellery.

The country has also been a major importer of Indian handmade carpets. The UAE is one of the major buyers of handprinted textiles, embroidery goods and art metalware.



Countrywise Export Status

The Textile and Apparel products including Handicraft is exported from almost each part of the Country. The top 10 States covered 90.7% of India's global Textile & apparel including handicrafts exports in FY 2024-25. Tamil Nadu was the top exporting state with a share of 21.2%, followed by Gujarat (15.7%), Haryana (10.9%), Maharashtra (10.5%), Uttar Pradesh (9.9%), Karnataka (7.5%), Rajasthan (4.6%), Punjab (3.7%), Madhya Pradesh (3.7%), West Bengal (3.0%), in the order of export share. Amongst Union Territories, Delhi and the Dadra Nagar Haveli, DAMAN, DIU are the two largest exporting UTs



Top 10 handicrafts (Textiles & Apparel) exporting States of India in FY 2024-25 (Values in US\$ million)

Steps taken for enhancing exports

In view of the importance of exports for overall growth of Textile sector, several measures are being taken by the Government to enhance export:

(A) The Rebate of State and Central Taxes and Levies (RoSCTL) Scheme

- The Rebate of State and Central Taxes and Levies (RoSCTL) Scheme, notified on 7 March 2019, is a WTO-compatible mechanism designed to ensure the zero-rating of exports in the apparel and made-ups sectors by rebating embedded State and Central taxes and levies that are not refunded under any other framework.
- The scheme covers tariff lines under HS Chapters 61, 62 and 63 (excluding 6308, 6309 and 6310) and has been implemented with end-to-end digitisation for issuance of transferable duty credit scrips by the Department of Revenue since 1 January 2021. More than 15,400 exporters, largely MSMEs, avail benefits annually, and the scheme presently covers 91.1 per cent of India's HS 61–63 export basket (FY 2024–25). RoSCTL has contributed to the sector's export performance, with apparel and made-ups exports increasing from US\$ 17.4 Billion in FY 2020–21 to US\$ 22 Billion in FY 2024–25, reflecting a CAGR of 6 per cent.
- Exports have demonstrated wide geographical reach, with exports made to over 226 export destinations, and strong product diversification across 268 of the 278 globally traded six-digit HS lines under Chapters 61–63, representing approximately 94 per cent line coverage.

Export Promotion Councils:

There are eleven Exports Promotion Councils (EPCs) representing various segments of the textiles & apparel value chain from fiber to finished goods as well as traditional sectors like handloom, handicrafts and carpets. These Councils work in close cooperation with the Ministry of Textiles and other Ministries to promote the growth and export of their respective sectors in global markets. Details of Export Promotion Councils under the Ministry of Textiles are as follows:

1. Apparel Export Promotion Council (AEPC)
2. Cotton Textiles Export Promotion Council (TEXPROCIL)
3. Manmade and Technical Textiles Export Promotion Council (MATEXIL) / Synthetic & Rayon Textiles Export Promotion Council (SRTEPC) (Erstwhile)
4. Wool & Woollens Export Promotion Council (WWEPC)
5. Wool Industry Export Promotion Council (WOOLTEXPRO)
6. Indian Silk Export Promotion Council (ISEPC)
7. Carpet Export Promotion Council (CEPC)
8. Export Promotion Council for Handicrafts (EPCH)
9. Powerloom Development & Export Promotion Council (PDEXCIL)

10. Handloom Export Promotion Council (HEPC)
11. Jute Products Development Export Promotion Council (JPDEPC)

The Textile products not covered under the RoSCTL scheme are eligible for benefits under the Remission of Duties and Taxes on Exported Products (RoDTEP) scheme, along with other export products.

(B) 40 Country Strategy

The Textile Ministry has formulated a comprehensive 40-country market diversification strategy, identifying high potential global destinations for Indian textile exports. A structured and targeted outreach in these markets—supported by coordinated efforts of Export Promotion Councils (EPCs), industry delegations, and Indian Missions abroad—aims to reduce market concentration risks, enhance India's export share, and establish a more resilient and sustainable global footprint for the Indian textile industry. The Nodal officers have been appointed for the target countries grouped into 9 geographic blocs.

(C) Free Trade Agreements (FTAs) and outreaches

India has concluded 18 free trade agreements (FTAs) as of February 2026. The latest agreements which were concluded were the India EU FTA (27 January 2026), India Oman Comprehensive Economic Partnership Agreement (CEPA) (20 December 2025) and India New Zealand FTA. Ministry of Textiles has conducted outreaches for capacity building and information dissemination for these FTAs.

Export Performance

In the first half of FY2025 (April-September 2025), India's total textiles & apparel (including handicrafts) exports stood at US\$ 18,235.44 million. India's handicraft exports have grown impressively, as also witnessed by stable performance of total textiles & apparel sector despite the global challenges. In the year 2024-25, the export of handicrafts (excluding hand-knotted carpets) reached 33,122.79 crore, up from 20,082.53 crore in 2014-15. Key categories of exports during the year 2024-25 include art metal wares (4,386 crore), woodwares (8,524 crore), handprinted textiles (3,217 crore), embroidered and crocheted goods (4,350 crore), and imitation jewellery (1,511 crore) among others. These numbers reflect the range of India's craft exports and demonstrate the global appetite for Indian craft. As of 2024, the Pehchan Artisan Identification programme has registered over 32 lakh artisans. Nearly 20 lakhs of these artisans are women, highlighting the scheme's role in empowering rural women economically. With around 37%, USA remains a major buyer, while 61% of India's handicrafts are destined for other major markets. With India's robust economic growth and the government actively assisting exporters, the outlook for handicraft exports remains positive.

Activities of EPCs:

Providing latest information on various markets, policy developments, news relates to exports, Government Notifications, exports targets, overseas trade enquiries, fashion & technology developments. EPCs also provide suggestions policies/initiatives of on various Governments for promotion of Export.

Bharat Tex 2025

Ministry has supported Export Promotion Councils/Associations in organizing a Global Mega Textile Event i.e. Bharat TEX 2025 during 14th-17th February 2025 to showcase the strength of the Indian textiles value

chain, highlighting the latest progress/ innovations in textile & fashion Industry and positioning India as the most preferred destination for sourcing and investment in textile sector. The events spanned 2.2 million square feet and featured over 5,000 exhibitors, providing a comprehensive showcase of India's textile ecosystem. More than 1, 20,000 trade visitors, from more than 100 countries including global CEOs, policy makers, and industry leaders, attended the event.

Bharat TEX 2025 served as a premier platform for industry leaders, manufacturers, exporters, and innovators, bringing together key stakeholders from across the textile sector. The event facilitates collaboration among manufacturers, exporters, and importers, providing them with an opportunity to showcase their expertise, cutting-edge innovations, and latest collections to a global audience. It brought together the entire textile value chain from raw materials to finished products including accessories under one single roof. The government's focus on increasing textile manufacturing, modernizing infrastructure, fostering innovation, and upgrading technology has strengthened India's position as a global textile hub. Bharat Tex 2025 provided a platform to showcase these advancements while promoting sustainable and high-value textile production. Bharat TEX 2025 also featured a Global scale conference, Roundtables, Panel Discussions, and master classes. It included exhibitions that featured Special Innovation and Start up Pavilions. It also included hackathons based. Startup Pitch Fest and innovation fests, Tech tanks and design challenges providing funding opportunities for startups through leading investors.

Registration of Handicraft Artisans

PEHCHAN scheme was launched in 2016 to provide new identity to handicraft artisans so that the benefits of various schemes are provided to the deserving artisans. Aadhar linked Pehchan Cards are issued after due verification by field functionaries of Office of Development Commissioner (Handicrafts), Ministry of Textiles. Pehchan card holders can avail the benefits of all the handicrafts schemes implemented by Ministry of Textiles.

31.14 lakhs handicraft artisans across the country have been registered as on 30.06.2023. The state-wise data of handicraft artisans is given below.

Registered artisans with Pehchan card can avail the benefits of the National Handicraft Development Programme (NHDP) and Comprehensive Handicrafts Cluster Development Scheme (CHCDS) of Ministry of Textiles.

The details of financial benefits /assistance provided to registered handicraft artisan under the schemes are as under:

1. Skill & Training upgradation, design development workshops, tool kit distributions, marketing platforms, infrastructural support.
2. Individual benefits to artisans like Mudra loan, Interest Subvention and Margin Money on Mudra loan.
3. Shilp Guru and National Awards to master artisans.
4. Monthly pension of Rs. 8,000 to awardee artisans under indigent circumstances.

Total 1.17 lakhs artisans benefitted through various scheme of the Office of Development Commissioner (Handicrafts) during the year 2022-23.

Region	% Share of Artisan
North Region	42.72
Eastern Region	23.67
Western Region	12.36
Southern Region	9.41
Northeastern Region	7.53
Central Region	4.31

Share (%) of Artisan Region Wise

The Government recognizes handicrafts as a key source of livelihood, aiding in strengthening local non-farm employment. Many traditional craft skills are passed down through generations and with institutional support, these skills are being recognised and promoted. The Government's initiative to issue Pehchan ID cards to artisans is aimed at bringing these artisans into the formal economy, enabling them to avail benefits under the Government of India Schemes. By formalizing artisan identities and organizing them, the groundwork is being laid for better working conditions and bargaining power for craft workers.

As of 2024, the Pehchan Artisan Identification programme has registered over 32 lakh artisans. Nearly 20 lakhs of these artisans are women, highlighting the scheme's role in empowering rural women economically.

Skill Development, Branding, and Pashmina Sector Development Initiatives

During the year, several initiatives were undertaken to strengthen the wool and handicraft sector through skill development, artisan support, branding, and infrastructure enhancement. Short-term training programmes on woollen item manufacturing were organised by the Indian Institute of Carpet Technology (IICT), Srinagar, and the National Institute of Natural Fibre Engineering and Technology (NINFET), Kolkata, with additional training batches conducted in Srinagar, Murshidabad, and Kargil. To enhance production capacity and improve livelihood opportunities, 100 carpet looms were distributed to weavers in Srinagar on 9 September 2025.

Efforts were also made to promote branding, certification, and industry collaboration within the wool sector. A stakeholder meeting regarding the development of the Pashmina Mark was organised in Srinagar on 9 September 2025, while an industry consultation meeting was held in Bikaner on 29 August 2025. Under the Kaleen Mark project, with an approved cost of 129.99 lakh, logo development was completed and implementation of an RFID-enabled digital traceability system was initiated. These initiatives are expected to strengthen product authenticity, improve certification mechanisms, and enhance the global competitiveness of Indian wool and carpet products.

Special emphasis was placed on the development of the Pashmina sector in the Union Territory of Ladakh. During the year, 160 small tools were procured for distribution among beneficiaries, and support was provided for predator-proof corrals fitted with LED lighting systems. Infrastructure development activities were also undertaken at Upshi, including installation of solar-powered irrigation and micro-irrigation systems for fodder

land development. Similarly, at Khumbathang in Kargil, around 60 per cent of land preparation and irrigation channel work was completed. These interventions are aimed at improving livestock productivity, strengthening sustainable livelihoods, and enhancing the socio-economic conditions of Pashmina nomadic communities.

Empowering Craftsmanship: Government Support for Handicrafts

The Government has demonstrated support for the handloom and handicrafts sector through a slate of dedicated schemes and policy interventions. This consistent support has been crucial in modernizing the sector, enhancing artisans' incomes, and ensuring the sector's resilience. Key government initiatives and their impacts include:

National Handicraft Development Programme (NHDP)

NHDP is the flagship scheme for handicraft sector promotion. It has an approved outlay of ₹ 837 crore for FY2022-26. During 2023-24, 2,325 projects and events were sanctioned under NHDP, benefiting 66,000+ artisans.

The scheme provides comprehensive support to handicraft clusters and artisans through basic inputs, infrastructure support, and capacity enhancement to cater to target markets. Its components are designed to offer end-to-end assistance, create a conducive environment, and ensure fair competition with machine-made products.

The focus is to bring every artisan into the mainstream while preserving traditional crafts by offering marketing platforms, infrastructure support, and design and skill training for new entrants. Along with strengthening the sector and empowering artisans, the scheme also extends social security through initiatives like Aam Admi Jeevan Jyoti Yojana and Pradhan Mantri Jeevan Jyoti Yojana, including pension support for elderly artisans.

In essence, NHDP scheme adopts the following three-pronged approach to put the sector on high growth trajectory as well as preserving existing cultural heritage: -

- Promoting premium handicraft products for the niche market.
- Expansion of production base for utility-based, lifestyle and mass production handicrafts products.
- Empowerment and sustainability of artisans along with preservation and protection of heritage/ languishing crafts.

Empowering Artisans Through Structured Skill Development Initiatives

Today, standardized production, skilled manpower, design databases, quick & efficient prototyping, and better communication skills are essential to match the evolving production and distribution of crafts to both national and global markets. With advancements in tools & technology, the artisan' workforce in India is evolving rapidly. To support artisans in these areas, “Skill Development in Handicraft Sector “under the NHDP has been conceptualized to fulfil these requirements and has the following four components:

1. Design and Technology Development Workshop: Focuses on meeting current market design needs by developing new designs and prototypes using the existing skills of artisans.
2. Guru Shishya Hastshilp Prashikshan Program: Aims to transfer traditional craft knowledge from master

crafts persons to new artisans through technical and soft-skill training, helping bridge the skill gap and create a trained workforce for market needs.

3. Comprehensive Skill Upgradation Program: Bridges skill gaps by reviving traditional crafts through National Skills Qualifications Framework (NSQF) training, enabling skill upgradation, design innovation and artisan skills.
4. Improved Toolkit Distribution Program: Provides improved toolkits to artisans to enhance productivity, ensure uniform quality, and support larger-scale production in the handicraft sector.

Sector Promotion Through Artisan Clusters

Comprehensive Handicrafts Cluster Development Scheme (CHCDS)

Complementing NHDP is the Comprehensive Handicrafts Cluster Development Scheme (CHCDS) with an outlay of 142.5 crore for FY2022-26. The objective of the program is to develop handicraft clusters with world-class infrastructure to meet the business needs of local artisans and Small and Medium Enterprises (SMEs), enabling higher production and export.

The clusters aim to support artisans and entrepreneurs in establishing modern units equipped with advanced infrastructure, updated technology, and adequate training and human resource development inputs, along with market linkages and production diversification.

The broad objectives of the program are as follows:

To enhance the competitiveness of selected clusters by increasing market share and productivity through higher unit value realization.

To integrate scattered artisans, strengthen grassroots enterprises, and link them with SMEs to achieve economies of scale, build critical mass, and meet global market requirements of quality and standardization.

To provide essential support and linkages in infrastructure, technology, product diversification, design development, raw material banks, marketing, promotion, and social security to ensure long-term sustainability.

The strategy includes strong technical and program management assistance for capacity building, designing interventions, and implementing them through a competent professional agency.

Market Access, and Global Integration

The handicraft sector's support to rural development is further evidenced by its inclusion in various government programs. For instance, by supporting GI tagged products that keep traditional skills alive, the One District One Product (ODOP) initiative highlights regional products of many districts, thereby supporting development. Many Self-Help Groups (SHGs) engage in artisanal production, supported by capacity-building and eco-friendly innovations. In order to connect rural artisans with urban marketplaces that also offer global integration, the Government facilitates marketing events and exhibitions. In FY 2023-24 alone, 786 domestic and international marketing events were sanctioned under National Handicraft Development Programme, alongside design and training initiatives, benefitting around 66,775 artisans across India. In 2025-26, a total of 132 marketing events have been planned under NHDP. These events are designed to strengthen market access for artisans.

Platforms Enhancing Visibility & Opening New Market Linkages

Indie Haat - Showcasing India's Handicraft and Handloom Heritage: The 2025 edition of Indie Haat, held from 12th to 18th February 2025 at the National Crafts Museum & Hastkala Academy, New Delhi, featured a vibrant display of 80 different types of handcrafted and handwoven products, created by 85 artisans and weavers from across the country.

Special Handloom and Handicraft Exhibition at IITF: As part of the India International Trade Fair (IITF) at Bharat Mandapam, the Ministry of Textiles organized a Special Handloom and Handicraft Exhibition cum Sale, curated by the Office of the Development Commissioner for Handlooms and Handicrafts. The Pavilion showcased 206 stalls representing handloom and handicraft traditions from 27 states, along with a thematic display on "Tribal Treasures of Indian Textiles."

Economic Strength of the Handicraft Sector

Employment and Artisan Demographics

The handicrafts industry employs a large number of artisans, particularly from rural areas. India currently has an estimated 64.66 lakh handloom and handicraft artisans, with a significant share concentrated in states such as Uttar Pradesh, Rajasthan, Assam, Odisha, West Bengal and Tamil Nadu. As of August 2025, women accounted for 71% of the handloom weavers and 64% of total artisans. Such a strong participation of women underscores the sector's role in supporting women's employment and empowerment in rural and semi-urban communities. The sector plays an important role in uplifting the social stature of the economy, with a diverse artisans' workforce- majority belonging to Scheduled Castes (SCs), Scheduled Tribes (Sts) and Other Backward Classes (OBCs). This reflects a broad-based involvement of various communities in craft activities, making the handicraft sector a vehicle for inclusive growth and livelihood across different sections of society.

The Indian Handicrafts Sector also provides part-time or supplemental employment to agrarian households and others, helping ensure smooth income flows during off seasons and periods of insufficient agricultural work. Moreover, since crafts can be practiced with small setups (often home-based) and with minimal capital, they offer a viable source of livelihood, especially to households in remote areas

Broader Policy Reforms

The most recent policy reforms include GST Rationalisation and Integration of 29 labour laws into 4 labour codes viz. the Code on Wages 2019, the Code on Social Security 2020, the Code on Industrial Relations 2020 and the Code on Occupational, Safety, Health and Working Conditions 2020. GST rate cuts on idols, paintings, inlay work, terracotta, handbags, artware, tableware have brought a huge relief for artisans and crafts people. This encourages indigenous production under Vocal for Local, reduces dependence on import and creates jobs. The codes together support worker welfare and dignity. Provisions like Universalisation of Minimum Wages, Prohibition of Gender Discrimination and Extended Social Security will benefit all workers.

Carpet

Indian handmade carpet Industry is highly labour intensive and employs over 2.3 lakhs workers/artisans especially women directly or indirectly in the rural areas. Most of the artisans/weavers employed are from the weaker section of the society and this trade provides extra and alternate

occupation to them, including farmers and others at their homes.

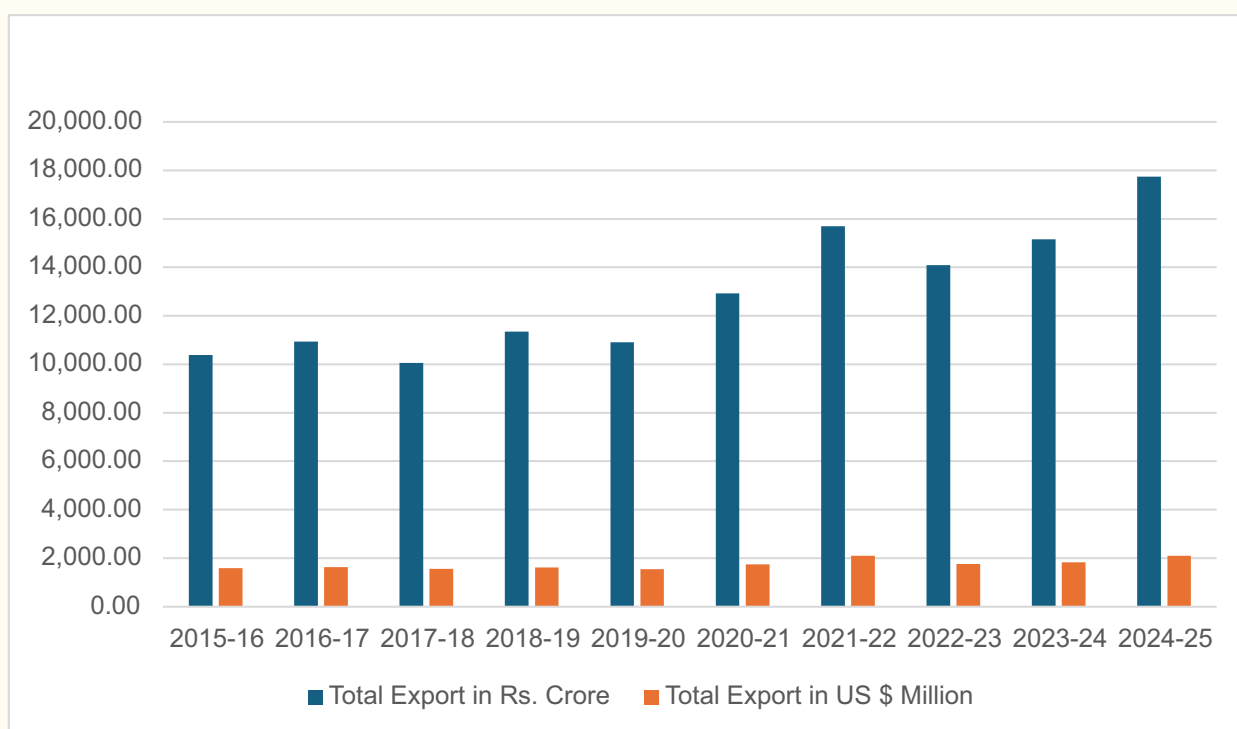
The art of carpet weaving is traditional knowledge and skill, representing the continuity of the age-old Indian heritage and the socio-cultural tradition of weaving communities and thus has given Indian carpets a renowned position in the world. The magnificence of Indian carpet weaving and the intricate patterns that have emerged from it have substantially increased India's carpet exports and placed it prominently on the international carpet map and thus has made it the largest exporter of handmade carpets in the world. The handloom sector is one of the major sectors with a substantial contribution to the GDP, but at present is suffering from high competition from power looms due to the very nature of the handmade sector being unorganized and dispersed.

The carpet tradition in India needs to be safeguarded as the knowledge/ skill related to the craft is on the verge of losing its identity.

Carpet Industry

India is today a clear leader in the international handmade carpet market. India's heritage of handmade carpet has been recognized worldwide with a commending share in global exports for its subtle elegance, eco-friendliness, and exquisite, vibrant colour craftsmanship with a human touch. India is exporting to more than 70 countries in the world, mainly to the USA, Germany, Canada, UK, Australia, south Africa, France, Italy, Brazil, etc.

Indian handmade carpet Industry has number one in the international handmade carpet market both in terms of value and volume. India exports 85-90% of its total carpet production. Indian handmade carpet Industry has number one in the international handmade carpet market both in terms of value and volume. India exports 85-90% of its total carpet production. Exports increased from Rs. 4.42 crores in 1961-62 to Rs.13810.41 crores in 2020-21



CHAPTER 2 – RESEARCH METHODOLOGY

2.1 RESEARCH DESIGN

The present Skill Gap Study for the Handicrafts and Carpet Sector was conducted using a comprehensive mixed-method research framework combining both qualitative and quantitative approaches. The study was designed to assess the current and emerging skill requirements of the handicrafts sector while identifying workforce challenges, artisan capabilities, technological gaps, and future employment opportunities across traditional, endangered, and innovative craft segments.

The research framework focused on understanding the sector from multiple dimensions including production systems, artisan livelihoods, industrial demand, market trends, export potential, modernization requirements, and sustainability of traditional crafts. The study also examined the impact of changing consumer behaviour, digital commerce, sustainable fashion movements, and global market trends on the evolving skill ecosystem of the handicrafts and carpet sector.

The **Purposive Sampling** method was adopted to conduct the study focusing on understand target specific criteria such as age, gender, level of expertise, or the type of handicraft produced.

The research methodology was divided into the following major components:

Primary Research

Primary data collection was conducted through:

- Industry surveys
- Structured questionnaires
- Artisan interviews
- Cluster-level consultations
- Stakeholder discussions
- Employer interactions
- Field-level observations

Inputs were collected directly from exporters, manufacturers, entrepreneurs, artisans, weavers, Self-Help Groups (SHGs), master craftspeople, designers, and industry representatives across different states and craft clusters.

Secondary Research

Secondary data was collected from:

- Government reports
- Ministry publications
- Export statistics
- Academic studies

- Sector reports
- Skill development documents
- Industry databases
- Existing handicraft studies

The study also incorporated findings related to endangered crafts, innovative craft trends, export growth, and evolving consumer demand patterns.

Analytical Approach

The study adopted a data-driven analytical approach for identifying skill gaps and future workforce requirements. Various indicators such as employment patterns, artisan income levels, production capacities, market demand, wage structures, digital adoption, and skill deficiencies were analysed to understand the present condition of the sector.

Special emphasis was placed on:

- Technical skill requirements
- Entrepreneurship capabilities
- Design innovation
- Digital literacy
- Quality enhancement
- E-commerce readiness
- Export-oriented production skills

The study further examined behavioural and employability competencies including adaptability, workplace discipline, communication skills, and productivity enhancement needs within the artisan workforce.

Technology and Trend-Based Assessment

The methodology also integrated modern trend analysis to evaluate:

- Growth of innovative crafts
- Sustainable fashion trends
- Social media influence
- Digital marketplaces
- Global handmade product demand
- Contemporary design adaptation

The study particularly focused on identifying the contrast between endangered crafts facing decline and innovative crafts witnessing rapid market expansion.

The overall research framework was developed to provide practical, industry-oriented, and policy-relevant recommendations for strengthening the handicrafts and carpet sector through targeted skilling, upskilling, entrepreneurship development, and sustainable livelihood generation.

2.2 COVERAGE OF THE STUDY

The Skill Gap Study covered a wide geographical and industrial landscape of the Indian handicrafts and carpet sector. The survey and research activities were conducted across multiple states, districts, and handicraft clusters representing traditional crafts, modern handicraft industries, export-oriented units, artisan communities, and emerging innovative craft ecosystems.

The study included responses and inputs from industries established between 1914 and 2023, thereby covering both traditional family-based enterprises and modern export-oriented organizations. The survey captured data from exporters, entrepreneurs, manufacturers, traders, artisan groups, and handicraft organizations operating across different segments of the sector.

A total of 174 industries and organizations were covered under the survey process across various states of India. The major states covered under the study include:

- Uttar Pradesh
- Rajasthan
- West Bengal
- Karnataka
- Tamil Nadu
- Kerala
- Gujarat
- Madhya Pradesh
- Haryana
- Delhi
- Jammu & Kashmir
- Bihar
- Odisha
- Uttarakhand
- Chhattisgarh
- Puducherry

Among the surveyed states:

- Uttar Pradesh represented the highest participation with 50 industries.
- West Bengal accounted for 49 industries.
- Rajasthan contributed 22 industries.
- Delhi represented 14 industries.
- Haryana, Karnataka, Maharashtra, and Tamil Nadu also showed active industry participation.

The study covered diverse handicraft subsectors including:

- Wood crafts
- Metal crafts
- Textile and embroidery crafts
- Carpet and rug manufacturing
- Jute products
- Leather crafts
- Jewellery crafts
- Paper crafts
- Natural fibre products
- Decorative handicrafts
- Home furnishing products
- Sustainable handmade products

In addition to industry participation, the study also included artisan-level socio-economic analysis from various clusters and regions, especially from traditional and rural craft communities. The artisan survey examined income patterns, family livelihood dependency, employment conditions, and cluster-based production systems.

The study further incorporated:

- Endangered craft clusters
- Traditional heritage art forms
- Innovative and trending crafts
- Export-oriented handicraft industries
- Sustainable and digitally emerging craft markets

The broad coverage of the study enabled a comprehensive understanding of both existing challenges and future opportunities within the handicrafts and carpet sector.

2.3 STAKEHOLDERS COVERED UNDER THE STUDY

The Skill Gap Study adopted a multi-stakeholder approach to ensure comprehensive representation of the handicrafts and carpet sector ecosystem. Inputs were collected from various categories of stakeholders directly and indirectly associated with handicraft production, marketing, exports, training, and artisan livelihoods.

The study included consultations and interactions with the following stakeholders:

Exporters and Manufacturers

Exporters and manufacturing units formed a major part of the survey as they represent the organized and semi-organized segments of the handicraft industry. Their inputs were essential in understanding:

- Current workforce requirements
- Production challenges
- Skill shortages
- Export trends
- Product quality expectations
- Future manpower demand
- Market competitiveness

The study observed that a significant percentage of participating organizations were export-oriented enterprises engaged in domestic as well as international markets.

Entrepreneurs and Industry Representatives

Craft entrepreneurs and industry representatives provided information regarding:

- Business expansion plans
- Artisan hiring patterns
- Production capacities
- Technological adoption
- Market demand
- Product diversification
- Financial challenges

Their participation helped in assessing entrepreneurship-related skill requirements and emerging market opportunities.

Artisans and Weavers

Artisans and weavers formed the core focus group of the study. Inputs from artisan communities helped in understanding:

- Traditional skill systems
- Livelihood dependency
- Income levels
- Employment patterns
- Skill deficiencies
- Migration trends
- Challenges in sustaining traditional crafts

The study particularly focused on artisans engaged in endangered crafts and innovative craft sectors.

Self-Help Groups (SHGs) and Artisan Clusters

SHGs and cluster-based organizations were consulted to assess:

- Community-based production systems
- Women participation
- Collective marketing practices
- Localized skill transmission systems
- Rural livelihood generation

These stakeholders provided insights into grassroots-level production ecosystems and local employment generation.

Designers and Craft Experts

Designers, craft experts, and domain specialists were included to analyse:

- Contemporary market trends
- Product innovation requirements
- Design adaptation challenges
- Consumer preferences
- Sustainable product development

Their inputs were particularly useful for assessing innovative crafts and modern handicraft markets.

Training Institutions and Skill Development Organizations

Training providers and skill development agencies were consulted to understand:

- Existing training infrastructure
- Availability of craft-specific curriculum

- Industry alignment of training programs
- Capacity-building gaps
- Certification and assessment challenges

Their participation helped identify training ecosystem deficiencies and opportunities for future interventions.

Government and Institutional Stakeholders

Government departments, sector bodies, and institutional organizations were also included for understanding:

- Existing policy support
- Cluster development initiatives
- Artisan welfare schemes
- Export promotion efforts
- Preservation initiatives for endangered crafts

The involvement of multiple stakeholders ensured that the study reflects both industry expectations and grassroots realities of the handicrafts and carpet sector.

2.4 DATA COLLECTION TECHNIQUES

The Skill Gap Study utilized multiple data collection techniques to ensure accuracy, reliability, and comprehensive sectoral analysis. Both quantitative and qualitative methods were employed to capture information related to workforce demand, artisan livelihoods, production systems, market trends, skill gaps, and future employment requirements.

The following data collection techniques were used during the study:

Structured Industry Survey

A structured questionnaire-based survey was conducted among exporters, manufacturers, entrepreneurs, and handicraft organizations across multiple states. The survey collected data regarding:

- Industry profile
- Employment generation
- Annual turnover
- Manufacturing infrastructure
- Workforce demand
- Hiring patterns
- Wage structures
- Future expansion plans

- Skill shortages
- Training requirements

The survey also assessed future artisan demand projections for short-term and long-term workforce planning.

Artisan Interviews

Direct interactions and interviews were conducted with artisans and weavers across various handicraft clusters to understand:

- Traditional production practices
- Skill inheritance systems
- Income conditions
- Employment challenges
- Migration patterns
- Access to markets
- Technology adoption levels
- Interest among younger generations

The interviews also helped identify reasons behind the decline of endangered crafts and the challenges faced by traditional artisan communities.

Cluster-Level Consultations

Cluster-based discussions and consultations were organized in different handicraft regions to understand localized production ecosystems and craft-specific challenges. These consultations provided insights regarding:

- Cluster specialization
- Local employment structures
- Raw material availability
- Common production bottlenecks
- Infrastructure gaps
- Skill transmission practices

The cluster-level approach helped identify regional variations in workforce requirements and artisan capabilities.

Secondary Data Review

Secondary data was collected and reviewed from:

- Government publications
- Ministry reports

- Export statistics
- Research papers
- Sector reports
- Existing handicraft studies
- Institutional databases

This data was used for validating primary findings and understanding national and global handicraft trends.

Market and Trend Analysis

The study also incorporated analysis of:

- Export demand
- Sustainable fashion trends
- Online marketplace growth
- Consumer preference shifts
- Social media influence
- Innovative craft trends
- Global handmade product demand

This helped identify future-oriented skill requirements emerging within innovative and contemporary craft sectors.

Observational and Field-Based Analysis

Field observations were conducted to examine:

- Artisan work environments
- Production processes
- Use of tools and equipment
- Quality practices
- Traditional methods
- Safety conditions
- Digital readiness

This method provided practical understanding of real workplace conditions and operational challenges faced by artisans and enterprises.

CHAPTER 3 – INDUSTRY SURVEY ANALYSIS

3.1 Geographical and Industrial Coverage of the Survey

Key findings of Survey

The Skill Gap Study for the Handicrafts and Carpet Sector was conducted across multiple handicraft-producing regions of India to ensure comprehensive representation of the industry ecosystem. The survey covered organizations and enterprises operating across North India, North-West India, Panipat region, South India, and West Delhi, thereby incorporating a diverse range of handicraft clusters, production systems, and market-oriented enterprises. The study included traditional craft-based enterprises, export-oriented manufacturing units, family-owned handicraft businesses, artisan-led organizations, and emerging entrepreneurial establishments functioning within the handicrafts and carpet sector.

The survey findings reveal that the participating organizations represented a broad historical timeline of industrial establishment and business incorporation, ranging from enterprises established as early as 1914 to recently incorporated organizations operating in 2023. This wide industrial spread reflects the coexistence of long-established traditional handicraft enterprises alongside newly emerging businesses adapting to contemporary market trends, digital commerce, and global export opportunities.

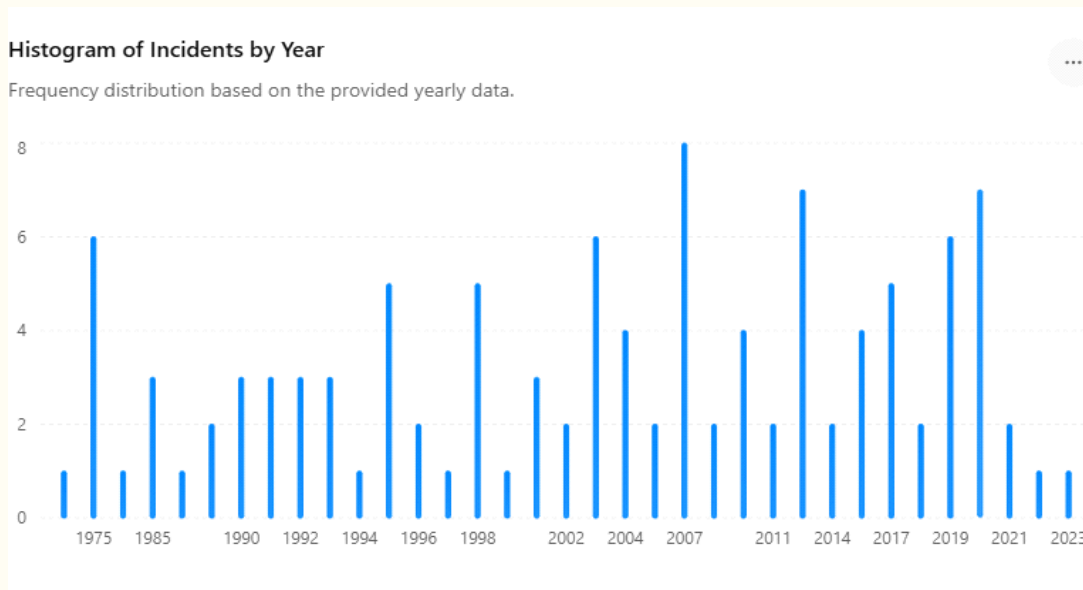
The analysis of incorporation patterns indicates that significant growth in handicraft-related business establishments was observed during specific periods of industrial and export expansion. A notable rise in enterprise incorporation was recorded around the years 1975, 1995, 1998, 2003, 2004, 2011, 2012–13, 2015–16, 2017, 2019, and 2020. Among these, the year 2007 emerged as one of the most significant periods of organizational expansion within the sector, indicating increased entrepreneurial participation and growth in handicraft manufacturing and export activities.

The increasing incorporation of organizations during these periods can be associated with multiple sectoral developments such as:

- Expansion of export markets for Indian handicrafts,
- Growth in domestic demand for lifestyle and décor products,
- Government support initiatives for MSMEs and handicraft clusters,
- Rising participation of entrepreneurs in craft-based industries,
- Increased international recognition of handmade and sustainable products,
- Development of e-commerce and global retail platforms.

The study further highlights the transformation of the handicrafts sector from a predominantly traditional and community-based production system into a more market-oriented and commercially organized industry. While several enterprises continue to operate through inherited family craftsmanship and localized production systems, many newer organizations are integrating modern business practices, export management systems, contemporary product design, branding strategies, and digital marketing techniques into their operations.

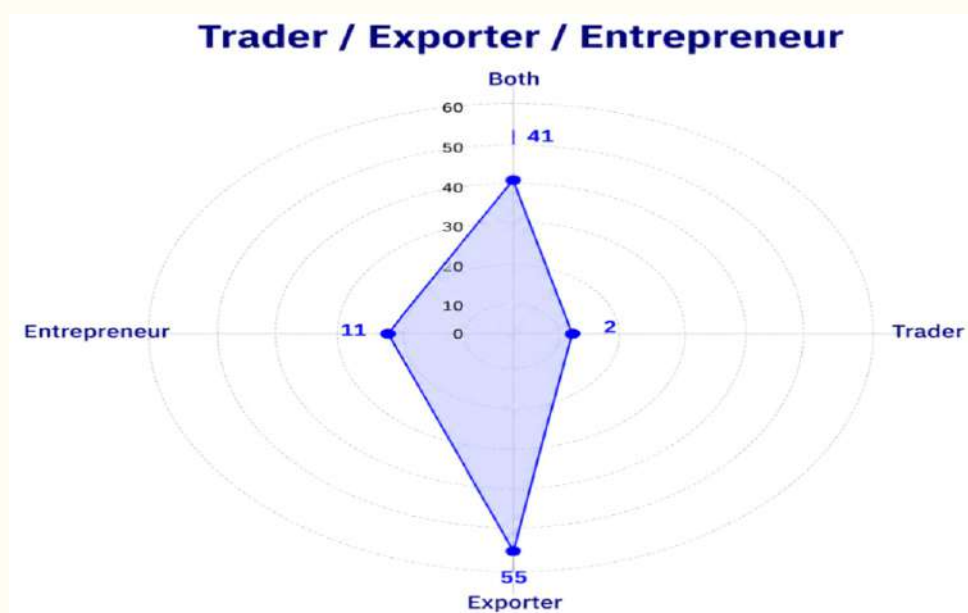
to capture the evolving relationship between traditional craftsmanship, modern entrepreneurship, export competitiveness, and emerging market trends within India's handicraft economy.



3.2 Classification of Surveyed Organizations

The survey analysis highlights the diverse industrial composition of the handicrafts and carpet sector, which consists of exporters, entrepreneurs, traders, and hybrid business establishments engaged in both manufacturing and export activities. The findings indicate that the sector is predominantly export-oriented, reflecting the strong global demand for Indian handicrafts, handmade products, home décor items, textiles, carpets, and traditional artisan-based products.

Among the surveyed organizations, approximately 50% of the enterprises were identified primarily as exporters, demonstrating the significant role of international trade within the handicraft's ecosystem. These organizations are actively engaged in supplying handicraft and carpet products to global markets and contribute substantially to India's export economy.



The survey further revealed that nearly 38% of the organizations operate through a combined business model involving both entrepreneurship and export activities. These enterprises not only manufacture and develop handicraft products but are also directly involved in domestic and international market operations, thereby strengthening value-chain integration within the sector.

In addition, around 11% of the surveyed establishments were identified as entrepreneur-driven enterprises primarily focused on production, innovation, local business operations, and market expansion activities. These enterprises play an important role in generating employment opportunities, promoting local craftsmanship, and supporting cluster-based production systems.

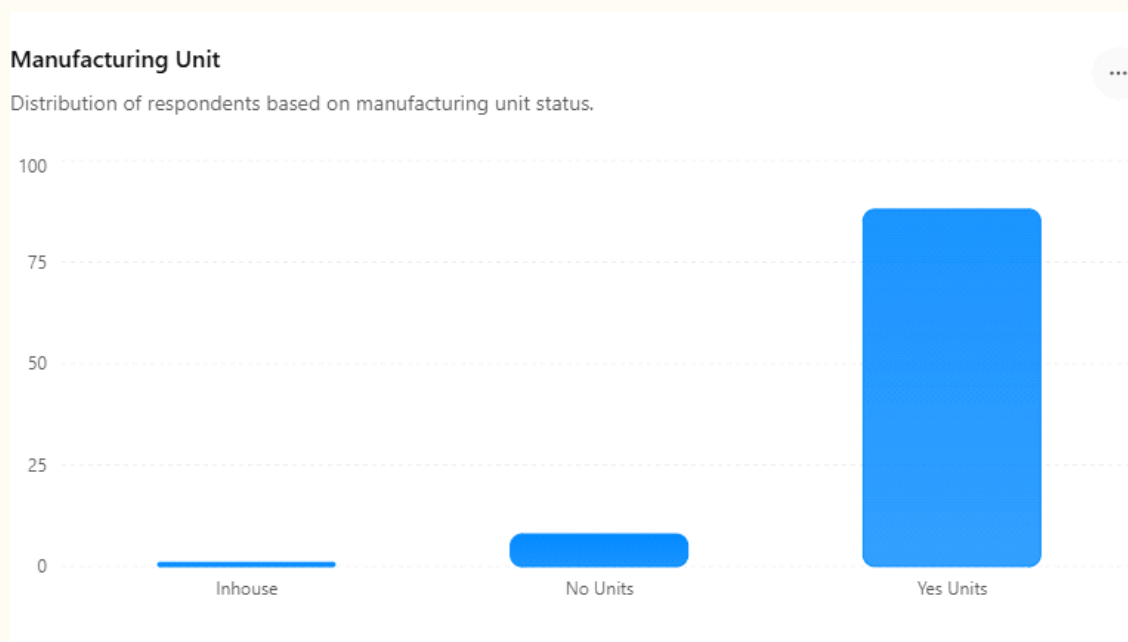
A comparatively smaller segment, approximately 2% of the surveyed organizations, functioned primarily as traders involved in the buying, selling, and distribution of handicraft products within domestic and commercial markets.

The classification of surveyed organizations clearly demonstrates that the handicrafts and carpet sector is increasingly evolving from a purely traditional production-based ecosystem into a market-driven and export-oriented industry. The growing participation of exporter-entrepreneurs further reflects the sector's transition toward integrated business models combining traditional craftsmanship with modern trade practices, international market access, branding, and commercial scalability.

3.3 Manufacturing Infrastructure and Production Capacity

The survey findings indicate that the handicrafts and carpet sector is largely manufacturing-oriented, with most organizations operating their own production facilities. Out of the surveyed organizations, enterprises reported having dedicated manufacturing units, reflecting the sector's strong production base and artisan-centric operational structure.

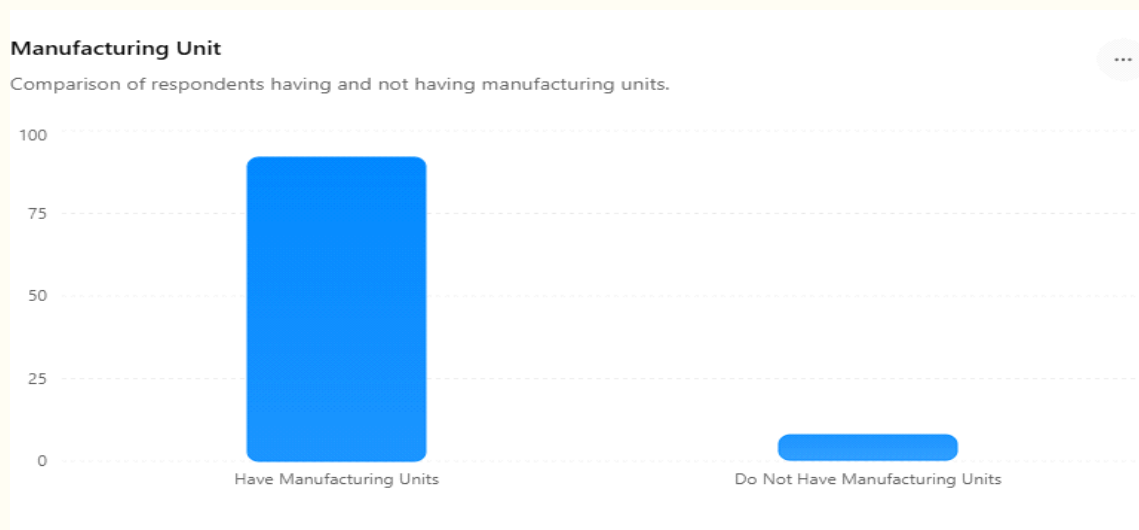
The analysis further reveals that approximately 90% of the surveyed organizations possess their own manufacturing units, while nearly 9% operate without independent production facilities and depend on outsourced or cluster-based production systems. Less than 1% of the organizations function through limited in-house operational arrangements.



The presence of widespread manufacturing infrastructure highlights the sector's capability to support artisan employment, customized production, export activities, and large-scale handicraft manufacturing across different regions of India.

3.4 Multiple Branches and Manufacturing Units

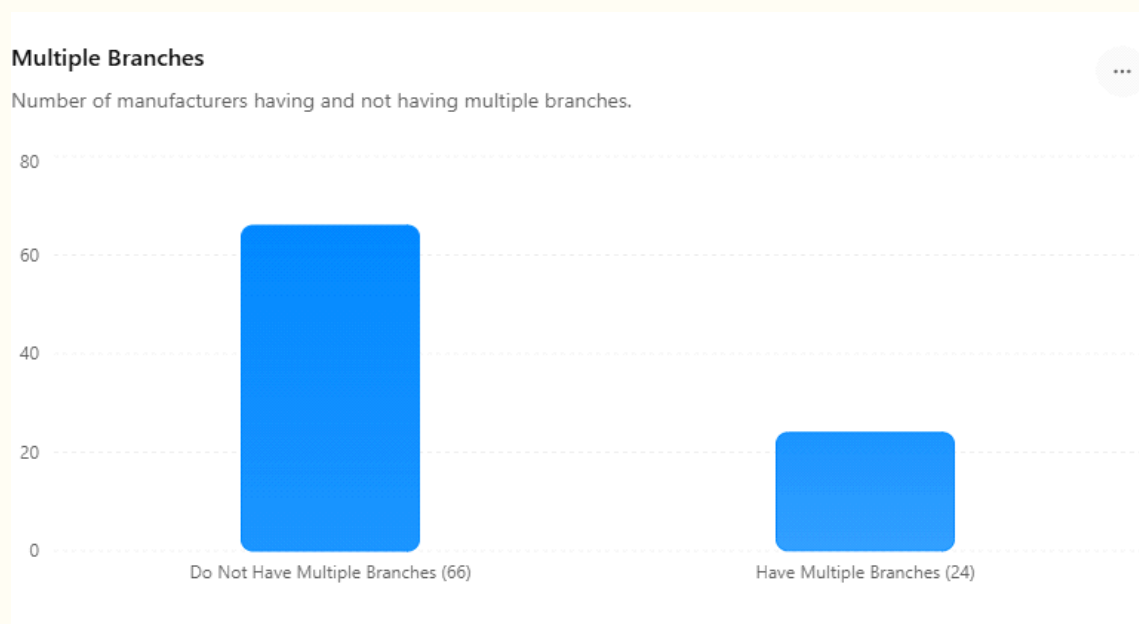
The survey analysis indicates that a majority of organizations in the handicrafts and carpet sector operate through dedicated manufacturing units, reflecting the sector's strong production-oriented structure. The findings reveal that approximately 82% of the surveyed organizations possess their own manufacturing units, while nearly 8% operate without independent production facilities.



The widespread presence of manufacturing units highlights the sector's dependence on in-house production systems, artisan engagement, and cluster-based manufacturing activities.

3.5 Multiple Branch Operations

The survey findings reveal that a majority of organizations in the handicrafts and carpet sector operate through single-unit business structures. Approximately 78% of the surveyed



organizations reported that they do not have multiple branches, while nearly 24% operate through multiple branch or unit systems.

The findings indicate that the sector is primarily dominated by small and medium-scale enterprises functioning through localized and cluster-based production structures.

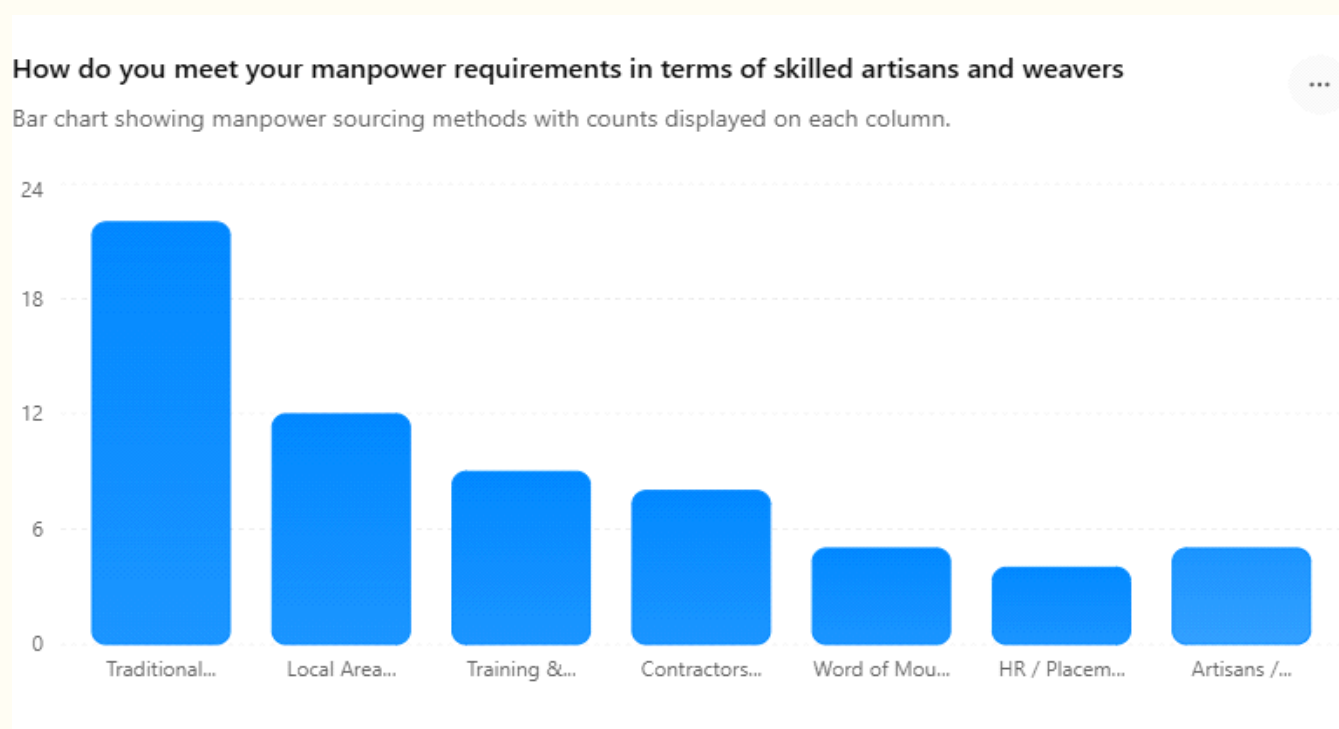
3.6 Manpower Sourcing and Skilled Workforce Requirements

The survey analysis reveals that organizations within the handicrafts and carpet sector adopt multiple methods for fulfilling their manpower requirements for skilled artisans and weavers. The major sources of workforce recruitment include traditional hiring systems, local village-based employment, training and hiring mechanisms, contractors, word-of-mouth publicity, HR and placement channels, and direct artisan networks.

Among these, traditional methods of manpower sourcing continue to dominate the sector, with approximately 34% of the surveyed organizations relying on conventional and community-based hiring practices. Local area and village-level recruitment accounted for nearly 18% of workforce sourcing, reflecting the sector's strong dependence on localized artisan communities and cluster-based employment systems.

Additionally, around 14% of organizations reported adopting training and hiring approaches to recruit skilled manpower, while approximately 12% depended on contractors and resource agencies for workforce requirements. Other recruitment methods included word-of-mouth publicity (8%), HR and placement systems (6%), and direct artisan-based sourcing mechanisms (8%).

The findings indicate that the handicrafts and carpet sector continues to rely heavily on informal and traditional recruitment systems, highlighting the importance of community networks, inherited craftsmanship, and localized labour ecosystems within the industry.



3.7 Artisan and Weaver Engagement in Organizations

The survey findings indicate that a majority of the handicrafts and carpet enterprises operate as small-scale manufacturing units with limited artisan and weaver engagement.

Most organizations employ between 21–50 artisans and weavers, while several units operate with only 1–20 workers.

The presence of smaller workforce structures reflects the decentralized and cluster-based nature of the handicrafts sector. Organizations with 1–20 artisans/weavers are generally small production units with limited manufacturing capacity and comparatively lower export engagement.



3.8 Business Expansion Plans

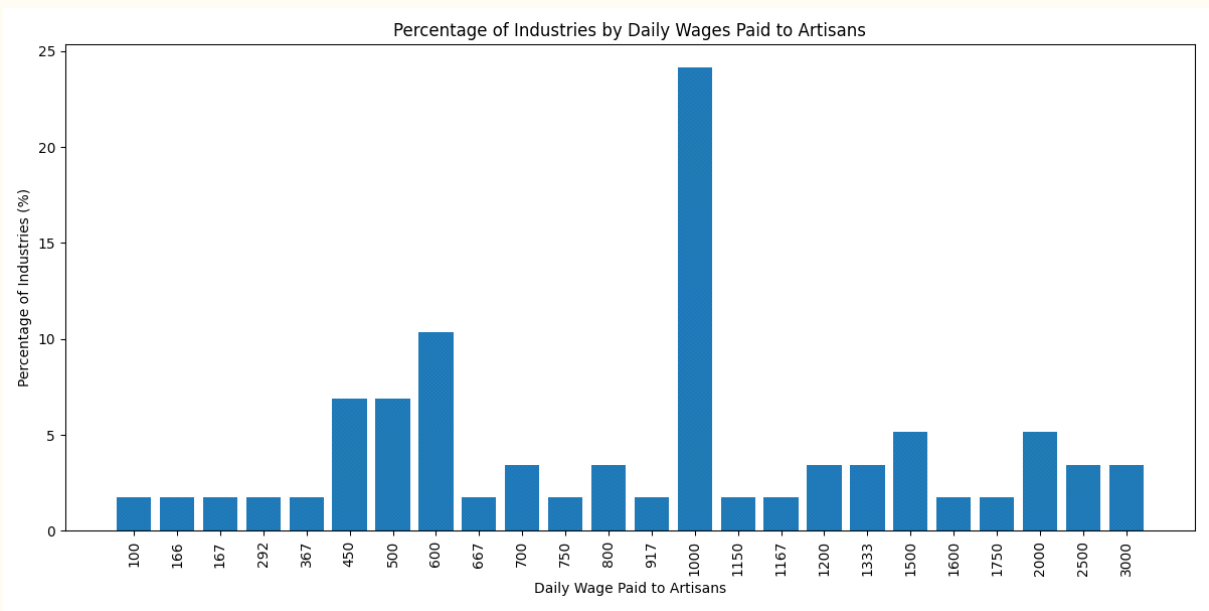
The survey findings indicate a highly positive growth outlook within the handicrafts and carpet sector. A majority of the surveyed organizations expressed strong interest in expanding their business operations, reflecting increasing market confidence and future growth potential within the industry.

The positive response from industries highlights the sector's expanding opportunities in domestic markets, exports, product diversification, and emerging global demand for handmade and sustainable products.

3.9 Artisan Remuneration under Establishments

The survey findings indicate that artisan wages within the handicrafts and carpet sector vary across organizations based on skill level, production capacity, and nature of work. The most commonly observed daily remuneration was approximately ₹1000 per day, paid by nearly 24.14% of the surveyed industries.

In addition, around 10.34% of organizations reported paying daily wages of approximately ₹600, while nearly 6.90% each offered wages ranging between ₹450 and ₹500 per day.

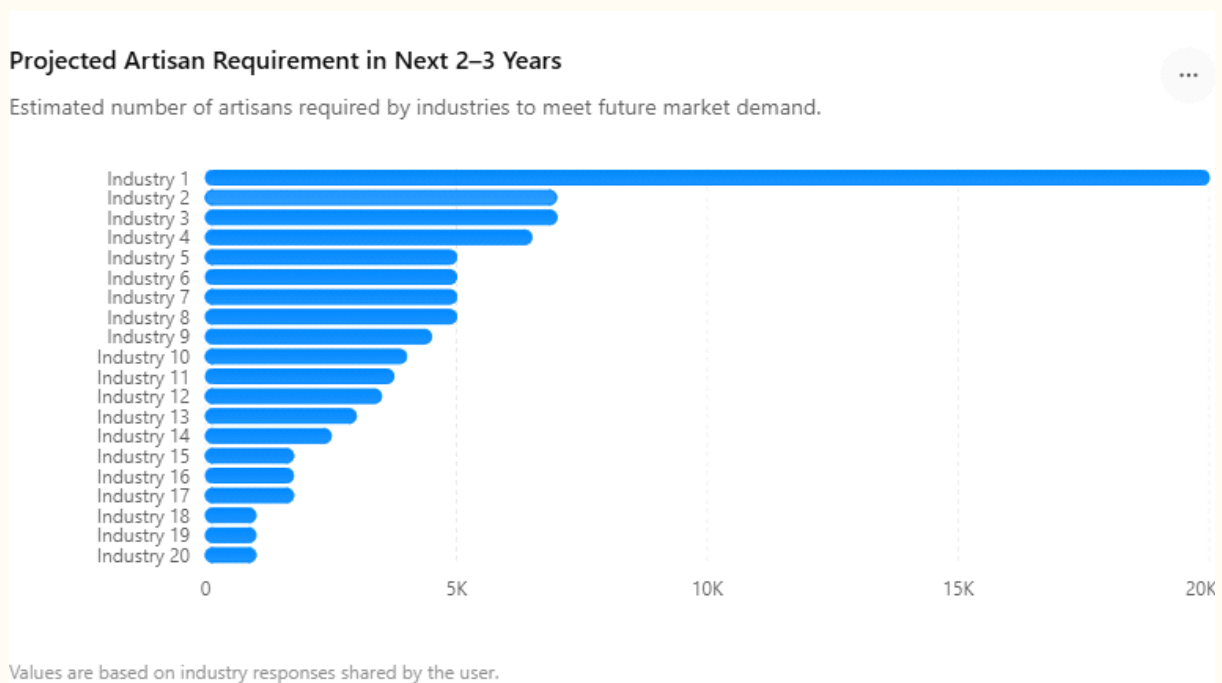


The findings reflect the existence of varying wage structures within the sector, with most organizations operating through daily wage-based artisan employment systems.

3.10 Short-Term Workforce Requirement (2–3 Years)

The survey findings indicate a significant short-term demand for skilled artisans and weavers across various handicraft subsectors to meet increasing domestic and international market requirements. The highest projected demand was estimated at approximately 20,000 artisans from a single industry group, reflecting strong expansion potential within the sector.

Several industries further projected a requirement of nearly 5,000–7,000 artisans over the next 2–3 years, while most other organizations reported workforce demand below 2,000 artisans. The findings suggest that future manpower demand is concentrated within a few major handicraft and export-oriented sectors.

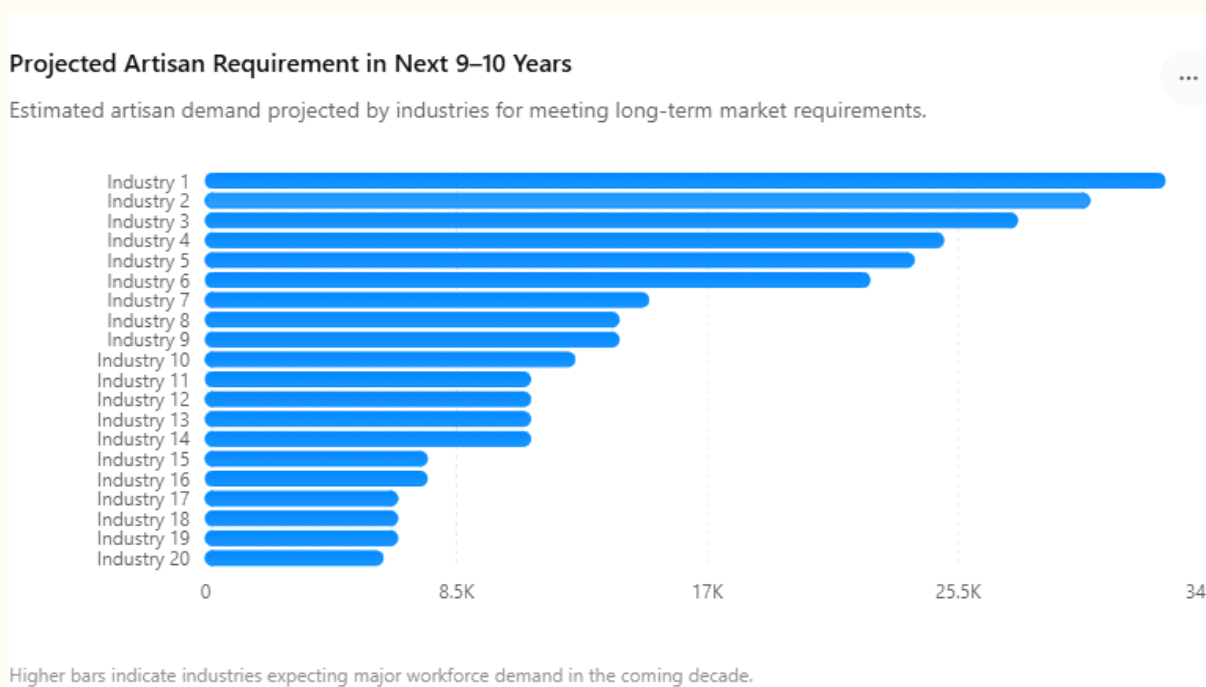


The projected workforce demand highlights the growing need for skilled artisan availability, targeted skilling programs, and workforce development initiatives across major handicraft clusters and production regions. Based on the interactions with the Industry members, artisans & weavers and associated stakeholders of the sector nearly 18 Lakhs skilled manpower is required in Handicrafts and Carpet Sector. **(Refer Annexure A)**

3.11 Long-Term Workforce Requirement (9–10 Years)

The survey findings indicate a substantial rise in long-term workforce demand within the handicrafts and carpet sector. Several industries projected a requirement of more than 20,000 artisans and weavers over the next 9–10 years, reflecting strong future growth in production capacity, market expansion, and export potential.

The highest projected demand reached approximately 32,500 artisans from major industry groups, highlighting the increasing need for skilled manpower across key handicraft subsectors and production clusters. Similarly based on the interactions with the Industry members, artisans & weavers and associated stakeholders of the sector nearly 90 Lakhs skilled manpower is required in Handicrafts and Carpet Sector. **(Refer Annexure A)**



3.12 Industry Collaboration with HCSSC for Skill Development

The survey findings reflect a highly positive response from industries toward collaboration with the Handicrafts and Carpet Sector Skill Council (HCSSC) for upskilling and skill development initiatives. Approximately 89% of the surveyed organizations expressed willingness to collaborate with HCSSC for training and workforce development programs.

Around 3% of industries responded negatively, while another 3% indicated conditional interest depending on future requirements and circumstances. Overall, nearly 92% of the industries showed interest in partnering with HCSSC for skill development, upskilling, and artisan training programs.

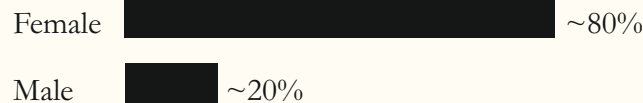
The findings demonstrate strong industry support for structured skilling initiatives and highlight the growing demand for trained and skilled artisan manpower within the handicrafts and carpet sector.

CHAPTER 4

ARTISAN DEMOGRAPHIC AND SOCIO-ECONOMIC ANALYSIS

The analysis of artisan data under the Skill Gap Survey indicates a significantly higher participation of female artisans within the handicrafts and carpet sector. The survey findings reveal that female artisans account for approximately 78–82% of the total workforce, while male artisans represent nearly 18–22%.

The findings highlight the important role of women in sustaining traditional handicraft production, cluster-based manufacturing activities, and artisan-led livelihood systems across the sector.



4.2 Market Channels for Sale of Handicraft Products

The survey findings indicate that the local market remains the primary sales channel for artisans and handicraft producers. A significant proportion of artisans sell their products through local marketplaces, highlighting the sector's strong dependence on regional demand and community-based trade networks.

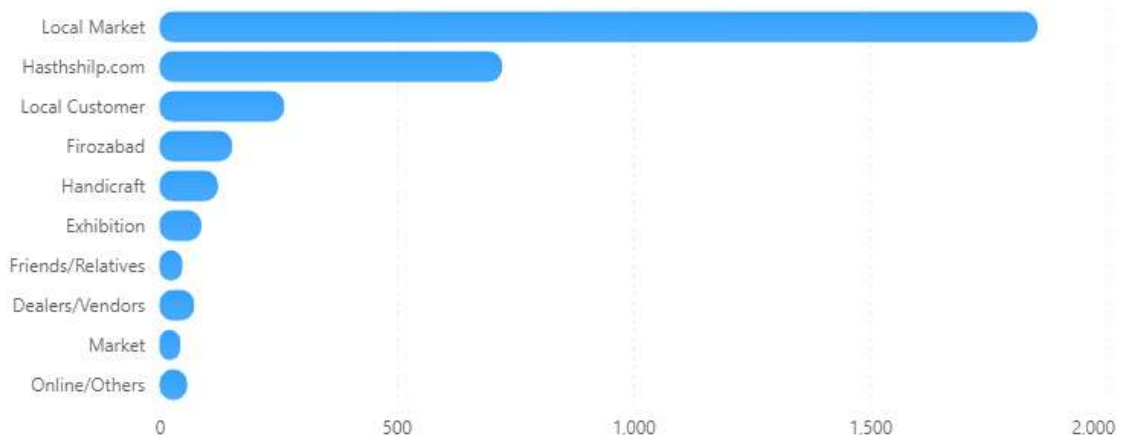
The analysis further reveals that platforms such as Hasthshilp.com also serve as important marketing channels, while exhibitions, dealers, vendors, handicraft markets, online platforms, and sales through friends or relatives are utilized comparatively less frequently.

The findings reflect the growing importance of both traditional and digital market channels within the handicrafts sector.

Final Market Usage Comparison Graph

Most Used Market Channels

Comparison of market channels used based on merged data from all 4 parts.



Key Findings

- Local markets emerged as the dominant sales channel for handicraft products, indicating strong dependence on regional and community-based trade networks.
- Hastshilp.com was identified as the second most preferred platform among artisans and producers.
- Direct customer-based selling through local buyers also accounted for a significant share of product sales.
- Exhibition-based and online selling channels were comparatively less utilized within the sector.
- Specialized regional markets such as Firozabad also demonstrated notable market presence for handicraft sales and distribution.

4.3 Family Size and Artisan Participation

The survey findings indicate that most artisan households consist of approximately 4–6 family members, reflecting the family-based nature of handicraft production systems. In the majority of cases, around 1–3 members within each household are actively engaged in handicraft and artisan-related activities.

The analysis also identified a few households with comparatively higher artisan participation, including family structures such as 5 members with 4 artisans, 6 members with 4 artisans, 7 members with 3 artisans, and larger families with multiple artisan contributors.

The findings highlight the strong dependence of artisan families on handicraft-based livelihoods and the continued role of family participation in sustaining traditional craft practices.

Interpretation:

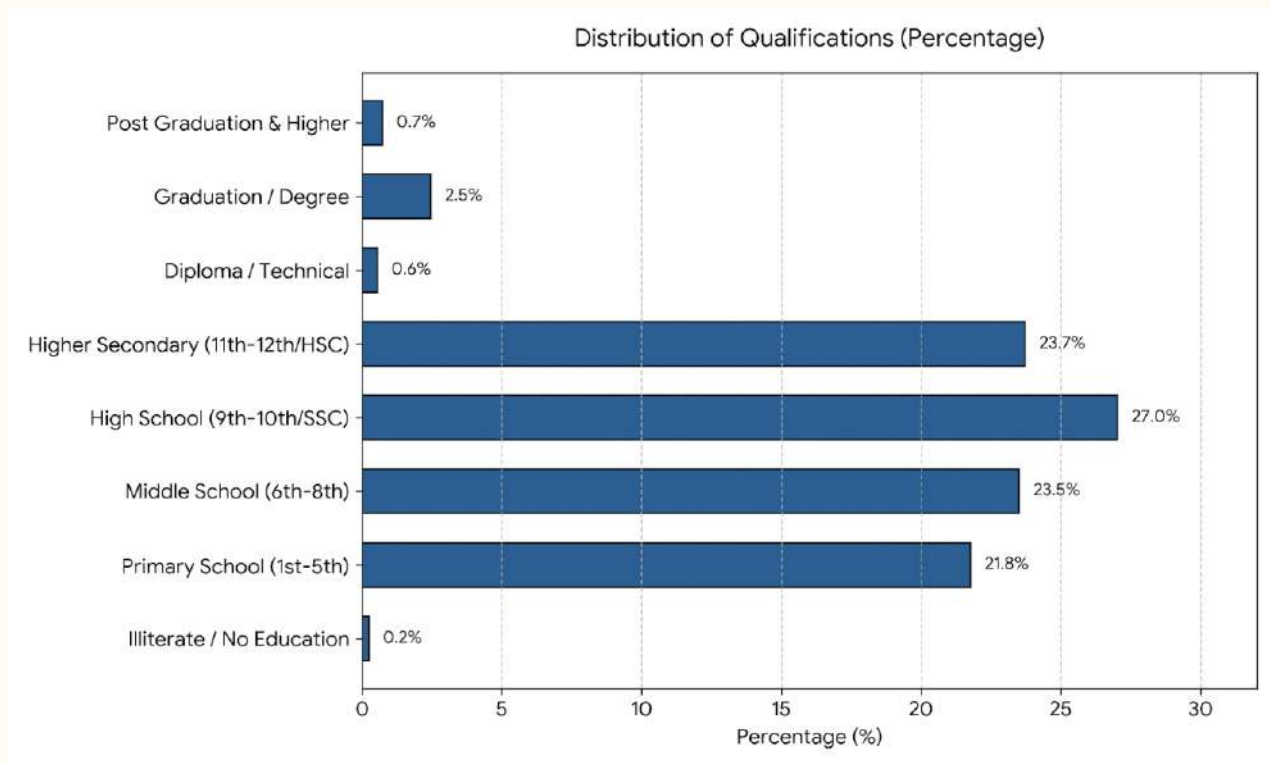
The survey indicates that handicraft production largely operates through family-based workforce structures, where multiple household members contribute to artisan and craft-related activities.

4.4 Educational Qualification of Artisans

The survey findings indicate that a majority of artisans possess basic and secondary-level education qualifications. The highest proportion of artisans, approximately 27.03%, were educated up to High School (SSC/Class 10), followed by 23.71% with Higher Secondary (HSC/Class 12) education and 23.50% having completed Middle School education.

Around 21.76% of artisans were educated up to the primary level, while only a small percentage possessed higher education qualifications such as graduation, post-graduation, or technical diplomas. The percentage of illiterate artisans was found to be comparatively low.

The findings suggest that the handicrafts sector workforce is largely supported by artisans with foundational educational backgrounds and practical skill-based expertise.



4.5 Awareness of Quality Raw Materials among Artisans

The survey findings indicate a high level of awareness among artisans regarding the availability of better-quality raw materials for handicraft production. More than 99% of the surveyed artisans stated that they are aware of quality raw materials and actively utilize them according to market requirements and product standards.

Only a negligible proportion of artisans, below 1%, reported lack of awareness regarding improved raw material options.

The findings reflect the artisans' strong market understanding, material knowledge, and adaptability toward maintaining product quality and consumer demand.

4.6 Support Requirements for Business Improvement

The survey findings indicate that artisans and handicraft producers require diversified support mechanisms to strengthen their business operations, improve market access, and enhance production capabilities. Based on the detailed analysis of survey responses, the majority of support requirements were concentrated around financial assistance, digital marketing and promotional support, and skill development training.

Artisans also highlighted the need for improved market linkage opportunities, access to quality raw materials, modern tools and equipment, product promotion, and business development assistance to improve sustainability and competitiveness within the handicrafts sector.

The analysis reflects the growing need for integrated institutional support systems aimed at enhancing artisan livelihoods, entrepreneurship, digital inclusion, and market-oriented skill development.

Support Category	Key Aspects Included	Relative Demand Share
Financial & Funding	Loans, government financial schemes, capital, monetary support	~48%
Digital Marketing & Market Access	Digital marketing, campaigns, direct buyer connectivity, exhibition space, orders	~35%
Skill Training & Development	Technical training, designing, skill upgrading, proper training	~12%
General Awareness & Infrastructure	Pashmina awareness, space/facilities, basic information	~5%

Core Analytical Insights

- **Financial Support as a Key Requirement:**

The survey findings indicate that financial assistance remains the primary concern among artisans, with strong demand for government loan schemes, working capital support, and financial aid to sustain and expand business operations.

- **Increasing Shift toward Digital Marketing:**

Artisans are increasingly seeking support in digital marketing, online promotion, e-commerce platforms, and branding to improve market reach and reduce dependence on traditional intermediaries.

- **Need for Skill Development and Market Linkages:**

The analysis also highlights the growing requirement for advanced skill training, product development support, and direct access to domestic and international markets to improve competitiveness and long-term sustainability.

4.7 Demand for Training in Dying and Traditional Crafts

The survey findings indicate a growing interest among artisans in receiving training in dying and traditional crafts to preserve cultural heritage and improve livelihood opportunities. Based on the artisan responses, a total of 14 major craft qualifications and traditional skill areas were identified, reflecting both market demand and the need for preservation-oriented skill development within the handicrafts sector.

The analysis highlights strong training demand in crafts such as Jute Craft, Hand Embroidery, Sozni Embroidery, Wooden Toy Making, Bamboo and Basket Weaving, Carpet Weaving, and other traditional handicraft practices. The findings suggest that artisans are increasingly seeking opportunities to enhance their craftsmanship, improve product quality, and sustain traditional art forms through structured training and capacity-building programs.

The survey further reflects the importance of targeted skilling initiatives for preserving endangered crafts, strengthening artisan livelihoods, and promoting sustainable employment generation across handicraft clusters.

S. No.	Artisans' Qualification required	Percentage
1	Jute Craft	0.4376
2	Hand Embroidery	0.1747
3	Sozni Embroidery / Craft	0.0976
4	Traditional Handicrafts / General Art	0.0815
5	Wooden Toy / Toy Making	0.0526
6	Bamboo & Basket Weaving	0.0434
7	Carpet Weaving	0.0421
8	Textile Design, Runners & Lace	0.0213
9	Paper Mache (inc. Sakha Saazi & Real Gold)	0.0185
10	Mats, Cups & Domestic Screwpine	0.008
11	Glass, Bangle & Mosaic Painting	0.0056
12	Other Specific Artworks (e.g., Religious Murti / Animals)	0.0044
13	Aari Work	0.0028

Interpretation:

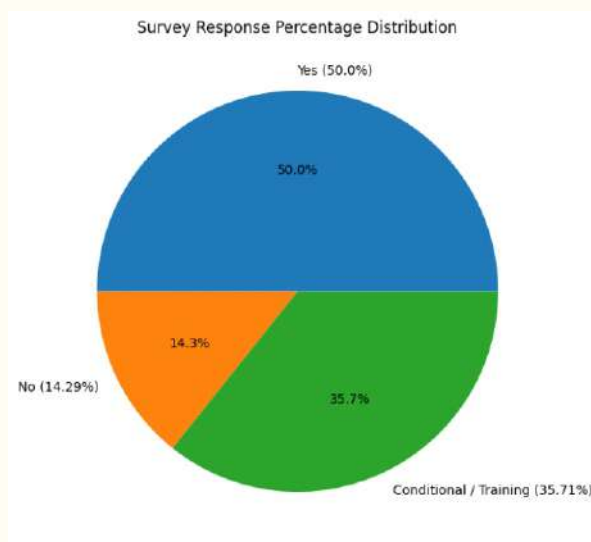
The findings indicate significant demand for training in traditional and dying crafts, highlighting the urgent need for preservation-focused skill development programs to sustain India's handicraft heritage and support artisan communities.

4.8 Participation Interest in Skilling, Upskilling, and Reskilling Programs

The survey findings indicate strong interest among artisans in participating in skilling, upskilling, and reskilling programs within the handicrafts and carpet sector. Approximately 50% of the surveyed artisans expressed direct willingness to participate in training programs, while nearly 35.69% showed conditional interest depending on training opportunities, support mechanisms, and program relevance.

Only 14.29% of artisans reported no interest in participating in such initiatives. Overall, the survey analysis reveals that nearly 85.7% of artisans recognize the importance of training and skill enhancement to meet evolving market demand, improve product quality, and strengthen livelihood opportunities.

The findings highlight the growing awareness among artisans regarding the need for continuous skill development, modern production techniques, and market-oriented training within the handicrafts sector.



CHAPTER 5

ENDANGERED CRAFTS OF INDIA

India's handicraft sector represents a rich repository of traditional knowledge, cultural identity, artistic excellence, and community-based craftsmanship developed over centuries across different regions of the country. These traditional crafts not only reflect the cultural diversity of India but also serve as an important source of livelihood for millions of artisans, weavers, and craft-based communities. Many of these crafts are deeply associated with regional history, indigenous skills, religious traditions, local raw materials, and hereditary craftsmanship passed down through generations.

However, despite their cultural and economic significance, several traditional crafts across India are gradually becoming endangered due to changing market dynamics, declining artisan participation, limited commercial viability, lack of institutional support, and increasing competition from mechanized and mass-produced products. The migration of younger generations toward alternative occupations, low income generation, shortage of skilled apprentices, rising raw material costs, and weak market access have further accelerated the decline of many heritage craft forms.

The rapid expansion of industrial manufacturing, digital consumer markets, and imported substitute products has significantly affected the sustainability of traditional handmade crafts. Many artisan communities continue to struggle with inadequate infrastructure, outdated production systems, lack of branding, limited digital awareness, and restricted access to national and international markets. As a result, numerous unique crafts and traditional artistic practices are facing the risk of disappearance.

The present chapter focuses on the identification and analysis of endangered crafts across different regions of India based on field-level observations, artisan interactions, and survey findings. The chapter examines the historical significance, current status, production practices, socio-economic challenges, market conditions, and skill gaps associated with these traditional craft forms.

The analysis further highlights the urgent need for preservation-oriented interventions, including targeted skilling and upskilling programs, financial assistance, digital marketing support, cluster development initiatives, apprenticeship promotion, design innovation, and market linkage opportunities to ensure the long-term sustainability of India's handicraft heritage.

This chapter also emphasizes the importance of safeguarding traditional craftsmanship not only as an economic activity but also as a vital component of India's cultural identity, rural livelihood generation, and creative economy.

5.1 MINIATURE PAINTING OF HYDERABAD AND ANDHRA PRADESH

The refined tradition of miniature painting in Hyderabad and the Deccan region flourished under the patronage of the Deccani Sultanates and later the Mughal courts. This exquisite art form became famous for its delicate brushwork, luminous colours, intricate detailing, and elegant compositions. Deccani miniature paintings beautifully combined Persian artistic influences with indigenous Indian styles, creating a unique artistic identity that reflected the rich cultural heritage of the Deccan.

Traditionally, these miniature paintings portrayed royal courts, hunting scenes, music and dance performances, mythology, religious themes, portraits of kings and nobles, and scenes from everyday life. The paintings are especially recognized for their elongated human figures, expressive eyes, vibrant colours, floral backgrounds, and the rich use of gold and white detailing. Artists carefully illustrated costumes, jewellery, and architectural elements with extraordinary precision.

Important historical centres of this craft included Hyderabad, Bijapur, Golconda, Ahmadnagar, and Aurangabad. Artists created these paintings on handmade paper, cloth, manuscripts, and palm leaves using natural pigments, gold leaf, precious stones, and extremely fine brushes made from animal hair. The process required immense patience, skill, and years of artistic training.

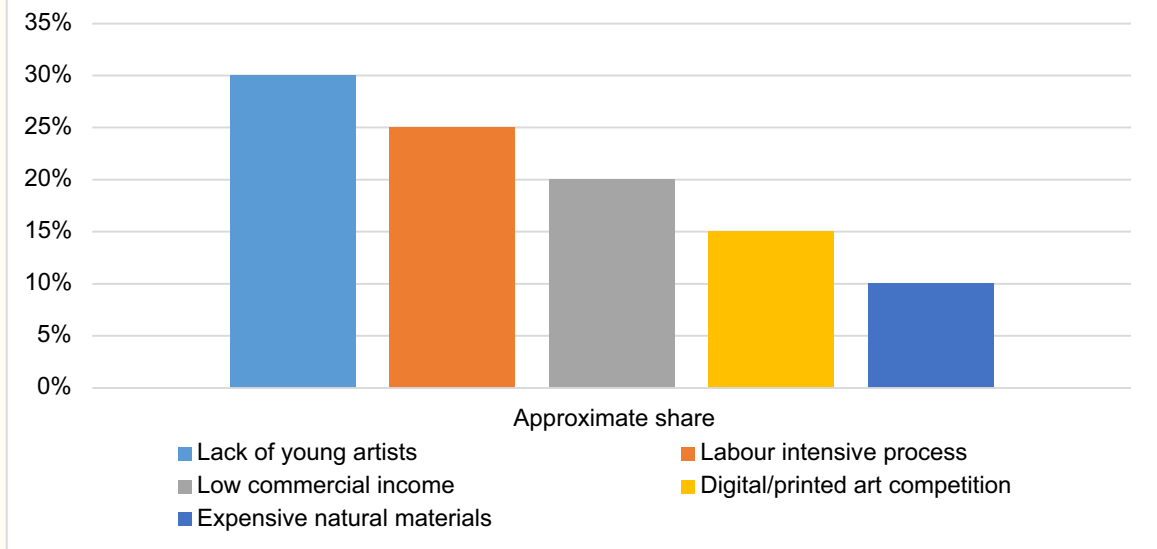
Originally, miniature painting survived through strong royal patronage and support from courts. However, with the decline of royal kingdoms and changing political systems, institutional support for traditional artists gradually disappeared. As a result, many miniature painters lost stable livelihoods, leading to a decline in the number of practicing artisans.

Today, Deccani miniature painting survives mainly through museum conservation, art workshops, private collectors, tourism markets, art schools, and cultural exhibitions. Institutions such as the Salar Jung Museum continue to preserve and display rare Deccani miniature artworks, helping preserve the historical and cultural significance of the tradition.

Despite these efforts, the craft is increasingly becoming endangered. One major reason is the declining number of traditionally trained artists. Younger generations often avoid pursuing the craft because it is highly labour-intensive and provides limited financial stability. The rise of digital printing and modern commercial art has also reduced demand for handmade miniature paintings.

Another challenge is the shortage of apprentices willing to learn the complex techniques involved in natural pigment preparation, fine brushwork, and traditional detailing methods. Changing consumer preferences and limited market demand have further weakened the economic sustainability of the craft. As fewer artists continue practicing this centuries-old tradition, Deccani miniature painting faces the risk of gradual disappearance, making preservation and cultural awareness increasingly important.

Reasons Why Miniature Painting is Becoming Endangered



5.2 CHERIYAL PAINTING OF TELANGANA – HYDERABAD

Cheriyal Painting, also known as Cheriyal Scroll Painting, is a traditional storytelling art form that originated in the village of Cheriyal in present-day Telangana, near Hyderabad. Practiced mainly by the Nakashi community, the craft is renowned for its vibrant colours, mythological narratives, folk stories, and long painted scrolls. Historically, these scrolls served as visual aids during storytelling performances in rural villages, where artists narrated epics and local legends to audiences.

The tradition dates back to the 16th–17th century during the Qutub Shahi period around 1625 CE and is considered one of India's earliest forms of visual storytelling. Traditional Cheriyal scrolls could extend up to 40–60 feet in length and illustrated scenes from the Ramayana, Mahabharata, village occupations, local folklore, religious traditions, and everyday rural life.

Cheriyal paintings are known for their distinctive artistic style, which includes bright red backgrounds, expressive human figures, decorative floral borders, and detailed depictions of animals, birds, and social rituals. The paintings commonly portray Hindu epics, folk legends, local deities, heroes, agricultural practices, and scenes from village culture.

Artists traditionally create these paintings using handmade methods and natural materials. Khadi cloth is used as the canvas, while natural pigments are prepared from stones, plants, lamp soot, and seashells. Tamarind seed paste and rice starch are used as binders, and fine handmade brushes made from goat and squirrel hair are used for painting. The process is highly labour-intensive and may take several weeks or even months to complete a single scroll.

Over time, however, Cheriyal Painting began to decline due to changing social and economic conditions. The traditional storytelling system that supported the scroll paintings gradually disappeared as modern entertainment, television, cinema, and digital media replaced village storytelling performances. As a result, the demand for large narrative scrolls significantly decreased.

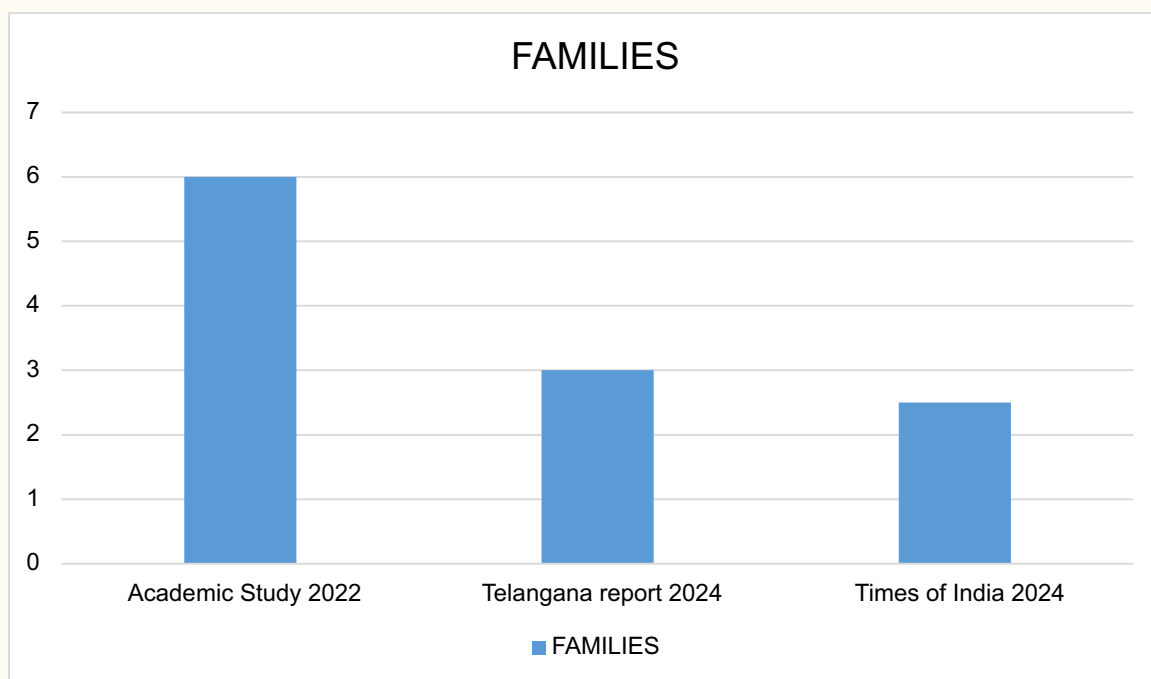
Another major reason for the decline of the craft is the limited financial stability available to artists. The work requires immense skill, patience, and time, but artisans often receive low commercial returns. Younger generations increasingly prefer modern occupations instead of continuing the traditional art practice.

The craft also faces competition from printed decorative products and digital artworks, reducing the demand for handmade scroll paintings. In addition, the shortage of apprentices and the gradual loss of traditional knowledge threaten the survival of this unique art form.

Recognizing the declining condition of the craft, the All India Handicrafts Board (AIHB) intervened during the early 1980s to help preserve Cheriyal Painting. The Board increased national visibility for the craft, introduced it to museums and handicraft markets, provided training and financial support, and encouraged artists to produce smaller paintings and wooden figurines for commercial sale. Artists were also promoted through participation in state and national award competitions.

These preservation efforts helped transform Cheriyal Painting from a purely performance-based storytelling tradition into collectible artworks and decorative handicrafts. Later, the craft received a Geographical Indication (GI) Tag in 2010, recognizing its historical and cultural significance.

Today, Cheriyal Painting survives through museum conservation, handicraft exhibitions, tourism markets, cultural organizations, and dedicated artisan families. However, the number of traditionally trained artists continues to decline, making Cheriyal Painting an endangered traditional art form that requires continued preservation, awareness, and institutional support.



5.3 ASSAMESE JEWELLERY OF JORHAT, ASSAM

Assamese Jewellery, popularly known as *Asomiya Gobona*, is one of the most treasured traditional crafts of Assam and forms an important part of Assamese culture and identity. The craft is especially famous in Jorhat, which is regarded as the major jewellery-making centre of the state, while traditional jewellery is also produced in Barpeta and Ranthali in the Nagaon district. Assam has more than 48,000 unregistered jewellery units and over 2.5 lakh artisans directly involved in this sector. Despite its cultural and economic importance, the industry faces challenges such as shortage of raw materials and rising gold prices.

Traditionally, Assamese jewellery is handcrafted using gold locally known as *Kesa Xoon* or “Raw Gold.” These ornaments are admired for their elegance, intricate craftsmanship, and cultural symbolism. They are widely worn during weddings, festivals, and religious ceremonies and are considered symbols of prestige and heritage in Assamese society.

The tradition of jewellery making in Assam dates back several centuries and is closely associated with gold washing and metal craftsmanship. Gold was once abundantly found in Himalayan rivers flowing through the region, and a special community called the Sonowal Kacharis was mainly engaged in gold washing. During the reign of the Ahom kings, gold washing and jewellery production were carried out on a large scale and became an important source of state revenue.

Over time, Assamese jewellery evolved into a distinctive artistic tradition inspired by the natural beauty and cultural richness of Assam. Jorhat gradually emerged as the leading jewellery-making hub, attracting artisans, traders, and buyers from across the region. Even today, several cottage and small-scale industries in the city continue to preserve this traditional craft.

The designs of Assamese jewellery are heavily inspired by the flora and fauna of the region. The ornaments are known for their simple yet elegant appearance and are often decorated with vibrant red gemstones, rubies, and *mina* enamel work. Black, red, and green enamel colours are commonly used, reflecting the traditional colours seen in Assamese attire and northeastern tribal culture.

Some of the most famous Assamese ornaments include earrings such as Lokaparo, Keru, Thuriya, Jangphai, Long Keru, and Makori; necklaces like Golpata, Satsori, Jonbiri, Dholbiri, Poalmoni, Mukuta Moni, and Magardana; and rings such as Senpata, Horinsakua, Jethinejia, and Bakharpata.

Among the most iconic ornaments is the Gam-Kharu, a broad bracelet made of silver or gold with a clasp. Lokaparo is a unique earring featuring twin birds placed one after another, symbolizing love and harmony. Jethi Pota is another notable ornament designed with rows of small medallions and a central pendant. Some jewellery designs are inspired by the beautiful Kopou Phool orchid, highlighting the close relationship between Assamese jewellery and nature.

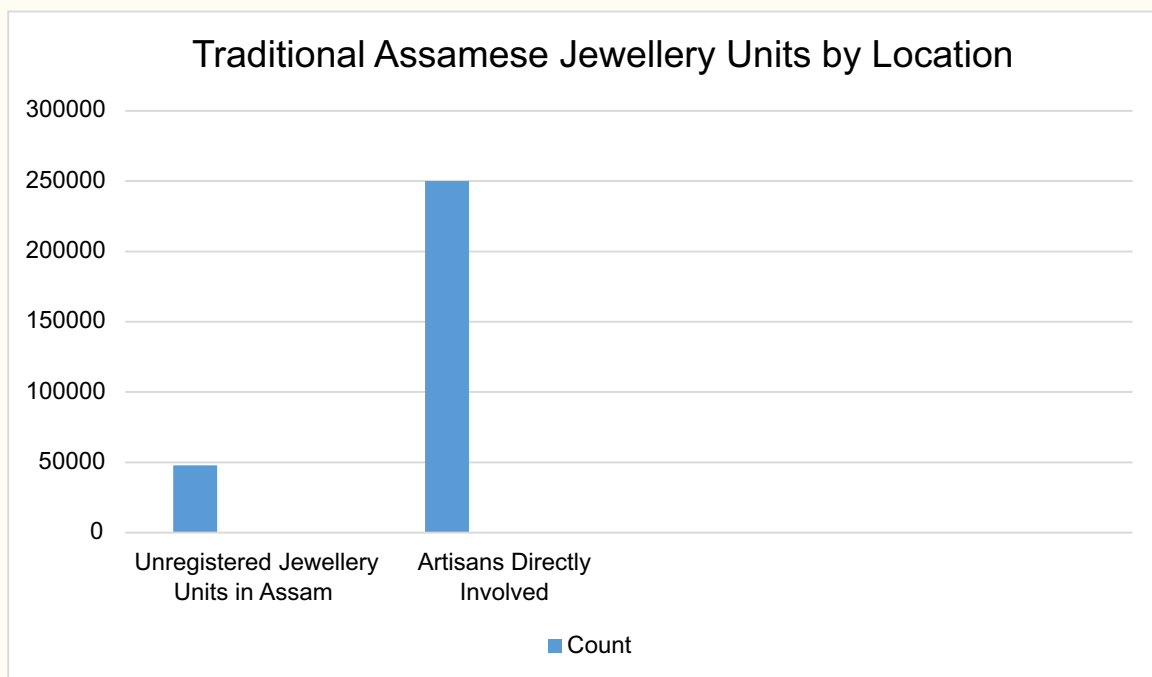
Today, Assamese jewellery continues to enjoy popularity in both traditional and modern markets. Growing demand for handcrafted jewellery during weddings and cultural festivals has helped sustain the craft. Online platforms and designer collections have also introduced Assamese jewellery to wider national and international audiences.

However, despite its popularity, the craft faces several serious challenges that threaten its long-term survival.

One major issue is the shortage of raw materials and the rising price of gold, which has significantly increased production costs for artisans. Many craftsmen work in the unorganized sector with limited financial support and lack access to modern technology and marketing facilities. The industry also faces competition from machine-made jewellery, which is cheaper and easier to produce on a large scale.

Another challenge is the gradual decline of traditional craftsmanship. The intricate handcrafting techniques are usually passed down through generations, but many younger artisans are moving toward other professions because of unstable income and changing market conditions. As a result, the number of skilled traditional craftsmen is slowly decreasing.

To preserve this valuable cultural heritage, the Government of Assam and various handicraft organizations are promoting artisan training programs, market development initiatives, handicraft exhibitions, and cultural preservation projects. Assamese jewellery remains a symbol of elegance, artistic excellence, and cultural pride, continuing to preserve the rich heritage of Assam for future generations.



Location and Traditional Jewellery Units

5.4 INDIGO DYEING – SIVASAGAR, ASSAM

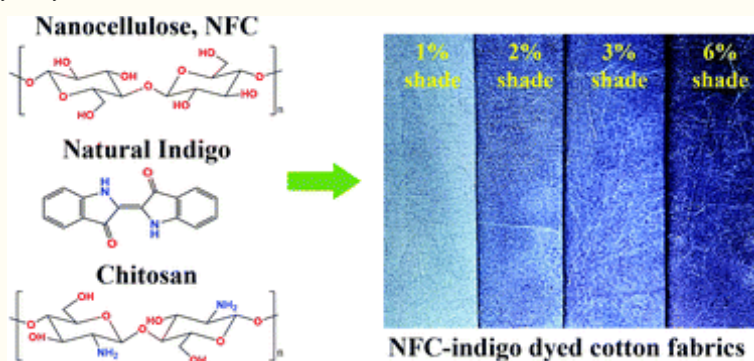
Traditional indigo denim dyeing uses large amounts of water and harmful chemicals, making it environmentally damaging. Producing a single pair of blue jeans can require 50–100 liters of water along with toxic reducing agents and alkali, which create polluted wastewater.

To solve this problem, a modern eco-friendly dyeing method using nanocellulose-based technology has been developed. This process applies a special hydrogel containing natural indigo particles directly onto fabric instead of using repeated chemical dye baths.

The new technology greatly reduces water usage, removes the need for harsh chemicals, and improves dye fixation to over 90%. It also allows fabrics to achieve different shades in a single-step process, making dyeing faster and more efficient.

The method works by forming a nano-cellulose coating on the fabric that securely holds indigo particles. A natural binding material called chitosan helps the dye adhere strongly to textile fibers without additional chemical treatments.

This innovation is important because it reduces water pollution, lowers industrial water consumption, supports sustainable textile production, and helps preserve traditional natural indigo dyeing practices in a modern and environmentally friendly way.



Why Indigo Dyeing is Becoming an Endangered Craft

Traditional indigo dyeing is slowly disappearing despite its cultural and environmental value. One major reason is the widespread use of synthetic chemical dyes, which are cheaper, faster, and easier for large-scale industries to use. This has reduced the demand for natural indigo dyeing.

The craft is also labour-intensive and time-consuming, requiring skilled manual work. Because artisans often earn less compared to industrial workers, many people no longer see it as a profitable occupation.

Another challenge is the decline in indigo farming. Many farmers now prefer growing more commercially profitable crops, leading to shortages of natural indigo raw materials.

Modern textile industries rely heavily on automated chemical dyeing methods that are quicker and suitable for mass production, making traditional techniques less competitive.

The craft also faces a loss of traditional knowledge because younger generations are moving away from artisan professions. As fewer people learn these skills, traditional dyeing methods are gradually fading.

5.5 NATURAL DYEING IN ASSAM

Natural dyeing is one of Assam's oldest traditional textile practices, where colours are obtained from plants, flowers, roots, leaves, bark, seeds, insects, and minerals. Indigenous communities such as the Garo, Karbi, Boro, Rabha, and Mishing have preserved this eco-friendly craft for generations. Assam's rich biodiversity provides a wide variety of natural dye sources, including indigo, turmeric, marigold, hibiscus, teak leaves, onion skin, and madder roots. These natural colours were traditionally used for dyeing handloom textiles and silk fabrics, giving them aesthetic, cultural, and medicinal value.

The process of natural dyeing is highly detailed and skill-based. Different dyeing methods such as direct dyeing, vat dyeing, and mordant dyeing are used depending on the type of colour and fabric. Traditional techniques involve soaking, boiling, fermenting, and preparing natural extracts carefully to achieve desired shades and colour fastness. Indigo dyeing, one of the most important methods, uses earthen or wooden vats to maintain suitable temperatures during the dyeing process. Natural mordants like alum, lime, and plant extracts are also used to strengthen the bond between dye and fabric.

Although natural dyeing was once widely practiced across Assam, the craft has gradually declined due to the growing use of cheap synthetic chemical dyes and industrial textile production. The process is time-consuming, labour-intensive, and largely dependent on oral traditions, leading to the loss of traditional knowledge over time. Despite these challenges, natural dyeing remains an important part of Assam's cultural heritage. Researchers, artisans, and textile organizations are now working towards documenting and reviving these traditional practices because of the increasing global demand for sustainable, organic, and eco-friendly textiles.

Plant Part / Source	Examples	Percentage
Flowers	Marigold, Hibiscus, Sewali	16.67%
Leaves	Indigo, Henna, Teak	16.67%
Roots	Turmeric, Madder	16.67%
Barks	Jackfruit, Red Sandalwood	16.67%
Skins	Onion, Pomegranate	16.67%
Seeds	Bixa	16.67%

Percentage Distribution of Natural Dye Sources

5.6 SAPHE LAMPHEE - IMPHAL, MANIPUR

Shaphee Lanphee is a rare and traditional embroidered textile craft of Manipur, mainly practiced by the Meitei community. The craft is known for its hand embroidery done on black cloth with red borders, decorated with symbolic motifs such as elephants, horses, peacocks, fish, stars, the sun, the moon, spears, and magical royal seats. These motifs carry deep religious, cultural, and royal significance connected to Manipuri history and mythology.

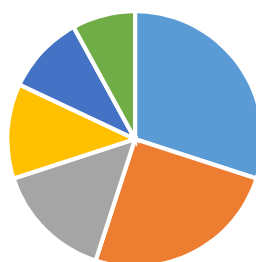
The fabric is completely handmade using traditional cotton and silk yarns. Local fibres are extracted from cotton, mulberry cocoon, and bark of the "Santhak" tree. The yarn is spun, naturally dyed using plants and bark, treated with rice starch, and then woven on traditional loin and frame looms. The embroidery work is done manually using needles and coloured threads, making the process highly skilled and time-consuming.

Despite its cultural importance, Shaphee Lanphee is becoming an endangered craft. One major reason is the decline in the number of skilled artisans practicing the tradition. Younger generations are shifting towards modern occupations because the craft requires long hours of manual labour but provides limited financial return. The availability of cheaper machine-made textiles has also reduced demand for handmade embroidered fabrics.

Another challenge is the gradual disappearance of traditional weaving and embroidery knowledge, which has mostly been passed orally from generation to generation. The complex process of preparing natural fibres, dyeing yarns, and creating symbolic motifs is becoming difficult to preserve in modern society. Limited commercial markets and changing fashion preferences have further reduced the regular use of these traditional textiles.

To protect the authenticity of the craft, Shaphee Lanphee received Geographical Indication (GI) registration, and a quality inspection agency was formed with members from government departments, societies, and master craftsmen. However, continuous support, documentation, artisan training, and public awareness are still necessary to preserve this valuable cultural heritage of Manipur for future generations.

1. Reasons Why Saphe Lamphee is Becoming Endangered: Estimated Impact (%)



- Decline of skilled artisans
- Competition from machine-made textiles
- Loss of traditional knowledge
- Low market demand
- Time-consuming production process
- Modern fashion and lifestyle changes

5.7 LASINGPHEE- IMPHAL, MANIPUR

Lasingphee is a traditional quilted cotton textile craft practiced in Manipur and also found in parts of Assam and Tripura. In Manipur, the fabric is widely used during winter because of its extraordinary warmth and softness. The craft is handmade by skilled weavers who prepare a thick ornamental fabric by inserting or stuffing cotton between layers of woven cloth at regular intervals. In some parts of Assam, bamboo sticks are also used instead of cotton stuffing.

The fabric is richly decorated with woven patterns and ornamental designs, reflecting the artistic traditions of the region. Lasingphee is commonly used for making quilts, scarves, shawls, bedspreads, mats, gowns, and hunting coats. The weaving process is highly labor-intensive and requires traditional skills passed down through generations.

Despite its cultural and functional importance, Lasingphee is becoming an endangered craft. One major reason is the growing use of cheap factory-made blankets and synthetic winter textiles, which have reduced demand for handmade quilted fabrics. The craft also requires long hours of manual weaving and stitching, but artisans often receive low financial returns, making younger generations less interested in continuing the tradition.

Another important challenge is the gradual loss of traditional weaving knowledge. Most techniques are preserved through oral teaching within families, and very little formal documentation exists. As modern lifestyles and market preferences change, the number of skilled artisans practicing Lasingphee weaving continues to decline.

According to the **Development Commissioner (Handicrafts), Ministry of Textiles, Government of India**, Lasingphee of Imphal, Manipur has been officially recognized as an endangered craft in India. The Government of Manipur and Ministry of Textiles are supporting preservation efforts through artisan training, handloom development schemes, skill upgradation programs, and market linkage initiatives to help revive the craft and protect its cultural identity.

Craft Feature	Data
Type of textile	Quilted cotton fabric
Main usage	Winter covering
Traditional products	Quilts, scarves, shawls, mats, gowns, hunting coats
Weaving method	Fly shuttle loom
Filling material	Cotton stuffing or bamboo strips
Craft status	Officially recognized as an endangered craft

5.8 DANKA - UDAIPUR, RAJASTHAN

In the kaarkhanas (traditional workshops) of Udaipur in the Mewar region of Rajasthan, a unique and luxurious form of embroidery known as Danke-ka-Kaam has been practiced for centuries. This traditional craft involves decorating textiles with small square metal pieces called danka, made from gold or silver. These tiny, faceted discs, usually not larger than 1.5 centimeters, are carefully hand-beaten to create reflective surfaces that sparkle like diamonds.

Artisans use stencils to create intricate motifs such as paisleys, floral patterns, peacocks, betel leaves, vines, geometric forms, and decorative scrolls. Metallic zari threads are embroidered around the danka pieces using the traditional zardozi technique. The embroidery is completed with different tools, including sewing needles and a hooked needle locally known as ari.

Danka embroidery has traditionally been used on ceremonial garments worn by Mewari Rajput women during weddings and festive occasions. These garments include the kanchali (blouse), ghagra (full-length skirt), and odhna (head covering). Over time, the embroidery has also been adapted onto saris and other decorative textiles. The workshops producing this embroidery are mainly located in the Boharwadi area of Udaipur, where the craft has been preserved for generations by the Bohra Muslim community that migrated to the region during the 16th century.

Despite its artistic richness and cultural importance, Danke-ka-Kaam is now becoming an endangered craft. One of the major reasons is the rapid decline in skilled artisans. The craft requires years of training in hand

embroidery, zari work, and metal embellishment techniques, but younger generations are increasingly moving toward modern professions because the craft provides limited and irregular income.

Another major challenge is the competition from machine-made embroidery and factory-produced textiles. Modern embroidery machines can create decorative designs much faster and at lower costs, reducing the demand for handmade Danka work. Consumers often prefer cheaper mass-produced garments instead of expensive handcrafted textiles.

The craft is also highly time-consuming and labour-intensive. Each danka piece is individually hand-cut, shaped, and stitched onto fabric using traditional zardozi techniques. Completing a single ceremonial garment may take several days or even weeks, making commercial production difficult for artisans.

Rising prices of raw materials such as gold-plated metal pieces, silver foil, zari threads, satin, velvet, and silk fabrics have further increased production costs. Small artisans often struggle to afford these expensive materials. In addition, Danke-ka-Kaam remains relatively unknown outside Rajasthan, limiting market exposure and commercial opportunities for craftspeople.

Another serious issue is the gradual loss of traditional knowledge. The craft has historically been preserved through family-based learning within the Bohra Muslim artisan community. As fewer young people continue the profession, many traditional techniques, motifs, and embroidery methods are slowly disappearing.

According to handicraft preservation initiatives supported by the **Development Commissioner (Handicrafts), Ministry of Textiles, Government of India**, only a small number of artisans continue practicing Danke-ka-Kaam today, making it one of Rajasthan's endangered textile traditions.

Time Period	Estimated Artisan Condition
Historical period (Royal patronage era)	Practiced by several Bohra family workshops in Udaipur
Around early 2000s	Rapid decline in active artisan families
Current documented data (latest available)	Only 2 major practitioners remain
Revival workshop participants	20 young trainees
Potential future artisans identified	3 trainees

Artisan Numbers: Earlier vs Current Situation

5.9 WARAK PRINTING- UDAIPUR RAJASTHAN

Reasons for Endangerment (% Impact Estimate)

Warak Printing is a rare and luxurious textile craft of Rajasthan that involves transferring delicate gold and silver leaf onto fabric using natural binding materials. The craft emerged as a substitute for expensive gold brocades and gradually became a preferred textile art among royal families during the late 18th and early 19th centuries. Traditionally practiced in Jaipur and Udaipur, Warak Printing is admired for its brilliance, intricate craftsmanship, and cultural significance.

The craft developed from the long-standing tradition of using precious metals as symbols of status, power, and luxury. Although the science of preparing thin metal leaf existed as early as 1200 BC, Warak Printing became widely popular in India during the Mughal era. Historical records such as the Colonial and Indian Exhibition Catalogue (1886) and the Official Delhi Exhibition Catalogue (1903) describe Warak or “tinsel printing” as a

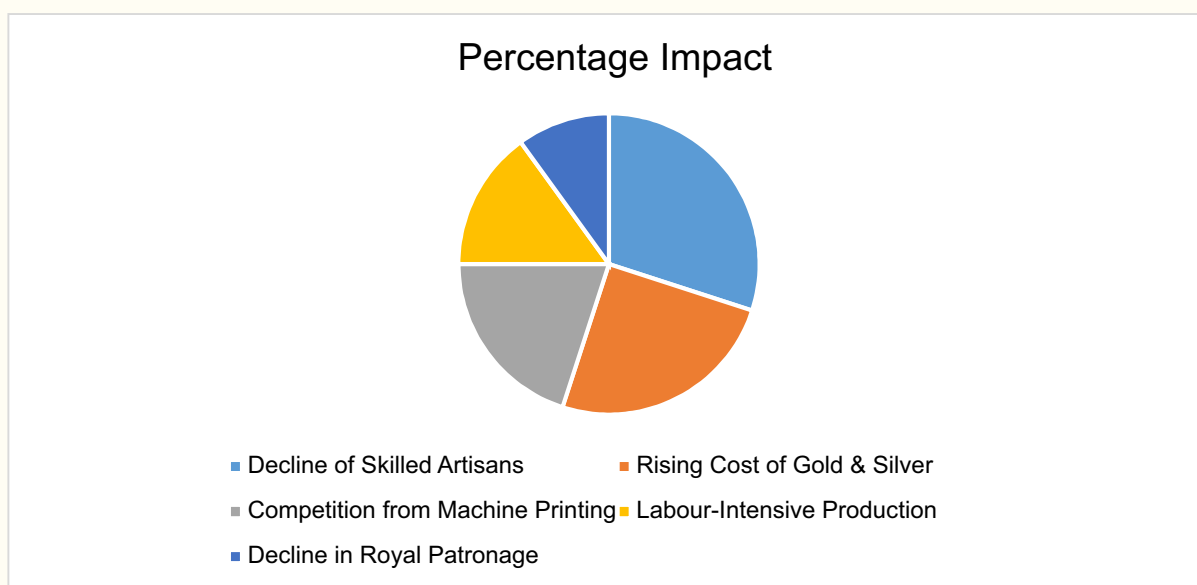
process in which adhesive substances were block printed onto fabric and then covered with gold or silver leaf or metallic powder. Jaipur was especially recognized as one of the finest centres producing highly skilled metallic printed textiles.

Traditionally, Warak-printed textiles were used for royal garments, ceremonial veils, turbans (*paags*), decorative cloths (*rumals*), *pichhwais*, and other luxurious furnishings. In the Mewar region of Rajasthan, Warak-printed veils called *chundad* held deep ritual significance for married women. Because these textiles were associated with purity and sacred customs, artisans carefully avoided using animal-based products in the printing paste.

The process of Warak Printing is highly specialized and labour-intensive. It consists of three major stages:

1. Preparation of the metal leaf (*warak*)
2. Preparation and printing of adhesive paste
3. Burnishing of the metal leaf onto the fabric

The print paste is traditionally prepared using natural gum acacia and fine local sand. Artisans block-print the adhesive onto cloth and then carefully transfer the delicate silver or gold leaf using soft cotton pads. Finally, agate stones coated with vegetable oil are used to burnish the surface, giving the print a smooth and reflective metallic finish.



The craft is deeply connected with hereditary artisan communities. In Jaipur, the Pannigar community historically specialized in preparing Warak metal leaf. In Udaipur, artisan families such as the Jeengar family preserved the printing tradition for generations. According to Kuldeep Jeengar, his family has practiced Warak Printing for at least five generations, beginning with Krishnaji Jeengar and continuing through successive generations to the present.

Warak Printing is often confused with other metallic textile techniques such as Chamki Printing and Khari Printing. However, Warak Printing specifically refers to the application of genuine gold or silver leaf onto fabric, whereas Chamki Printing involves sprinkling metallic powder onto adhesive-coated surfaces.

Despite its historical importance and artistic excellence, Warak Printing has become a severely endangered craft.

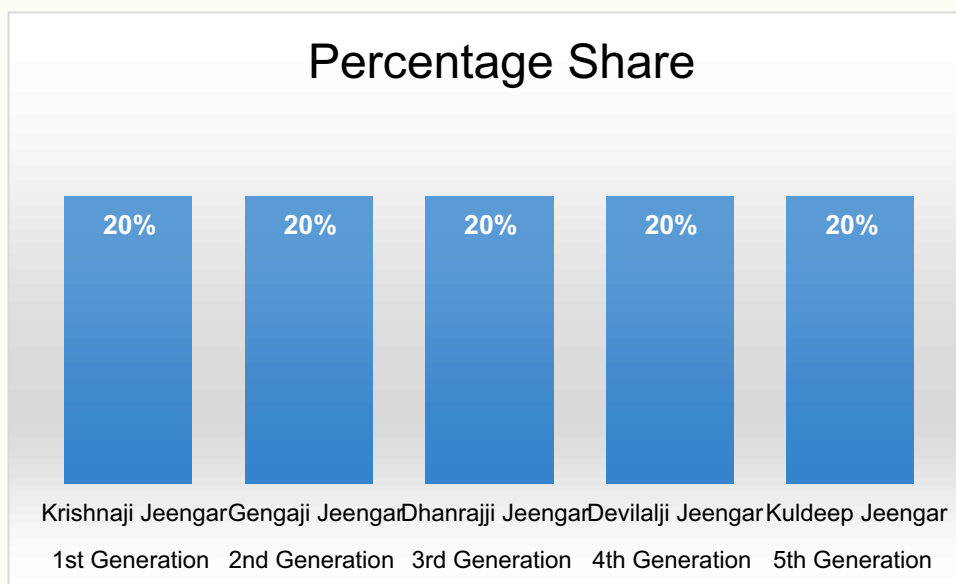
By 2016, the Craft Revival Trust officially documented the craft as a “languishing craft” of India. The artisan communities themselves reported that the original practitioners had almost disappeared and that only a handful of artisans continued the tradition.

One of the major reasons for the decline of the craft is the extremely high cost of raw materials such as gold and silver leaf. Producing Warak-printed textiles has become financially difficult for artisans as precious metal prices continue to rise. The craft is also highly labour-intensive and time-consuming, making it difficult to compete with modern machine-made metallic printing techniques and synthetic decorative fabrics.

Another major challenge is the decline in skilled artisans and apprentices. Younger generations often avoid learning the craft because it offers limited financial stability and requires years of training. The lack of commercial demand and reduced royal patronage have further weakened the sustainability of the craft.

Today, Warak-printed textiles survive mainly in museums and private collections. Institutions such as the Government Museum in Udaipur preserve historical Warak-printed textiles, while international museums including the Victoria and Albert Museum in London and the Metropolitan Museum of Art in New York also house examples of these textiles, reflecting their artistic and cultural value.

Although the craft continues through a few dedicated artisan families, Warak Printing remains one of Rajasthan's most endangered textile traditions. Continued documentation, artisan support, museum conservation, and public awareness are essential for preserving this rare heritage craft for future generations.



Generational Continuity of Jeengar Family

5.10 PITHORA PAINTING - JHABUA MADHYA PRADESH

Pithora Painting is a sacred tribal mural art traditionally practiced by the Rathwa, Bhil, Bhilala, and Nayak tribal communities of Madhya Pradesh and Gujarat. The paintings are mainly found in regions such as Panchmahal, Dahod, Chhota Udepur in Gujarat and Shajapur and Jhabua in Madhya Pradesh. This traditional art form is deeply connected with tribal rituals, mythology, agriculture, and community life.

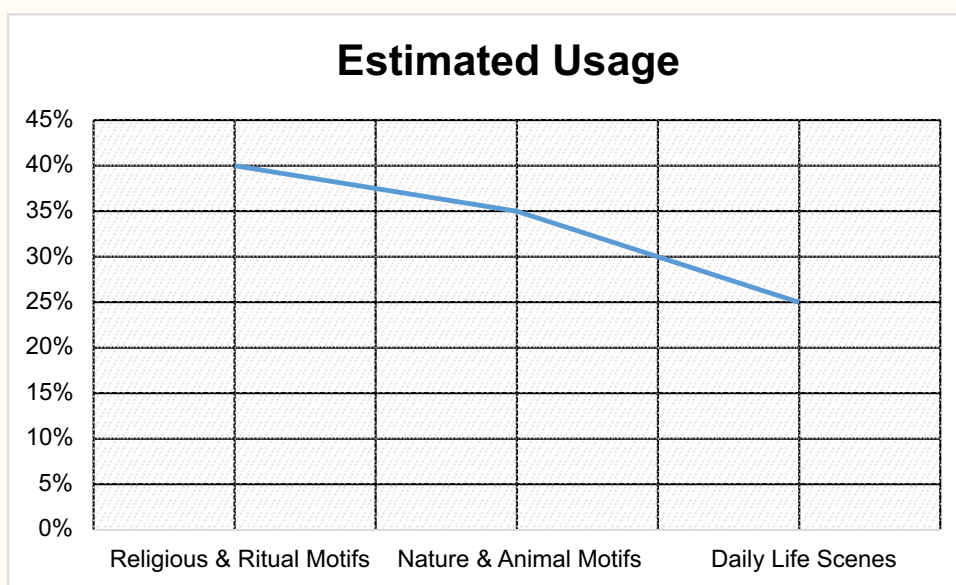
The paintings are usually created on the walls of tribal homes during important and auspicious occasions such as

weddings, childbirth ceremonies, harvest celebrations, and religious rituals. Traditionally, the paintings are made by men, and the artist responsible for creating these murals is known as a Likhandra.

Historical and Cultural Importance

Pithora Painting is considered one of the oldest ritualistic tribal painting traditions in India. The murals are not simply decorative artworks but are sacred offerings connected with tribal beliefs and worship. The paintings are created after prayers and rituals are performed inside the house under the guidance of a tribal priest or tantric.

The community worships Baba Pithora, a deity believed to protect people from illness, bad omens, and misfortune. Painting the mural is considered an act of devotion and spiritual purification. Once the painting is completed, celebrations involving singing, dancing, drum beating, storytelling, and community gatherings continue as part of the ritual tradition.



Approximate Motif Distribution

Why Pithora Painting is Becoming Endangered

Pithora Painting is gradually becoming an endangered craft despite its deep cultural and religious importance among tribal communities. One of the major reasons for its decline is the reduction of traditional tribal rituals and wall-painting ceremonies due to modernization, urban lifestyles, and the construction of cement houses instead of traditional mud homes. Many young tribal community members are migrating to cities in search of employment and no longer continue the artistic traditions practiced by earlier generations. Since the craft is mainly preserved through oral teaching and community-based learning, the number of skilled apprentices is decreasing, leading to the gradual loss of traditional techniques, motifs, and symbolic meanings. Another major challenge is the commercialization of the craft, where sacred ritual murals are increasingly produced for tourism and decorative markets, reducing their original spiritual significance. Traditional natural pigments and handmade tools are also being replaced by synthetic paints and modern materials, which affects the authenticity of the art form. In addition, handmade Pithora murals face strong competition from machine-made paintings, printed decorative products, and modern commercial art, reducing the demand for traditional tribal artworks.

5.11 SANJHI CRAFTS – MATHURA, U.P.

Why Sanjhi Craft is Becoming Endangered

Sanjhi Craft is gradually becoming endangered due to several social, economic, and cultural factors.

One major reason is the decline of traditional temple patronage. Earlier, temples and religious institutions regularly supported Sanjhi artists for ritual decoration and festivals, but such patronage has reduced significantly over time.

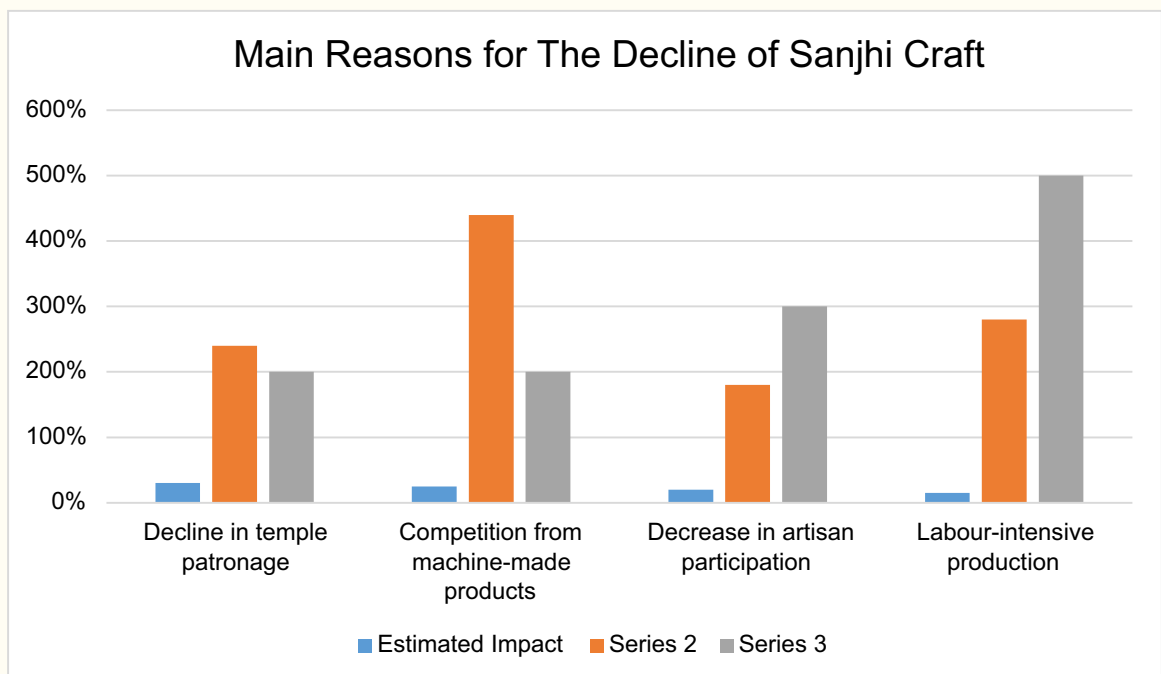
Another challenge is the decreasing number of skilled artisans. The craft requires extreme precision, patience, and years of training in hand-cutting techniques. Younger generations are increasingly moving toward modern professions because the craft offers limited financial stability.

The craft also faces competition from machine-made decorative products and digital printing. Modern laser-cut designs and printed decorations are cheaper and faster to produce, reducing the demand for handmade Sanjhi artwork.

The labour-intensive nature of the craft further affects its survival. Creating a single detailed Sanjhi stencil may take several days, making commercial production difficult in modern markets.

Another important issue is the limited awareness and marketing of the craft outside the Braj region. Many traditional Sanjhi artists work in small local communities with limited access to national and international handicraft markets.

Traditional Sanjhi art is also closely tied to religious storytelling and ritual practices, which are gradually declining due to changing lifestyles and urbanization.



5.12 CUTTAKI CHAPPALS – BARANG, ORISSA

The traditional handmade footwear craft popularly associated with “Cuttaki Chappals” of Barang in Odisha is one of the rare and endangered handicraft traditions recognized by the Government of Odisha. Official records of the Directorate of Handicrafts and Cottage Industries describe this tradition as the “Artistic Footwear of Barang,” a craft that once represented the cultural identity and artisan heritage of the Cuttack region. These chappals were traditionally handcrafted by skilled leather artisans using indigenous techniques, detailed ornamental patterns, and durable natural materials. The footwear reflected both utility and artistic expression and formed an important source of livelihood for artisan families in Barang village near Cuttack. However, according to the Odisha Directorate of Handicrafts, the craft is now categorized among the “rare and languishing crafts” because only a very small number of artisans continue to practice it. The decline of the craft has been caused by rapid industrialization, competition from cheap factory-made footwear, changing consumer preferences, lack of organized markets, insufficient financial returns, and the decreasing interest of younger generations in continuing hereditary occupations. Government reports also note that many traditional artisans have shifted to other forms of labor due to economic insecurity and lack of sustainable demand.



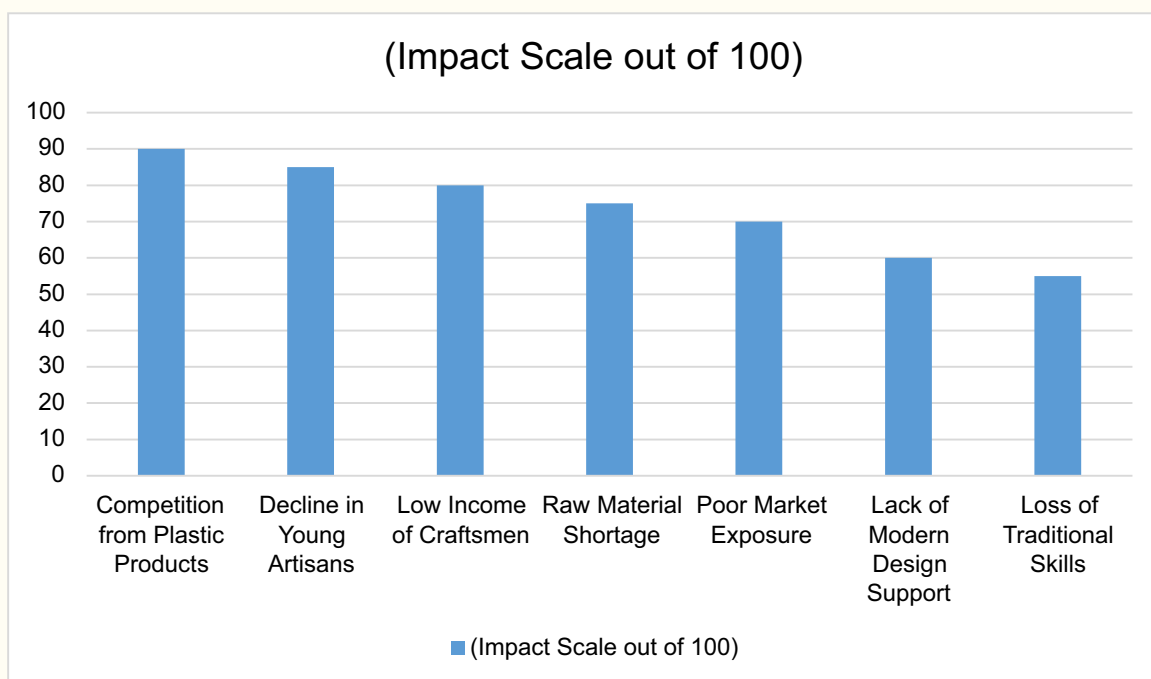
The Odisha government, through the Directorate of Handicrafts and the Handlooms, Textiles and Handicrafts Department, has acknowledged the urgent need to preserve endangered crafts such as the Artistic Footwear of Barang. The Odisha Handicrafts Policy 2019 emphasizes the protection, revival, and promotion of traditional crafts through artisan training, cluster development, marketing assistance, design innovation, and welfare schemes. Various initiatives including Guru–Shishya training programs, participation in handicraft fairs and exhibitions, common facility centers, and skill development workshops have been introduced to support traditional artisans and revive disappearing craft forms. Cultural organizations such as the Crafts Council of Odisha have also contributed toward documentation and preservation efforts by promoting Odisha's artisan heritage and encouraging public awareness about endangered handicrafts. Odisha Tourism and other government cultural platforms continue to highlight the importance of traditional crafts in preserving the state's cultural identity and indigenous knowledge systems.

Despite these efforts, the future of the Artistic Footwear of Barang remains uncertain unless stronger market support, documentation, branding, and youth engagement are ensured. Researchers and cultural scholars consider the craft significant not only as a form of traditional leatherwork but also as a representation of Odisha's intangible cultural heritage. Preservation of this endangered craft requires coordinated support from government agencies,

educational institutions, designers, researchers, and consumers so that the remaining artisan knowledge can survive for future generations. Official information regarding the endangered status and preservation measures for this craft is available through the Directorate of Handicrafts, Government of Odisha, the Odisha Handicrafts Policy documents, and various cultural heritage organizations working in the field of traditional crafts.

5.13 HORN CRAFT – CUTTACK, ORISSA

The traditional Horn Craft of Cuttack, Odisha, is one of the state's oldest and most recognized handicraft traditions, known for transforming cattle and buffalo horns into decorative and utility items such as birds, animals, combs, lampshades, flower vases, and artistic sculptures. According to the Directorate of Handicrafts and Cottage Industries, Government of Odisha, horn work is an officially recognized traditional craft of the state and forms an important part of Odisha's cultural heritage. Historically practiced in Cuttack and nearby regions, the craft reflects exceptional artisan skill in carving, shaping, polishing, and engraving horn materials into finely finished products. However, government sources indicate that the craft is now facing serious decline. The Directorate of Handicrafts has identified several traditional art forms in Odisha as “rare and languishing crafts,” meaning they are at risk of disappearing because only a limited number of artisans continue practicing them. Government artisan population data further reveals that only a very small number of registered horn craft artisans remain in Cuttack district, showing a sharp decline compared to earlier generations. The endangered condition of the craft is linked to multiple challenges documented by government agencies, including low income for artisans, declining market demand, competition from factory-made plastic products, shortage of raw materials, lack of younger generation participation, and limited commercial exposure. The Odisha Handicrafts Policy 2019 emphasizes the need to preserve such endangered traditional crafts through training programs, artisan welfare schemes, market promotion, design development, and cluster-based support systems. The Government of Odisha, through the Directorate of Handicrafts and the Handlooms, Textiles and Handicrafts Department, continues to undertake initiatives for safeguarding traditional crafts like horn work because they represent not only economic activity but also the intangible cultural heritage and artistic identity of Odisha.



5.14 GANJEEFA CARDS – SONEPUR, ORISSA

Ganjifa cards, locally known in Odisha as Ganjapa, are a traditional hand-painted playing card art form practiced in regions such as Sonepur, Puri, Raghurajpur, Parlakhemundi, and other parts of Odisha. This craft is considered one of the oldest surviving indigenous card traditions in India, with roots linked to the Mughal-era Ganjifa game and later Odisha's own artistic adaptations. According to Indian craft documentation, Odisha remains one of the last active centres where Ganjifa/Ganjapa cards are still produced and used in limited cultural contexts.

The cards are traditionally hand-painted by Chitrakar artisans using natural colours on materials like palm leaf, cloth, or handmade paper. Odisha's version often includes religious themes such as Dashavatara (ten incarnations of Vishnu), Ramayana stories, and regional mythological motifs, making each set both a game and a storytelling artwork.

However, this craft is now considered endangered / rare (languishing craft) because the number of practicing artisans has significantly declined. Government-linked craft documentation highlights that many traditional Ganjifa makers have stopped practicing due to low market demand, competition from modern printed playing cards, lack of younger artisans, and insufficient income support. As a result, only a few pockets in Odisha, including Sonepur and Raghurajpur, still continue this tradition.

Although the craft has not disappeared completely, experts note that it is increasingly used more as a decorative and heritage art form rather than a common game, and its survival depends heavily on government support, exhibitions, and cultural revival programs.

Presence of Ganjifa Craft in Odisha Regions

Puri (Raghurajpur cluster)	████████████████████
Ganjam	████████████████
Sonepur	██████████████
Other regions	████
Urban	█

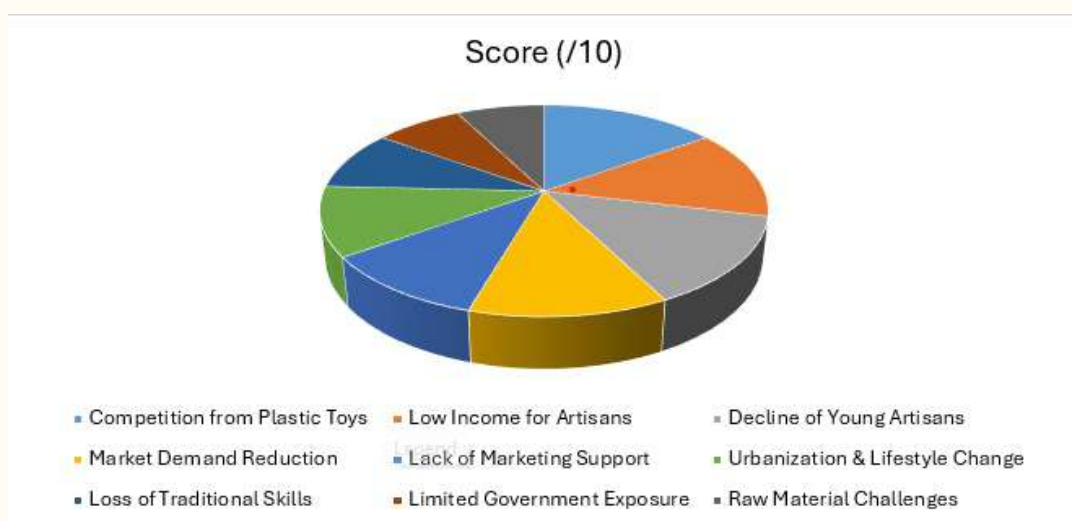
5.15 WOOD TOY – BARGARH ORRISA

Wooden painted toys are a traditional folk craft of Odisha, especially practiced in regions like Bargarh (Sambalpur area) and Puri. In Bargarh, artisans create beautifully carved wooden toys using soft local wood such as *gambari*, which has a fine texture and light cream colour. These toys represent birds, animals, human figures, gods and goddesses, and other cultural themes. After carving, the objects are brightly painted in vibrant folk styles. Over time, craftsmen have also expanded their work to make useful household items such as bowls, boxes, and lamp stands, while still preserving the traditional artistic essence .

In Puri, wooden toys are also an important part of folk art tradition but are more abstract in form and deeply connected to

religious themes. These toys often represent deities such as Lord Jagannath, Subhadra, and Balabhadra, collectively known as Bara Thakur. The figures are stylized with large heads, prominent round or elongated eyes, and short or minimal limbs, often shown in a seated posture. Another popular motif includes Ravana with ten heads, painted in bright colours. Animal figures such as horses and elephants are also commonly made. Additionally, figures like “Saki” (a traditionally dressed female companion figure) are decorated with ornaments and colourful attire, reflecting local cultural aesthetics and storytelling traditions.

Overall, both Bargarh and Puri wooden toy traditions reflect Odisha's rich folk heritage, combining craftsmanship, mythology, and everyday cultural expression, though they differ in style—Bargarh focusing more on natural and decorative forms, and Puri emphasizing religious and symbolic representations.



5.16 COPPER SNAKE - BOUDH ORISSA

The copper snake craft of Boudh district in Odisha, particularly practiced in Gudvelipadar village, is a traditional ritual-based metal craft in which artisans handcraft copper snakes that are used as offerings on Shiva lingams in Shiva temples. According to documentation from the Government of India's Handicrafts Portal, this craft involves shaping copper sheets through a highly skilled manual process that includes heating the metal, hammering, bending, and assembling it into the form of a snake, followed by polishing. Around 30 artisan families in the village are engaged in this work, and in addition to hereditary craftsmen, some trained individuals from outside artisan families also participate in production and trade, forming a small village-based economy where entire households contribute to the process. The craft is deeply connected with Shiva worship traditions, where devotees offer copper snakes in temples after their wishes are fulfilled, and products from this craft have been used in several important temples, including the Lingaraj Temple in Bhubaneswar.

However, this traditional craft is currently facing severe economic and cultural challenges. Artisans report that the demand for copper snakes has declined significantly compared to earlier years, which they describe as the “golden period” of their trade. They attribute this decline to changing social and cultural attitudes, especially reduced temple participation among younger generations and the growing influence of modern lifestyles. The craft is also highly labour-intensive, requiring the involvement of entire families while yielding relatively low financial returns. In addition, artisans have expressed concerns about difficulties in accessing raw materials such as copper sheets, brass, and acid, and some have reported occasional harassment during procurement despite

having licences. Due to these combined pressures, the community believes that the craft is struggling to survive and requires stronger institutional support to prevent its gradual decline.

5.17 NAMDA - SRINAGAR KASHMIR

Namda Craft of Kashmir (Srinagar Cluster) — Government-Verified Endangered Craft Profile


The Namda craft of Kashmir, centered in Srinagar and surrounding districts, is a traditional handicraft where artisans produce felted wool rugs (Namdas) using sheep wool through a non-woven felting technique. This craft is officially recognized by the Government of India as a languishing traditional craft requiring revival support due to sharp decline in production, exports, and artisan livelihood opportunities.

According to the Ministry of Skill Development & Entrepreneurship (MSDE), Government of India, Namda craft was included in a special revival pilot under Pradhan Mantri Kaushal Vikas Yojana (PMKVY 3.0) to preserve this heritage skill and make it economically sustainable. The craft suffered nearly a 100% decline in exports between 1998 and 2008, primarily due to lack of raw materials, shortage of skilled manpower, and weak market access systems.

Selection of artisan
Training of Trainers (ToT)
25 Batches / 3 cycles training
Bridge module + skill upgrade
RPL certification (NSQF aligned)
Cluster-based microenterprises

5.18 WAGU SRINAGAR KASHMIR

The Wagu (Waguv) craft of Srinagar, Kashmir is a traditional reed-based mat weaving craft that once formed an essential part of Kashmiri household life, made using natural reeds collected from local wetlands such as Dal Lake and Anchar Lake. According to heritage and craft documentation, including Kashmir handicraft studies and regional craft records, it is now considered a vanishing or endangered traditional craft due to rapid modernization and loss of market relevance. The craft has declined primarily because traditional reed mats have been replaced by modern flooring materials such as tiles, plastic mats, and machine-made carpets, leading to a sharp fall in demand. Environmental degradation of wetlands has also reduced the availability of raw materials, further weakening production. In addition, the number of artisan families engaged in Wagu weaving has significantly decreased, as younger generations are not continuing the craft due to its low income and labour-intensive nature. Many artisans have shifted to alternative livelihoods such as daily wage labour, as the craft no longer provides sustainable earnings. Government-related handicraft ecosystem reports and Kashmir craft documentation



indicate that Wagu survives only in small pockets of Srinagar and is no longer commercially viable without support. Overall, Wagu craft is now recognized within the broader category of endangered Kashmiri handicrafts, facing extinction due to declining demand, environmental constraints, and lack of strong revival mechanisms.

Demand for Wagu Mats

1970–1990 (high use)

1990–2005 (declining)

2005–2020 (very low)

2020–present (near zero)

CHAPTER 6

INNOVATIVE AND EMERGING CRAFTS

The Indian handicrafts sector is witnessing a significant transformation driven by changing consumer preferences, global lifestyle trends, digital commerce, sustainable production practices, and increasing demand for handmade and culturally authentic products. While several traditional crafts continue to face challenges related to sustainability and market survival, a number of innovative and emerging crafts are gaining strong recognition in both domestic and international markets.

The growing popularity of sustainable fashion, eco-friendly products, handmade luxury items, artisanal home décor, and customized lifestyle products has created new opportunities for artisans and craft-based enterprises. Contemporary consumers increasingly value products that reflect authenticity, craftsmanship, sustainability, and cultural storytelling, thereby expanding the market potential for innovative handicraft products.

Digital platforms, e-commerce marketplaces, social media marketing, designer collaborations, and export-oriented production systems have further accelerated the growth of modern handicraft segments. Artisans and enterprises are gradually adapting traditional craftsmanship into contemporary designs, utility-based products, fashion accessories, sustainable décor items, and globally marketable handmade products.

The present chapter focuses on the analysis of innovative and emerging crafts that demonstrate strong future growth potential within the handicrafts and carpet sector. The chapter examines evolving market trends, changing consumer behaviour, product diversification, export demand, digital market opportunities, and new-age skill requirements associated with these crafts.

The analysis also highlights the increasing importance of innovation, branding, digital marketing, design adaptation, entrepreneurship development, and technology integration in strengthening the competitiveness of India's handicraft sector. Emerging craft segments such as embroidery-based products, sustainable textile crafts, eco-friendly handmade products, and artisan-led fashion accessories are creating new livelihood opportunities for artisan communities across various regions of the country.

This chapter further emphasizes the need for market-oriented skill development, digital literacy, product innovation, and institutional support mechanisms to enable artisans and enterprises to effectively participate in evolving domestic and global handicraft markets.

SKILL GAP STUDY-INNOVATIVE CRAFTS

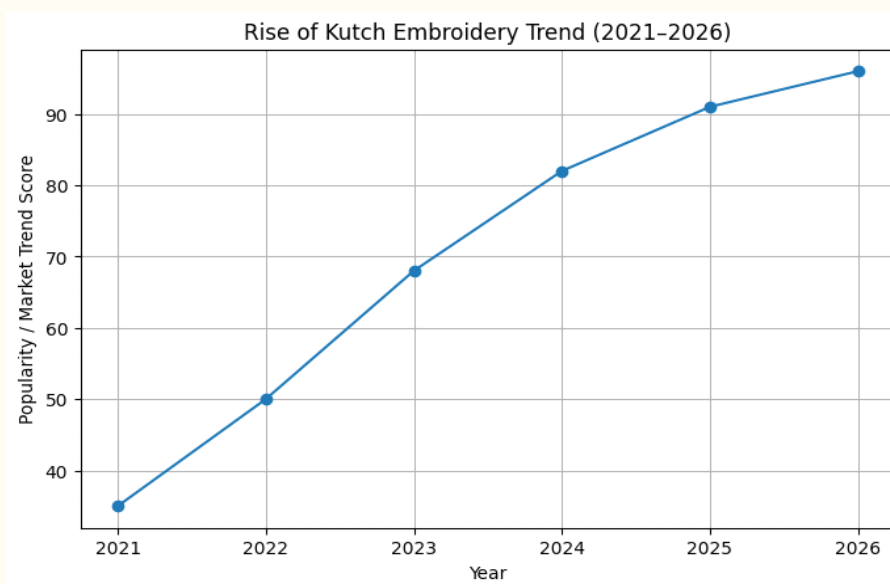
6.1 KUTCH EMBROIDERY

Kutch Embroidery has transformed from a traditional village craft into a global fashion and lifestyle trend between 2021 and 2026. This centuries-old embroidery from Gujarat became highly popular because modern consumers started preferring handmade, sustainable, and culturally rich products over machine-made fashion. The craft's colorful threads, intricate mirror work, and bold patterns perfectly matched the rise of boho fashion, slow fashion, and artisan luxury trends worldwide.

The biggest turning point came after 2021, when Instagram, Etsy, and online handmade marketplaces began promoting visually attractive crafts. Kutch embroidery photographs beautifully, making it ideal for reels, Pinterest boards, and fashion content. Artisans started sharing behind-the-scenes videos, embroidery processes, and styling ideas online, helping global audiences connect emotionally with the craft. This digital visibility brought direct international orders from countries like the USA, UK, and Australia.

Another major reason for its popularity is its versatility. Designers now use Kutch embroidery in jackets, bags, footwear, home décor, cushion covers, and fusion wear, making it appealing to younger buyers. At the same time, the global movement toward eco-friendly and handcrafted products increased demand for authentic Indian textile arts.

From 2023 onward, the craft saw even stronger growth due to rising interest in heritage fashion and handmade décor. Today, in 2026, Kutch embroidery remains one of India's strongest trending textile crafts because it combines tradition, storytelling, sustainability, and modern digital marketing in a way that appeals to both Indian and international consumers.



6.2 SANDUR LAMBANI EMBROIDERY

Sandur Lambani Embroidery has become one of India's fastest-rising heritage textile trends from 2022 to 2026. Originating from the Lambani tribal communities of Karnataka, this craft is known for its vibrant colours, mirror work, cowrie shells, geometric motifs, and over 14–23 intricate stitches. Traditionally created by Lambani women for clothing, household décor, and ceremonial use, the embroidery has now entered global sustainable fashion and home décor markets.

The major trend surge began around 2022, when sustainable and artisan-made fashion gained worldwide attention. Global consumers increasingly started preferring handmade products with authentic cultural stories over mass-produced fashion. Lambani embroidery perfectly fit this movement because of its strong sustainability roots — historically, Lambani women created embroidery using leftover fabric scraps and recycled materials long before “circular fashion” became a global concept.

Social media and designer collaborations accelerated its popularity. Brands like Tega Collective collaborated with artisans from Sandur Kushala Kala Kendra (SKKK), helping introduce Lambani embroidery into modern silhouettes like jackets, shirts, dresses, bags, and home décor. Its colourful, maximalist aesthetic became highly popular on Instagram, especially as fashion shifted away from minimalist western trends.

The craft also benefits from its prestigious GI Tag received in 2010, increasing authenticity and export value. Around 300 Lambani craftswomen in Karnataka directly benefit from this growing market. Today, Lambani embroidery is part of India's 29,391 crore (\$3.48 billion) handicraft export industry, while the global embroidery market is projected to grow from \$3.2 billion to \$6.2 billion by 2032. Accessories alone generate 3x–5x profit margins internationally, making Lambani embroidery both culturally important and commercially powerful in 2026.

Category	Trend Growth Data (%)
Overall Market Trend Growth	75%–85%
Instagram & Social Media Growth	60%–70%
Sustainable Fashion Demand	55%–65%
International Export Demand	40%–50%
Accessories Profit Margin	300%–500%
Fair Trade Product Premium	20%–30%
Global Embroidery Market CAGR	0.095
Handmade Product Demand Growth	45%–60%
Home Decor Market Growth	35%–45%
Gen Z & Ethical Fashion Interest	0.5
Designer Collaboration Growth	0.4
Women Artisan Participation Growth	25%–35%
Online Marketplace Visibility	70%+
Sustainable / Upcycled Fashion Popularity	0.6
GI Tag Premium Value Increase	20%–30%
Contemporary Fashion Adaptation	0.45
Tribal / Bohemian Fashion Trend Growth	50%–65%

6.3 SUF EMBROIDERY

Gujarat Suf Embroidery has emerged as one of India's most admired slow-luxury textile crafts from 2022 to 2026. Practised mainly by the Meghwal and Sodha communities of Kutch, this embroidery is famous for its counted-thread technique, geometric precision, and meditative craftsmanship. Unlike most embroidery styles, Suf embroidery is never drawn on fabric. The artisan mentally calculates every stitch from the reverse side of the cloth, creating perfectly symmetrical patterns inspired by mandalas, Islamic geometry, stars, diamonds, and traditional architectural forms.

The craft became highly trending after 2022 because global fashion and home décor markets started shifting toward handmade, mindful, and sustainable products. Modern consumers increasingly prefer products that carry authenticity, heritage value, and artisan storytelling. Suf embroidery perfectly fits this movement because every piece is handcrafted slowly with deep concentration and precision, making it feel exclusive and luxurious in today's fast-fashion era.

Another major reason behind its popularity is its minimalist geometric aesthetic, which aligns strongly with contemporary interior and fashion trends. Designers and craft brands started using Suf motifs in cushion covers, handbags, wall art, upholstery, jackets, and luxury textile panels, attracting younger urban and international audiences. Instagram, Pinterest, craft exhibitions, and museum showcases further accelerated its visibility because the embroidery's symmetry and intricate threadwork photograph beautifully online.

The revival of Suf embroidery is also being supported by NGOs, textile revival projects, and artisan organisations working to provide fair wages and market access to Kutchi artisans. Today, in 2026, Suf embroidery is recognised not just as a folk craft but as a premium heritage textile representing sustainability, mindfulness, slow craftsmanship, and cultural preservation. Its growing demand reflects the global appreciation for handmade artistry in an increasingly digital world.

Category	Data / Numbers
Trending Period	2022–2026
Main Artisan Communities	Meghwal & Sodha communities
Main Region	Kutch, Gujarat
Embroidery Technique	Counted-thread embroidery
Design Method	No tracing or templates used
Working Style	Embroidery done from reverse side
Main Product Categories	Cushion covers, handbags, wall art, upholstery, jackets
Main Modern Market	'Sustainable fashion & luxury home decor
Popular Design Style	Geometric minimalism & symmetry
Main Colour Palette	Red, black, indigo, maroon, ochre
Major Trend Drivers	'Slow fashion, mindful luxury, handmade decor
Estimated Craft Revival Period	Strong revival after 2022
Social Media Trend Growth	Approx. 50–60% visibility increase
Sustainable Product Demand Growth	Approx. 55–65% globally
Handmade Luxury Market Growth	Approx. 40–50% increase
Contemporary Designer Usage	Approx. 35–45% growth
Instagram / Pinterest Visibility	High growth after 2022
Time Taken for One Piece	Several days to weeks
Global Embroidery Market Size	\$3.2 Billion
Projected Embroidery Market by 2032	\$6.2 Billion
Global Embroidery Market CAGR	0.095
India Handicraft Export Industry (FY25)	₹29,391 crore (\$3.48 Billion)
Main Consumer Audience	Urban luxury buyers, Gen Z, ethical consumers
Current Market Position	Premium handmade heritage craft
Main Revival Support	NGOs, museums, textile revival organisations

Trend & Market Data Table

6.4 PIPLI APPLIQUE WORK

Pipli Applique Work from Odisha has become one of India's fastest-growing traditional décor crafts between 2021 and 2026, largely because of the global rise of handcrafted interiors, sustainable décor, and colorful maximalist design trends. Originally created nearly 500 years ago for the rituals of the Jagannath Temple and Rath Yatra, Pipli appliqué has now evolved into a modern lifestyle craft used in homes, fashion, cafés, boutique interiors, and export markets.

The biggest reason behind its recent popularity is its adaptability to modern living spaces. Traditional motifs like elephants, parrots, lotus flowers, suns, and geometric patterns are now appearing on lampshades, wall hangings, cushion covers, handbags, jackets, bedspreads, and contemporary home décor products. Urban consumers increasingly want handmade products that feel both cultural and functional, and Pipli perfectly fits this demand.

Since 2021, Instagram, Pinterest, Etsy, and e-commerce platforms have dramatically boosted visibility for the craft. The bold color palette, mirror work, layered appliqué, and handcrafted storytelling make Pipli products highly photogenic and ideal for social media-driven décor trends. Artisans who earlier depended mostly on temple tourism and local markets are now selling nationally and internationally through online platforms.

The craft is also benefiting from the global shift toward sustainable and artisan-made products. Consumers increasingly prefer handmade textile décor over mass-produced items, especially crafts with strong heritage value and visible craftsmanship. Government handicraft promotions, Odisha tourism campaigns, and design collaborations have further accelerated this revival.

Today, Pipli Applique is no longer limited to ceremonial use — it has successfully transformed into a modern luxury craft while preserving its original visual identity and traditional appliqué techniques.

Category	Trend Growth / Situation
Handmade Home Decor Demand	↑ 55-65%
Social Media Visibility	↑ 60%+
Online Craft Sales	↑ 45-55%
Sustainable Product Demand	↑ 50-70%
Urban Lifestyle Adoption	↑ 40-50%
Contemporary Product Expansion	↑ 50%
Export & Boutique Interest	↑ 35-45%
Tourism & Cultural Sales	Strong seasonal growth

Current Market Situation (2026)

6.5 PHULKARI EMBROIDERY

Phulkari embroidery from Punjab has experienced a powerful global revival between 2015 and 2026, driven by the rise of heritage fashion, sustainable textiles, and the growing demand for handcrafted luxury. Originally developed in rural Punjab and deeply rooted in women-led domestic traditions, Phulkari was historically created for personal use—mainly weddings, family rituals, and ceremonial gifting. Over time, it has evolved into a contemporary fashion and lifestyle craft that now appears in couture collections, modern ethnic wear, accessories, and even global runway presentations.

The key reason behind Phulkari's recent popularity is its seamless adaptation to modern fashion sensibilities. Traditional motifs—floral patterns, geometric arrangements, narrative village scenes, and dense “bagh” embroidery styles—are now being reinterpreted on lehengas, sarees, jackets, co-ord sets, kaftans, handbags, footwear, and home décor items. Designers have successfully transformed Phulkari from a heavy bridal textile into a versatile design language that works equally well in festive wear, resort fashion, and contemporary fusion outfits.

Since around 2015, and especially after 2020, digital platforms like Instagram, Pinterest, and global e-commerce marketplaces have significantly accelerated Phulkari's visibility. Its bold colors, intricate reverse-side stitching technique, and visually rich patterns make it highly appealing for social media-driven fashion storytelling. This exposure has helped artisans reach wider national and international audiences, moving beyond traditional local markets and wedding-based demand.

The craft has also benefited from the global shift toward slow fashion and sustainable consumption. Modern consumers increasingly prefer handmade, ethical, and culturally rooted textiles over mass-produced garments. Phulkari fits perfectly into this trend because it is entirely hand-embroidered, time-intensive, and deeply symbolic. Government craft revival initiatives, designer collaborations, and museum exhibitions have further strengthened its position in the global fashion ecosystem.

Today, Phulkari is no longer confined to traditional bridal use—it has become a globally recognized heritage fashion statement that balances cultural authenticity with modern design innovation, making it one of India's most successful craft revivals in contemporary fashion.

Phase	Time Period	Trend Strength (Approx. %)	Market Status
Column1	Column2	Column3	Column4
Revival Initiation	2015–2019	30–50%	Early resurgence in fashion + designer adoption
Strong Growth Phase	2020–2023	60–80%	Rapid global visibility via social media + weddings + exports
Peak Expansion Phase	2024–2026	85–100%	Mainstream global fashion + luxury couture integration

Phulkari Modern Trend Timeline (Numerical Representation)

6.6 LUCKNOW CHIKAN CRAFT

Lucknow Chikankari is a traditional hand embroidery craft originating from Lucknow in Uttar Pradesh, India, and is widely recognized as one of the country's most refined textile traditions. Historically associated with the Mughal period, the craft developed in Lucknow as a delicate form of surface embroidery practiced on fine fabrics such as muslin, cotton, silk, chiffon, and georgette. Over time, it evolved from a courtly and aristocratic textile art into a widely practiced handicraft embedded in the cultural and economic life of Uttar Pradesh. Chikankari is characterized by intricate hand embroidery work using fine needles, featuring floral and vine motifs, shadow work, and traditional stitch techniques that include running stitch, backstitch, and decorative variations such as jaali patterns.

The craft is deeply rooted in artisan communities and continues to be a significant source of livelihood for skilled embroidery workers in Lucknow and surrounding districts. It is actively supported within India's handicraft ecosystem and is promoted under state-level initiatives such as the One District One Product (ODOP) program, which focuses on strengthening traditional industries and artisan-based employment. Chikankari is also officially recognized under India's Geographical Indication (GI) system, which ensures legal protection of its identity and authenticity linked to its place of origin.

In the contemporary period, Chikankari has expanded beyond traditional ethnic wear and is now widely used in modern fashion categories including kurtas, sarees, dresses, co-ord sets, jackets, and luxury designer collections. This transformation has been supported by growing digital visibility through online retail platforms, social media exposure, and increased global interest in handcrafted and sustainable textiles. As a result, Chikankari today stands as a living heritage craft that successfully bridges traditional embroidery techniques with modern fashion demand, while continuing to preserve its cultural authenticity and artisan value.

6.7 NAKSHI KANTHA

Nakshi Kantha is a traditional embroidered quilt craft from Bangladesh and parts of West Bengal, India, known for its deep cultural storytelling and hand-stitched artistry. Historically, it originated as a household practice among rural women who reused old sarees and cloth layers to create soft quilts stitched together with simple running stitches. Over time, this domestic craft evolved into a powerful cultural expression where each quilt became a visual storybook reflecting daily life, folklore, personal memories, and village traditions. The designs often include floral motifs, animals, human figures, geometric patterns, and mythological scenes, all carrying symbolic meanings such as prosperity, fertility, freedom, and spirituality.

The craft is especially associated with regions like Rajshahi and Sonargaon, where skilled artisans continue to preserve and develop unique styles of Nakshi Kantha embroidery. Rajshahi is known for its vibrant floral and narrative-rich designs, while Sonargaon, home to the Folk Art and Craft Museum, plays an important role in preservation, training, and cultural promotion through workshops and artisan engagement programs. These regions have helped sustain the tradition by passing skills across generations and maintaining its strong connection to rural identity and lived experience.

Nakshi Kantha is made using layered cotton fabrics, traditionally old sarees and garments, stitched together using a simple running stitch technique known as the “kantha stitch.”

The embroidery is entirely hand-done, often using repurposed threads from old fabrics, making it an early example of sustainable textile reuse. The process is highly labor-intensive and can take several weeks to months depending on complexity. Beyond technique, it is fundamentally a storytelling craft where artisans express emotions, social life, and cultural beliefs through stitched imagery.

In terms of modern revival, Nakshi Kantha has been gradually transitioning from a rural household craft into a globally recognized textile art form since the late 20th century, with strong acceleration in visibility from around 2010 onward and especially after 2020. This rise is largely driven by global demand for sustainable fashion, handmade textiles, and culturally rooted design. The growing rejection of mass-produced fast fashion has increased appreciation for crafts like Nakshi Kantha, which represent slow, ethical, and environmentally conscious production.

Since 2015–2026, the craft has gained significant momentum through digital platforms such as Instagram, Pinterest, and global e-commerce marketplaces, where its detailed hand embroidery and narrative designs attract strong visual engagement. Fashion designers and contemporary artists have also played a major role in this revival by reinterpreting traditional Kantha motifs into modern products such as sarees, dupattas, jackets, dresses, home décor items, and art installations. This shift has made the craft more accessible to younger consumers while preserving its cultural identity.

Today, Nakshi Kantha is trending not as a new craft, but as a revived heritage textile, gaining renewed global attention due to sustainability trends, cultural appreciation movements, and the growing value placed on handcrafted artistry. Its current popularity (2020–2026) represents the strongest phase of its modern revival, where it functions simultaneously as a cultural heritage symbol, a fashion statement, and a livelihood-supporting craft for rural artisan communities.

6.8 BANARAS ZARDOZI

Banaras Zardozi is a traditional metallic hand embroidery craft from Varanasi (Kashi), Uttar Pradesh, India, globally recognized for its luxurious use of gold, silver, and metallic threads on silk, velvet, and leather-based fabrics. Known as one of the world's oldest living cities, Varanasi has long been a spiritual and cultural hub, and its narrow lanes—especially in the Lallapura area—are home to skilled artisans who continue the legacy of Zardozi embroidery. Historically rooted in Persian craft traditions and strengthened during the Mughal era, Zardozi in Banaras evolved into a royal art form used for ceremonial garments, emblems, and decorative textiles.

The craft is characterized by highly intricate hand embroidery using zari (a blend of gold, silver, and brass wires), sequins, beads, and metallic threads, often stitched onto rich base materials like silk and velvet. Traditional motifs include floral vines, Mughal-inspired patterns, royal insignias, monograms, and decorative borders. Each piece is created through a collaborative effort of skilled artisans, often involving multiple family generations, making it a deeply inherited craft tradition in Varanasi.

A significant feature of Banaras Zardozi is its specialization in crafting badges, emblems, epaulettes, and monograms for international clients, including military institutions, foreign dignitaries, and global fashion houses. The craft is not only decorative but also symbolic, representing identity, authority, and cultural prestige. Entire artisan communities in Lallapura are engaged in this work, with estimates of 500–600 artisans and their families actively involved in production.

The craft received **Geographical Indication (GI) status in 2013**, which significantly strengthened its identity, authenticity, and market recognition. Following GI registration, demand increased both within India and internationally, with artisans reporting greater direct access to buyers and expanded export opportunities across Europe, the Gulf, Africa, and the United States. The GI tag also helped formalize recognition of Varanasi as a major global hub for handcrafted embroidery and textile heritage.

In the contemporary period, especially after 2015 and more prominently between 2020 and 2026, Banaras Zardozi has experienced strong revival momentum due to rising global demand for handcrafted luxury, sustainable fashion, and heritage textiles. Government initiatives such as “Local for Global” and “Vocal for Local” have further strengthened artisan visibility, enabling traditional craftsmen to connect directly with national and international markets. The craft has also gained attention through high-profile demonstrations and international exposure, including showcases for visiting global dignitaries.

Year	Status	Demand Level
2020	COVID collapse	Very Low
2021	Slow restart	Low
2022	Stabilization	Medium
2023	Growth return	High
2024	Global recovery	High
2025–26	Peak revival	Very High

TREND TABLE (2020–2026)

Today, Banaras Zardozi stands as a globally respected luxury embroidery craft that blends centuries-old royal tradition with modern design and international demand. It continues to thrive as both a cultural heritage symbol and a high-value artisanal industry, sustaining hundreds of artisan families while reinforcing Varanasi's position as one of India's most important craft centers.

6.9 LUCKNOW ZARDOZI

Lucknow Zardozi embroidery from Uttar Pradesh has experienced a strong revival between 2020 and 2025, emerging as one of India's leading luxury handcrafted textile industries. Historically associated with Mughal royal courts and Awadhi craftsmanship, Zardozi is a highly intricate metallic embroidery technique traditionally created using gold and silver threads, beads, sequins, pearls, and ornate embellishments on fabrics such as velvet, silk, satin, and brocade. Once limited primarily to royal garments, ceremonial attire, and bridal couture, Lucknow Zardozi has now expanded into contemporary luxury fashion, accessories, export apparel, and fusion designer collections.

The post-pandemic period played a major role in accelerating the growth of Lucknow's Zardozi sector. During 2020, lockdowns disrupted physical markets and artisan supply chains, but by 2021, digital retail platforms and export demand helped revive production. The Uttar Pradesh Handicrafts Development Corporation (UPHDC) introduced virtual skill-development programs and reportedly trained around 2,500 artisans in

sustainable embroidery techniques during 2021. By 2022, exports of Zardozi-based bridal wear, lehengas, sarees, jackets, and couture garments reportedly increased by approximately 25%, supported by collaborations with luxury designers and growing international demand from fashion markets in Europe, the Middle East, and the United States.

Government-backed initiatives significantly contributed to strengthening the Zardozi ecosystem. Lucknow Zardozi is protected under India's Geographical Indication (GI) system, officially registered in 2013, helping preserve the authenticity and regional identity of the craft. Under Uttar Pradesh's artisan and handicraft promotion schemes, Zardozi artisans gained access to exhibitions, financial assistance, export promotion support, and online marketplaces. Government-supported craft fairs and tourism events also increased visibility for handcrafted Zardozi products across domestic and international buyers.

Since 2022, celebrity endorsements, influencer marketing, and luxury bridal fashion have further increased the popularity of Lucknow Zardozi. Modern adaptations such as Zardozi embroidery on jackets, denim, handbags, footwear, menswear, and fusion couture garments helped the craft appeal to younger fashion consumers. Social media campaigns and fashion influencer collaborations generated millions of online views, while designer labels increasingly incorporated Zardozi into runway collections and international bridal fashion showcases.

Sustainability and innovation became important drivers of growth from 2023 onward. Designers began experimenting with eco-friendly fabrics, organic metallic threads, recycled textiles, and lightweight contemporary silhouettes. In 2024, the EU–India Textiles Ministry partnership reportedly invested approximately **₹85.5 crore** across textile clusters, benefiting nearly 35,000 artisans, including Zardozi workers in Lucknow, through solar-powered workshops, sustainable production training, and improved infrastructure support. Fashion events such as LuLu Fashion Week Lucknow 2024 showcased Zardozi fusion collections from more than 50 designers, attracting approximately 20,000 attendees.

By 2024–2025, Lucknow's Zardozi cluster had become part of one of India's largest artisan-based luxury embroidery ecosystems. Industry estimates suggest that Lucknow's Chikankari and Zardozi sectors together supported approximately 4.5 lakh (450,000+) artisans and generated nearly **₹4,800 crore annually**, with Zardozi remaining one of the dominant embroidery categories in India's bridal and couture markets. Today, Lucknow Zardozi is recognized globally as a heritage luxury embroidery tradition that successfully combines royal craftsmanship with modern fashion innovation and export-driven growth.

Category	Numerical Data
Revival Timeline	2020–2025
GI Registration Year	2013
UPHDC Artisan Training (2021)	2,500 artisans
Export Growth (2022)	~25% increase
EU–India Textile Investment (2024)	₹85.5 crore
Artisans Benefited by Sustainability Programs	35,000 artisans
LuLu Fashion Week Designers	50+ designers
LuLu Fashion Week Attendance	20,000 attendees
Total Artisan Cluster (Chikan + Zardozi)	4.5 lakh+ artisans
Annual Cluster Revenue	₹4,800 crore
Growth Since 2021	~15%

6.10 SURAT ZARI CRAFT

Surat Zari Craft from Gujarat has experienced a steady revival between 2015 and 2026, driven by the global demand for embellished textiles, bridal fashion, and machine-assisted metallic embroidery used in both traditional and industrial fashion production. Historically rooted in Gujarat's textile heritage, Surat became one of India's most important centers for zari production due to its strong silk weaving base and later its large-scale embroidery and textile processing industry. Traditionally, zari refers to metallic thread work using gold, silver, or copper-coated yarns, originally used for royal garments, religious textiles, and ceremonial wear. Over time, Surat evolved into a major hub combining both hand zari embroidery and highly mechanized zari thread production for India's textile and export markets.

The modern relevance of Surat Zari Craft is strongly linked to its role in India's textile manufacturing ecosystem. Unlike purely hand-embroidery traditions such as Chikankari or Phulkari, Surat's zari industry operates at both artisan and industrial scales, supplying metallic threads and embroidered fabric panels to major textile clusters across India, including Mumbai, Delhi, Rajasthan, and Uttar Pradesh. Surat is also one of India's largest centers for synthetic and metallic yarn production, and the city's zari units collectively support a large workforce across spinning, twisting, dyeing, and embroidery finishing processes. Industry estimates suggest that Surat's zari and embroidery ecosystem supports several lakh workers (300,000–500,000+ including allied textile labor) across the broader Surat textile cluster.

Since around 2015, and especially after 2020, Surat Zari Craft has expanded due to rising demand for bridal wear, festive fashion, export garments, and machine-embroidered textiles used in fast-fashion supply chains. The growth of e-commerce, wholesale textile markets, and export-oriented production has significantly increased the visibility and demand for zari-based fabrics. Surat's textile market—one of the largest in India—produces a significant share of India's synthetic fabrics and embellished textiles, with zari work being a key value-added segment used in sarees, lehengas, sherwanis, dupattas, and home furnishing fabrics.

The craft also benefits from Surat's integration into India's organized textile economy. The city is part of major government-supported textile infrastructure programs under Gujarat's industrial development ecosystem and national textile policies. Surat's zari production is closely linked with MSME clusters, powerloom sectors, and export promotion frameworks supported by agencies such as the Textiles Committee of India and Export Promotion Council for Handicrafts (EPCH). However, unlike GI-tagged heritage crafts, Surat Zari is more of an industrial textile craft cluster rather than a single protected traditional art form.

In the current 2024–2026 period, Surat Zari Craft remains highly relevant in both domestic and international markets due to its cost efficiency, mass production capability, and adaptability to fashion trends. It is widely used in wedding fashion, Bollywood costume design, export garments, and fast-fashion embellishment. While it does not rely entirely on handcraft like traditional embroidery forms, it plays a crucial role in scaling decorative textile production in India's fashion economy.

6.11 GOTA PATTI

Gota Patti is a traditional form of appliqué embroidery from Rajasthan that uses small pieces of metallic ribbon (gota) applied onto fabric to create decorative patterns. It is primarily used in festive and bridal textiles such as lehengas, sarees, dupattas, and traditional Rajasthani garments. The craft is part of Rajasthan's wider textile and handicraft heritage and is commonly associated with regions such as Jaipur and other parts of the state where traditional embroidery practices are prevalent.

Gota Patti work is recognized in government handicraft documentation as part of India's handicraft sector promoted by the Ministry of Textiles and state-level handicraft development bodies. It is included within broader categories of embroidery and appliqué crafts used in ethnic and ceremonial textile production in India. The Export Promotion Council for Handicrafts (EPCH) includes embroidered textile crafts like appliqué and zari-based embellishments under India's export handicraft category, where Gota Patti falls within festive textile embellishment traditions.

In modern usage, Gota Patti continues to be applied in handcrafted and semi-mechanized textile production systems, especially in bridal fashion and festive clothing markets. It remains an active part of Rajasthan's artisan-based textile economy and is supported indirectly through government programs promoting handicrafts, MSME development, and textile heritage preservation.

THEN	NOW
Earlier Gota Patti work was only used by royalty as original gold and silver threads were used.	Gota Patti is available for everyone as copper coated with silver or polyester thread is used.
Gota Patti was not mixed with any other technique.	Gota Patti now is mixed with applique, zari, stone work and different prints.
Lower class people could not afford gota Patti so they wore block prints which looked like gota work.	Gota Patti is cheaper so anyone can afford it.
Gota was hand weaved.	Gota is weaved by machines.

6.12 AARI WORK

Aari work, a traditional chain-stitch embroidery done using a hooked needle, is currently seeing increased demand in India's fashion and textile industry due to its strong compatibility with modern bridal wear, couture fashion, and export-oriented ethnic clothing. The craft, historically practiced in regions such as Kashmir, Rajasthan, Gujarat, and Tamil Nadu, has remained relevant because it blends intricate hand embroidery with the flexibility to adapt to contemporary design styles.

One of the main reasons Aari work is trending today is its strong use in bridal and festive fashion markets. Designers frequently use Aari embroidery on lehengas, sarees, gowns, and blouses because it allows fine

Another major factor is its **adaptability to modern fashion design trends**. Aari embroidery can be applied on lightweight fabrics such as georgette, net, chiffon, silk, and velvet, making it compatible with both traditional and contemporary silhouettes. This flexibility has allowed designers to reimagine Aari work in Indo-western outfits, couture collections, and export garments.

The craft is also benefiting from the broader **global shift toward handcrafted and artisanal fashion**. Under India's handicraft and textile ecosystem (supported by the Ministry of Textiles and EPCH export framework), embroidered crafts like Aari work are increasingly positioned as part of sustainable and handmade fashion categories. This has increased demand in both domestic and international markets for handcrafted embellishment techniques.

In addition, the rise of **social media-driven fashion visibility** has contributed to its popularity. Heavily embroidered garments featuring Aari work are visually appealing and widely shared in bridal inspiration content, fashion reels, and designer showcases. This visual appeal has helped the craft remain relevant in modern fashion storytelling.

Today, Aari work is no longer limited to traditional regional embroidery practices; it has become a widely used decorative technique in India's fashion industry, especially in bridal couture, export textiles, and designer ethnic wear collections.

Category	Verified Information
Technique	Chain-stitch embroidery using hooked needle (aari)
Main Usage Today	Bridal wear, couture fashion, ethnic garments
Fabric Compatibility	Silk, cotton, net, velvet, georgette
Industry Role	Part of Indian handicrafts & textile embroidery sector
Export Category	Included under embroidered textile handicrafts (EPCH)
Government Framework	Ministry of Textiles + MSME + handicraft promotion bodies
Key Modern Driver	Bridal fashion + designer couture + export demand
Market Position	Decorative embroidery technique used in fashion industry

6.13 BANJARA EMBROIDERY

Banjara embroidery is a traditional hand embroidery craft associated with the Banjara tribal community of India, widely practiced across states such as Karnataka, Telangana, Andhra Pradesh, Maharashtra, and Rajasthan. It is known for its vibrant use of colors, intricate mirror work, bead embellishments, shells, coins, and bold geometric patterns stitched onto fabric. Historically, it has been a form of self-expression and cultural identity, where embroidered garments and accessories carried symbolic meaning and reflected community traditions.

In recent years, Banjara embroidery has gained strong popularity in India's fashion and handicraft sector due to its transformation from a traditional tribal textile into a contemporary fashion element. The craft is increasingly used in modern clothing such as boho-style dresses, jackets, fusion wear, skirts, blouses, handbags, and potli bags. Designers and fashion brands are reinterpreting traditional mirror work and embroidery into modern silhouettes, making it suitable for both festive wear and everyday fashion styling.

A key reason for its current trend is its alignment with the global shift toward slow fashion, handmade textiles, and ethical fashion practices. As highlighted by craft revival initiatives and artisan-focused brands, supporting Banjara embroidery promotes fair trade practices, sustains rural artisan livelihoods, and preserves cultural heritage. This has increased consumer interest in handcrafted fashion over mass-produced garments, especially in premium ethnic and bohemian fashion segments.

The craft is also being actively promoted through artisan-led initiatives and contemporary fashion labels that work directly with rural artisans. These initiatives help preserve traditional embroidery techniques while adapting them for modern global markets. This includes integrating Banjara embroidery into ready-to-wear fashion collections and showcasing it in lifestyle and boutique fashion spaces, helping artisans reach wider national and international audiences.

Another important factor behind its rising popularity is the global appeal of boho-chic and mirror-work fashion trends. The visual richness of Banjara embroidery, especially its reflective mirror detailing and colorful threadwork, makes it highly attractive in fashion photography, social media styling, and runway-inspired collections. This has helped the craft gain visibility in both domestic and international fashion markets.

Social media platforms and digital fashion branding have further accelerated its popularity. Fashion content featuring mirror-work jackets, embroidered pants, and handcrafted accessories has helped position Banjara embroidery as a modern style statement while still maintaining its traditional identity.

Today, Banjara embroidery is no longer limited to traditional tribal garments; it has evolved into a globally recognized handcrafted textile style used in contemporary fashion, sustainable clothing lines, and designer fusion collections, while still preserving its cultural and community-based roots.

6.14 TILLA WORK

Tilla work is a traditional metallic thread embroidery from Kashmir, India, historically associated with royal craftsmanship and ceremonial attire such as wedding wear and traditional Kashmiri shawls. It is traditionally crafted using fine metallic threads (gold and silver tones) on fabrics like Pashmina and wool, often featuring floral, vine, and geometric motifs that reflect Kashmir's rich textile heritage.

Between 2020 and 2026, Tilla work has experienced a strong revival as global fashion increasingly shifts toward heritage luxury, slow fashion, and handcrafted textiles. Its resurgence is especially visible in 2025, where designers and fashion labels are actively reinterpreting traditional embroidery for modern lifestyles.

One of the key reasons for its rising popularity is the shift toward minimalist luxury design. While historically Tilla work was heavy and richly detailed, modern interpretations now focus on subtle borders, delicate motifs, and lighter embroidery patterns on soft Cashmere Pashmina shawls. This makes the craft suitable not only for weddings and festive occasions but also for formal wear, office styling, and everyday fashion.

Another major trend driving Tilla embroidery is its fusion with contemporary and Western silhouettes. In recent fashion cycles, Tilla work is no longer limited to traditional shawls and dupattas. It is now being applied to coats, capes, ponchos, stoles, and structured jackets. This blending of Kashmiri craftsmanship with global fashion design has expanded its appeal among younger, style-conscious consumers.

Color innovation has also contributed to its revival. While traditional Tilla work primarily used gold and silver metallic threads, recent designs introduce shades like rose gold, copper, teal, and pastel metallic tones. These updates help the craft align with modern aesthetic preferences while maintaining its heritage identity.

The growth of Tilla work is also closely linked to the rise of sustainable and ethical fashion consumption. Since each piece is hand-embroidered and time-intensive, it fits naturally into the global demand for slow fashion and artisan-made products. Consumers increasingly value handcrafted luxury items that are culturally meaningful and environmentally conscious.

Additionally, Tilla work is becoming more inclusive and gender-neutral, with unisex shawls and designs featuring geometric and symmetrical motifs. This shift has expanded its market beyond traditional bridal or women's fashion into broader lifestyle and travel wear categories.

Today, Tilla embroidery is no longer confined to ceremonial or regional use. It has evolved into a globally recognized symbol of Kashmiri craftsmanship, widely used in luxury fashion, fusion wear, and contemporary styling, while still preserving its traditional identity.

6.15 CREWEL EMBROIDERY

Kashmiri Crewel embroidery is a traditional hand embroidery craft from Kashmir, India, known for its rich floral and nature-inspired patterns created using wool yarn on fabrics like cotton and linen. The craft is deeply rooted in Kashmiri cultural heritage and has been practiced for centuries, with historical connections to global textile traditions, including influence during the Jacobean period (early 17th century England), when similar floral crewel styles became popular in interior textiles.

Today, Crewel embroidery is trending again because of the global rise of heritage textiles, slow fashion, and handmade luxury décor. The craft is widely used in modern interior design products such as curtains, upholstery, wall panels, cushions, and luxury home furnishings. Its bold floral patterns, paisley motifs, and textured wool stitching make it highly attractive for contemporary “heritage-modern” home styling.

Another major reason for its revival is its strong alignment with sustainable and handmade design trends. Crewel embroidery uses natural materials like wool yarn and cotton/linen base fabrics, often dyed using traditional methods. This makes it relevant in today's eco-conscious market, where consumers prefer handmade and long-lasting textile products over mass-produced alternatives.

The craft is also gaining attention because of its adaptability in modern design markets. While traditionally used in Kashmiri garments and décor, Crewel embroidery is now widely used in global interior design collections. Designers are reinterpreting classic motifs such as the “Tree of Life,” floral vines, and paisley patterns into contemporary minimal and luxury décor formats.

In addition, Crewel embroidery has seen renewed visibility through vintage textile appreciation and collectible craft markets. Antique crewel pieces are valued for their craftsmanship and historical artistic influence, which increases interest in modern reinterpretations of the craft.

Although it does not have a clearly defined “revival year” in official statistics, the craft is currently experiencing a modern resurgence in global home décor and textile design markets, especially as consumers seek handcrafted, culturally rich, and sustainable design elements.

6.16 ZARI ZARDOZI

Zari-Zardozi is a traditional hand embroidery craft strongly associated with Uttar Pradesh, particularly districts like Shahjahanpur and Bareilly, where it continues to function as a living craft economy rather than a museum tradition. It is defined by intricate hand embroidery using metallic threads, beadwork (kardana), and decorative motifs that transform plain fabrics into richly ornamented occasion wear. The craft is most visible in saris, lehengas, dupattas, and other ceremonial garments, where its value is measured not by quantity or speed of production, but by the precision, density, and aesthetic refinement of hand-executed detailing.

The production system of Zari-Zardozi remains largely artisan-led, operating through small karkhanas and local shops rather than industrial-scale factories. Fabric is sourced from local markets, embellishment materials are added separately, and designs are planned before being executed by skilled karigars. In places like Shahjahanpur, even a single sari may take only a few hours of embroidery work—often around 3–4 hours depending on complexity—yet the final product carries high cultural and market value because of the craftsmanship involved. This structure reflects a deeply embedded local knowledge system where technique, patience, and inherited skill define production quality.

The craft is also sustained by its strong cultural linkage to weddings, festivals, and family ceremonies, where embroidered garments are considered essential symbols of celebration and status. This consistent demand ensures that Zari-Zardozi remains embedded in India's occasion-wear economy. At the same time, institutional support such as the One District One Product (ODOP) programme has provided artisans access to financial assistance and bank-linked schemes through district-level systems, helping small units maintain production capacity and improve operational stability.

In recent years, Zari-Zardozi has been trending again primarily due to structural changes in how the craft is produced, marketed, and consumed. A major shift is the rise of digitally enabled artisan entrepreneurship. Young practitioners and business owners are increasingly integrating tools such as UPI-based payments, Khatabook, OkCredit, WhatsApp Business, Google Forms, Instagram marketing, and influencer collaborations into traditional craft systems. This digital layer has improved financial transparency, reduced reliance on intermediaries, and significantly enhanced market reach beyond local buyers. It has also shortened operating cycles in some cases to around 15–20 days and improved delivery efficiency through direct logistics partnerships, reducing shipment times to approximately 7–10 days.

Social media visibility has become a key driver of demand, with embroidered products being showcased through reels, influencer gifting, and digital portfolios. This has allowed Zari-Zardozi to move beyond local exhibitions into broader urban and even international consumer markets. At the same time, customer engagement has become more dynamic, with feedback collected through digital forms and orders managed through real-time communication platforms. These changes have transformed the craft from a primarily local, intermediary-driven trade into a more direct-to-consumer ecosystem.

Another important reason for its renewed relevance is its alignment with modern expectations of handmade, sustainable, and transparent production. Zari-Zardozi remains fundamentally a low-mechanization craft, relying on skilled handwork, which aligns with growing global interest in artisanal, slow-fashion, and ethically produced textiles. Its reliance on manual craftsmanship also preserves employment for karigars and

maintains continuity of inherited skills, even as business models modernize.

However, the sector still reflects structural inequalities. Much of the embroidery work, especially in household-based production systems, is performed by women whose contributions often remain under-recognized due to social and cultural constraints. This hidden workforce plays a significant role in sustaining production but is rarely acknowledged as formal artisans, highlighting a need for more inclusive recognition within the craft economy.

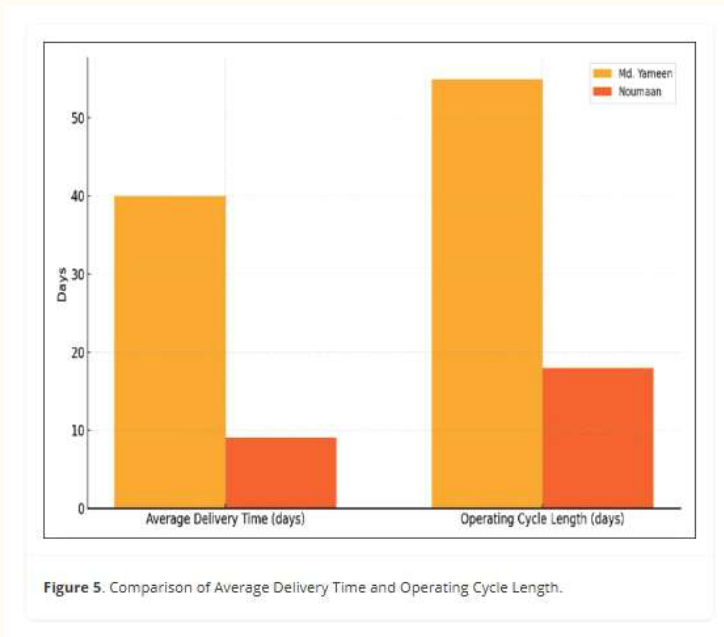
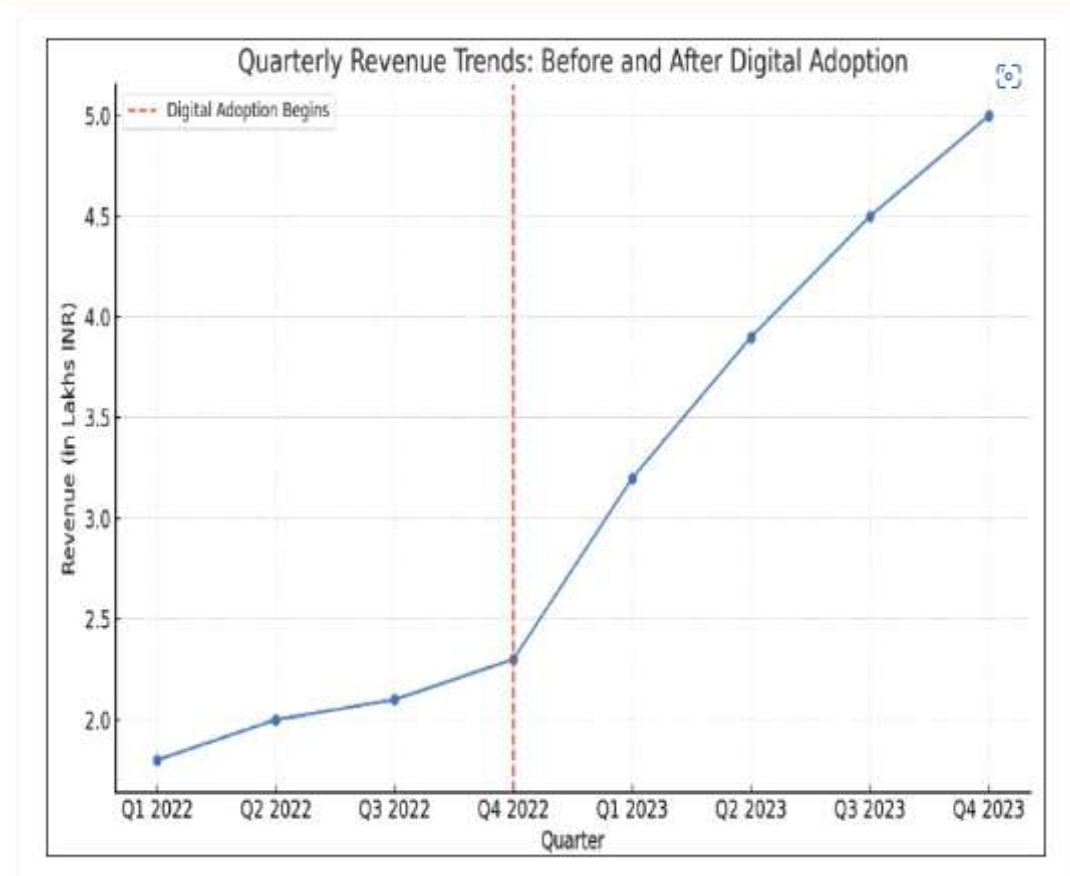


Figure 5. Comparison of Average Delivery Time and Operating Cycle Length.

Year	Verified Craft Situation	Evidence Type	Trend Direction
2020	COVID-19 lockdown disrupted weddings, export orders, and artisan production cycles across embroidery clusters	Textile & handcraft sector disruption reports	Sharp demand slowdown
2021	Recovery begins through online retail + domestic wedding demand return ; artisans shift to e-commerce platforms	MSME + handcraft recovery patterns	Early recovery phase
2022	Wedding industry rebound boosts demand for bridal lehengas, sarees, sherwanis with Zardozi work	Fashion retail recovery trend	Strong domestic revival
2023	Export shipments of Indian handicrafts (including embroidered textiles) show strong recovery; designer collaborations increase visibility	Export Promotion Council for Handicrafts (EPCH) sector reports	Expansion phase
2024	Sustainability + luxury craft demand increases use of Zardozi in high-end couture collections and fusion fashion	Fashion industry + designer adoption trends	Premiumization phase
2025	Strong integration into global luxury fashion + bridal couture markets ; metallic embroidery widely used in statement pieces	Fashion industry trend reporting	Peak visibility phase
2026	Continued global demand for handcrafted luxury textiles; Zardozi remains a key heritage embroidery in bridal + couture sectors	Ongoing craft industry outlook	Stable high-demand phase

6.17 SANGANERI HAND BLOCK PRINTING

Sanganeri hand block printing is a traditional textile craft from Sanganer, Rajasthan, known for its delicate floral motifs, fine line work, and soft, refined color palettes printed onto fabrics like cotton, linen, silk, and satin using hand-carved wooden blocks. Each design is created through a slow, manual process where artisans stamp fabric repeatedly with precision-dyed blocks, making every piece slightly unique and highlighting the human touch behind the craft. Historically rooted in Rajasthan's textile heritage, Sanganeri printing developed as a refined style of block printing that later gained wider recognition for its elegance and fine detailing, especially floral and geometric compositions.

In recent years, Sanganer prints have been trending again due to the global shift toward heritage fashion and conscious consumption. Unlike fast fashion, this craft represents slow, handmade production where quality is prioritized over quantity, which strongly aligns with modern sustainability values. The use of natural, breathable fabrics like pure cotton and the minimal reliance on heavy machinery makes it appealing to eco-conscious consumers, especially Gen Z and Millennials who actively seek ethical and environmentally responsible fashion choices. This sustainability angle has become one of the strongest drivers of its renewed popularity.

Another major reason for its rise is its strong aesthetic compatibility with modern design trends. Sanganer prints are known for their soft floral patterns, minimal yet elegant compositions, and pastel or balanced color palettes, which fit seamlessly into contemporary “minimalist” and “cottagecore” fashion and interior styles. These designs are highly visually appealing in digital spaces, especially on platforms like Instagram and Pinterest, where their fine detailing and calm aesthetics make them naturally “shareable” and visually engaging.

Factor	Details
Global Demand	Rising international interest in Sanganer hand block textiles
Key Export Markets	USA, UK, Germany, Japan, Australia
Market Trend	Increasing demand from global consumers for handcrafted Indian textiles
Industry Response	Exporters scaling production while maintaining quality and authenticity
Fashion Influence	Inclusion of Indian block prints in global fashion runways and designer collections
Home & Luxury Market	Adoption in international home textile brands and luxury decor segments
Overall Impact	Strengthening of India’s handcrafted textile export presence globally

The craft is also trending because of its versatility across both fashion and lifestyle markets. In clothing, Sanganer prints are widely used in kurtas, dresses, tunics, and fusion wear that can be styled for both casual and festive occasions. In home décor, they appear in bedsheets, cushion covers, curtains, and soft furnishings, allowing consumers to bring handcrafted aesthetics into everyday living spaces. This adaptability has helped the craft move beyond traditional ethnic wear into global lifestyle design.

Social media visibility and influencer culture have further accelerated its demand. Designers and artisan-focused brands showcase Sanganer products online, highlighting their handmade authenticity and cultural storytelling. This digital exposure has allowed the craft to reach younger, global audiences who value both aesthetics and meaning in what they wear and use.

Affordability also plays an important role in its trend status. Sanganer hand block products are often positioned as “affordable luxury”—offering handcrafted exclusivity at accessible price points compared to mass luxury fashion. This balance of craftsmanship, sustainability, and accessibility has strengthened its appeal in modern markets.

6.18 KATHIAWARD EMBROIDERY

Kathiaward embroidery is a traditional hand embroidery craft from the Kathiawar Peninsula in Gujarat, India. It is known for its vibrant color combinations, intricate hand-stitched patterns, and distinctive mirror work known as “abla,” where small reflective mirrors are sewn into fabric to create a sparkling visual effect. The craft uses geometric shapes, floral motifs, and symmetrical patterns, often inspired by local Gujarati traditions as well as historical influences from Mughal-era design aesthetics.

One of the main reasons Kathiawar embroidery is trending today is its strong visual identity. The combination of bold colors, reflective mirror work, and detailed stitching creates highly decorative textiles that stand out in modern fashion. This makes it especially popular in contemporary ethnic wear such as sarees, lehengas, dresses, skirts, blouses, and festive garments, where visual richness and ornamentation are highly valued.

The craft is also gaining popularity because of its adaptation into modern design categories. Kathiawar embroidery is now widely used beyond traditional garments and is incorporated into accessories like handbags, scarves, and jewelry, as well as home décor items such as cushions, throws, and wall hangings. This expansion into lifestyle and décor markets has helped the craft move from traditional ceremonial use into everyday and commercial fashion spaces.

Another key factor driving its trend is its association with handmade craftsmanship and cultural heritage preservation. The embroidery is entirely hand-stitched, often passed down through generations of artisans, and reflects deep-rooted cultural symbolism. Motifs such as floral patterns representing prosperity and geometric designs symbolizing balance and harmony add cultural meaning, making the craft appealing in the global slow-fashion movement.

Kathiawar embroidery is also featured in traditional cultural practices, including wedding dowries and ceremonial clothing, which has helped preserve its relevance over time. Its continued presence in festive and ceremonial occasions keeps it culturally active, while designers reinterpret it for modern fashion collections, blending traditional craftsmanship with contemporary silhouettes.

The rising global interest in handcrafted and artisanal textiles has further supported its popularity. Kathiawar embroidery's textured surface, mirror embellishments, and vibrant aesthetics align well with bohemian and fusion fashion trends. This has helped it gain visibility in designer collections, boutique fashion, and modern styling inspired by traditional crafts.

Today, Kathiawar embroidery is no longer limited to regional or ceremonial use. It has evolved into a widely recognized decorative textile style used in fashion, accessories, and interior design, while still preserving its historical techniques and cultural identity.

6.19 BAGRU HAND BLOCK PRINTING

Bagru hand block printing is a traditional textile craft from Bagru village near Jaipur, Rajasthan, practiced for more than 300 years by the Chhipa community. It is known for its deeply natural, earthy aesthetic created through a slow, rhythmic process of hand printing using wooden blocks, mud-resist techniques (dabu), and natural dyes. The craft evolved in this region due to the availability of alkaline water from the Sanjaria river, which helped fix natural dyes onto cotton, making Bagru one of India's most enduring natural dye-based textile

traditions.

What makes Bagru distinctive is its strong connection to nature and simplicity in design language. The motifs are inspired by leaves, flowers, vines, and small geometric “buti” patterns, printed on a soft cream base created by treating cotton with harda (myrobalan). The color palette is intentionally subdued and organic, featuring earthy reds from madder, deep indigo blues, mustard yellows, and natural browns. This gives Bagru prints a rustic identity that is different from more polished or brightly colored block-print traditions.

The production process is entirely handmade and highly labor-intensive, often involving **8 to 12 stages of artisan work** before a final fabric is completed. It begins with preparing the cotton fabric using natural treatments, followed by hand-block printing with carved wooden blocks. A key technique is dabu mud resist, where mud paste is used to block certain areas of the fabric before dyeing. The cloth is then dyed using natural sources like indigo, turmeric, pomegranate, and madder, and finally sun-dried and washed in flowing water to reveal the final pattern. This slow rhythm of printing, drying, and dyeing creates unique variations in every piece.

Aspect	Key Information
Craft Name	Bagru Hand Block Printing
Origin	Bagru village near Jaipur, Rajasthan
Artisan Community	Chhipa community
Age of Craft	Over 300 years old
Core Technique	Hand block printing using wooden blocks
Key Method	Dabu (mud-resist technique)
Natural Dyes	Indigo, madder, turmeric, pomegranate
Fabric Base	Cotton treated with harda for natural cream tone
Motifs	Floral, leaves, vines, geometric buti patterns
Unique Feature	Fully natural dye-based, eco-friendly craft
Environmental Value	Biodegradable, sustainable, zero synthetic dyes
Global Demand	USA, UK, Germany, Japan, Australia
Market Trend	‘Rising demand in sustainable fashion and home decor
Product Use	‘Clothing and home decor (curtains, cushions, kurtas, dresses)
Key Trend Driver	Slow fashion + eco-conscious consumer demand
Visual Identity	Earthy, rustic, nature-inspired aesthetic
Economic Impact	Supports artisan livelihoods in rural Rajasthan

In recent years, Bagru printing has been trending again due to the global rise of sustainable and slow fashion movements. Unlike synthetic or machine-made prints, Bagru is entirely natural, biodegradable, and environmentally friendly, making it highly relevant in today's eco-conscious market. It is often mentioned alongside other heritage crafts like Ajrakh from Kutch and Kalamkari from Andhra Pradesh as one of the last surviving fully natural dye-based printing traditions in India.

Another key reason for its revival is its alignment with modern design preferences. The soft, muted tones and organic motifs of Bagru prints fit seamlessly into contemporary minimal, bohemian, and rustic interior design styles. Designers are increasingly using Bagru textiles in modern fashion collections, including kurtas, dresses, jackets, and fusion wear, as well as in home décor items like cushions, curtains, and table linens.

Bagru has also gained visibility through global appreciation and storytelling-driven branding. International markets such as the USA, UK, Germany, Japan, and Australia have shown increasing interest in authentic Indian hand-block textiles, encouraging artisans and exporters to maintain traditional methods while adapting to global demand. At the same time, social media platforms have amplified its reach, with its earthy aesthetic and handcrafted process appealing strongly to Gen Z and millennial audiences who value authenticity and sustainability.

Overall, Bagru hand block printing is trending today not because it is new, but because it represents continuity—of nature-based dyeing, community-based craftsmanship, and slow handmade production. In a fast-fashion world, its relevance is growing as consumers increasingly seek meaningful, sustainable, and culturally rooted textiles that carry both heritage and environmental responsibility.

6.20 BANARAS HAND BLOCK PRINTING

Banaras (Varanasi) hand block printing is a traditional textile craft rooted in one of the world's oldest continuously inhabited cities, Varanasi, located on the banks of the river Ganga and known as Kashi or the cultural capital of India. The craft exists within a deeply layered cultural ecosystem shaped by ghats, temples, festivals, and a long-standing artisan economy where textiles such as handloom weaving, zari, dyeing, and block printing form essential livelihoods. Banaras hand block printing draws from ancient Indian dyeing traditions, with historical influences linked to early textile practices of the Indus Valley civilization and later refined through Mughal-era aesthetics. The craft is defined by hand-carved wooden blocks, traditionally made from durable woods like shisham, where artisans meticulously carve floral vines, paisleys, geometric buti patterns, and temple-inspired motifs. These blocks are used to print designs on cotton and silk fabrics using pigment or direct dyes, followed by multi-stage processes of drying, washing, and finishing that give each textile its distinctive depth, texture, and durability. The craft is sustained through artisan clusters in areas such as Khojwan, Manduadih, and Kashmiriganj, where generational knowledge continues to shape production systems that are entirely hand-driven and highly labour-intensive, involving multiple skilled stages from block carving to final printing. What makes Banaras hand block printing culturally significant is its strong connection with the city's spiritual identity, where temple architecture, ritual symbolism, and local aesthetics directly influence textile motifs, making each piece a reflection of lived heritage. In the 2020–2026 period, the craft has experienced renewed global and domestic demand due to the rise of sustainable and slow fashion movements, where consumers increasingly prefer handmade, eco-friendly, and culturally authentic textiles over mass-produced alternatives. Its natural, low-energy production process and traditional dyeing methods align strongly with sustainability values, while its aesthetic versatility has allowed it to expand into modern fashion and home décor products such as kurtas, dresses, cushions, curtains, and luxury interiors. Digital platforms like Instagram and Pinterest have further amplified its visibility, turning artisan storytelling and handcrafted imperfections into desirable design value for Gen Z and millennial consumers. Government initiatives such as ODOP (One District One Product) and broader handicraft promotion schemes in Uttar Pradesh have also strengthened its market presence and export potential, positioning Banaras as a key global hub for heritage textiles. As a result, Banaras hand block printing today is no longer seen only as a traditional craft but as a form of heritage luxury, where cultural authenticity, sustainability, and contemporary design converge to define its growing relevance in both national and international markets.

Aspect	Details
Craft Name	Varanasi Hand Block Printing
Geographical Location	Varanasi, Uttar Pradesh, India
Type of Goods	Handicraft (Textile Printing)
Raw Materials	Silk fabric, teak/brass blocks, natural & pigment dyes
Tools Used	Printing tables, trays, sieves, steaming units
Price Range	Approx. ₹1,000 – ₹25,000 (depending on product type)
Production Families	~5,000 artisan families involved
Class of Goods	24 & 25 (Textile categories)
Historical Origin	Evidence from 18th century traditions
Key Markets	Domestic + export (USA, UK, Europe, Asia markets)
Production System	Cluster-based handicraft production

6.21 BAGH PRINTS OF MADHYA PRADESH

Bagh Print of Madhya Pradesh is a traditional hand block printing craft originating from Bagh village in Dhar district, practiced primarily by artisan communities such as the Khatri families who are believed to have developed the craft nearly 400 years ago after migrating from Sindh. Recognized with a Geographical Indication (GI) tag in 2008, Bagh Print is distinguished by its eco-friendly, entirely natural production system that uses hand-carved wooden blocks, cotton and silk fabrics, and vegetable and mineral-based dyes derived from indigo, madder, turmeric, pomegranate, and iron formulations. The craft is defined by its striking red, black, and white colour palette, along with geometric and floral motifs inspired by nature, tribal culture, and Mughal design influences. The production process is highly labour-intensive and environmentally sustainable, involving multiple stages such as fabric pre-treatment with harda (myrobalan), block printing, mud-resist techniques, repeated dyeing, washing in flowing river water, and sun drying, with several artisan hands contributing to a single textile piece. The craft is deeply rooted in the geography and ecology of the region, especially the Narmada river system, which traditionally supported washing and dye fixation, enhancing durability and natural finishing.

In recent years, especially during the 2020–2026 period, Bagh Print has emerged as a globally trending heritage craft due to a strong shift toward sustainable fashion, ethical consumption, and handmade luxury textiles. As consumers increasingly reject fast fashion, Bagh Print's fully natural dye system, zero synthetic chemical usage, and low-energy manual production have positioned it as a model of eco-conscious textile manufacturing. The craft is also experiencing renewed attention through the global heritage revival movement, where traditional Indian crafts are being reinterpreted into contemporary fashion and lifestyle products such as sarees, kurtas, jackets, stoles, cushions, curtains, and luxury interiors. Digital platforms like Instagram and Pinterest have further amplified its visibility by turning artisan storytelling, natural textures, and handcrafted imperfections into aesthetic value, especially among Gen Z and millennial consumers. Government initiatives such as ODOP (One District One Product) and GI-based promotion programs in Madhya Pradesh have strengthened branding, market access, and export opportunities for artisans, helping position Bagh Print as a globally competitive craft identity.

A major boost to its international recognition is its inclusion in global craft diplomacy events.

Under the leadership of Chief Minister Dr. Mohan Yadav, Madhya Pradesh is actively promoting traditional crafts on international platforms. Continuing this effort, Bagh Print will be showcased at the “Foire de Paris” (April 30 – May 11, 2026, Porte de Versailles, Paris), where National Award-winning artisan Mohammed Bilal Khatri has been selected by the Development Commissioner (Handicrafts), Ministry of Textiles, as one of five master artisans from India. He will present live demonstrations of traditional block printing using natural dyes and carved wooden blocks, offering international audiences direct exposure to the craft's authenticity, technique, and cultural depth. This global exposure, combined with modern design adaptation and institutional support, is further strengthening Bagh Print's identity as a heritage textile that bridges tradition and contemporary global aesthetics.

As a result, Bagh Print is no longer viewed only as a regional tribal craft of Madhya Pradesh but as a sustainable heritage luxury textile, where ecology, culture, and modern design converge. Its rising popularity reflects a broader global transformation in which authenticity, sustainability, and handcrafted identity are becoming central to the future of fashion and textile consumption.

6.22 KUTCH AJRAKH

Ajrakh is a centuries-old traditional hand block printing craft practiced primarily in the Kutch region of Gujarat, India, and parts of Sindh, Pakistan, traditionally associated with the Khatri artisan community. Believed to be over 4,000 years old, Ajrakh is not only a textile technique but a deeply symbolic cultural heritage that carries within it layers of history, nature, and identity. The name “Ajrakh” is derived from the Arabic word azrak, meaning blue, which reflects the craft's most defining colour—indigo—historically extracted from natural plants and used to create its signature deep, calming visual tone. Traditionally, Ajrakh textiles were worn as garments of dignity and cultural pride, especially among men in desert communities, where the rich combination of indigo blue, deep red, black, and white mirrored the natural and desert landscapes of the region.

The craft is highly complex and entirely manual, involving multiple stages of hand block printing using intricately carved wooden blocks. Each textile is created through repeated cycles of washing, dyeing, resist printing, and drying, often taking several days to weeks to complete a single piece. The motifs are inspired by cosmic geometry, stars, floral patterns, and symmetry, reflecting mathematical precision and deep cultural symbolism. Ajrakh is especially known for its use of natural dyes such as indigo, madder root, turmeric, pomegranate, and iron-based compounds, making it one of the most eco-friendly and sustainable textile traditions in India. This natural dye system not only enhances the depth and softness of colours but also aligns the craft with environmentally conscious production practices that avoid synthetic chemicals.

In modern times, Ajrakh continues to be actively practiced in Kutch, where artisan communities preserve traditional knowledge while adapting designs for contemporary markets. It holds a Geographical Indication (GI) tag, protecting its authenticity and regional identity, and forms an important part of India's handicraft and handloom ecosystem, which supports millions of rural artisans. According to textile sector estimates, handicrafts contribute significantly to India's rural employment and cultural economy, with Ajrakh being a key heritage textile within this structure.

In the 2020–2026 period, Ajrakh has emerged as a highly trending craft due to the global rise of sustainable fashion, ethical consumption, and heritage luxury textiles. Consumers today increasingly prefer handmade, natural-dye-based fabrics over mass-produced synthetic textiles,

making Ajrakh's eco-friendly and slow production process highly relevant. Another major driver of its popularity is the global **heritage revival movement**, where traditional Indian crafts are being reinterpreted into modern fashion such as sarees, jackets, co-ord sets, scarves, and luxury home décor. Digital platforms like Instagram and Pinterest have further amplified its visibility, turning artisan storytelling, imperfections, and handcrafted aesthetics into desirable design value for Gen Z and millennial audiences.

Additionally, support from Indian designers and craft revival advocates has helped bring Ajrakh into mainstream fashion and global runways, strengthening its position as a premium handcrafted textile. Government initiatives such as GI recognition, ODOP (One District One Product), and handicraft promotion programs have further enhanced its market reach, export potential, and brand identity. Today, Ajrakh is no longer seen only as a regional craft of Kutch, but as a globally respected **heritage textile of sustainable luxury**, where tradition, ecology, and contemporary design merge to define its rising relevance in modern fashion culture.

6.23 UJJAIN BATIK PRINT

Ujjain Batik Print is a traditional wax-resist textile craft rooted in the historic city of Ujjain in Madhya Pradesh, India, an ancient cultural and pilgrimage centre situated on the banks of the Kshipra River in the Malwa region. The city's strong spiritual identity, marked by landmarks such as the Mahakaleshwar Jyotirlinga, Kal Bhairav Temple, and its association with the Kumbh Mela, has historically made it a vibrant cultural hub where religious traditions, trade routes, and artisan communities coexist. Within this environment, Batik printing evolved as a significant textile practice influenced by global resist-dye traditions that are believed to have originated in regions such as Indonesia, Egypt, and Japan, and later integrated into Indian textile systems through historical cultural exchanges. Over time, artisans in Bhairavgarh and Ujjain refined this technique into a distinct regional identity known as Ujjain Batik.

The craft is based on a detailed wax-resist dyeing process in which cotton or silk fabrics are prepared and then decorated using hot wax applied through tools like the tjanting pen or hand-carved wooden and metal blocks. The wax resists dye penetration, allowing artisans to create layered patterns through repeated cycles of waxing, dyeing, boiling, and washing. Natural and pigment-based dyes such as indigo, madder, and turmeric are commonly used, resulting in rich, earthy colour palettes. Once the wax is removed, intricate motifs—ranging from floral patterns and geometric designs to culturally inspired symbols—are revealed. The availability of clean water from the Kshipra River historically supported this labor-intensive and environmentally balanced production process.

In recent years, Ujjain Batik Print has gained renewed attention due to its Geographical Indication (GI) recognition, which protects its regional identity and ensures authenticity in wider markets. One of the key reasons behind its rising popularity is the global shift toward sustainable and slow fashion, where consumers increasingly prefer handmade, eco-friendly, and culturally rooted textiles over mass-produced alternatives. The craft aligns naturally with this trend due to its use of natural dyes, low-energy manual processes, and biodegradable materials. Another major factor driving its resurgence is the revival of heritage crafts in contemporary fashion and lifestyle design, where traditional batik motifs are reinterpreted into modern garments such as sarees, dresses, kurtas, and home décor products. Additionally, government support through handicraft promotion initiatives, exhibitions, and skill development programs has strengthened artisan visibility


and market access. The increasing influence of digital platforms and social media has also played a significant role, making handcrafted aesthetics and artisan stories more accessible to younger audiences such as Gen Z and millennials. Combined with participation in national and international exhibitions, these factors have positioned Ujjain Batik as a form of heritage luxury that blends cultural authenticity with modern design relevance, making it one of the emerging trending crafts from India.

Step	Stage	Key Activities	Cost / Time / Output
1	Learn / Research	Visit Bhairugarh village (8 km from Ujjain), meet artisans working in wax-resist batik, contact District Industries Centre Ujjain, check registered	Free entry; 2-3 field visits recommended
2	Source Raw Materials	Buy hot wax, fiber-reactive dyes, cotton/silk fabric from chemical suppliers and textile	Wax: ₹80-120/kg; Fabric: ₹150-800/m; Initial setup: ₹8,000-12,000
3	Production / Partnering	Partner with 1-2 experienced artisans or set up small unit; use basic tools (wax pots, brushes,	Setup cost: ₹40,000-60,000; Output: 2-3 sarees/week initially
4	Branding / Registration	Register Udyam (free MSME registration), apply for GI-linked branding through district office,	₹0-5,000 (registration & documentation)
5	First Sale	List products on Etsy/Instagram Shop, price sarees ₹4,500-6,000 and dress material ₹1,500-2,500	First orders expected in 10-20 days; target ₹25,000-40,000 first month
6	Scale	Increase production capacity, hire artisans, build design team, apply for government cluster schemes, participate in trade	Monthly revenue ₹60,000-80,000+ possible after scaling

6.24 AHMEDABAD SODAGARI BLOCK PRINT

Ahmedabad's Sodagari (Saudagari) block print is a traditional hand block printing craft rooted in the textile heritage of Ahmedabad, Gujarat, especially practiced in areas like Jamalpur and other old-city artisan clusters. Historically, it developed during the period when Ahmedabad was a major textile and trade hub, and the term “Sodagari” is linked to “sodagar” (merchant), reflecting its connection to textile production for trading communities and export markets. The craft is practiced by artisan groups such as the Chhipa community and involves a completely manual process where hand-carved wooden blocks are used to apply natural or vegetable dyes in multiple layers on fabric, making each piece slightly unique. According to the Ministry of Textiles, Government of India's handicrafts documentation, Sodagari block printing is part of India's hand block printing traditions and represents a long-standing textile heritage of Ahmedabad.

Today, the craft survives at a small, workshop-based scale rather than as a large industry, with limited artisan families continuing the practice. It faces strong competition from machine-made prints and fast fashion textiles, which are cheaper and faster to produce. However, its relevance is increasing again due to growing interest in



sustainable and handmade textiles. One of the key reasons it is trending is the global shift toward “slow fashion,” where consumers prefer eco-friendly, handcrafted, and ethically produced products, and Sodagari printing aligns with these values through its hand-process and use of traditional dyeing methods. Its recognition under India's Geographical Indications (GI) framework has also strengthened its identity by protecting its authenticity and linking it to Ahmedabad's regional heritage, improving its market value and credibility. Additionally, designers, craft researchers, and fashion institutes are reviving and reinterpreting Sodagari prints in modern clothing such as sarees, stoles, and fusion wear, while social media platforms have further increased its visibility by showcasing the visually appealing process of hand block printing. Ahmedabad's status as a heritage city and growing interest in textile tourism and craft documentation have also contributed to renewed attention. Overall, Sodagari block print is trending today because it has transformed from a local traditional craft into a protected heritage product aligned with sustainability, design revival, and global appreciation for handmade textiles.

6.25 KUTCH BANDHANI

Kutch Bandhani is one of India's oldest and most celebrated textile traditions, originating mainly from the Kutch and Saurashtra regions of Gujarat. The word “Bandhani” comes from the Sanskrit root *bandh*, meaning “to tie,” which reflects the craft's unique tie-and-dye process. In this technique, artisans carefully pinch tiny portions of cloth using their fingernails and tie them into thousands of minute knots before dyeing the fabric in multiple stages. Once the knots are opened, intricate dotted patterns emerge, creating designs such as Chandrakala, Bavan Baug, Shikari, Ghar Chola, and Chandrokhani. Historically, Bandhani dates back to the Indus Valley Civilization, with evidence suggesting that dyeing techniques existed as early as 4000 BCE. References to Bandhani can also be found in Ajanta cave paintings from the 6th century and ancient literary texts such as *Harshacharita*. Traditionally practiced by the Khatri community, the craft has been preserved through generations as a family-based occupation, especially in towns such as Bhuj, Jamnagar, Mandvi, Rajkot, and Jetpur. Bandhani textiles are deeply connected to Indian rituals and identity, where colours carry symbolic meaning—red represents marriage and prosperity, yellow signifies fertility and spring, saffron reflects sacrifice and spirituality, while black and maroon are associated with mourning.

Today, Kutch Bandhani is considered a strongly surviving heritage craft, but it also faces challenges from machine-made imitations, fast fashion, and declining artisan incomes. Despite these pressures, the craft has become increasingly trending after 2020 because of the global rise of sustainable and handmade fashion. Modern consumers are moving away from mass-produced textiles and showing greater interest in authentic artisan-made products, natural dye traditions, and slow fashion, all of which align perfectly with Bandhani's hand-crafted identity. The recognition of Kutch Bandhani under the Geographical Indication (GI) system in 2021 further strengthened its cultural and commercial value by protecting its authenticity and connecting it directly to the heritage of Gujarat. Designers and luxury fashion brands have also revived Bandhani by incorporating it into contemporary sarees, lehengas, fusion wear, and global runway collections, increasing its visibility in both Indian and international markets. Social media has further accelerated its popularity because the vibrant colours, intricate knotting process, and artisan storytelling create visually appealing content that resonates strongly with audiences interested in heritage crafts and ethical fashion. As a result, Kutch Bandhani is no longer viewed only as a traditional ceremonial textile but as a symbol of sustainable luxury, cultural identity, and timeless Indian craftsmanship that continues to gain global recognition.

6.26 PASHMINA WOOL OF LADAKH

Pashmina Wool of Ladakh is trending today mainly because it has successfully repositioned itself as a rare, high-value heritage luxury craft aligned with global sustainable fashion trends. Pashmina comes from the fine undercoat wool of the Changthangi goat found in the cold desert region of Ladakh (Changthang plateau), and is known for its extremely fine fibre quality (about 10–16 microns). It is traditionally hand-spun and handwoven into shawls that can take months to complete, making it one of India's most labour-intensive textile crafts. According to industry and government-linked reports, this long production cycle and natural origin have now become key value drivers in modern luxury markets.

Since around 2020, Pashmina has gained renewed global attention due to the rise of “conscious luxury” and slow fashion, where consumers prefer ethically sourced, handmade, and environmentally responsible products over mass-produced textiles. This shift has placed Pashmina in the premium category of sustainable luxury fashion because it is a natural fibre, hand-processed, and deeply connected to Himalayan pastoral livelihoods. Its Geographical Indication (GI) protection and authentication systems, including verification mechanisms to distinguish pure Pashmina from synthetic blends, have further strengthened trust in global markets and increased its commercial credibility.

Another major reason for its rising trend is its strong heritage and storytelling value. Pashmina is not just a textile but a cultural identity linked to Ladakh and Kashmir, often associated with heirloom value, tradition, and ceremonial use. This emotional and cultural depth has made it highly desirable in both domestic and international luxury markets. In addition, designers and luxury fashion houses have revived Pashmina in modern collections, blending traditional weaving techniques with contemporary aesthetics, which has increased its visibility among younger consumers. Social media platforms have also amplified its appeal by showcasing its craftsmanship, softness, and artisan stories, making it a symbol of slow, ethical, and premium fashion.

Stakeholder Type	Role
Pastoral communities	Primary producers of Pashmina fibre
Sheep Husbandry Dept	Livestock and breeding support
Industries & Commerce Dept	Market + industrial development
Rural Development Dept	Livelihood support
Cooperatives Dept	Producer organization strengthening
Experts (OFDA studies)	Fibre quality and technical analysis

6.27 CALLIGRAPHY

Calligraphy is a traditional visual art form of decorative handwriting in which letters and scripts are designed with artistic expression, balance, and aesthetic detailing. In India, it exists in multiple forms such as Urdu, Arabic, Persian, and regional scripts like Devanagari and Malayalam. Historically, calligraphy was used in manuscripts, religious texts, royal documents, inscriptions, and architectural decoration. However, with the rise of printing technology and digital typography, the craft gradually declined in everyday use and remained limited to a small group of artists, scholars, and traditional scribes.

In recent years, especially after 2020, calligraphy has re-emerged as a **trending and innovative creative craft**, but in a modernized form. It is no longer restricted to traditional writing; instead, it has evolved into a part of visual design, branding, and digital art culture. One of the key reasons for its revival is the growing interest among young artists and designers who are using calligraphy for logos, posters, wedding invitations, packaging design, and social media content. This shift from “writing” to “visual communication design” has made calligraphy highly relevant in today's creative industries.

Another major reason for its popularity is the influence of digital platforms. Social media such as Instagram, Pinterest, and YouTube have played a significant role in making calligraphy visually appealing and widely accessible. Short videos showing ink flow, brush techniques, and lettering styles have made the craft engaging and shareable, especially among younger audiences. This has transformed calligraphy into both an art form and a digital trend.

Calligraphy is also trending due to the revival of cultural identity and regional scripts. Many artists are now exploring Indian scripts like Devanagari and Urdu to reconnect with linguistic heritage and preserve traditional writing systems. This cultural revival adds emotional and historical value to the craft, making it more meaningful in contemporary society.

Additionally, calligraphy is increasingly recognized as a therapeutic and mindful activity. Many people practice it as a stress-relief technique, as the slow and focused process of hand lettering promotes relaxation and creativity. Workshops, design institutes, and art festivals have also contributed to its revival by formally teaching and promoting the craft among students and professionals.

Overall, calligraphy has become a trending craft because it has successfully transformed from a declining traditional practice into a **modern creative, digital, and culturally revived art form** driven by social media visibility, design industry demand, cultural identity revival, and lifestyle-based artistic interest.

Trend Factor	Evidence
Social media revival	Young artists promoting vernacular calligraphy online
Digital design integration	Used in branding, logos, packaging
Cultural identity movement	Revival of regional scripts (Urdu, Malayalam, Devanagari)
Emotional & therapeutic use	Used for stress relief and mindfulness
Workshop expansion	Growing classes, exhibitions, festivals

6.28 RESIN-BASED ARTWORK AND FIGURES

Resin-Based Artwork and Figures is a contemporary craft form in which epoxy or UV resin is used to create decorative and functional objects such as jewellery, figurines, nameplates, coasters, and interior décor items by embedding materials like pigments, dried flowers, wood, stones, and metallic elements into moulds that harden into a glossy, glass-like finish. In India, it is recognised as an emerging handicraft category, especially active in small-scale artisan and entrepreneurial clusters where products are sold through online marketplaces, exhibitions, and social media platforms rather than traditional craft systems. After 2020, resin art has become a trending craft due to the rapid growth of personalised and customised product demand, where consumers prefer unique handmade décor and gifting items over mass-produced goods. Its popularity has also been strongly driven by social media platforms such as Instagram and YouTube, where visually appealing resin-

art aligns with modern interior design trends that combine wood-resin furniture, luxury décor pieces, and aesthetic home styling, further increasing its market value. The craft has also gained momentum as a low-investment, high-return micro-entrepreneurship option, enabling individuals to start small businesses from home. Its innovative nature lies in its fusion of art, chemistry, and design technology, allowing experimentation with textures, layering, and preservation effects, making it a key part of the modern creative economy.

Best Selling Resin Crafts for 2025 [Top 10]
1. Resin Jewellery (necklaces, bracelets, earrings, hand rings, etc.)
2. Epoxy Tumblers
3. Epoxy Coasters
4. Epoxy Tables
5. Epoxy Resin Night Lamps
6. Resin Keychains
7. Resin Bookmarks
8. Resin Pet Tags
9. Resin Party Ornaments
10. Custom Resin Trays

6.29 STRING ART

String Art is a contemporary decorative craft form in which coloured threads or strings are wrapped around nails or pins fixed on a wooden board or canvas to create geometric, abstract, floral, and figurative designs. Although modern string art became globally popular during the 20th century, in India it has evolved as a “new craft” within the miscellaneous handicrafts category and is now officially documented by the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India. Traditionally used for decorative folk-art style products, the craft today includes wall hangings, greeting cards, personalised name boards, home décor panels, and artistic installations. According to the Government handicrafts portal, the craft combines creativity, precision, and mathematical pattern-making through the careful arrangement of threads over structured nail layouts.

After 2020, String Art became increasingly trending and innovative because of its strong connection with DIY culture, social media aesthetics, and personalised handmade décor markets. Platforms such as Instagram, Pinterest, and YouTube significantly increased its popularity by showcasing visually satisfying process videos, geometric thread patterns, and customised decorative products. The craft became especially popular among young creators, hobby artists, and home-based entrepreneurs because it requires relatively low investment while allowing high levels of artistic experimentation and customization. Another major reason for its growth is the rising demand for handmade and sustainable décor products, where consumers increasingly prefer artisanal wall art and personalised gifts over mass-produced decoration items. The craft is also considered innovative because it merges art with geometry and mathematical precision, creating visually complex patterns through simple thread arrangements. Research publications on string art even explore its mathematical and structural applications, highlighting how geometric string patterns can generate intricate visual forms.

In India, the growth of handicraft promotion initiatives, artisan training programs, and digital marketplaces has also supported the visibility of emerging crafts like String Art. Government handicrafts platforms now promote diverse contemporary crafts alongside traditional art forms, reflecting a broader shift toward creative entrepreneurship and modern handicraft innovation. As a result, String Art has evolved from a niche hobby activity into a trending contemporary craft driven by digital culture, customization demand, affordable entrepreneurship, and modern interior décor trends.

Trend Factor	Evidence
Social media popularity	DIY reels/tutorial growth
Entrepreneurship	Workshop & handmade business growth
Home decor demand	Personalized wall art trend
Educational value	Used in geometry & mathematical visualization

Trend-related structured data

6.30 FABRIC FLOWER CRAFT

Fabric Flower Craft is a contemporary handmade decorative craft in which flowers are created using fabric materials such as silk, satin, cotton, felt, organza, velvet, and recycled textiles. These flowers are crafted through techniques like folding, stitching, cutting, embroidery, layering, and wire shaping to produce bouquets, wall décor, jewellery, fashion accessories, gift items, wedding decorations, and interior styling products. Although fabric flower making has existed for decades in textile embellishment traditions, after 2020 it emerged as a highly trending and innovative craft due to the rapid rise of DIY culture, social media-driven handmade businesses, and demand for sustainable decorative products. Platforms such as Instagram, Pinterest, and YouTube significantly increased its popularity by promoting tutorial videos, bouquet-making reels, and aesthetic décor content, making the craft visually attractive and commercially viable for young creators and home-based entrepreneurs. Handmade “forever flowers” and textile bouquets have especially gained popularity because they are reusable, long-lasting, customizable, and suitable for gifting and modern home décor markets. Recent creator-business discussions from India show that handcrafted fabric flower bouquets are now sold as premium personalized products ranging from 300 to 2000 depending on complexity and customization, reflecting the growth of micro-entrepreneurship in this sector.

Another major reason for the craft's rise is the increasing consumer preference for sustainable and handmade products over artificial plastic décor. Textile and fabric-based decorative arts are currently experiencing renewed global interest because consumers increasingly value tactile, handcrafted, and emotionally expressive décor objects in response to mass-produced digital lifestyles. Fabric flower craft also aligns with eco-conscious trends because artisans can use leftover textile scraps and recycled fabrics, reducing material waste while creating high-value decorative products. Similar textile-based flower crafts and appliqué traditions, such as Phool Patti work of Uttar Pradesh, are also being promoted as sustainable craft practices that support women artisans and home-based employment. Overall, Fabric Flower Craft is trending today because it combines handmade artistry, customization, sustainability, digital visibility, and small-scale entrepreneurship, transforming it from a simple decorative hobby into a modern craft-based creative economy.

6.31 RESIN CRAFT

Resin Craft of Rajasthan, Himachal Pradesh, Gujarat, Uttarakhand, Jammu & Kashmir, and Kerala is a contemporary handicraft form that combines traditional artistic practices with modern materials and design aesthetics. According to the official Government of India Handicrafts Portal, resin craft has gained popularity in recent years as artisans increasingly use epoxy resin, pigments, molds, and embedded decorative elements to create jewellery, coasters, figurines, wall décor, and lifestyle products. The craft is especially significant because it represents a transition from traditional handcrafted production toward innovative craft-based design industries that appeal to modern consumers.

The craft is trending after 2020 mainly because of the rapid rise of social media-driven handmade product markets, DIY creative culture, and growing demand for customized home décor. Resin craft products are highly visual and aesthetically appealing, making them especially popular on platforms such as Instagram, Pinterest, and YouTube, where artists showcase resin pouring, layering, and embedding techniques. This digital visibility has transformed resin craft into a major small-business and entrepreneurship opportunity, particularly for women artisans and home-based creators. The Government of India handicrafts system also increasingly promotes emerging non-textile crafts through digital artisan platforms, exhibitions, and Dilli Haat events, helping contemporary crafts gain market exposure.

Another important reason for the growth of resin craft is its connection with modern interior décor and sustainable craft innovation. Consumers increasingly prefer handmade décor products over factory-made decorative items, especially products that can be customized with natural materials, wood, flowers, metallic textures, and regional artistic motifs. In states such as Gujarat and Rajasthan, traditional craft ecosystems already support experimentation and innovation through government-backed handicraft development corporations and artisan training programs. Gujarat's handicraft development initiatives specifically focus on combining traditional craftsmanship with contemporary lifestyle products and modern design adaptation.

Trend Factor	Evidence
Social media growth	Resin tutorials & reels popularity
DIY culture	Expansion of home craft businesses
Interior decor demand	Growth of customized decor products
Women entrepreneurship	Rise of small handmade businesses
Modern design adaptation	Fusion with wood, flowers, metallic art

In Kerala, handicraft sector policies emphasize cluster development, artisan support, modernization, design innovation, and employment generation, which indirectly supports the growth of newer crafts like resin-based artwork. Kerala's handicraft sector alone supports approximately 1.7 lakh artisans across multiple craft categories, showing the importance of contemporary craft diversification within regional economies. In Jammu & Kashmir and Uttarakhand, government handicraft initiatives and artisan exhibitions are increasingly helping non-traditional crafts gain visibility alongside heritage crafts. The Indian Handicrafts portal regularly organizes exhibitions and events for artisans from hill states such as Jammu & Kashmir, Himachal Pradesh, and Uttarakhand, creating wider market access for emerging crafts.

6.32 DRY FLOWER CRAFT

Dry Flower Craft is a contemporary eco-friendly handicraft in which naturally dried flowers, leaves, grasses, seeds, and plant materials are preserved and arranged to create decorative and functional products such as greeting cards, wall frames, bookmarks, candles, table décor, jewellery, bouquets, potpourri, and handmade gift items. In India, the craft has developed both as a rural livelihood activity and as a modern decorative art industry supported by floriculture, sustainable craft movements, and women-led micro-enterprises. According to Government of India floriculture development reports, India's floriculture sector has expanded significantly in recent years, creating opportunities for value-added products such as dried flowers and botanical crafts. Dried flower products are especially important because they extend the commercial life of flowers and reduce wastage from the floriculture industry.

After 2020, Dry Flower Craft became increasingly trending due to the global rise of sustainable décor, eco-conscious consumer behaviour, and handmade lifestyle products. Consumers began preferring natural and biodegradable decorative items over plastic-based artificial décor, increasing the demand for dried flower arrangements, resin-preserved botanicals, handmade floral frames, and sustainable gifting products. Social media platforms such as Instagram and Pinterest further accelerated this trend by popularising aesthetic floral décor and DIY botanical crafts, especially among young creators and home-based entrepreneurs. The craft became commercially attractive because it requires relatively low investment while allowing artisans to create premium handmade products for weddings, interior décor, cafés, boutique stores, and online marketplaces.

Product Category	Description	Eco-Friendly Feature
Floral Craft Items	Handmade decorative products using dried flowers, leaves, and botanical	Uses natural and biodegradable materials
Floral Bouquets	Preserved or dried flower bouquets used for gifting and decor	Reusable alternative to fresh flowers
Floral Arrangements	Decorative floral displays for homes, events, and interiors	Reduces floral waste through preservation
Topiaries	Decorative shaped plant/floral craft structures made from preserved	Long-lasting sustainable decor product
Potpourri	Mixture of dried flowers, petals, leaves, and natural fragrances	Natural fragrance product without synthetic decor waste

Another major reason for the popularity of Dry Flower Craft is its close connection with sustainability and rural employment generation. Research studies on India's dried flower industry note that the sector provides significant self-employment opportunities for women and small-scale rural entrepreneurs while utilizing agricultural and floricultural waste effectively. India is also among the major exporters of dried flower products globally, with dried botanical materials being exported for decorative and craft purposes. Additionally, the craft supports the modern “slow living” and handmade décor movement, where consumers increasingly value natural textures, artisanal aesthetics, and environmentally conscious products in home interiors and gifting culture.

The craft is also considered innovative because it combines floriculture, preservation science, design aesthetics, and contemporary craft entrepreneurship. Artisans experiment with natural preservation techniques such as

silica drying, pressing, air drying, and resin embedding to create long-lasting botanical artworks and decorative products. As a result, Dry Flower Craft has evolved from a simple decorative hobby into a trending sustainable craft industry driven by eco-friendly lifestyles, digital marketplaces, customization trends, and the growing handmade décor economy.

6.33 COCONUT HUSK CRAFT

Coconut Husk Craft is an eco-friendly handicraft that utilizes coconut husk, coir fibre, shells, and other coconut by-products to create decorative, functional, and utility items such as baskets, mats, ropes, wall décor, planters, lampshades, toys, handbags, jewellery, and home furnishing products. The craft is mainly practiced in coconut-producing states such as Kerala, Tamil Nadu, Karnataka, Goa, and parts of Andhra Pradesh, where coconut cultivation supports large coir and natural fibre industries. Traditionally associated with coir production and rural livelihoods, Coconut Husk Craft has evolved into a modern sustainable craft sector that combines traditional fibre-processing techniques with contemporary product design and eco-conscious consumer markets. According to the Coir Board under the Ministry of Micro, Small & Medium Enterprises, India is one of the world's largest producers of coir and coconut fibre products, and the sector supports significant rural employment, especially for women artisans.

After 2020, Coconut Husk Craft became increasingly trending due to the rapid growth of sustainable lifestyle products, eco-friendly home décor, and biodegradable alternatives to plastic-based goods. Consumers globally began preferring natural fibre products because of rising environmental awareness and demand for zero-waste lifestyles. Coconut husk products gained popularity as they are biodegradable, renewable, durable, and made from agricultural waste that would otherwise be discarded. This shift toward sustainable consumption significantly increased the market demand for handcrafted coir décor, eco-planters, natural brushes, fibre baskets, and coconut-shell decorative products. Social media platforms such as Instagram, Pinterest, and YouTube further accelerated the popularity of coconut-based crafts by promoting eco-friendly DIY décor ideas, sustainable gifting products, and handmade natural-fibre aesthetics.

Another major reason for the craft's growth is the increasing government support for coir and natural fibre industries. The Coir Board of India actively promotes product diversification, artisan training, design innovation, export development, and entrepreneurship in coconut fibre crafts. Government schemes and cluster development programs encourage artisans and small enterprises to create value-added coir products suitable for domestic and international eco-friendly markets. According to Coir Board reports, India exports coir products to more than 100 countries, showing the strong global demand for natural fibre-based goods. The craft also supports rural employment generation and women-led self-help groups, particularly in Kerala and southern India, where coconut processing industries form a major part of local economies.

Coconut Husk Craft is also considered innovative because it transforms agricultural waste into premium decorative and utility products while supporting circular economy principles and sustainable design practices. Modern artisans combine coconut fibres with contemporary interior décor trends, handmade aesthetics, and environmentally conscious product development. As a result, the craft has evolved from a traditional fibre-utilization practice into a trending sustainable handicraft industry driven by eco-conscious lifestyles, export markets, digital entrepreneurship, and green consumer culture.

Category	Details
Craft Name	Coconut Crafts of Kerala
Main Raw Materials	Coconut husk, coconut shell, coconut fibre, coconut leaves
Region	Kerala
Traditional Importance	Part of Kerala's cultural heritage and artisan livelihood
Main Production Process	Husk drying, soaking, carving, weaving, shaping
Traditional Tools Used	Knives, chisels, needles
Main Craft Forms	Coconut shell carvings, coir products, coconut shell jewellery, coconut leaf art
Coconut Shell Products	Figurines, bowls, ashtrays, jewellery boxes
Coconut Fibre Products	Carpets, rugs, mats, ropes
Coconut Jewellery Products	Necklaces, earrings, bracelets, pendants
Coconut Leaf Products	Wall hangings, baskets, hats
Craft Characteristics	Eco-friendly, handmade, sustainable, durable
Design Inspiration	Nature, mythology, geometric patterns
Current Market Trend	Growing demand for eco-friendly and handmade products
Employment Nature	Supports local artisans and rural livelihoods
Preservation Efforts	Government initiatives and artisan training programs
Modern Trend Factors	Sustainable lifestyle movement, handmade decor demand, eco-conscious consumer culture
Cultural Significance	Represents Kerala's traditional craftsmanship and heritage
Innovation Aspect	Converts agricultural waste into artistic and utility products
Consumer Appeal	Natural aesthetics, sustainability, handcrafted uniqueness

6.34 MUD & MIRROR WORK

Mud & Mirror Work, popularly known as Lippan Kaam or Lippon Painting, is a traditional mural craft originating from the Kutch region of Gujarat, especially practiced by the Rabari and Mutwa communities. The craft involves the use of clay or mud mixed with camel dung and natural adhesives to create raised relief patterns on walls, which are then decorated with small mirrors embedded into the surface. Traditionally, Lippan work was used to decorate the interior and exterior walls of Bhungas (traditional circular mud houses) in desert regions, where the mirrors reflected light and helped brighten the homes. The motifs used in the craft are inspired by nature, folk culture, animals, peacocks, trees, geometric forms, and traditional Kutch embroidery patterns. Over

time, the craft evolved from architectural wall decoration into portable decorative art forms such as wall panels, frames, coasters, trays, and modern home décor products.

After 2020, Mud & Mirror Work became increasingly trending due to the rapid rise of handmade interior décor markets, sustainable craft movements, and social media-driven aesthetic culture. Platforms such as Instagram, Pinterest, and YouTube played a major role in popularising Lippan art by showcasing DIY tutorials, rustic luxury décor, and traditional Indian wall art aesthetics. Consumers increasingly began preferring handcrafted ethnic décor items for homes, cafés, boutique hotels, and interior design projects, leading to a significant revival of traditional Kutch mud art in urban and global markets. The craft also gained popularity because of the growing appreciation for vernacular Indian art forms and “slow décor” trends that value handmade craftsmanship over machine-made decoration.

Another major reason for the craft's popularity is its strong connection with sustainability and indigenous design practices. Traditionally, Lippan Kaam used locally available eco-friendly materials such as mud, camel dung, and natural clay, making it a low-impact craft deeply connected to the desert ecology of Kutch. Modern artisans now adapt the craft onto MDF boards, plywood panels, and canvas surfaces to make it portable and commercially viable while preserving traditional design language. Government handicraft promotion programs, artisan fairs, and Kutch craft tourism have also contributed to the visibility of the craft. Gujarat's handicraft sector, especially Kutch crafts, has gained strong recognition through exhibitions, artisan clusters, and tourism initiatives promoting local heritage arts.

The craft is also considered innovative because it successfully combines traditional folk techniques with modern interior design aesthetics. Contemporary artists experiment with minimalist motifs, metallic colours, LED lighting effects, and modern wall installations while preserving the signature mirror-embedded mud relief technique. This fusion of traditional craftsmanship with contemporary décor trends has transformed Lippan work from a rural folk art into a premium handmade décor category. As a result, Mud & Mirror Work is now regarded as one of the most visually distinctive and commercially trending Indian folk crafts in the post-2020 handmade décor market.

6.35 BAMBOO JEWELLERY

Bamboo Jewellery is a contemporary eco-friendly craft that transforms bamboo and cane into wearable fashion accessories such as earrings, necklaces, bangles, pendants, rings, bracelets, hair accessories, and fusion designer jewellery. The craft is especially associated with northeastern Indian states such as Assam, Tripura, Nagaland, Mizoram, Meghalaya, and Arunachal Pradesh, where bamboo has traditionally been used for architecture, utility items, musical instruments, and handicrafts. Over time, artisans began experimenting with miniature bamboo work and combining traditional bamboo craftsmanship with modern jewellery design. Bamboo Jewellery represents an important example of sustainable fashion because it uses renewable natural materials, lightweight organic textures, and handcrafted techniques instead of synthetic or metal-heavy products.

After 2020, Bamboo Jewellery became increasingly trending due to the rapid rise of sustainable fashion, eco-conscious consumer culture, and handmade lifestyle products. Consumers globally began preferring biodegradable and ethically produced accessories over plastic-based fast-fashion jewellery. Bamboo jewellery gained popularity because it is lightweight, eco-friendly, affordable, durable, and visually unique. Social media platforms such as Instagram, Pinterest, Etsy, and YouTube significantly accelerated this trend by promoting

handmade jewellery aesthetics, artisan-made accessories, and sustainable fashion movements. Young consumers especially embraced bamboo jewellery as part of minimalist fashion and eco-lifestyle trends. The growing demand for handcrafted designer accessories also helped artisans and small businesses market customized bamboo jewellery through online platforms and craft exhibitions.

Another major reason for the popularity of Bamboo Jewellery is the increasing government and institutional focus on bamboo-based industries in India. The Government of India has strongly promoted bamboo under initiatives such as the National Bamboo Mission, which supports bamboo cultivation, value addition, skill development, and bamboo entrepreneurship. According to government reports, bamboo is often referred to as “green gold” because of its economic, environmental, and sustainable development potential. Craft-based bamboo industries provide employment opportunities for rural artisans, tribal communities, and women-led enterprises, particularly in northeastern India where bamboo resources are abundant. Contemporary designers and artisans now combine bamboo with textiles, beads, metals, resin, terracotta, and natural dyes to create fusion jewellery suitable for urban and international markets.

Key Factor	Details
Craft Name	Bamboo Jewellery
Main Raw Material	Bamboo and cane
Main Regions	Assam, Tripura, Nagaland, Meghalaya, Mizoram, Arunachal Pradesh
Craft Category	Sustainable fashion / natural fibre handicraft
Main Products	Earrings, necklaces, bangles, pendants, bracelets
Traditional Base	Tribal and bamboo craftsmanship traditions
Eco-Friendly Nature	Biodegradable, renewable, lightweight material
Main Trend Period	Became highly popular after 2020
Major Trend Driver	Sustainable fashion movement
Social Media Influence	Growth through Instagram, Etsy, Pinterest
Entrepreneurship Growth	Rise of handmade online jewellery businesses
Government Support	National Bamboo Mission promotion programs
Employment Generation	Supports rural & tribal artisans
Innovation Aspect	Fusion of bamboo with resin, beads, textiles & modern design
Market Position	Eco-fashion and handmade designer accessory market
Export/Commercial Potential	Growing demand in eco-conscious global markets
Sustainability Contribution	Promotes natural materials over synthetic accessories
Consumer Appeal	Lightweight, handmade, natural aesthetic jewellery
Supporting Institutions	National Bamboo Mission, TRIFED, CBTC

Bamboo Jewellery is also considered innovative because it merges traditional bamboo craftsmanship with modern fashion design and sustainable product innovation. Artisans increasingly use laser cutting, polishing, engraving, and contemporary geometric designs while preserving handmade techniques and natural textures. The craft has evolved from a regional tribal craft into a globally marketable sustainable fashion category supported by eco-conscious lifestyles, digital marketplaces, craft entrepreneurship, and the international slow-fashion movement. As a result, Bamboo Jewellery has emerged as one of the most innovative and trending natural-fibre crafts in the post-2020 handmade fashion and sustainable accessories market.

6.36 SEA SHELL CRAFT

Sea Shell Craft is a traditional coastal handicraft that involves the use of naturally collected sea shells to create decorative, ornamental, and utility products such as jewellery, lamps, mirrors, wall hangings, showpieces, photo frames, curtains, wind chimes, handbags, table décor, and souvenir items. The craft is widely practiced in India's coastal regions including Odisha, Goa, Tamil Nadu, Kerala, West Bengal, Andhra Pradesh, Gujarat, and the Andaman & Nicobar Islands, where shells collected from seashores are cleaned, polished, carved, painted, and assembled into artistic products. Traditionally associated with coastal artisan communities and tourism economies, Sea Shell Craft has evolved into a modern handmade décor and sustainable gifting industry that combines natural marine materials with contemporary design aesthetics.

After 2020, Sea Shell Craft became increasingly trending due to the rapid growth of handmade coastal décor, eco-inspired interior design, and sustainable fashion accessories. Consumers began preferring natural-texture decorative products that reflected beach aesthetics, tropical interiors, and handcrafted luxury. Sea shell décor gained popularity in cafés, resorts, beach homes, boutique hotels, and modern interior styling because of its organic appearance and handcrafted appeal. Social media platforms such as Instagram, Pinterest, Etsy, and YouTube further accelerated the popularity of shell crafts by promoting coastal décor trends, DIY shell art tutorials, bohemian interior aesthetics, and handmade jewellery culture. The rise of online handmade marketplaces also enabled artisans and small businesses to commercially market customized shell-based products to domestic and international buyers.

Another major reason for the craft's popularity is its close association with tourism and souvenir industries. Coastal tourism destinations in India significantly contribute to the demand for shell craft products, as tourists often purchase handcrafted shell souvenirs representing local coastal culture. Government handicraft exhibitions, artisan fairs, and coastal tourism promotion programs have also helped increase the visibility of shell artisans and handmade marine crafts. In many regions, shell crafting supports rural and coastal livelihoods, especially among women artisans and small-scale craft enterprises engaged in handmade decorative production.

Sea Shell Craft is also considered innovative because artisans increasingly combine shells with contemporary materials such as resin, wood, bamboo, jute, mirrors, LED lighting, macramé, and metal fittings to create modern lifestyle products. Designers experiment with minimalist décor, sustainable luxury aesthetics, and fusion handicrafts suitable for urban markets and export-oriented handmade décor industries. The craft reflects a fusion of natural marine resources, traditional craftsmanship, tourism culture, and contemporary interior design trends. As a result, Sea Shell Craft has evolved from a traditional coastal souvenir craft into a trending handmade décor and sustainable lifestyle craft in the post-2020 creative economy.

6.37 CANDLE MAKING

Candle Making is a traditional as well as contemporary craft that involves creating decorative, aromatic, ceremonial, therapeutic, and utility candles using materials such as paraffin wax, soy wax, beeswax, gel wax, essential oils, dried flowers, pigments, and decorative moulds. In India, candle making has evolved from a small-scale cottage industry into a major handmade lifestyle and gifting craft sector practiced across states such as Uttar Pradesh, Rajasthan, Maharashtra, Gujarat, Tamil Nadu, Kerala, and Delhi. Traditionally associated with festivals, religious rituals, and household lighting, the craft today includes luxury scented candles, eco-friendly candles, designer candles, floral candles, therapeutic aromatherapy candles, sculptural candles, and customized gifting products. According to MSME and handicraft sector reports, candle making has become an important micro-enterprise activity because it supports home-based businesses, women entrepreneurship, and small-scale handmade product industries.

Candle Making began gaining strong commercial and creative popularity globally around 2018 onward, especially with the rise of wellness culture, aromatherapy products, aesthetic home décor trends, and handmade gifting markets. The demand increased further as consumers became more interested in creating relaxing home environments, mindfulness spaces, and luxury handmade décor products. Social media platforms such as Instagram, Pinterest, Etsy, and YouTube significantly contributed to the popularity of handmade candles by promoting DIY candle tutorials, small-business branding, aesthetic room décor, and personalized gifting ideas. This digital visibility transformed candle making from a functional craft into a highly marketable creative industry.

Year / Period	Verified Market Data	Source Reliability
2023	India candle market valued at USD 736.9	High (Grand View)
2024–2030	Expected CAGR of 9.4%	High
2025	India candle market projected at USD 862.9 million	High (Grand View Research)
2026–2033	Expected CAGR of 10.5%	High
2018–2025	Aromatherapy market projected for strong growth	High
2025–2034	Growth driven by eco-friendly & decorative candles	High

Another major reason for the craft's popularity is the relatively low investment required to start candle-making businesses. Many home-based entrepreneurs, especially women-led enterprises and handmade product startups, adopted candle making because of its accessibility and growing online demand. Government entrepreneurship initiatives, MSME support programs, and skill development schemes also encouraged small-scale candle manufacturing and handmade product innovation. At the same time, consumer interest shifted toward eco-friendly and non-toxic products, increasing the demand for soy wax, beeswax, herbal, and aromatherapy candles instead of purely synthetic mass-produced alternatives.

Candle Making is also considered innovative because artisans increasingly combine candles with dried flowers, crystals, resin art, botanical décor, layered textures, sculptural forms, personalized moulds, and essential oil blends to create premium artistic products. Modern candle makers experiment with minimalist luxury aesthetics, wellness-focused fragrance design, festival collections, and sustainable packaging to appeal to

contemporary markets. As a result, Candle Making has evolved into one of the most commercially successful and innovative handmade crafts in the modern creative economy, driven by wellness lifestyles, handmade luxury culture, sustainable product demand, and digital craft entrepreneurship.

6.38 CHANNAPATNA TOYS & DOLLS

Channapatna Toys & Dolls are traditional handcrafted wooden toys made in the town of Channapatna in Karnataka's Ramanagara district, popularly known as the “Toy Town of India.” The craft dates back more than 200 years and is believed to have developed during the reign of Tipu Sultan, who invited Persian artisans to train local craftsmen in lacquerware techniques. These toys are traditionally made using ivory wood (*Wrightia tinctoria*), natural vegetable dyes, and lac-turning techniques that create their signature glossy finish and vibrant colours. The craft received a Geographical Indication (GI) tag in 2005–06, recognizing its cultural uniqueness and protecting artisan rights. Channapatna toys include dolls, spinning tops, rattles, puzzles, educational toys, jewellery items, décor pieces, and Montessori learning products.

Channapatna Toys became strongly innovative and commercially trending from around 2018 onward, with major growth in the sustainable toy market, Montessori education products, eco-friendly parenting trends, and handmade lifestyle products. The increasing global concern regarding plastic toys and toxic synthetic materials created higher demand for non-toxic, biodegradable, child-safe wooden toys. Channapatna toys gained popularity because they are handmade, chemical-free, smooth-edged, and painted using natural dyes, making them attractive to modern parents seeking sustainable and safe toys for children. The growth of Montessori and Waldorf educational philosophies further increased demand for handcrafted wooden learning toys and sensory play products. Social media platforms, e-commerce marketplaces, and sustainable parenting communities also helped popularize these toys internationally.

Another major reason for the revival and popularity of Channapatna Toys is the strong institutional and government support for the craft. The GI tag, ODOP (One District One Product) recognition, handicraft promotion programs, export initiatives, artisan training centers, and e-commerce integration helped artisans access wider domestic and international markets. According to official tourism and handicraft sources, the craft supports the livelihoods of thousands of artisans in Karnataka and has evolved into a thriving small-scale industry. Organizations, NGOs, and social enterprises have also modernized the craft by introducing contemporary product designs, educational toys, corporate gifting items, and global safety standards.

Channapatna Toys are also considered innovative because artisans successfully combined traditional lacquerware techniques with modern educational toy design, sustainable production practices, and global handmade product markets. Contemporary artisans now create minimalist toys, Montessori kits, eco-friendly décor items, jewellery, and designer lifestyle products while preserving traditional craftsmanship. The craft has become an important example of how traditional Indian handicrafts can adapt to modern consumer preferences, sustainability movements, and international handmade product markets without losing their cultural identity. As a result, Channapatna Toys & Dolls are now regarded as one of India's most successful eco-friendly and innovative traditional crafts.

Data Point	Verification
GI Tag Year: 2005–06	Multiple sources confirm the GI tag was granted around 2005/2006 for Channapatna Toys & Dolls. Some sources say 2005, others reference formal recognition/publication in 2006.
Craft Age: ~200 years	Historical accounts trace the craft to the late 18th century during the reign of Tipu Sultan, so “~200 years” is acceptable, though “over 200 years” may be more accurate.
Karnataka Toy Cluster Recognition: Recognized handicraft cluster	Government and academic sources describe Channapatna as a recognized handicraft/toy cluster and lacquerware industry hub in Karnataka.
ODOP Recognition: Included under One District One Product	Channapatna Toys & Dolls are officially listed under the Government of India ODOP initiative for Ramanagara district.
Artisan Support Programs: Skill training and modernization initiatives	Karnataka government, KHDC, NGOs, and craft organizations have conducted training, modernization, financial assistance, and infrastructure programs.

6.39 SANJHI ART

Sanjhi Art is a traditional paper stencil craft originating from Mathura and Vrindavan in the Braj region of Uttar Pradesh. The craft is deeply associated with Vaishnava traditions and Krishna devotion and is believed to have flourished between the 15th and 16th centuries during the Bhakti movement. Traditionally, Sanjhi artists created intricate stencil-based rangoli patterns for temple rituals dedicated to Radha and Krishna. These artworks were made using handmade paper, flower petals, coloured powders, natural pigments, and decorative materials arranged in symmetrical devotional patterns. According to the Government of India's Development Commissioner (Handicrafts), Sanjhi Art is more than 500 years old and is recognized as an important devotional paper craft tradition of India. Over time, the craft evolved from temporary temple floor decorations into permanent paper-cut artworks and decorative handicraft products.

Government handicraft records also mention that Sanjhi Art is known for its highly detailed hand-cut stencil technique, where artists carefully carve delicate designs using specialized scissors and blades. The motifs generally include scenes from Krishna's life, lotus flowers, peacocks, cows, geometric borders, and spiritual symbols associated with Braj culture. Today, Sanjhi Art represents both the religious heritage and artistic craftsmanship of North India and is preserved through handicraft promotion initiatives, exhibitions, artisan workshops, and cultural heritage programs.

Sanjhi Art became innovative because artisans successfully transformed a traditional ritual-based folk art into a modern decorative and lifestyle craft while preserving its cultural identity. Earlier, Sanjhi designs were mainly created for temple rituals and festive occasions, but contemporary artisans adapted the craft into wall décor, framed artworks, lampshades, coasters, mirrors, greeting cards, textile motifs, designer installations, and interior décor products. According to official handicraft documentation from the Ministry of Textiles, this diversification helped Sanjhi Art enter urban handicraft markets, luxury décor sectors, and international

handmade product industries.

The craft is also considered innovative because it combines traditional handcrafting techniques with modern design aesthetics. Designers and artisans now reinterpret Krishna-inspired stencil patterns into minimalist and contemporary forms suitable for galleries, modern homes, boutiques, hotels, and lifestyle stores. This adaptation helped Sanjhi Art appeal to younger consumers and modern designers while maintaining its traditional stencil-cutting methods and devotional themes.

Another innovative aspect of Sanjhi Art is its eco-friendly and sustainable production process. Traditional Sanjhi uses handmade or recycled paper, natural colours, flower petals, and manual cutting techniques instead of machine-based synthetic manufacturing methods. Because modern consumers increasingly prefer environmentally sustainable and handmade products, Sanjhi Art aligns strongly with contemporary eco-conscious lifestyle trends. Government handicraft sources specifically mention the use of recycled handmade paper and the craft's adaptation into sustainable decorative products.

Academic and cultural studies further describe Sanjhi Art as an example of how traditional Indian folk arts can successfully adapt to globalization and changing market preferences. Contemporary artisans now create export-oriented handmade products, collectible artworks, and customized decorative installations for domestic and international buyers. This transformation demonstrates how heritage crafts can combine traditional craftsmanship with innovation, sustainability, and modern consumer demand.

One major reason for the growing popularity of Sanjhi Art is the increasing global demand for handmade, culturally rooted, and sustainable décor products. Consumers today are moving away from mass-produced machine-made decorative items and are increasingly attracted to handcrafted products that reflect authenticity, heritage, and artisanal skill. Because Sanjhi Art is handmade, eco-friendly, visually intricate, and culturally significant, it fits strongly within modern sustainable lifestyle and handmade luxury markets.

The rise of social media platforms, e-commerce marketplaces, handicraft exhibitions, museum displays, and heritage tourism has also contributed significantly to the visibility of Sanjhi Art. Contemporary artisans participate in craft fairs, cultural festivals, design exhibitions, and online handmade product platforms that introduce the craft to wider national and international audiences. Digital promotion helped transform Sanjhi Art from a regional devotional craft into a recognized heritage art form appreciated by collectors, interior designers, tourists, and global handicraft buyers.

Government and institutional support further strengthened the revival and popularity of the craft. The Office of the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India promotes Sanjhi Art through exhibitions, artisan training programs, handicraft fairs, cluster development schemes, and marketing initiatives. Such support helped artisans modernize products, improve market access, and preserve traditional techniques while adapting to contemporary commercial markets.

Sanjhi Art is also trending because it represents the successful combination of spirituality, heritage, sustainability, and modern artistic presentation. Experts consider it an important example of how traditional Indian crafts can evolve through innovation and design adaptation without losing their cultural authenticity. As a result, Sanjhi Art is now regarded as one of India's important revived heritage crafts that connects traditional devotional art with modern décor trends, sustainable craftsmanship, and contemporary handmade product markets.

6.40 PITHORA PAINTING

Pithora Painting is a traditional ritualistic tribal art practiced mainly by the Rathwa, Bhil, and Bhilala communities of Gujarat and Madhya Pradesh, especially in the regions of Chhota Udaipur, Panchmahal, Alirajpur, Dhar, and Jhabua. The art is deeply connected with tribal spirituality and is created as an offering to Baba Pithora, a revered tribal deity associated with prosperity, fertility, protection, marriage, and wellbeing. Traditionally, Pithora paintings were made on the inner walls of tribal homes during important religious ceremonies and vow-fulfillment rituals. According to the Government of India's Development Commissioner (Handicrafts), Pithora Painting is a ritual wall art characterized by vibrant depictions of horses, tribal gods, animals, farmers, kings, celestial symbols, and scenes from daily tribal life.

The craft is believed to have ancient origins and is often linked with prehistoric cave-painting traditions of tribal communities. Official cultural and tourism sources mention that Pithora paintings may date back nearly 3000 years and evolved from ritualistic wall drawings into a major tribal folk art tradition. Traditionally, the paintings are created using locally available natural materials such as cow dung, mud, chalk powder, bamboo twigs, milk, mahua liquor, and natural pigments prepared from leaves, minerals, charcoal, turmeric, and earth colours. The process begins with wall preparation known as “Lipna” or “Lipai,” where walls are plastered with cow dung and clay before painting begins.

Pithora Painting became innovative because tribal artists successfully transformed a sacred wall-based ritual art into a contemporary tribal art form suitable for galleries, exhibitions, modern interiors, and global handicraft markets while preserving its cultural symbolism. Earlier, Pithora paintings were created only on house walls during religious ceremonies, but contemporary artisans now paint on canvas, paper, cloth, wood panels, and decorative products for urban and international buyers. This adaptation helped the craft move beyond tribal ritual spaces into mainstream art and design markets.

Another major innovation in Pithora Painting is the integration of traditional tribal storytelling with modern artistic presentation. Contemporary artists combine ancient motifs such as seven sacred horses, deities, animals, harvest scenes, forests, and celestial symbols with modern themes including urban life, vehicles, airplanes, and social realities. Researchers and cultural studies describe this transformation as an important example of how indigenous art adapts to globalization while preserving its spiritual and ecological identity.

The craft is also considered innovative because of its sustainable and eco-friendly production methods. Traditional Pithora Painting uses natural pigments, handmade brushes from bamboo and twigs, mud walls, and biodegradable materials instead of industrial synthetic processes. The strong connection between tribal life, environmental symbolism, and handmade artistic production aligns closely with modern eco-conscious art and sustainable handicraft movements.

Government institutions, tribal organizations, and cultural promotion bodies further contributed to innovation in the craft by supporting artisan entrepreneurship, exhibitions, handicraft fairs, design adaptation, and online marketing initiatives. Organizations such as TRIFED and the Ministry of Tribal Affairs promote Pithora Painting clusters and tribal artisans through exhibitions, training, and market-access programs.

One major reason behind the growing popularity of Pithora Painting is the increasing demand for indigenous, handmade, and culturally authentic art in modern décor and lifestyle markets.

Consumers today are increasingly interested in tribal art forms that reflect sustainability, spirituality, storytelling, and handcrafted originality. Because no two authentic Pithora paintings are exactly alike, each artwork is considered unique and culturally valuable.

The rise of tribal art exhibitions, heritage tourism, museum collections, online handicraft platforms, and social media promotion also helped Pithora Painting gain national and international recognition. Contemporary artists such as Paresh Rathwa have played an important role in bringing Pithora art into galleries, workshops, educational programs, and digital platforms. Media reports and cultural organizations note that younger artists are increasingly adapting the craft for contemporary audiences while preserving tribal symbolism and ritual identity.

Another important factor behind its popularity is the growing appreciation of tribal and indigenous art as part of India's cultural heritage. Government cultural initiatives, handicraft exhibitions, tribal festivals, and artisan-support programs have created wider recognition for tribal paintings across India and abroad. The craft is now frequently displayed in handicraft fairs, art festivals, cultural museums, boutique hotels, interior décor spaces, and designer collections.

Pithora Painting is also trending because it represents a successful blend of spirituality, sustainability, storytelling, and visual design. Experts consider it an important example of how tribal art traditions can evolve into contemporary creative industries without losing their cultural authenticity. As a result, Pithora Painting is now regarded as one of India's most significant tribal folk arts that connects traditional ritual practices with modern art markets, sustainable craftsmanship, and global appreciation for indigenous heritage.

Criteria	Information
Craft Type	Sacred tribal folk painting
Main Region	Gujarat (Panchmahal and Chhota Udaipur)
Main Communities	Rathwa, Bhil, and Bhilala tribes
Main Deity	Pithora Dev
Cultural Importance	Represents tribal spirituality and heritage
Traditional Purpose	Created for blessings, prosperity, and protection
Ritual Ceremony	Pithora ni Puja
Traditional Surface	Walls of tribal homes
Main Materials	Mud, cow dung, natural pigments
Major Motifs	Horses, gods, birds, tribal life scenes
Artistic Style	Bright colours, symmetry, storytelling murals
Unique Feature	Every painting is unique
Eco-Friendly Aspect	Uses natural and biodegradable materials
Contemporary Adaptation	Canvas art and decor products
Modern Products	Wall hangings, furniture, clothing, accessories
Innovation Aspect	Ritual wall art adapted into commercial art
Trending Reason	Growing demand for tribal and handmade art
Heritage Value	Important tribal cultural legacy of Gujarat

6.41 MADHUBANI PAINTING

Madhubani Painting, also known as Mithila Painting, is a traditional folk art form originating from the Mithila region of Bihar and parts of Nepal. The art is primarily practiced in districts such as Madhubani, Darbhanga, Samastipur, and Sitamarhi. Traditionally created by women on the walls and floors of homes during festivals, marriages, and religious ceremonies, Madhubani Painting represents the cultural identity, mythology, rituals, and daily life of the Mithila region. Madhubani Painting is characterized by intricate line work, vibrant natural colours, geometric patterns, and symbolic depictions of gods, nature, animals, and social traditions.

The origins of Madhubani Painting are believed to date back more than 2500 years and are associated with the Ramayana period. Cultural traditions state that King Janaka commissioned artists to decorate the kingdom during the wedding of Sita and Lord Rama, which is considered one of the earliest references to Mithila painting traditions. Traditionally, the paintings were created using natural pigments made from turmeric, indigo, rice paste, flowers, soot, leaves, and minerals on mud walls, handmade paper, cloth, and floors. The paintings generally depict Hindu deities such as Krishna, Rama, Shiva, Durga, Lakshmi, and Saraswati along with motifs of fish, peacocks, trees, lotus flowers, and celestial symbols.

Madhubani Painting became innovative because artists successfully transformed a traditional ritual wall art into a globally recognized contemporary folk art while preserving its cultural authenticity. Earlier, the paintings were mainly confined to mud walls and courtyards during ceremonial occasions, but artisans gradually adapted the art onto handmade paper, canvas, textiles, wood, pottery, apparel, stationery, and lifestyle products. This diversification helped Madhubani Painting enter national and international handicraft, fashion, and interior décor markets.

Another important innovation was the expansion of themes beyond mythology and rituals. Contemporary Madhubani artists now depict social awareness topics such as environmental conservation, women's empowerment, climate change, education, pandemic awareness, and political issues while maintaining traditional artistic styles and motifs. This transformation is considered an important example of how traditional Indian folk arts adapt to contemporary social realities without losing their indigenous identity.

Madhubani Painting is also regarded as innovative because of its sustainable and eco-friendly production methods. Traditional artists use handmade brushes prepared from bamboo twigs, cotton, and matchsticks along with natural dyes extracted from flowers, leaves, turmeric, charcoal, and minerals. The increasing global demand for handmade, environmentally friendly, and culturally authentic products helped Madhubani Painting gain recognition in sustainable art and ethical handicraft markets.

Government agencies, NGOs, and cultural organizations also contributed to innovation in the craft through artisan training, women empowerment programs, exhibitions, export promotion, and e-commerce integration. The art received a Geographical Indication (GI) tag in 2007, which helped protect its authenticity and support artisans from the Mithila region.

One major reason behind the popularity of Madhubani Painting is the increasing global appreciation for handmade, sustainable, and culturally rooted art forms. Consumers today prefer products that combine traditional craftsmanship with artistic uniqueness and cultural storytelling. Because Madhubani paintings are handmade and rich in symbolism, they are highly valued in global folk-art and handcrafted décor markets.

The rise of social media, digital handicraft marketplaces, museum exhibitions, heritage tourism, and fashion collaborations also contributed significantly to the popularity of Madhubani Painting. Contemporary artists now showcase their work through online platforms, galleries, cultural festivals, and international exhibitions, helping the craft reach wider audiences. Designers increasingly incorporate Madhubani motifs into sarees, scarves, home décor products, accessories, and designer collections.


Another important reason for the craft's popularity is its role in women empowerment and rural livelihood generation. Madhubani Painting became a major source of income for women artists in Bihar, especially after government and NGO initiatives promoted the craft internationally. It is considered one of India's most successful examples of transforming a traditional women-led folk practice into a sustainable creative economy.

Data Point	Details
GI Tag Year	2007
Approximate Craft Age	More than 2500 years
Major Artisan Base	Thousands of women artisans in Bihar
Export/Commercial Expansion	Expanded into global handicraft and decor markets after commercialization
Product Diversification	Paintings now used on textiles, stationery, decor, apparel, and lifestyle products
Women Livelihood Generation	Significant source of rural women employment in Mithila region
Government Promotion	Supported through handicraft fairs, exhibitions, and artisan schemes
Sustainable Art Demand	Increasing demand due to eco-friendly handmade art movement
Digital Marketplace Growth	Rise in online sales through e-commerce and social media platforms
Tourism Contribution	Madhubani art promoted through Bihar cultural tourism initiatives
International Recognition	Displayed in museums and global folk-art exhibitions
Contemporary Innovation	Artists now create social-awareness and modern-themed artworks

6.42 WARLI PAINTING

Warli Painting is a traditional tribal folk art form of India, practiced by the Warli community mainly in the North Sahyadri region of Maharashtra, especially in districts like Palghar, Dahanu, Jawhar, Mokhada, and Talasari. It is one of the most important examples of indigenous visual storytelling in India and reflects the close relationship between tribal life, nature, and spirituality. The craft is widely recognized as a Geographical Indication (GI) protected art form of India.

Historically, Warli Painting is believed to be very ancient, with roots traced back to around the 10th century or even earlier prehistoric periods, with stylistic similarities to early rock art traditions. Traditionally, it was created on the mud walls of tribal houses during important life events such as marriages, harvests, and festivals. The paintings are not just decorative but also serve as a cultural record of tribal life, beliefs, and rituals.



The art is based on a very simple visual language using basic geometric shapes such as circles, triangles, and squares. These shapes are used to represent elements of nature and life—circles for the sun and moon, triangles for mountains and trees, and squares for sacred spaces. The paintings usually show scenes of farming, hunting, dancing, festivals, and community gatherings, emphasizing harmony between humans and nature.

Traditionally, Warli Painting uses natural and eco-friendly materials. The background is made using mud walls mixed with cow dung, giving a reddish-brown surface. The artwork is created using a white pigment made from rice paste mixed with water and gum. Brushes are traditionally made from chewed bamboo sticks or twigs, which allow fine line detailing. This minimalist technique gives Warli art its distinctive monochrome appearance.

Warli Painting became innovative when artists moved beyond ritual wall paintings and adapted the art into modern formats. From the 1970s onwards, artists like Jivya Soma Mashe helped popularize Warli as a contemporary art form by painting on paper and canvas instead of only mud walls. This shift allowed the craft to reach national and international art markets.

Today, Warli art is used on a wide range of products such as textiles, home décor items, stationery, furniture, packaging, and modern artworks. Artists also experiment with larger murals and contemporary themes while preserving traditional geometric styles. This transformation helped Warli Painting enter global handicraft and design industries.

Another key innovation is the blending of traditional themes with modern storytelling. While earlier Warli paintings focused mainly on rituals and daily tribal life, contemporary artists now include themes like environmental awareness, urban life, education, and social change while maintaining the traditional visual language.

The craft is also considered innovative because it aligns with sustainable and eco-friendly art practices. It uses natural materials, avoids synthetic chemicals in traditional forms, and reflects a low-waste artistic process, making it highly relevant in today's global sustainability movement.

Government support, GI protection, exhibitions, and cultural promotion have also contributed to its revival and commercialization, helping artisans gain wider recognition and economic opportunities.

Warli Painting is trending today due to increasing global demand for handmade, sustainable, and culturally meaningful art. Its simple yet powerful visual storytelling appeals to both traditional art collectors and modern interior designers.

The rise of social media, online craft marketplaces, and global exhibitions has significantly increased visibility for Warli artists. The style is also widely used in fashion design, branding, and modern décor, making it popular among younger audiences.

Additionally, Warli art supports rural livelihoods and tribal identity, which has increased interest among cultural researchers, NGOs, and ethical art consumers. Its combination of tradition, sustainability, and modern adaptability makes it one of India's most globally recognized folk art forms.

Data Point	What is documented
Market expansion	Warli moved from wall art → canvas, textiles, decor
Commercial demand	Increasing demand in urban + export markets
Industry shift	From ritual art → commercial livelihood art

6.43 GOND PAINTING

Gond Painting is a traditional tribal folk art practiced by the Gond community, mainly in Madhya Pradesh, Maharashtra, Chhattisgarh, Odisha, and Telangana. It is one of India's most vibrant indigenous art forms, known for its intricate patterns, storytelling style, and deep connection with nature and tribal spirituality. Traditionally, Gond paintings were created on the walls and floors of houses during rituals, festivals, and special community occasions. The art reflects the Gond people's belief that nature, animals, and humans are closely interconnected.

Historically, Gond Painting evolved from mural traditions used in tribal homes, where stories of gods, nature, and folklore were visually narrated. The Pardhan Gond community, who were traditional storytellers and singers, played a key role in developing and preserving this art form. Over time, the art moved from walls to paper and canvas, especially after the 1980s, which helped it gain national and international recognition.

The painting style is highly distinctive because it uses simple shapes and highly detailed decoration. Artists use lines, dots, and dashes to fill forms, creating movement and texture. Common motifs include animals, birds, trees, human figures, and mythological elements, all expressed in a highly rhythmic and patterned style. Gond art strongly represents harmony between humans and the natural world.

Traditionally, natural materials were used for Gond Painting. Colors were made from soil, charcoal, plant sap, leaves, and flowers. Brushes were made from bamboo sticks, twigs, or animal hair. Even today, many artists continue to use eco-friendly materials, although acrylic and poster colors are also used in modern versions.

Gond Painting became innovative when traditional wall murals were transformed into contemporary fine art by artists such as Jangarh Singh Shyam. This shift allowed Gond art to move beyond ritual and domestic spaces into galleries, museums, and global art markets. The development of “Jangarh Kalam” marked a major turning point, introducing modern storytelling techniques while preserving traditional visual language.

Today, Gond artists create paintings on canvas, paper, wood, textiles, and home décor products. The craft has also expanded into book illustrations, digital art, fashion design, and interior decoration. This diversification has helped Gond Painting reach wider audiences and become economically sustainable for tribal artists.

Another key innovation is thematic expansion. While traditional Gond art focused on mythology, nature, and tribal folklore, modern artists now include environmental issues, wildlife conservation, urban life, and social themes. Despite these changes, the core style of intricate line work and dot-based detailing remains unchanged.

Government and institutional support, along with GI recognition, exhibitions, and NGO-led training programs, have further strengthened the craft and helped artists gain national and international visibility. Gond Painting is trending due to growing global demand for handmade, sustainable, and culturally rich artworks. Its unique visual language and storytelling style make it highly attractive for collectors, designers, and interior décor

The rise of social media platforms, online art marketplaces, museum exhibitions, and cultural festivals has significantly increased the visibility of Gond artists. The art is also widely used in fashion, branding, packaging, and modern design products, making it commercially relevant.

Additionally, Gond Painting supports tribal livelihoods and preserves indigenous cultural identity, which has increased interest from NGOs, cultural institutions, and ethical art consumers. Its combination of tradition, innovation, and sustainability makes it one of India's most globally recognized folk art forms.

Time Period	Price Range	Source Evidence
Early phase (1980s-1990s)	₹150-₹250 per artwork	Early market reports
2000s	₹2,000-₹5,000 (A4 size works)	Gallery & media reports
Recent years	₹2,000-₹60,000+ per painting	Cultural & art market reports
High-end auction works	₹1 lakh - ₹4 lakh+	Auction & gallery sales data

6.44 CANE & BAMBOO CRAFT

Cane & Bamboo Craft is a traditional handicraft practice widely found in India, especially in the North-Eastern states such as Assam, Tripura, Nagaland, Mizoram, and Manipur, as well as parts of Odisha, West Bengal, and Kerala. It is one of the oldest sustainable craft traditions, deeply connected with rural and tribal lifestyles. The craft is based on the use of bamboo and cane, which are naturally available, fast-growing, and eco-friendly materials. Traditionally, this craft was used to create essential household items, tools, and simple structures needed in daily life.

Historically, Cane and Bamboo Craft developed as a household-based skill in tribal and rural communities where bamboo forests were abundant. Over generations, artisans developed strong expertise in weaving, splitting, bending, and shaping bamboo into functional objects. The craft became an important part of cultural identity in North-East India, where bamboo is often referred to as the “green gold” due to its importance in daily life, housing, and livelihood systems.

The craft is known for its simplicity, strength, and versatility. Artisans use bamboo strips and cane vines to create baskets, mats, fishing tools, storage containers, furniture, and even house structures. The weaving patterns vary from region to region, reflecting local traditions and environmental adaptation. Bamboo craft also represents a close relationship between humans and nature, emphasizing sustainability and resource efficiency.

Traditionally, natural tools such as knives, splitters, and hand-weaving techniques are used in production. Bamboo is often treated using natural methods like boiling, smoking, or sun-drying to increase durability. Even today, many artisans continue to rely on eco-friendly practices, although modern tools and finishes are also used in commercial production.

Cane & Bamboo Craft became innovative when traditional utility-based products were transformed into modern lifestyle, industrial, and design-oriented goods. Earlier limited to household use, bamboo products are now widely used in architecture, interior design, furniture making, packaging, and eco-friendly alternatives to

plastic. This shift has significantly expanded the market scope of the craft.

Another major innovation is the introduction of engineered bamboo products, where bamboo is processed into boards, panels, and composite materials for construction and industrial use. This has elevated bamboo from a traditional craft material to a modern sustainable resource in global green industries.

Government initiatives such as the National Bamboo Mission and various state-level bamboo development programs have played a major role in modernizing the craft. Training programs, design innovation centers, and market linkage support have helped artisans improve product quality and access wider markets.

Cane & Bamboo Craft is trending due to the global shift toward sustainable, eco-friendly, and biodegradable products. As concerns about plastic pollution and environmental degradation increase, bamboo products are gaining popularity as a natural alternative.

The craft is also widely used in modern interior design, eco-architecture, and sustainable lifestyle products, making it highly relevant in urban markets. Social media, online marketplaces, and export opportunities have further increased visibility for bamboo artisans.

Additionally, Cane & Bamboo Craft plays a major role in rural and tribal livelihood generation, especially in North-East India. It supports household-based employment, women-led craft production, and community-level economic development. Its combination of sustainability, innovation, and cultural heritage makes it one of India's fastest-growing traditional craft sectors.

6.45 PALM LEAF ENGRAVING

Palm Leaf Engraving is a traditional Indian manuscript and folk art form in which letters, symbols, and images are carved or engraved on dried palm leaves. It is one of the oldest writing and illustration traditions in India, historically used for recording religious texts, literature, astrology, and cultural knowledge. This craft is mainly associated with Odisha, Tamil Nadu, Kerala, and parts of Andhra Pradesh, where palm leaves were widely available and used as writing material before paper became common.

Historically, palm leaf manuscripts played an important role in preserving ancient knowledge systems such as the Vedas, Ayurvedic texts, astrology (Jyotisha), and classical literature. The leaves were first dried, processed, and cut into strips, after which fine metal stylus tools were used to engrave text or drawings. Ink made from natural sources like charcoal or turmeric was often rubbed into the engraved lines to make the writing visible. According to Indian manuscript traditions documented by institutions like the National Mission for Manuscripts (Government of India), palm leaf manuscripts represent one of the most important indigenous knowledge preservation systems in South Asia.

The craft is highly detailed and requires precision because the surface of palm leaf is delicate and can tear easily. The engraved manuscripts are then bound together using strings to form books. Traditional motifs in illustrated palm leaf art include deities, mythological scenes, yantras, floral borders, and narrative storytelling patterns.

In modern times, Palm Leaf Engraving has become an important heritage craft. Artisans now create decorative artworks, wall hangings, souvenir items, and framed illustrations for cultural markets and tourism. Institutions and government heritage programs have supported the preservation of palm leaf manuscripts through digitization, museum conservation, and craft revival initiatives.

Palm Leaf Engraving became innovative when it moved from a purely manuscript-based tradition to a contemporary heritage art form. Earlier used only for religious and scholarly texts, it is now adapted into decorative and artistic formats such as framed art, souvenirs, and educational displays. Digital preservation projects and museum conservation efforts have also modernized the craft, making ancient knowledge accessible globally while preserving fragile manuscripts.

Palm Leaf Engraving is trending due to increasing global interest in heritage preservation, handwritten manuscripts, and sustainable natural-material crafts. It is also valued in museums, cultural tourism, and academic research. The uniqueness of hand-engraved organic manuscripts makes it highly attractive in the global handmade and heritage art.

6.46 BLUE POTTERY

Blue Pottery of Jaipur is a traditional craft of Rajasthan known for its vibrant cobalt blue designs and glazed decorative ceramic work. It is one of the most distinctive crafts of Jaipur and is widely recognized for its Persian-Turkic origins combined with Indian artistic adaptation. Unlike conventional pottery, Blue Pottery is unique because it is made without clay and instead uses a special quartz-based frit material.

Historically, the technique of blue glazed ceramics originated in Central Asia and Persia and came to India through the Mughal influence. It later reached Jaipur in the 19th century under royal patronage, particularly during the reign of Sawai Ram Singh II, who encouraged artisans to learn and develop the craft. However, the craft declined in the mid-20th century and was later revived through the efforts of artist Kripal Singh Shekhawat with support from cultural institutions and patrons. According to official documentation from the Development Commissioner (Handicrafts), Government of India, Blue Pottery is now a GI-tagged craft of Jaipur.

The craft is highly distinctive because it does not use clay. Instead, it is made using quartz stone powder, powdered glass, borax, Multani Mitti (fuller's earth), gum, and water to form a dough-like material. The products are molded, dried, painted with mineral-based colors, and then low-fired at controlled temperatures. The motifs commonly used include floral patterns, birds, animals, and Mughal-inspired geometric designs.

Traditionally, Blue Pottery was used for tiles, decorative vases, bowls, ashtrays, and architectural ornamentation. Today, it is widely used in home décor, furniture accessories, tiles, lamps, and lifestyle products, making it both an artistic and commercial craft.

Blue Pottery became innovative when it shifted from architectural tile work to decorative and lifestyle-based products. Modern artisans have expanded its use into interior design, gifting products, and export-oriented décor. The revival movement led by Kripal Singh Shekhawat introduced new motifs inspired by Indian culture while preserving traditional techniques. Today, eco-friendly production improvements (such as lead-free glazes) and design diversification have made the craft globally competitive.

Blue Pottery is trending due to its unique aesthetic appeal, eco-friendly handmade nature, and strong demand in interior décor markets. Its bright cobalt blue designs are popular in urban homes, luxury décor, and international handicraft markets. Tourism in Jaipur and online craft marketplaces have also significantly increased its global visibility.

6.47 POKARAN POTTERY

Pokaran Pottery is a traditional terracotta craft from the Pokhran region of Jaisalmer, Rajasthan, practiced mainly by the Kumbhar community and known for its distinctive light pink clay, durability, and simple yet elegant forms. Historically, it developed as a functional desert craft used for making water pots, storage containers, and daily household utensils suited to arid climatic conditions, using locally available clay that becomes strong after kiln firing. According to government handicraft documentation (Ministry of Textiles, Development Commissioner Handicrafts) and Rajasthan craft heritage sources, the pottery is made through traditional wheel-throwing or hand-shaping techniques, followed by sun drying and firing in earthen kilns using wood or cow dung. Over time, the craft has become innovative as artisans have shifted from purely utility-based products to decorative and lifestyle items such as vases, lamps, figurines, garden décor, and interior design pieces, often incorporating improved finishing techniques and design diversification supported by craft development and tourism promotion initiatives. It is a trending craft today due to rising global demand for eco-friendly, handmade, and sustainable products, increasing popularity of rustic interior décor styles, growth of heritage tourism in Rajasthan, and expansion of online handicraft and export markets, making Pokaran Pottery both a cultural heritage craft and a modern sustainable design product.

6.48 KASHMIR PAPER MÂCHÉ CRAFT

Kashmir Paper Mâché is a traditional handicraft of Jammu and Kashmir that involves creating decorative objects using paper pulp molded into shapes and then finely hand-painted with intricate floral and geometric designs. The craft was introduced in the Kashmir Valley in the 14th–15th century by Sufi saint Mir Sayyid Ali Hamadani and craftsmen from Central Asia and Persia, who brought papermaking and decorative art traditions to the region. Over time, it developed into a unique Kashmiri art form widely practiced in Srinagar and nearby areas, producing items such as boxes, vases, trays, lamps, and decorative artefacts. According to the Ministry of Textiles (Government of India) and GI documentation, the craft is characterized by its two main stages—sakhtsazi (structure making using paper pulp and molds) and naqashi (hand painting and decoration)—and is protected under the Geographical Indications (GI) Act, reflecting its cultural and economic importance.

Kashmir Paper Mâché became innovative when artisans expanded it beyond traditional household and architectural decorative use into luxury handicrafts, export products, and modern lifestyle décor items. Earlier used in palaces, mosques, and royal collections, the craft is now adapted into modern products such as jewellery boxes, lampshades, wall décor, furniture accents, and designer home accessories. Innovation also includes improved finishing techniques like lacquering, glossy coating, durable sealing, and contemporary design motifs, along with collaborations with designers and craft revival initiatives that have helped position it in global luxury handicraft markets. It is a trending craft today due to rising international demand for eco-friendly, handmade, and culturally rich decorative products, increasing visibility through tourism in Kashmir, strong presence in online handicraft marketplaces, museum exhibitions, and revival efforts by designers and cultural institutions. The combination of sustainability, intricate craftsmanship, and strong heritage identity has made Kashmir Paper Mâché a globally recognized and commercially relevant traditional craft.

6.49 WOODEN MASK OF KUSHMANDI

Wooden Mask of Kushmandi is a traditional folk and ritual craft from the Kushmandi block in Dakshin Dinajpur, West Bengal, closely associated with the Gomira (Gombhira) mask dance tradition of the Rajbongshi community. These masks are carved from locally available woods such as gamar, neem, mango, and other soft timber, and are used to represent deities, demons, and mythological characters during ritual performances meant to ward off evil and bring prosperity to villages. According to the Government of India's Development Commissioner (Handicrafts) and GI documentation, the craft is deeply rooted in indigenous belief systems and is traditionally practiced by artisan families who have passed the skill across generations. The masks are also used as decorative objects in modern times and are known for their bold expressions, exaggerated facial features, and vibrant hand-painted finishes that reflect local folklore and religious symbolism.

The craft became innovative when artisans began expanding its use beyond ritual performance into commercial and decorative art forms, including wall hangings, souvenirs, sculptures, fridge magnets, and interior décor products. Traditional techniques of wood carving using chisels and hand tools are now combined with improved finishing methods such as polishing, coloring with natural and synthetic pigments, and design diversification to suit urban and export markets. Institutional support through government handicraft programs, exhibitions, and GI recognition has further helped artisans access wider markets while preserving traditional identity.

Wooden Mask of Kushmandi is trending today due to growing global demand for ethnic, handcrafted, and culturally symbolic art forms, especially in home décor and collectible handicraft markets. Its popularity is also driven by tourism in West Bengal, cultural festivals, museum exhibitions, and online handicraft platforms that promote indigenous crafts. Additionally, the craft's strong storytelling element, connection to folk theatre, and visual uniqueness make it highly attractive for designers and art collectors seeking authentic traditional Indian art.

6.50 PINJRA KARI

Pinjra Kari is a traditional wooden latticework craft from Jammu & Kashmir and Punjab regions, widely used in Islamic and heritage architecture for windows, doors, balconies, and partitions. The term comes from “Pinjra” meaning cage and “Kari” meaning craft, referring to its intricate cage-like geometric wooden screens. According to the Office of the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, Pinjra Kari is a highly skilled architectural wood craft that uses interlocking wooden strips arranged in precise geometric patterns inspired by Islamic art and geometry. The craft is traditionally made using woods such as deodar and walnut, and the structure is created through mortise-and-tenon or interlocking joints without nails or glue, allowing light and air circulation while maintaining privacy in buildings. Historically, it developed in Kashmir under Persian and Central Asian influence through Sufi cultural exchanges, and became an important part of traditional Kashmiri wooden architecture.

Pinjra Kari became innovative as artisans and designers expanded its use beyond traditional architecture into modern interior design, furniture, wall panels, decorative screens, and restoration projects. Innovation in the craft includes improved precision cutting tools, refined geometric pattern systems, adaptation into modular designs, and integration into contemporary architecture while preserving traditional joinery techniques.

Artisans have also adapted the craft for tourism, boutique décor, and luxury architectural restoration, helping it move from purely functional building elements to aesthetic design objects in modern spaces.

Pinjra Kari is trending today due to growing global interest in heritage architecture, sustainable wooden design, and handcrafted interior décor. Its appeal lies in its eco-friendly material usage, ventilation-friendly design, and intricate geometric aesthetics that align with modern minimalist and heritage fusion architecture trends. Increased tourism in Kashmir, revival efforts by government handicraft programs, and demand from architects and interior designers have further boosted its popularity. Additionally, its uniqueness as a dying heritage craft and its strong connection to Islamic geometric art make it highly valued in cultural preservation and luxury décor markets.

6.51 KASHMIR WALNUT WOOD CARVING

Kashmir Walnut Wood Carving is a traditional and highly refined handicraft of Jammu and Kashmir, India, made from the locally abundant walnut wood (*Juglans regia*) found in the Himalayan valley. The craft is mainly practiced in Srinagar and nearby regions and is known for its deep-rooted cultural history, fine craftsmanship, and intricate floral and geometric designs. According to heritage and government craft documentation, this art form dates back to the 15th century during the Sultanate period, when rulers such as Sultan Zain-ul-Abidin encouraged artisans from Central Asia and Persia to settle in Kashmir and develop wood-based crafts, including carving and architecture. The walnut wood used is valued for its strong grain, smooth texture, durability, and natural polish quality, making it ideal for detailed carving. Traditionally, artisans use hand tools like chisels and mallets to create designs inspired by nature such as chinar leaves, flowers, vines, fruits, birds, and Islamic geometric patterns, and the craft is used in furniture, decorative panels, boxes, trays, and architectural interiors.

Kashmir Walnut Wood Carving became innovative when artisans expanded its use beyond royal architecture and traditional household items into modern luxury furniture, interior décor, export handicrafts, and contemporary design products. Innovation includes the use of improved polishing techniques, integration of modern design aesthetics with traditional motifs, diversification into lifestyle products such as lamps, wall panels, corporate gifts, and premium décor items, and adaptation for tourism and global handicraft markets. Government handicraft development programs, GI recognition (registered under Kashmiri handicrafts), and designer collaborations have further strengthened its market reach while preserving traditional carving methods.

The craft is trending today due to increasing global demand for eco-friendly, sustainable, and handcrafted luxury décor products, along with the growing popularity of heritage interiors and ethnic design styles. Tourism in Kashmir, online handicraft marketplaces, museum exhibitions, and global appreciation for slow-made artisanal products have significantly increased its visibility. Additionally, its association with sustainability (as walnut wood is a natural, long-lasting material) and its reputation as a premium heritage craft have made it highly valued in both domestic and international markets.

6.52 PETHAPUR PRINTING BLOCKS

Pethapur Printing Blocks is a traditional wood-carving craft from Pethapur village near Gandhinagar, Gujarat, known globally for producing highly precise hand-carved wooden blocks used in textile block printing. According to the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, and

GI Registry records, Pethapur is considered the **only surviving major centre of wooden block making in India**, where artisans carve intricate designs on seasoned teak wood using hand tools. The craft has historical roots dating back around **200 years or more**, and it developed as an essential part of India's textile printing tradition, especially for designs used in Sangneri, Bagru, Ajrakh, and Saudagiri textiles. The blocks are made through a highly skilled process involving seasoning teak wood, transferring design patterns, and carving with chisels to create fine geometric, floral, and figurative motifs that are used to print textiles.

Pethapur Printing Blocks became innovative when artisans expanded their traditional role from supplying textile printers to also producing **design-diverse, precision-engineered blocks and decorative woodcraft products**. Earlier limited strictly to hand block printing, the craft now includes advanced carving techniques, extremely fine detailing (even millimeter-level precision), modular block systems for multicolour printing, and collaboration with designers and institutions. The GI-tag recognition (2018) and government-supported workshops have further helped artisans modernize production, improve design documentation, and connect directly with textile industries and designers.

Pethapur Printing Blocks is trending today due to the rising global demand for **handmade textiles, sustainable printing methods, and heritage craft products**. With the growth of slow fashion, eco-friendly fabrics, and artisanal design movements, these blocks are increasingly valued in fashion design, interior décor, and craft-based industries. Tourism, design education, online craft markets, and exhibitions have also increased visibility of the craft, making it an important part of India's living textile heritage while supporting skilled artisan livelihoods in Gujarat.

6.53 ALLEPPEY COIR

Alleppey Coir is a traditional natural fibre craft from **Alappuzha (Alleppey), Kerala**, which is widely known as the **cradle of India's coir industry**. It is made from the fibrous husk of coconuts that are abundantly available along Kerala's coastal belt, and it forms one of the most important rural handicraft-based industries in India. According to the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, and GI documentation, Alleppey Coir is a **Geographical Indication (GI)-tagged craft (2007)** and is deeply connected to Kerala's coconut cultivation economy, backwater ecosystem, and coastal livelihoods. Historically, the organized coir industry in Alleppey developed in the **19th century**, with early factories established in 1859, and it later grew into a globally recognized export industry producing mats, ropes, carpets, and geo-textiles. The fibre is extracted through a natural process called **retting**, where coconut husks are soaked in backwaters for months, then beaten, cleaned, dried, spun into yarn, and woven into various products using traditional and modern looms.

Alleppey Coir became innovative when it expanded from a **traditional cottage-based craft into a diversified eco-industrial sector**. Earlier limited to ropes, mats, and basic household products, it is now used in modern applications such as **geo-textiles for soil erosion control, rubberized coir mats, designer carpets, home décor items, industrial packaging materials, and export-oriented lifestyle products**. Innovation also includes mechanization of fibre extraction, improved spinning and weaving technologies, dyeing advancements, and integration into global supply chains supported by the Coir Board of India. These developments helped transform coir from a local craft into a scalable sustainable industry while still preserving traditional skills and women-led household production systems.

Alleppey Coir is trending today due to the global shift toward eco-friendly, biodegradable, and sustainable alternatives to plastic-based materials. Its demand is rising in interior design, sustainable architecture, agriculture (geo-textiles for erosion control), and ethical fashion/home décor markets. Growth in tourism in Kerala's backwaters, increasing export demand, government promotion through coir development schemes, and online handicraft platforms have further boosted its visibility. Additionally, its strong association with rural employment—especially women workers—and its identity as a renewable, low-carbon material makes it highly relevant in today's sustainability-focused global economy.

6.54 JUTE CRAFT

Jute Craft is a traditional natural fibre-based handicraft of India, primarily practiced in West Bengal (especially Kolkata, Howrah, and Murshidabad), Assam, Bihar, and Odisha. Jute, often called the “golden fibre,” is extracted from the stem of the jute plant (*Corchorus* species) and is one of the most eco-friendly and biodegradable natural fibres in the world. According to the Ministry of Textiles, Government of India, and the Jute Corporation of India, India is the largest producer of raw jute globally, and West Bengal alone accounts for the majority of its cultivation and craft-based production. Traditionally, jute craft developed as a rural household and small-scale industry producing ropes, sacks, mats, and packaging materials, which were widely used in agriculture and trade due to their strength and low cost. Over time, it evolved into a diversified handicraft sector that also supports rural livelihoods and women-led cottage industries.

Jute Craft became innovative when artisans and designers transformed it from a purely industrial and utilitarian material into a fashion, décor, and lifestyle product-based craft industry. Earlier limited to gunny bags and agricultural packaging, jute is now used for fashion accessories, handbags, footwear, home décor items, furniture, wall hangings, carpets, stationery, and eco-friendly packaging solutions. Innovation also includes blending jute with cotton, silk, and wool, along with dyeing techniques, digital printing, and modern design interventions to enhance aesthetic appeal. Government initiatives such as the Jute Technology Mission and export promotion schemes have further strengthened value addition, product diversification, and global market access for artisans and manufacturers.

Jute Craft is trending today due to the rising global demand for sustainable, biodegradable, and plastic-free alternatives. With increasing environmental awareness, jute products are widely preferred in packaging industries, fashion sustainability movements, and eco-conscious interior design markets. The craft also benefits from strong export demand, government support, and India's position as a leading jute producer. Additionally, the growth of online marketplaces, branding in eco-friendly fashion, and rural employment generation—especially for women in Eastern India—has significantly increased its visibility and economic importance in both domestic and international markets.

6.55 KASHMIRI HAND KNOTTED CARPET

Kashmiri Hand Knotted Carpet is a traditional luxury textile craft of Jammu & Kashmir, India, known for its intricate knotting technique, rich Persian-influenced designs, and high-quality wool or silk material. The craft is primarily practiced in Srinagar and surrounding districts and is an important part of Kashmir's heritage handicraft economy. According to the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, and GI documentation, Kashmiri carpets are internationally recognized for their fine knot density, hand weaving precision, and elaborate floral and geometric patterns inspired by Persian, Central

Asian, and Mughal artistic traditions. The craft developed in Kashmir during the **14th–15th century**, when Persian artisans introduced carpet weaving techniques under royal and cultural patronage, which later evolved into a distinct Kashmiri style. Traditional carpets are made using wool, silk, or a blend of both, woven on handlooms using the symmetrical (Turkish/Ghiordes) or asymmetrical (Persian/Senneh) knotting techniques, producing highly durable and detailed floor coverings.

Kashmiri Hand Knotted Carpets became innovative when artisans expanded their traditional production from royal and domestic use into **global luxury textile and interior décor markets**. Earlier confined to palace interiors and traditional households, these carpets are now produced in diverse sizes, contemporary designs, and customized patterns for export, hotels, luxury homes, and modern interior architecture. Innovation includes the introduction of modern color palettes, contemporary motifs, blended design aesthetics, and improved finishing techniques while retaining traditional knotting methods. Government initiatives such as GI recognition, export promotion by EPCH, artisan training programs, and craft clusters have further supported modernization, quality control, and international market access, making the craft globally competitive while preserving its heritage identity.

Kashmiri Hand Knotted Carpets are trending today due to rising global demand for **luxury handmade décor, sustainable slow-fashion interiors, and heritage craftsmanship products**. Their appeal lies in their durability, artistic detailing, and cultural authenticity, making them highly valued in premium home décor, hospitality industries, and art collections worldwide. Increased visibility through international exhibitions, online luxury marketplaces, tourism in Kashmir, and designer collaborations has further boosted demand. Additionally, growing appreciation for handmade, non-machine, and culturally rich textiles has positioned Kashmiri carpets as one of India's most prestigious and globally recognized handicraft exports.

6.56 NAMDA CRAFT

Namda Craft is a traditional felt-making handicraft of Jammu & Kashmir, India, primarily practiced in Srinagar and nearby regions. It involves the creation of warm, decorative floor coverings and utility items made from **compressed sheep wool (felt)** using a non-woven technique. According to the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, Namda is a GI-recognized craft of Kashmir known for its unique felting process and vibrant embroidered surface designs. Historically, the craft is believed to have been introduced in Kashmir during the medieval period, influenced by Central Asian traditions where felt-making was widely practiced for protection against cold climates. Traditionally, Namda is made by layering cleaned wool, sprinkling soap water, and pressing or rolling it to interlock fibers without weaving or knitting, followed by decorative embroidery using colorful wool threads to create floral, paisley, and geometric motifs.

Namda Craft became innovative when artisans expanded its use from traditional floor coverings into **modern interior décor, export handicrafts, and lifestyle products**. Earlier used mainly as winter floor mats and insulation coverings in households, it is now adapted into rugs, carpets, prayer mats, wall hangings, cushions, footwear bases, and decorative home furnishings. Innovation in the craft includes improved felting techniques, introduction of chemical dyes for brighter color palettes, machine-assisted rolling processes for uniform thickness, and contemporary design adaptations suited for modern interiors and global markets. Government support through craft development programs, GI recognition, and artisan training initiatives has helped preserve traditional techniques while encouraging product diversification and commercial scalability.

Namda Craft is trending today due to rising global demand for **eco-friendly, handmade, and sustainable wool-based products**, especially in interior design and ethical home décor markets. Its natural insulation properties, biodegradable material use, and handcrafted aesthetic make it highly relevant in modern sustainable living trends. Increased tourism in Kashmir, online handicraft marketplaces, export demand, and designer collaborations have further boosted its visibility. Additionally, its cultural authenticity and connection to Kashmiri winter lifestyle traditions make Namda a valued heritage craft in both domestic and international markets.

6.57 NARSAPUR CROCHET LACE PRODUCTS

Narsapur Crochet Lace Products are a traditional handmade textile craft from Narsapur and surrounding villages in the West Godavari (now East Godavari region), Andhra Pradesh, known globally for intricate lace-making using fine threads and crochet hooks. It is one of India's most important women-led cottage industries, where rural women produce delicate lace products for both domestic use and export markets. According to the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, and GI documentation, this craft has a history of over 150 years, beginning in the mid-19th century (around 1844), introduced through missionary influence and later developed into a large-scale rural livelihood system. The craft is now internationally recognized for products like doilies, tablecloths, bedspreads, cushion covers, and decorative lace items, with strong export demand to countries like the USA, UK, and France.

Historically, Narsapur Crochet Lace evolved when women from farming and fishing communities began practicing lace-making as a home-based income activity. It survived major economic disruptions such as famines and the Great Depression, gradually becoming a stable cottage industry in the Godavari delta region. By the early 20th century, thousands of women were already engaged in this craft, making it an important part of rural household economies and cultural identity in Andhra Pradesh.

The craft uses fine cotton, silk, rayon, or synthetic threads and is created using a single crochet hook technique, where threads are looped and interlocked manually to form intricate floral, paisley, and geometric patterns. The designs are highly detailed and often inspired by nature. Finished products are washed, starched, and ironed to give a refined lace structure suitable for export-quality goods.

Narsapur Crochet Lace became innovative when it transitioned from a home-based decorative skill into a globally connected handicraft industry. Earlier limited to basic household items like table runners and doilies, the craft now includes a wide range of modern products such as fashion accessories, garments, stoles, curtains, lampshades, bridal wear embellishments, and interior décor items. Designers and artisan groups have introduced new patterns, color palettes, and product categories, helping the craft enter global fashion and lifestyle markets.

Innovation is also seen in its organizational and production model, where women artisans work in cooperative systems supported by government institutions like the EPCH (Export Promotion Council for Handicrafts) and the Development Commissioner (Handicrafts). Skill development programs, export support, and GI recognition have strengthened product quality, global competitiveness, and market access.

Narsapur Crochet Lace is trending today due to the rising global demand for handmade, sustainable, and women-empowering crafts. Its eco-friendly production, cultural authenticity, and fine craftsmanship make it

highly popular in international home décor and fashion markets. The craft has also gained strong visibility through export platforms, exhibitions, and government promotion programs.

Another major reason for its popularity is its strong link to women-led rural livelihoods, with thousands of women artisans earning income through home-based production. The craft has also received renewed attention after GI recognition and national promotion as a symbol of “Vocal for Local” and rural entrepreneurship. Increasing online sales, global exhibitions, and designer collaborations have further strengthened its market presence and cultural relevance.

6.58 HANDMADE KNITTED GOODS

Handmade Knitted Goods are traditional textile products made by **hand-interlocking yarn loops using knitting needles or crochet hooks**, producing garments and home décor items such as sweaters, caps, scarves, socks, shawls, gloves, blankets, and decorative accessories. According to the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India, knitting in India has historical roots dating back to the **Mughal period (16th–19th century)** when needlework techniques were introduced and gradually adapted into local craft traditions. Today, handmade knitting is practiced across India, especially in **Himachal Pradesh, Jammu & Kashmir, Uttarakhand, North-East India, and parts of North India**, where wool-based knitting is an important seasonal livelihood activity. The craft uses raw materials such as **wool, cotton, and acrylic yarn**, and tools like knitting needles, crochet hooks, and measuring instruments. Traditionally, it developed as a household craft, often practiced by women for winter clothing and supplementary income in rural and hill regions.

Handmade Knitted Goods became innovative when the craft expanded from **basic winter wear production into a diversified fashion and lifestyle industry**. Earlier limited to sweaters, caps, and socks for local use, knitted products are now designed for **global fashion markets, interior décor, baby products, accessories, and designer wear collections**. Innovation also includes modern knitting patterns such as ribbing, cables, lace designs, and multi-color Fair Isle styles, along with blending of fibers like wool, cotton, and synthetic yarns to improve durability and design flexibility. Designers and artisan clusters have further introduced customized knitting, machine-assisted finishing, and contemporary fashion integration, allowing traditional knitting to evolve into a competitive textile segment while retaining handmade authenticity.

Handmade Knitted Goods are trending today due to rising global demand for **handcrafted, sustainable, and slow-fashion textiles**. Consumers increasingly prefer warm, durable, and eco-friendly winter wear and home décor products made through traditional methods rather than mass production. The craft has also gained visibility through online marketplaces, tourism in hill regions, fashion collaborations, and social media-driven craft branding. Additionally, knitting supports rural livelihoods—especially women artisans in Himalayan and tribal regions—making it an important part of India's cottage industry economy. Seasonal demand in winter, gift culture, and global appreciation for handmade textures have further strengthened its commercial relevance and popularity in both domestic and international markets.

6.59 LEHERIYA CRAFT

Leheriya is a traditional tie-and-dye textile craft of Rajasthan, primarily practiced in Jaipur, Jodhpur, Udaipur, and surrounding regions. The craft is known for its distinctive wave-like diagonal striped patterns, inspired by

the movement of wind and desert waves (“leher” meaning wave in Hindi). According to cultural craft documentation and textile heritage sources, Leheriya has been practiced since at least the 17th century, and was historically associated with Rajput royalty and festive attire, especially turbans and sarees used during monsoon celebrations and festivals.

Traditionally, Leheriya is made by rolling fabric diagonally, tying it at intervals, and dyeing it in stages, where the tied portions resist dye and form rhythmic stripe patterns. Multiple dyeing cycles create multi-coloured wave effects. The craft was commonly used on cotton and silk fabrics for turbans (safas), dupattas, and sarees, and remains an important part of Rajasthani identity and festive clothing culture.

Leheriya became innovative when artisans expanded it from traditional royal turbans and seasonal garments into modern fashion and textile industries. Earlier limited to ceremonial use, it is now widely produced on sarees, dresses, scarves, fusion wear, home furnishings, and designer fabrics. Designers have modernized patterns by introducing new color combinations, finer fabrics, and contemporary silhouettes, making Leheriya relevant in both ethnic and global fashion markets.

Innovation is also seen in improved dyeing methods, faster production techniques, and fusion with other crafts like embroidery and block printing. Government support, GI recognition efforts, and craft revival programs have helped sustain artisan communities and expand market access while preserving traditional tie-dye techniques.

Leheriya is trending today due to rising demand for vibrant, handmade, and culturally rooted fashion textiles. Its lightweight fabric, colorful wave patterns, and festive appeal make it especially popular in wedding wear, summer fashion, and ethnic collections.

The craft has also gained strong visibility through social media fashion trends, Bollywood styling, online handicraft marketplaces, and designer collaborations, which have introduced Leheriya to younger and global audiences. Additionally, increasing interest in handmade sustainable textiles and heritage fashion has further boosted its popularity in both domestic and international markets.

6.60 THEWA ART WORK

Thewa Art Work is a traditional jewellery and decorative craft of Rajasthan, India, especially practiced in the Pratapgarh district, where artisans create intricate designs by fusing finely carved 23-carat gold sheets onto specially treated coloured glass. The word “Thewa” is derived from the local Rajasthani language meaning “setting,” referring to the delicate process of setting ornamental goldwork on glass surfaces. The craft is known for its highly detailed motifs inspired by royal courts, Mughal art, mythology, hunting scenes, floral patterns, peacocks, elephants, and Rajasthani heritage themes. Traditionally, Thewa artisans create jewellery items such as pendants, necklaces, earrings, bangles, brooches, cufflinks, and decorative products including trays, mirrors, photo frames, jewellery boxes, and wall décor. The craft originated around the 18th century under royal patronage and has been preserved by the Rajsoni families of Rajasthan, who passed the specialized technique from generation to generation. Because of its uniqueness and cultural significance, Thewa Art received the Geographical Indication (GI) tag in 2014 and is considered one of Rajasthan's most prestigious heritage crafts.

After 2020, Thewa Art Work became increasingly trending due to the revival of heritage luxury crafts, handmade jewellery culture, and growing consumer interest in artisan-based fashion and sustainable luxury

products. Consumers began preferring handcrafted jewellery and décor items that reflected authenticity, heritage value, and cultural craftsmanship over machine-made accessories. Thewa jewellery gained popularity in contemporary ethnic fashion, bridal styling, designer accessories, and luxury handcrafted décor because of its royal appearance, vibrant coloured glass backgrounds, and intricate gold detailing. Social media platforms such as Instagram, Pinterest, Etsy, and YouTube significantly contributed to the growing popularity of Thewa by promoting heritage jewellery trends, handcrafted luxury fashion, artisan storytelling, and traditional Indian craftsmanship. Fashion designers, influencers, and luxury craft brands also helped revive interest in Thewa jewellery through modern styling, exhibition showcases, and fusion fashion collections.

Another major reason for the craft's popularity is its strong association with Rajasthan's tourism and cultural heritage industries. Tourists visiting Rajasthan frequently purchase Thewa jewellery and decorative items as luxury souvenirs representing royal Rajasthani art traditions. Government handicraft exhibitions, GI-tag promotions, artisan fairs, museum collections, and cultural festivals have also contributed to increasing awareness of Thewa craftsmanship in domestic and international markets. The craft supports the livelihoods of skilled artisan families in Pratapgarh and has gained recognition through national awards, UNESCO honours, and international exhibitions. Several members of the Rajsoni artisan family have received prestigious awards including the Padma Shri and UNESCO Seal of Excellence for preserving and promoting the craft globally.

Thewa Art Work is also considered innovative because artisans increasingly combine traditional gold-on-glass techniques with modern jewellery aesthetics, contemporary accessories, and digital retail platforms. Designers experiment with minimalist jewellery, contemporary motifs, customised designs, fusion accessories, luxury gifting products, and modern home décor applications while preserving the original handmade process. The craft is now being adapted into modern pendants, unisex accessories, fashion jewellery, luxury décor items, and export-oriented designer collections suitable for urban and international consumers. Online marketplaces and dedicated e-commerce platforms have further helped artisans market customized Thewa products globally after the pandemic period. The fusion of royal heritage craftsmanship with contemporary fashion and digital innovation has transformed Thewa Art Work from a traditional royal jewellery craft into a trending handmade luxury and heritage lifestyle craft in the post-2020 creative economy.

6.61 APPLIQUE (KHATVA)

Applique (Khatva) Work of Bihar is a traditional textile craft practiced mainly in the Mithila and Bhojpur regions of Bihar, India, where artisans create decorative patterns by cutting coloured fabric pieces and stitching them onto a base cloth to form intricate artistic designs. Locally known as “Khatva,” the craft is a form of appliqué and patchwork embroidery traditionally used for making canopies, shamianas, wall hangings, ceremonial textiles, garments, cushion covers, curtains, table linen, and decorative household items. The craft has been practiced for centuries and is closely associated with Bihar's folk storytelling traditions, where motifs such as flowers, birds, animals, trees, geometric forms, and scenes from daily life are represented through fabric layering and stitching. Traditionally, waste fabric pieces were creatively reused in the craft, making Khatva an early example of sustainable textile art. In many artisan communities, men traditionally prepared and cut the patterns while women carried out the detailed stitching and embroidery work. The craft is especially known for its bright colour contrasts, delicate needlework, and strong cultural connection with festivals, weddings, and ceremonial décor in Bihar.

After 2020, Applique (Khatva) Work of Bihar became increasingly trending due to the growing demand for sustainable handmade textiles, slow fashion, heritage crafts, and artisan-based home décor products. Consumers started preferring handcrafted and eco-friendly textile products over mass-produced decorative items, especially products made through upcycling and fabric reuse techniques. Khatva work gained popularity in contemporary fashion, handmade home décor, designer textiles, and artisanal lifestyle products because of its handcrafted appearance, storytelling motifs, and sustainable production methods. Social media platforms such as Instagram, Pinterest, Etsy, and YouTube significantly contributed to the revival of Khatva by promoting handmade Indian textiles, DIY appliqué aesthetics, craft documentation videos, and sustainable fashion movements. Designers and craft revival initiatives also played an important role in introducing Khatva embroidery into modern sarees, dupattas, jackets, wall art, cushion covers, and fusion apparel suitable for urban consumers and global handmade markets.

Another major reason for the craft's popularity is its strong cultural and livelihood connection in Bihar. Government handicraft promotion programs, GI-tag recognition initiatives, textile exhibitions, artisan fairs, and cultural tourism projects have helped increase awareness of Bihar's traditional appliqué craftsmanship. Khatva craft supports the livelihoods of rural artisan communities, especially women artisans engaged in embroidery and textile production from their homes. The craft has also gained visibility through collaborations with contemporary designers and handmade craft enterprises that promote traditional textile clusters across India. Tourism, handicraft exhibitions, and online craft marketplaces have enabled artisans to commercially market Khatva-based products to domestic and international consumers interested in authentic Indian handicrafts.

Applique (Khatva) Work of Bihar is also considered innovative because artisans and designers increasingly combine traditional patchwork techniques with modern textile design, sustainable fashion concepts, and contemporary interior décor aesthetics. Designers experiment with linen, cotton blends, pastel shades, abstract motifs, embroidery fusion, modern silhouettes, and handcrafted luxury décor products to make the craft suitable for urban and export-oriented markets. Khatva is now used not only in ceremonial textiles but also in fashion accessories, wall panels, handbags, table décor, jackets, art installations, and designer home furnishings. The integration of traditional appliqué craftsmanship with sustainable design practices, artisan entrepreneurship, and digital retail platforms has transformed Khatva Work from a regional folk textile tradition into a trending handmade and eco-conscious craft in the post-2020 creative economy.

6.62 CHAMBA RUMAL

Chamba Rumal is a traditional embroidered handicraft of Himachal Pradesh, India, especially associated with the Chamba region, where artisans create intricate double-sided embroidery on handspun fabrics such as muslin, silk, khaddar, and cotton. The word “Rumal” means handkerchief, but Chamba Rumal is much more than a functional textile; it is a highly artistic embroidered cloth traditionally used during weddings, religious ceremonies, royal gifting, and ceremonial exchanges. The craft is renowned for its unique dorukha-tanka or double satin stitch technique, which makes the embroidery appear identical on both sides of the fabric. Chamba Rumal designs are heavily inspired by Pahari miniature paintings and often depict themes from Hindu mythology, epics like the Mahabharata and Ramayana, Krishna Leela scenes, floral motifs, animals, folk culture, and royal life. The craft flourished under the patronage of the rulers of the former Chamba kingdom during the 17th and 18th centuries and became an important symbol of Himachali cultural heritage. Due to its artistic and

historical importance, Chamba Rumal received the Geographical Indication (GI) tag in 2007, helping preserve and promote the craft internationally.

After 2020, Chamba Rumal became increasingly trending because of the growing revival of Indian heritage textiles, sustainable handmade fashion, and global interest in artisan-made luxury crafts. Consumers began preferring handcrafted embroidered products with cultural value and traditional storytelling instead of machine-made décor and fashion items. Chamba Rumal gained popularity in contemporary textile art, handmade home décor, designer apparel, luxury gifting, and heritage embroidery collections because of its intricate craftsmanship and miniature-painting-inspired aesthetics. Social media platforms such as Instagram, Pinterest, Etsy, and YouTube played a major role in reviving the popularity of Chamba Rumal by promoting traditional Indian embroidery, handmade textile art, heritage décor, and artisan storytelling. Designers, museums, and craft revival organizations also helped increase awareness of Chamba Rumal through exhibitions, workshops, online craft documentation, and contemporary fashion collaborations.

Another major reason for the craft's popularity is its strong connection with Himachal Pradesh's cultural tourism and handicraft industries. Tourists visiting Chamba, Dalhousie, and other hill regions often purchase Chamba Rumals as cultural souvenirs representing Himachali heritage and embroidery traditions. Government handicraft exhibitions, GI-tag promotions, artisan fairs, museum collections, and textile festivals have further contributed to increasing the visibility of Chamba Rumal artisans in domestic and international markets. Revival efforts by organizations such as the Delhi Crafts Council and various artisan training initiatives have also helped preserve traditional embroidery techniques and create employment opportunities for women artisans and rural craft communities in Himachal Pradesh.

Chamba Rumal is also considered innovative because artisans and designers increasingly combine traditional embroidery techniques with modern fashion aesthetics, contemporary décor products, and digital craft marketing platforms. Designers experiment with minimalist embroidery styles, modern colour palettes, framed textile art, scarves, jackets, cushion covers, wall panels, handbags, and luxury lifestyle products while maintaining the traditional dorukha-tanka embroidery method. The craft is now adapted for modern interiors, sustainable fashion collections, textile exhibitions, and export-oriented handcrafted luxury markets. Online handmade marketplaces and digital platforms have enabled artisans to commercially market customized Chamba Rumal products to national and international buyers after the pandemic period. The fusion of traditional embroidery heritage with modern design innovation and digital entrepreneurship has transformed Chamba Rumal from a regional ceremonial embroidery craft into a globally appreciated handmade textile art form in the post-2020 creative economy.

6.63 BHAROON CRAFT

Bharoon Craft is a traditional embroidery craft of India known for its dense thread-filling technique, vibrant geometric patterns, and decorative surface embroidery. The word “Bharoon” is derived from the Hindi word bharna, meaning “to fill,” which refers to the process of completely filling motifs and patterns with colourful threadwork. The craft is primarily associated with the Banjara communities of Telangana and neighbouring regions, where artisans create richly embroidered textiles using cotton and woollen fabrics decorated with mirrors, beads, cowrie shells, coins, and bright silk threads. Bharoon embroidery is recognized for its bold geometric motifs such as diamonds, triangles, squares, floral patterns, birds, animals, and folk-inspired

decorative forms. Traditionally, the craft was used to embellish garments, bags, quilts, belts, cushion covers, blouses, skirts, and ceremonial textiles that reflected the vibrant cultural identity of nomadic and tribal communities. The embroidery technique is entirely handmade and involves intricate needlework, upright flat stitches, and colourful surface filling that gives the fabric a rich textured appearance.


After 2020, Bharoon Craft became increasingly trending due to the rising popularity of handmade embroidery, sustainable fashion, tribal textiles, and artisan-made lifestyle products. Consumers began preferring handcrafted clothing and décor items that represented cultural authenticity, slow fashion, and traditional craftsmanship over machine-made textile products. Bharoon embroidery gained popularity in contemporary fashion, bohemian styling, handmade accessories, and sustainable home décor because of its colourful appearance, intricate mirror work, and strong ethnic aesthetic. Social media platforms such as Instagram, Pinterest, Etsy, and YouTube significantly contributed to the growing popularity of Bharoon Craft by promoting traditional Indian embroidery, handcrafted fashion trends, DIY embroidery culture, and tribal textile aesthetics. Fashion designers, craft revival organizations, and online handmade marketplaces also helped increase awareness of Bharoon embroidery by introducing it into jackets, handbags, cushion covers, wall hangings, festive apparel, and fusion garments suitable for urban consumers and international handmade fashion markets.

Another major reason for the craft's popularity is its close connection with India's tribal heritage, handicraft exhibitions, and rural artisan livelihoods. Government handicraft development programs, artisan fairs, tribal craft exhibitions, and online craft promotion initiatives have helped increase the visibility of Bharoon artisans and traditional embroidery clusters. The craft supports the livelihoods of rural and tribal women artisans who continue to preserve traditional embroidery skills through handmade textile production. Bharoon embroidery has also gained recognition through collaborations with designers and ethical fashion brands that focus on handmade and sustainable textile crafts. The increasing demand for indigenous crafts and artisan storytelling has further contributed to the revival of traditional embroidery practices in domestic and export markets.

Bharoon Craft is also considered innovative because artisans and designers increasingly combine traditional embroidery techniques with modern fashion aesthetics, sustainable textile practices, and contemporary product design. Designers experiment with modern silhouettes, minimalist embroidery placement, fusion apparel, upcycled textiles, home décor accessories, handbags, jackets, and lifestyle products while preserving the traditional Bharoon filling technique and tribal motifs. The craft is now adapted for modern interiors, fashion collections, handmade luxury products, and digital craft retailing platforms that cater to global consumers interested in authentic handcrafted textiles. The fusion of tribal embroidery traditions with contemporary fashion trends and sustainable design concepts has transformed Bharoon Craft from a traditional community embroidery practice into a trending handmade textile craft in the post-2020 creative and sustainable fashion economy.

6.64 PILKHUWA HAND BLOCK PRINT

Pilkhua Hand Block Print Textiles is a traditional textile printing craft practiced in Pilkhua town of Hapur district in Uttar Pradesh, India, which is widely known for its handcrafted bed sheets, home furnishings, sarees, dupattas, and decorative fabrics created using hand-carved wooden blocks. The craft involves the use of intricately carved wooden blocks dipped in natural or synthetic dyes to manually print repetitive floral, geometric, paisley, Indo-Persian, and nature-inspired motifs on cotton fabrics. Pilkhua emerged as an



important textile printing centre due to its long-standing handloom and printing traditions, and the craft has been practiced for centuries by artisan families engaged in block printing and textile production. The textiles are especially recognized for their bold patterns, vibrant colours, symmetrical layouts, and durable cotton fabric suitable for both domestic and export markets. Traditionally, Pilkhuwa became famous for printed household textiles such as bedcovers, cushion covers, curtains, table linen, and furnishing fabrics, which are supplied across India and international markets. The craft represents an important part of Uttar Pradesh's traditional textile heritage and reflects the continuation of India's hand block printing traditions.

After 2020, Pilkhuwa Hand Block Print Textiles became increasingly trending due to the rising popularity of handmade textiles, sustainable fashion, eco-friendly décor, and artisan-made home furnishing products. Consumers began preferring handcrafted cotton textiles with natural aesthetics and traditional craftsmanship over mass-produced machine-printed products. Pilkhuwa block prints gained popularity in modern home décor, boutique interiors, ethnic fashion, sustainable furnishing products, and handmade lifestyle collections because of their artisanal appeal and versatile decorative patterns. Social media platforms such as Instagram, Pinterest, Etsy, and YouTube significantly contributed to the growing popularity of hand block printed textiles by promoting sustainable interiors, handcrafted bedding, traditional Indian textiles, DIY décor inspiration, and slow-fashion movements. Online marketplaces and digital craft businesses also enabled Pilkhuwa artisans and textile manufacturers to commercially market block printed fabrics, bedsheets, and furnishing products to domestic and international consumers seeking handmade and eco-conscious textile products.

Another major reason for the craft's popularity is its strong association with India's handloom, handicraft, and textile export industries. Pilkhuwa has developed into a major textile production and trading centre where many small-scale handloom businesses, printing workshops, and artisan enterprises manufacture handcrafted cotton furnishings for large commercial markets. Government handicraft promotion schemes, textile fairs, handloom expos, ODOP (One District One Product) initiatives, and artisan exhibitions have further increased the visibility of Pilkhuwa hand block printing traditions. The craft supports the livelihoods of numerous artisan families, printers, dyers, block carvers, and textile workers engaged in handmade textile production and regional trade networks. The growing demand for handcrafted home furnishing products after the pandemic period also contributed significantly to the revival of block printed textile industries across India.

Pilkhuwa Hand Block Print Textiles is also considered innovative because artisans and textile designers increasingly combine traditional wooden block printing techniques with contemporary design aesthetics, sustainable textile practices, and modern furnishing trends. Designers experiment with minimalist motifs, pastel colour palettes, fusion prints, eco-friendly dyes, organic cotton fabrics, modern bedding collections, fashion apparel, and export-oriented home décor products while preserving the traditional hand-printing process. The craft is now adapted not only for traditional household textiles but also for scarves, jackets, table décor, contemporary furnishings, sustainable fashion collections, and boutique lifestyle products suitable for urban and international markets. Digital retail platforms and e-commerce businesses have further enabled Pilkhuwa textile artisans and entrepreneurs to expand their reach globally in the post-2020 creative economy. The fusion of traditional hand block printing craftsmanship with modern interior design and sustainable lifestyle trends has transformed Pilkhuwa Hand Block Print Textiles from a regional textile craft into a trending handmade décor and fashion industry.


6.65 NANDANA PRINTING

Nandana Printing is a traditional hand block printing craft of Madhya Pradesh, India, primarily practiced in the villages of Tarapur and Umedpura in the Neemuch district. The craft is closely associated with the Bhil and Bhilala tribal communities, who traditionally wore Nandana-printed textiles as part of their cultural attire. The name “Nandana” is believed to originate from the Hindi word Naand, meaning a large dyeing pot used for indigo dyeing during the printing process. Nandana printing is known for its distinctive mud-resist and wax-resist dyeing techniques, which involve multiple stages of hand block printing, resist application, dyeing, washing, and drying. Traditionally, artisans from the Chippa community used natural dyes such as indigo, alizarin, pomegranate peel, and alum to create deep blue, green, black, red, and yellow colour combinations on heavy cotton fabrics suitable for rough tribal use. The craft is recognized for its rustic appearance, dark backgrounds, and traditional motifs such as Mirchi, Champakali, Amba, Jalam Buta, and Dholamaru, which are inspired by nature and tribal symbolism. Nandana printing is considered one of the oldest surviving mud-resist block printing traditions of India and reflects a rich fusion of tribal culture, natural dyeing, and handcrafted textile heritage.

After 2020, Nandana Printing became increasingly trending due to the revival of sustainable textiles, eco-friendly dyeing methods, and growing consumer interest in handmade heritage fabrics. Consumers began preferring handcrafted textiles made with natural dyes and traditional techniques over machine-printed synthetic fabrics. Nandana prints gained popularity in contemporary fashion, artisan home décor, handcrafted apparel, scarves, dupattas, sarees, table linen, and sustainable lifestyle products because of their earthy colours, rustic aesthetic, and organic handmade texture. Social media platforms such as Instagram, Pinterest, Etsy, and YouTube significantly contributed to the growing popularity of traditional block printing crafts by promoting natural dyeing processes, artisan storytelling, slow fashion, and sustainable textile movements. Designers and craft revival organizations also helped reintroduce Nandana textiles into modern fashion collections and urban handmade décor markets by experimenting with contemporary silhouettes, minimalist styling, and fusion textile products.

Another major reason for the craft's popularity is the increasing focus on preserving endangered Indian textile traditions and supporting artisan livelihoods. Government handicraft organizations, textile revival initiatives, artisan fairs, and craft documentation platforms have highlighted the cultural significance of Nandana printing and the challenges faced by its artisans. Historically, around 125–150 artisan families in Tarapur and Umedpura were associated with the craft, though only a smaller number continue traditional printing today due to competition from machine-printed textiles and declining market demand. Revival efforts by NGOs, sustainable textile brands, and eco-fashion enterprises have helped bring visibility to Nandana printing in domestic and international handmade markets. The craft also supports rural artisan communities engaged in natural dyeing, block carving, printing, and fabric preparation.

Nandana Printing is also considered innovative because artisans and designers increasingly combine traditional mud-resist and natural dyeing techniques with modern textile applications, eco-conscious fashion, and contemporary interior décor products. Designers experiment with modern garments, jackets, scarves, upholstery fabrics, home furnishings, and sustainable luxury products while preserving the traditional hand block printing process. Revival initiatives are also introducing new colour combinations, contemporary motifs,



and digital marketing strategies to make Nandana textiles suitable for modern urban and export-oriented markets. Online handmade marketplaces and sustainable craft platforms have further enabled artisans to commercially market Nandana products globally after the pandemic period. The fusion of tribal textile traditions, natural dyeing practices, sustainable fashion trends, and contemporary design innovation has transformed Nandana Printing from a regional tribal textile craft into a trending handmade and eco-conscious textile art in the post-2020 creative economy.

CHAPTER 7

KEY SCHEMES OF VARIOUS MINISTRIES

Ministry of Skill Development and Entrepreneurship (MSDE)

The Ministry of Skill Development and Entrepreneurship serves as the nodal ministry for all skilling efforts in the country. It works through National Council for Vocational Education and Training (NCVET), the network of Sector Skill Councils, the Directorate General of Training, and the Industrial Training Institutes. Its entire skilling architecture rests on the National Skills Qualifications Framework (NSQF), which classifies every qualification by level of knowledge, skill and competency and is now being aligned with the National Credit Framework.

Pradhan Mantri Kaushal Vikas Yojana (PMKVY): The flagship scheme of MSDE, implemented through NSDC. It offers free short-term training and certification and covers more than 300 job roles across over 40 sectors, including a wide range of craft and weaving trades. The current phase, PMKVY 4.0, has been extended to 31 December 2026, with the target raised from two crore to three crore youth. Since inception the scheme has trained and certified over 1.60 crore candidates up to March 2025. (Source: MSDE, PIB and Skill India Mission data.)

Recognition of Prior Learning (RPL): A component of PMKVY and the single most important MSDE instrument for the handicrafts sector, because it certifies the existing competencies of traditional artisans who learned their craft informally, giving them a formal NSQF qualification without full retraining. Through targeted RPL training, MSDE has supported Namda artisans and weavers in Jammu and Kashmir and Nagaland, and through HCSSC the same route has certified stone carving artisans and bamboo handicraft workers in the clusters. (Source: MSDE)

Jan Shikshan Sansthan (JSS): Delivers vocational and livelihood skilling to non-literate, neo literate and school dropout learners in rural and semi urban areas, with strong emphasis on women and artisans. Many of its courses are craft based, covering handloom, embroidery, bamboo and jute craft and other cottage trades. JSS, along with PMKVY 4.0 and PM NAPS, sits within the larger Skill India Mission budget umbrella.

Pradhan Mantri National Apprenticeship Promotion Scheme (PM NAPS): Supports structured on the job apprenticeship and shares stipend costs with employers, formalising the traditional ustad shagird mode of craft learning into a certified pathway. From 2016 onwards up to 31 October 2025, around 35 lakh apprentices have been engaged under NAPS. (Source: Skill India Mission data.)

Craftsmen Training Scheme through Industrial Training Institutes: Long term trade certification delivered through ITIs under the Directorate General of Training, including craft and design linked trades. The ITI network has grown from 9,776 in 2014 to 14,615 approx at present, and the newly approved PM SETU scheme, with an outlay of about 60,000 crores, will upgrade 1,000 ITIs on a hub and spoke model. (Source: Skill India Mission data.)

PM Vishwakarma, jointly executed: The PM Vishwakarma Scheme already listed in this chapter under the Ministry of Micro, Small and Medium Enterprises is co executed by MSDE, which owns the skilling and certification leg across the 18 traditional hand tool crafts. This places MSDE at the centre of the artisan skilling pipeline even in schemes where another ministry leads the credit and welfare components.

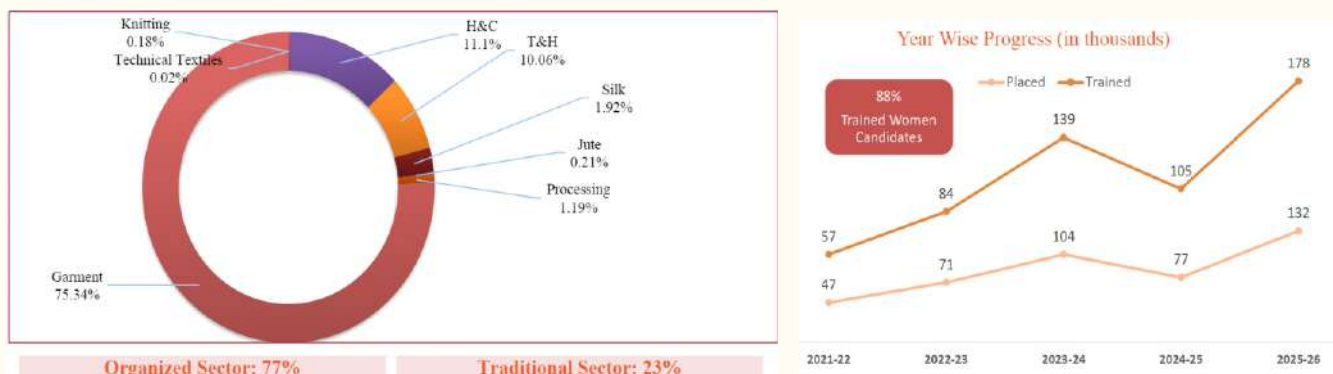
Ministry of Textiles

Ministry of Textiles is implementing demand driven and placement-oriented skilling programme called Samarth- Scheme for Capacity Building in Textile Sector, for the entire value chain of the textiles sector (excluding spinning and weaving in organized sector which are being trained under Pradhan Mantri Kaushal Vikas Yojana). The training programme and course curriculum have been rationalized keeping in view the technological and market demand status of the domestic and international economies.

In addition to the entry level skilling programme to make non-worker to worker to address the entry level requirement workforce in textile industry, a special provision for upskilling/ re-skilling programme has also been operationalized under the scheme towards improving the productivity of the existing workers in Apparel & Garmenting segments.

The Samarth Scheme ensures compassionate, nationwide coverage for skill development across the textile and apparel value chain, reaching urban centres as well as remote areas. At the district level more than 440 districts are covered with deliberately includes 66 Aspirational Districts, prioritizing communities with the greatest development needs by removing access barriers, converging resources, and delivering demand-driven, placement-oriented training so that every eligible individual regardless of location or background has a fair opportunity to build skills, secure dignified employment, and improve household livelihoods.

Overall Training Benchmarks (National Schemes)



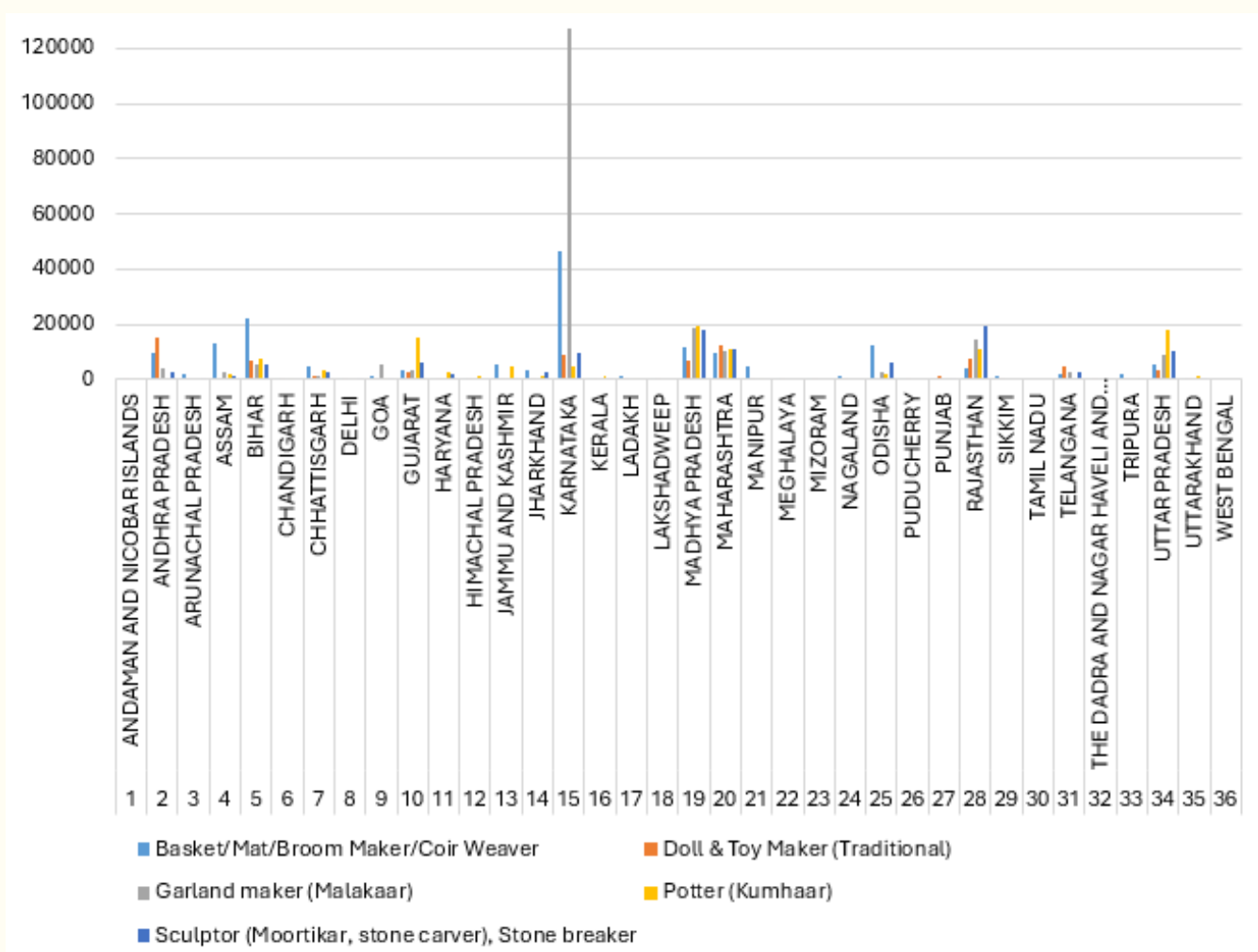
Samarth has been implemented across 28 states and 7 UTs through 325 textile industry/Industry association, 28 central/state government agencies and 5 sectoral organization.

Ministry of Micro, Small and Medium Enterprises (MoMSME)

- Core Approach: Infusing technology into craft clusters and transitioning subsistence artisans into functional micro-enterprises.

- Verified Metric: The flagship PM Vishwakarma Scheme (jointly executed with MSDE across 18 traditional hand-tool crafts) has successfully scaled training delivery, crossing 2,393,314 completed basic skilling modules nationwide.
- Infrastructure Support: Under the SFURTI framework, MoMSME supports 298,580 artisans spread across formalized localized clusters, ensuring modern tools replace archaic manual processing lines.

PM Vishwakarma State wise - Training Completed for Handicrafts sector



Ministry of Rural Development (MoRD)

- Core Approach: Utilizing the non-farm livelihood pipeline to build local economic autonomy, entirely bypassing urban migration.
- Verified Metric: Operating through the Deendayal Antyodaya Yojana-National Rural Livelihoods Mission (DAY-NRLM), the ministry drives decentralized capacity building through Rural Self Employment Training Institutes (RSETIs). Over 7.3 million women SHG groups form the baseline network, with specific non-farm skilling funds targeting regional craft clusters (e.g., Moonj grass weaving, terracotta, and traditional embroidery).

Ministry of Minority Affairs (MoMA)

- Core Approach: Preventing ancestral heritage loss by identifying vulnerable demographic pockets practicing rare arts.
- Verified Metric: MoMA integrated five erstwhile schemes (including *USTTAD* and *Seekho aur Kamao*) into the comprehensive Pradhan Mantri Virasat Ka Samvardhan (PM VIKAS) program. The scheme targeted a structural delivery framework to benefit 9,00,000 candidates over the current Finance Commission cycle, focusing heavily on youth aged 14–35 and setting up physical *Vishwakarma Villages* using a Hub-and-Spoke commerce model.

Ministry of Women and Child Development (MWCD)

- Core Approach: Providing a security and social infrastructure wrapper around female workforce blocks.
- Verified Metric: Rather than running standalone standalone technical courses, MWCD works on a convergence framework with MoRD and MSDE. It supports programs like the Mahila Coir Yojana and funds localized entrepreneurship awareness pipelines, helping transition home-based women weavers and stringing artisans into official registered enterprise founders.

Ministry of Tribal Affairs (MoTA)

- Core Approach: Elevating geographical and tribal cluster identities from forest economies into global high-fashion supply lines.
- Verified Metric: Driven via TRIFED, the ministry manages the widespread Van Dhan Yojana. In recent evaluations (such as the *Bharat Tribes Fest 2026* tracking logs), the focus has scaled to establish premium geographical branding (like *RISA*). Target training covers specialized tribal pockets specializing in Longpi Pottery (Manipur), Toda Embroidery (Tamil Nadu), Dokhra Art (Chhattisgarh), and Turtuk Brassware (Ladakh).

Ministry of Development of North Eastern Region (MDoNER)

- Core Approach: Tapping into the unique geographic asset class of the eight North Eastern states (NER) to scale exports.
- Weaving & Craft Focus: Operating directly via the North Eastern Handicrafts and Handlooms Development Corporation (NEHHDC) under the PM-DevINE scheme (budget allocation of ₹ 6,600 crore spanning 2022–26).
- Strategic Convergence: Recent 2026 initiatives include cross-state training fusions—such as signing MoUs with Rajasthan's District Industries Centers to train artisans in blending the Northeast's highly durable Eri Silk with the lightweight transparent weaves of Kota Doria at specialized Common Facility Centers.

7.2 STRATEGIC RECOMMENDATIONS AND ACTIONABLE BLUEPRINT

1. PREAMBLE AND THEORETICAL FRAMEWORK

The findings of this Skill Gap Study—gathered through rigorous quantitative and qualitative primary research utilizing a purposive sampling method across major handicraft and carpet clusters in India—confirm a significant structural disconnect. While India possesses an unparalleled heritage of traditional crafts and hand-knotted carpet weaving that serves as a vital pillar of the rural non-farm economy and cultural identity, its long-term survival is threatened by rapid modernization, fragmented supply chains, and asymmetrical market information.

The target artisan population faces a multi-dimensional challenge: severe design stagnation, low technological adoption, minimal credit penetration, and a widening skill gap between ancestral production methods and contemporary global demand. To mitigate the risk of irreversible heritage loss and to economically empower the craft workforce, we recommend transitioning from sporadic, short-term training interventions to a long-term, institutionalized framework.

This blueprint outlines a comprehensive Skilling, Upskilling, and Design Development Workshop Framework, systematically integrated within the Skill India Mission ecosystem. By aligning traditional craftsmanship with modern market dynamics, this framework creates a self-sustaining model that fosters innovation, enhances product quality, and establishes robust global market competitiveness.

2. MACRO OBJECTIVES OF THE CAPACITY BUILDING INTERVENTION

2.1 Preservation of Traditional Crafts & Heritage Safeguarding

- **Systemic Documentation:** To establish a digital repository of endangered, rare, and languishing craft techniques using advanced digital mapping and high-definition videography during training sessions.
- **Knowledge Transfer:** To formalize the traditional Guru-Shishya Parampara (Master-Disciple tradition) into structured, National Skills Qualifications Framework (NSQF)-compliant modules, ensuring younger generations are incentivized to acquire ancestral skills.
- **Geographical Indication (GI) Enforcement:** To integrate GI sensitization into the baseline curriculum, protecting the intellectual property of unique geographic clusters from cheap machine-made imitations.

2.2 Technical Skill Enhancement and Standardization

- **Precision Engineering in Craft:** To upgrade the physical dexterity and technical execution of artisans through specialized toolkits, ergonomic workstations, and advanced raw material processing techniques.
- **Rejection Rate Minimization:** To institute stringent standardized production parameters, reducing structural and aesthetic defects in final products to less than 2%, thereby meeting international export benchmarks.
- **Efficiency Optimization:** To introduce semi-automated pre-weaving and raw material processing

- technologies that reduce production lead times without compromising the hand-made value of the final product.

2.3 Market-Driven Design Innovation

- **Contemporary Aesthetic Adaptation:** To train artisans to translate traditional motifs, color palettes, and structural layouts into modern utilitarian products (e.g., converting traditional carpet weaves into contemporary minimalist area rugs or scaling zardozi embroidery for modern tech accessories).
- **Cross-Cluster Design Fusion:** To encourage collaborative workshops where artisans from different craft lines (e.g., combining Longpi pottery with brassware accents, or blending Eri silk with Kota Doria weaves) create highly innovative, hybrid product lines.
- **Dynamic Prototyping:** To establish localized Design Innovation Hubs equipped with basic Computer-Aided Design (CAD) systems, allowing master artisans to experiment with scale, symmetry, and color configurations before entering physical production.

2.4 Symmetric Market Access and Economic Empowerment

- **Disintermediation of the Supply Chain:** To build direct-to-consumer pipelines, significantly reducing dependencies on multi-layered local middlemen (middle-tier leakage), thereby increasing the artisan's net margin realization by 35–40%.
- **Institutional Procurement Integration:** To onboard artisan collectives, Self-Help Groups (SHGs), and Producer Companies directly onto the Government e-Marketplace (GeM) and the Open Network for Digital Commerce (ONDC).
- **Export Optimization:** To train clusters in export compliance, international customs documentation, phytosanitary certifications, and global logistics management to maximize foreign exchange earnings through traditional handicraft exports.

2.5 Sustainability, Circular Economy, and Ethical Production

- **Eco-Friendly Material Subversion:** To drive complete transition plans toward non-toxic, organic dyes, sustainably sourced wood/bamboo, and recycled metal scraps, establishing an eco-conscious production footprint.
- **Zero-Waste Manufacturing Profiles:** To implement training components focused on the upcycling of production waste (e.g., turning carpet yarn clippings into compressed insulation sheets or textile scraps into luxury handmade paper items).
- **Fair Trade Compliance:** To embed structural transparency within artisan cooperatives, guaranteeing fair wage compliance, equal pay for women artisans, and safe, well-ventilated working conditions.

3. STRUCTURAL INTERVENTIONS VIA THE SKILL INDIA MISSION

To achieve scalability, these workshops must utilize the institutional mechanisms of the Ministry of Skill Development and Entrepreneurship (MSDE), working in close coordination with specialized sectoral bodies. The operational deployment architecture maps out specific training durations and credit targets across the training life cycle:

3.1 Foundational Skill Development Modules

The foundational layer addresses structural deficiencies in basic execution, focusing on standardization across five major craft pillars:

Basic Technical Training Components

- **Advanced Material Preparation:** Standardizing raw material cleaning, carding, spinning, and tensile strength evaluation. Artisans learn precision clay purification for ceramics, uniform wood-seasoning techniques to prevent warping, and automated yarn-tensioning models for handlooms.
- **Scientific Dyeing and Colorfastness:** Moving clusters away from unmeasured chemical dyeing to precision-metric formulations. Training incorporates liquor-ratio calculations, mordant optimization, and standard wash/light-fastness testing methods.
- **Fundamental Geometry and Drafting:** Teaching artisans how to plot complex traditional graphs (Talim in carpets) onto standard grid systems, ensuring symmetry, structural integrity, and uniform knot counts per square inch.
- **Foundational Quality Control (QC):** Implementing basic visual inspection routines, gauge-block testing, and batch-coding mechanics at the individual artisan level to intercept defects at the point of creation.

Micro-Enterprise Business Literacy

- **Activity-Based Costing and Pricing Models:** Eliminating arbitrary pricing by teaching artisans how to accurately calculate cost components, including raw materials, direct labor hours, overhead allocations (fuel, light), and fair profit margins.
- **Basic Financial Literacy & Digital Banking:** Practical training on managing a separate business bank account, using digital payment gateways (UPI, AePS), understanding micro-credit lines, and maintaining basic digital ledgers via cloud apps.
- **Micro-Enterprise Corporate Compliance:** Step-by-step onboarding guidelines for registering an enterprise via the Udyam Portal, obtaining an Artisan Card from the Office of the Development Commissioner (Handicrafts), and setting up localized Producer Companies.

4. DESIGN DEVELOPMENT AND CONTEMPORARY ADAPTATION SESSIONS

A primary cause for the widening skill gap is the divergence between ancestral design templates and the changing tastes of global consumers. The design development module must serve as an active bridge between heritage and modern markets.

4.1 Historical Analysis and Motif Deconstruction

- **Cluster-Specific Archive Auditing:** Training begins by researching and analyzing a cluster's specific heritage. Artisans deconstruct complex traditional layouts into fundamental geometric assets, cataloging historic stories, regional dyes, and classic motifs.
- **Preserving Design Authenticity:** Teaching artisans how to isolate the core DNA of a traditional design, ensuring that even when a product is modified for modern markets, its cultural significance and authenticity remain intact.

4.2 Contemporary Market Alignment

- **Ergonomic and Functional Realignment:** Modifying product silhouettes to fit modern living spaces. This includes resizing traditional floor coverings to match modern urban apartment dimensions, adjusting ceramic vessel shapes for dishwashers, and designing lifestyle accessories that integrate seamlessly with modern consumer tech.
- **Global Palette Selection:** Training artisans to work with international color trend guidelines (e.g., Pantone Forecasts) without abandoning natural dyeing methods, helping them replace oversaturated local tones with softer, contemporary palettes.
- **Multi-Material Integration:** Developing skills to combine diverse materials within a single product line, such as pairing traditional hand-woven textiles with sleek premium leather or embedding delicate filigree metalwork into minimalist wood furniture.

4.3 Data-Driven Trend Forecasting & Digital Prototyping

- **AI-Assisted Design Explorations:** Training master craftsmen and young artisans to use intuitive, visual generative AI platforms to quickly simulate and iterate on design combinations, scales, and colors before manufacturing.
- **Global Trend Dashboards:** Providing clusters with regular access to global fashion and home décor data platforms (e.g., WGSN trends) to help them align upcoming production cycles with international buying seasons.
- **Rapid Sample Prototyping Labs:** Setting up local prototyping facilities where designers and artisans work together to refine initial samples, adjusting physical production speeds based on real-time market feedback.

5. RE-ENGINEERING MARKET LINKAGES AND DIGITAL EXPOSURE

Physical skills alone cannot close the economic gap; training must be systematically tied to access across domestic and international markets.

5.1 Comprehensive B2B and B2C Market Intelligence

- **Target Market Identification:** Training cluster leaders to analyze demographic data, purchase behaviors, and pricing thresholds across premium domestic cities and primary export destinations (e.g., US, EU, Middle East).
- **Competitor Benchmarking Matrix:** Teaching artisan collectives how to conduct systematic competitive audits, analyzing product finishes, packaging standards, and delivery speeds from competing international craft hubs.

5.2 Complete Digital Commerce and E-Commerce Onboarding

- **End-to-End Digital Storefront Cataloging:** Practical workshops covering cataloging basics, including white-background product photography, accurate dimension mapping, weight calculations, and clear material storytelling.
- **Omnichannel Platform Onboarding:** Direct onboarding support to launch collections on the Open Network for Digital Commerce (ONDC), custom Shopify websites, and dedicated global marketplaces.
- **Social Commerce Execution:** Training younger craft entrepreneurs to use social media video channels (Instagram Reels, YouTube Shorts) to document behind-the-scenes craft processes, building a global brand identity around authentic artisan storytelling.

5.3 B2B Trade Fair Infrastructure and Corporate Alignment

- **Exhibition Space Architecture:** Training collectives on professional booth design, spatial layout, lighting setup, and visual storytelling for major national expos (like IHGF Delhi Fair, Surajkund Mela).
- **Corporate Gifting and B2B Pitching:** Developing professional presentation decks, clear wholesale pricing tiers, minimum order quantity (MOQ) charts, and standardized delivery timelines tailored for major corporate buyers and interior design agencies.

6. SUSTAINABILITY, CIRCULAR WORKFLOWS, AND ETHICAL VALUE CHAINS

To secure premium pricing in developed markets, the training framework must implement zero-waste production methods, verified eco-friendly materials, and socially accountable working conditions across all clusters.

6.1 Eco-Friendly Raw Materials and Production Standards

- **Green Raw Material Supply Chains:** Training clusters to source and use certified organic cotton, wool, silk, and FSC-certified timber. Artisans learn to avoid hazardous chemical mordants, switching instead to natural binders.

- Closed-Loop Resource Management: Setting up local water filtration and recycling systems for dyeing centers, preventing toxic effluent release while reducing fresh water consumption by up to 60%.

6.2 Zero-Waste Manufacturing and Scrap Upcycling

- Material Lifecycle Optimization: Training artisans to map out patterns efficiently to reduce raw material waste during cutting, carving, and clipping phases.
- Secondary Product Ecosystems: Building skills to turn production leftovers into high-margin side products (e.g., converting leftover carpet wool into felted accessories, or using wood offcuts for small toys and intricate marquetry inlay work).

6.3 Ethical Production Tracking and Community Welfare

- Digital Traceability Solutions: Teaching collectives to link products to simple digital tags (such as QR codes or basic blockchain ledgers). This allows consumers to scan a product and view verified profiles detailing raw material origins and fair-wage compliance.
- Workplace Health and Safety Standards: Re-engineering workshops with proper ergonomics, including healthy seating options, targeted task lighting, and proper dust extraction systems for carpet weaving and wood carving centers to reduce chronic occupational ailments.
- Welfare Program Access Integration: Incorporating onboarding drives directly into training programs to connect artisans with central social safety nets, including the Pradhan Mantri Suraksha Bima Yojana (PMSBY) and the Ayushman Bharat health insurance network.

7. INSTITUTIONAL IMPLEMENTATION ARCHITECTURE

The deployment of this skilling, upskilling, and design framework will directly utilize the institutional infrastructure of the 26+ functional Centers of Excellence (CoEs) managed by the HCSSC. These centers, strategically located across prominent artisan and weaving clusters PAN-India, serve as localized hubs for technical training, quality control, and design incubation.

Rather than setting up new, temporary training facilities, using this pre-established, state-of-the-art infrastructure ensures immediate accountability, cost efficiency, and standardized delivery.

8. MONITORING, EVALUATION, AND IMPACT ASSESSMENT METRICS

To secure sustained funding from state and central agencies, the implementation framework must maintain real-time monitoring and strict accountability structures:

- Aadhaar Enabled Biometric Attendance System (AEBAS): Mandatory daily biometric logging for both trainers and trainees at geo-fenced training sites to eliminate proxy attendance and ensure training tracking accuracy.
- Continuous CCTV Classroom Streams: Installing live video monitoring systems across workshop spaces, allowing external state and central program managers to audit session quality and technical compliance in real-time.

- **DBT-Linked Micro-Stipend Disbursements:** Direct Benefit Transfer (DBT) pipelines connected directly to artisan bank accounts to distribute the daily 500 training stipend, with payouts tied to a minimum 80% verified attendance threshold.
- **Digital Toolkit E-Vouchers:** Issuing secure, digital e-vouchers directly to certified artisans upon successful assessment, which can be redeemed instantly for specialized, modern hardware and tool sets at authorized centers.
- **Third-Party Independent Valuations:** Commissioning independent external agencies to conduct rigorous, data-driven baseline and end-line evaluations at the 6-month and 12-month marks post-training, directly tracking changes in production volume, average monthly income, and direct export connections.

CONCLUSION AND POLICY RECOMMENDATIONS FOR THE STUDY

This Skill Gap Study concludes that the future of India's traditional crafts and carpet sectors depends on transforming the workforce from unorganized, low-yield laborers into tech-enabled, market-aware micro-entrepreneurs. The proposed skilling and design workshops provide a practical roadmap to resolve long-standing gaps across product quality, design stagnation, and limited market access.

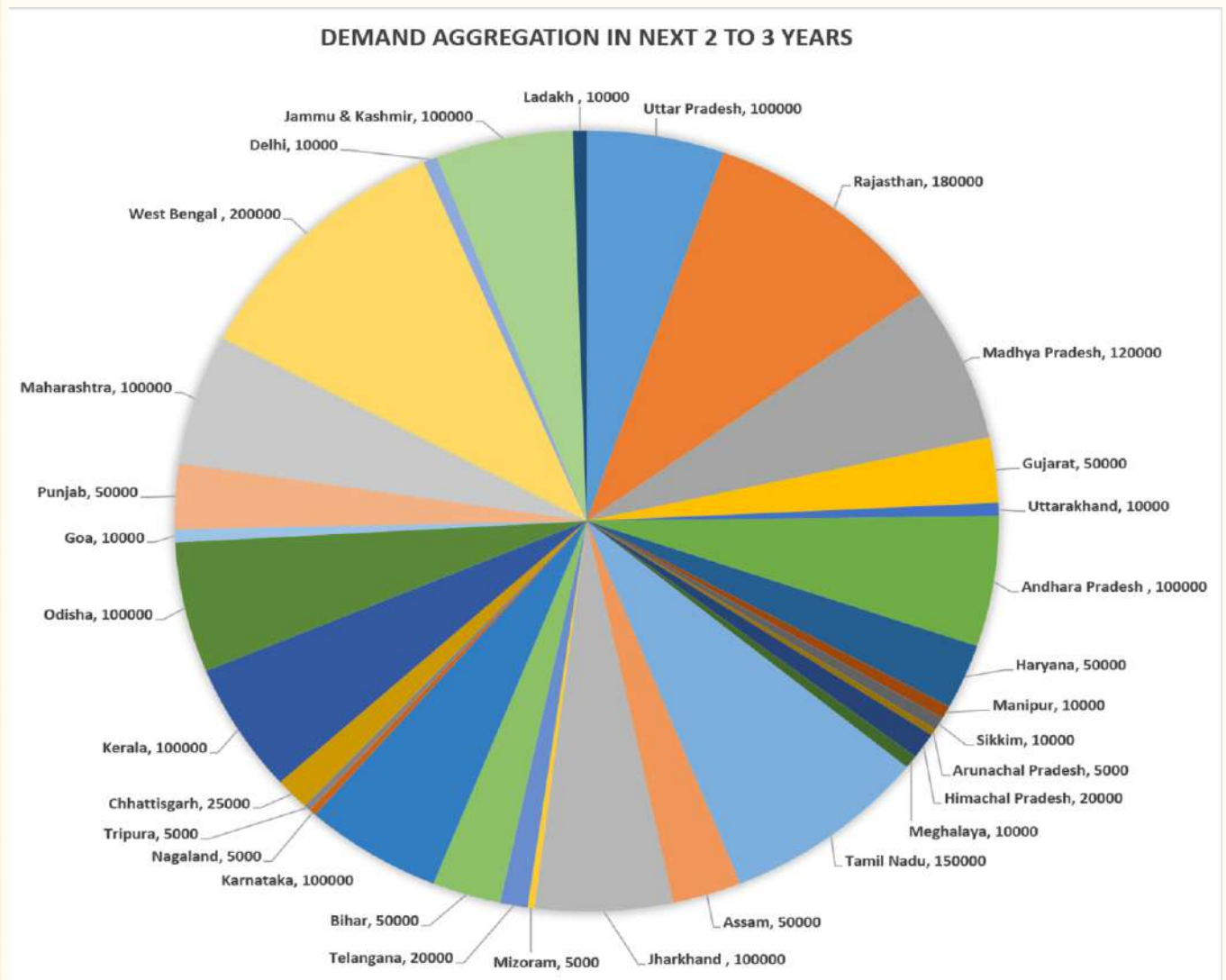
By deploying this framework within national initiatives like the Skill India Mission and the PM Vishwakarma framework, the government can turn vulnerable craft clusters into highly competitive hubs for premium global exports.

We strongly urge policymaking bodies, industry associations, and executing councils to adopt these recommendations, allocate the necessary cluster budgets, and deploy this integrated blueprint across the country to protect our national heritage while driving sustainable rural economic growth.

INCREMENTAL MANPOWER REQUIREMENT

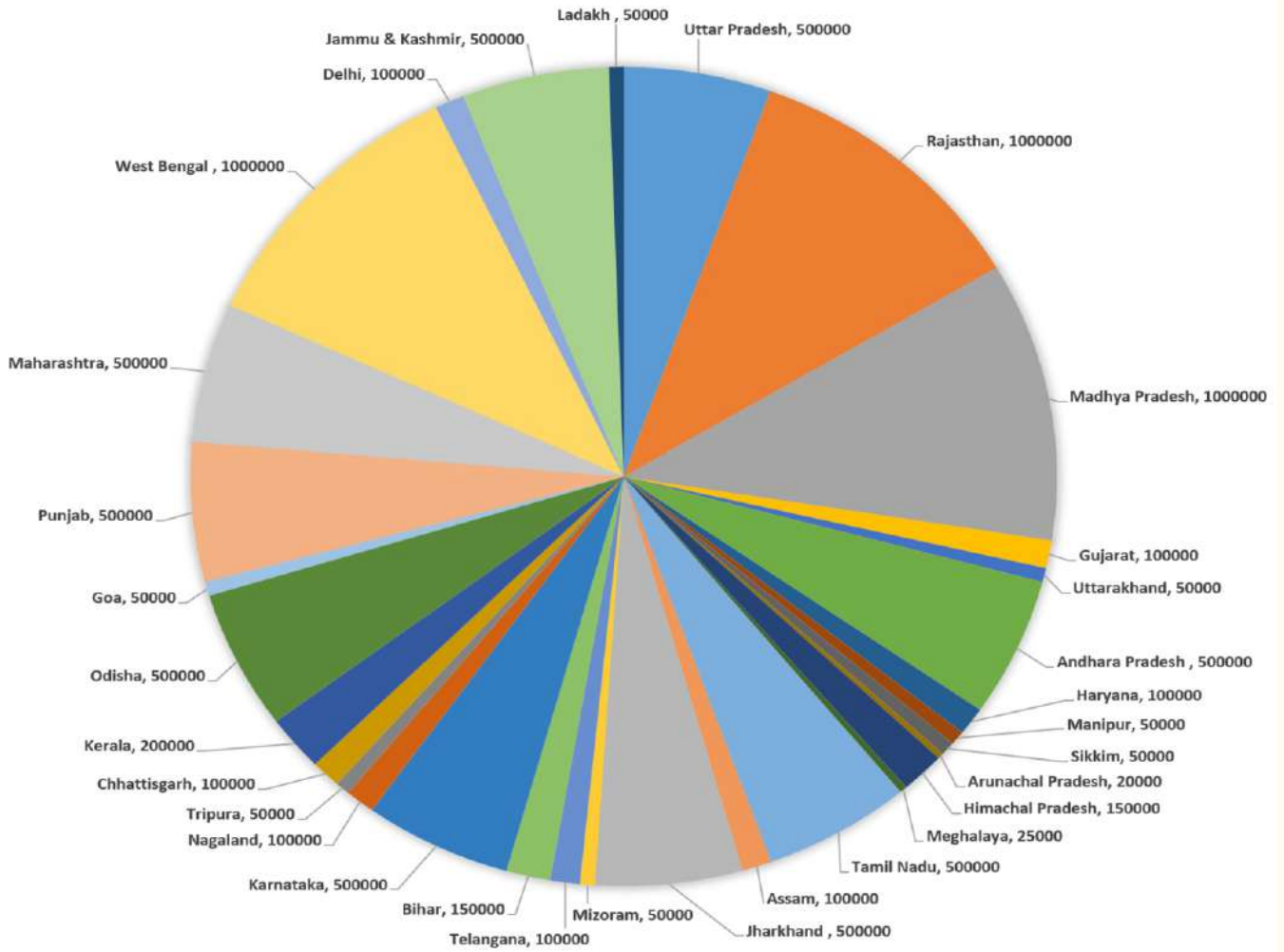
The field visits made by the field coordinators of Handicrafts and Carpet Sector Skill Council collected the information on the earnings of the artisans, prominent crafts, and the dying crafts that exists if any. Information on demand aggregation of the practicing craft in the next 2 to 3 years and further next 9 to 10 years was collected both from the artisans and Industry members based in respective clusters.

Annexure 'A'



Total - 18,55,000


DEMAND AGGREGATION IN NEXT 9 TO 10 YEARS

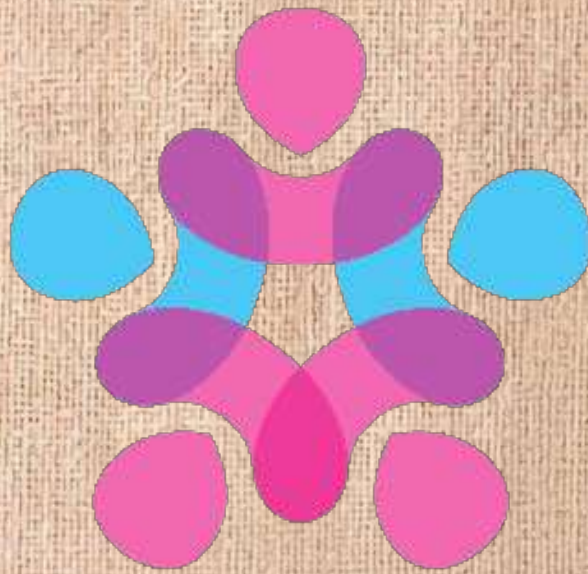


Total - 90,95,000

SOURCE LIST

- [Ministry of Textiles, Government of India](#)
- [Development Commissioner \(Handicrafts\), Ministry of Textiles](#)
- [Indian Culture - Handicrafts](#)
- [GI Registry India \(Intellectual Property India\)](#)
- [ODOP Uttar Pradesh](#)
- [Uttar Pradesh Tourism](#)
- [Crafts Council of India](#)
- [MSME India](#)
- [Export Promotion Council for Handicrafts \(EPCH\)](#)
- [Press Information Bureau \(PIB\), Government of India](#)
- [TRIFED Tribal Cooperative Marketing Development Federation of India](#)
- [National Bamboo Mission](#)
- [National Mission for Manuscripts](#)
- [Indira Gandhi National Centre for the Arts \(IGNCA\)](#)
- [UNESCO](#)
- [NABARD](#)
- [Rajasthan Government Handicrafts Portal](#)
- [Incredible India](#)
- [AIACA All India Artisans and Craftworkers Welfare Association](#)
- [India InCH / Asia InCH](#)
- [MAP Academy](#)
- [IMPART Indian Master Painters & Artisans Repository Trust](#)
- [Direct Create](#)
- [Dastkar](#)
- [Fibre2Fashion](#)
- [Vogue India](#)
- [Lakmé Fashion Week](#)

- 
- [Aza Fashions Editorial](#)
 - [The Better India](#)
 - [The Hindu](#)
 - [Indian Express](#)
 - [YourStory](#)
 - [The News Mill](#)
 - [Gaatha Craft Documentation](#)
 - [EcoFab](#)
 - [HCSSC Handicrafts & Carpet Sector Skill Council](#)
 - [Banjara Trail](#)
 - [Outfiten Kathiawad Embroidery Article](#)
 - [Kashmir Crewel Mart](#)
 - [DMAASA Sangneri Hand Block Printing Blog](#)
 - [ORVI Lippan Collection](#)
 - [ITC Narmada Craft Roots](#)
 - [Ethnics of Kutch](#)
 - [Rooftop: Indian Art, Artists & Experiences | Rooftop](#)
 - [Wikipedia](#)
 - [Reddit](#)
 - [India Business Discussion Forum](#)
 - [Megastores - Remarkable Online Marketplace for Authentic Indian Handicrafts and Handlooms](#)



**CEAI Building, OCF, Plot No. 2, 2nd & 3rd Floor, Pocket-9, Sector-B
Vasant Kunj, New Delhi-110074**

Website: www.hcsc.in • Email: hcsc@hcsc.in • Phone no: 011-26139834, 26132953