



वसुधैव कुटुम्बकम्  
ONE EARTH • ONE FAMILY • ONE FUTURE



G20 Secretariat  
Ministry of External Affairs  
Government of India



**Crafts Bazaar**  
**शिल्प बाज़ार**  
Exhibition-cum-Sale

Hall No. 3, Bharat Mandapam, Pragati Maidan, New Delhi



## Crafts Bazaar Introduction

India is a land of diverse cultures and traditions, and one of the most significant manifestations of this diversity can be found in its rich history of art and craft. Indian handicrafts have been an integral part of the country's heritage for centuries. From intricate carvings to delicate embroidery, Indian handicrafts are not only a reflection of the country's historical traditions but also a source of pride for its people. They continue to play a vital role in preserving the cultural identity of the nation as well as in providing economic opportunities in a growing market.

Traditionally sustainable in nature, Indian art forms have used various natural materials like jute, cotton, mud, wood etc., to craft items that are both decorative and functional in use. Indian artisans continue to play a significant role in keeping alive handicraft traditions for future generations. In this, they are supported by Government of India initiatives like 'One District One Product' (ODOP), the National Handicraft Development Programme and other schemes for skill development, market support and export promotion.

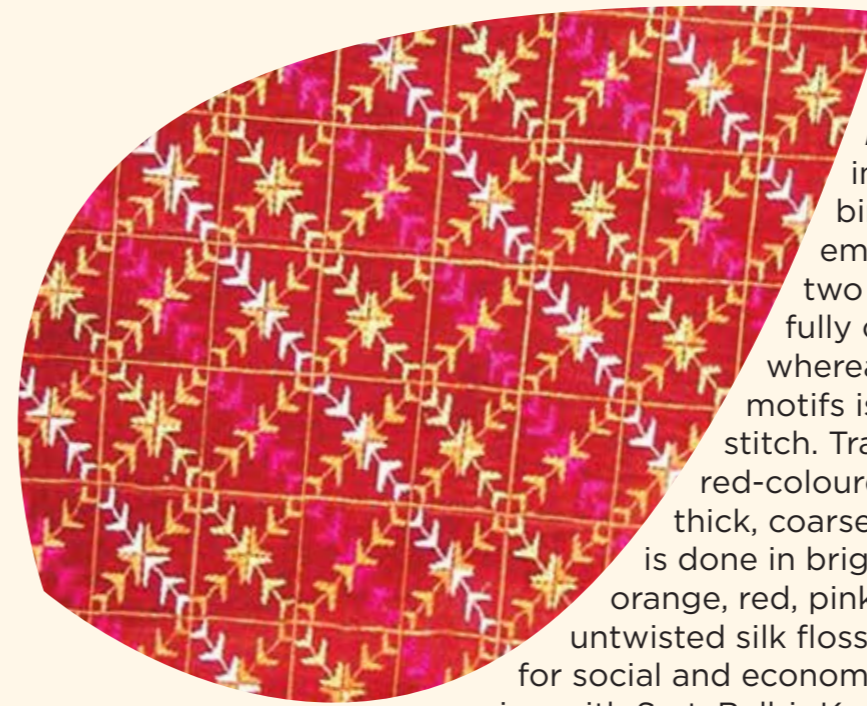
This catalogue encapsulates glimpses of Indian handicraft items from across the country while also serving as a guide to the Crafts Bazaar that has been set on the side-lines of the G20 Summit, New Delhi. This Crafts Bazaar brings together the best of handicraft items from across India under one roof while also showcasing the exquisite skill and craftsmanship of our artisans. Special focus in the Crafts Bazaar is on products identified under the ODOP scheme, that seeks to identify, brand and promote, specific products from one district.

We hope you enjoy your visit to the Crafts Bazaar and carry back a little piece of India with you.



## NORTH

### Phulkari



*Phulkari* or 'flower work' embroidery, practised in **Punjab**, dates back to the fifteenth century. *Phulkari* was used by families on important occasions like, weddings, births, and religious functions. The embroidered *phulkari* is divided into two categories: *bagh* and *chope*. *Bagh* is fully covered with geometric floral motifs, whereas in *chope*, only the outline of the motifs is embroidered using reversible back stitch. Traditional *phulkari* is made on red-coloured, hand-spun and hand-woven, thick, coarse *khaddar* (cotton). The embroidery is done in bright colours like golden yellow, orange, red, pink, green, blue, and white using untwisted silk floss called *pat*. *Phulkari* has been a tool for social and economic empowerment of women in the region with Smt. Balbir Kaur and Smt. Manjit kaur well known for their mastery in the art.



### Kashidakari

*Kashidakari*, literally meaning needlework, is the famous embroidery style of the **Kashmir** valley. *Kashidakari* is an umbrella term that covers diverse techniques such as crewel or aari work, *tilla*, *sozni*, and *rezkar*. The fabric used as a base for *kashida* embroidery is typically pashmina wool in cream, white, or soft pastel shades. *Kashmiri* embroiderers employ a wide array of colours for the embroidery. Popular motifs include the *chinar* leaf, cypress tree, almonds, grapes, pomegranates, and flowers like the iris, narcissus, lotus, daffodil etc.





## Papier mache

Papier mache was introduced in **Kashmir** by Sultan Zain-ul-Abadin in the 15th century. It involves use of paper, rice flour, and acrylic colours as the main materials, with wood, terracotta, and metal forming the base. Its production entails mould-making using materials like wood, copper, local materials like waste paper and rice flour. The making of papier mache involves several steps including *pishlawun* for polishing, followed by *naqashi* for surface decoration with acrylic colours and sometimes gold foil. Some of the known master craftsmen of the art include Shri Iqbal Hussain Khan and Shri Muzzafar Hussain Kashu.



## Punja Dhurrie

Panipat in **Haryana** is famous for the '*punja*' dhurrie, a kind of floor covering used in almost every village household. Originally, a traditional item made by village women, these dhurries have become one of a kind rugs, that are famous for their sturdiness and long lasting nature. These dhurries are handwoven, and the design is perfected with the use of the *punja*, a metallic claw-like tool used to beat and set the threads in the warp. Mostly made from cotton and wool, jute is also sometimes used in the making of these rugs. These dhurries are adorned with geometrical shapes and stripes created with the use of multi-colour wefts.



## Chamba Rumal

The town of Chamba in **Himachal Pradesh**, is famous for its exuberant textiles, 'Chamba *rumals*' or handkerchiefs. The embroidery is done using coloured untwined silk floss called *pat* on fine muslin cloth (*malma*) or on coarser, hand spun cotton (*khaddar*). The stitch used for embroidery is the double satin stitch, also called *dohara* or *dorukha* tanka. Chamba *rumals* are colourful creations made in a variety of colours, including blue, red, green, yellow, violet, and orange. These *rumals* are adorned with motifs and themes inspired by the daily lives of local people, mythology & the natural landscape surrounding Chamba Valley. One of the famous artisans practicing this craft includes Ms. Dinesh Kumari.



## Nettle Fiber

One of the most promising Indian states for nettle fiber development is the state of **Uttarakhand**. *Bichu buti*, also known as *nilgiri*, *kandali* or *dolan*, is a perennial plant probably best known as a light source of strong and sustainable natural fiber that is suitable for use in both, winters and summers. The units in the Chamoli area of **Uttarakhand** where nettle fiber is developed are Manglori, Trikot, Trishula, and Nagali. Village women in the area perform the spinning of this fiber by hand. The fiber is then woven into delicate shawls and scarves using a traditional back-strap loom. Nettle products are gradually gaining popularity in the market as an environmentally sustainable and natural fabric.





## Chikankari

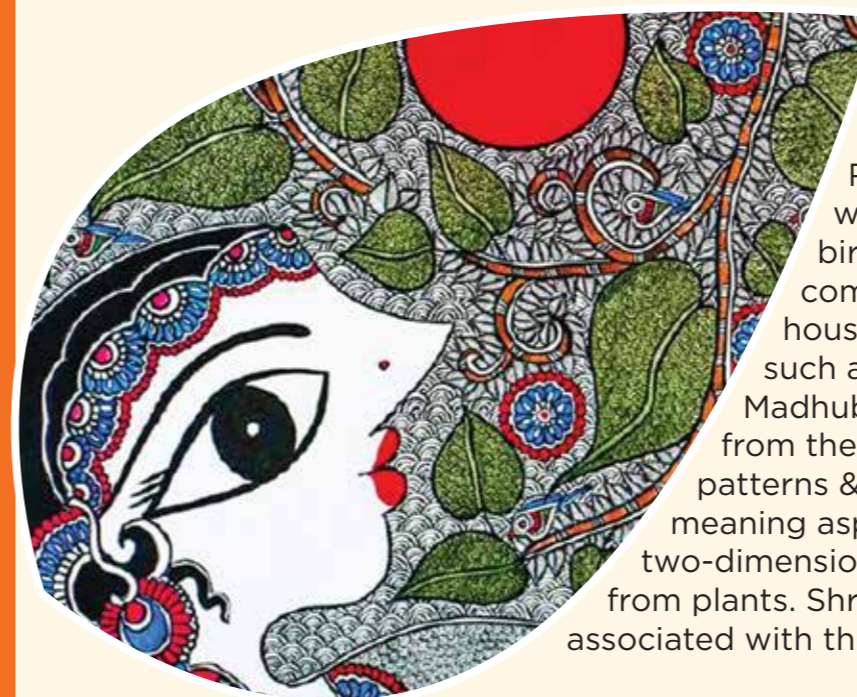


*Chikankari*, literally meaning 'embroidery', is one of the finest and most celebrated traditional embroidery styles from Lucknow, the state capital of **Uttar Pradesh**. This intricate, subtle, and delicate embroidery is known for its still simple patterns, fine stitches, and rich textures. It started as white-on-white embroidery, intricately worked with a needle and white cotton thread on fine muslins (*mulmul*). However, today, although pastels still remain a popular choice, embroidery is done in multiple colours and almost on every kind of fabric, whether plain or printed. Some of the known mastercrafts women in this field include Shrimati Naseem Bano and Shrimati Sunita Sharma.

## — EAST —



## Madhubani paintings



Located in the Mithila region of the state of **Bihar**, the art of Madhubani painting traces its roots back to the marriage of Ram and Sita, in the Ramayana. Traditionally, done on mud walls to celebrate ceremonies such as births and marriages, this art was commercialised when the women of the household took to painting, on new materials such as paper and fabric. The motifs used in Madhubani are wide ranging and include scenes from the Ramayana, Indian mythology, geometric patterns & flora-fauna, each with its own implied meaning as per the occasion. The paintings use two-dimensional imagery and the colours are derived from plants. Shrimati Vibha Lal is a known master artisan associated with this art form.



## Brocades

The ancient city of Varanasi has been an important centre of weaving due to its significance as a meeting point of trade and pilgrimage routes and its strategic position on the bank of the river Ganga. Varanasi, as a weaving cluster, has always produced all kinds of ceremonial brocades. These exquisite brocades have an elaborate end panel or the *pallu*, adorned with *butis* (flower or figure), *ashrafi* or circle, *kairi* or mango, and *fardi* or dots. Patterns of *Khanjari* (chevrons), *charkhana* (checks), *ari doria* (straight or diagonal lines) etc., are used as space fillers in the *pallu* and the field. The various types of silk brocades woven in Varanasi include *galta*, *sangi*, *arabithaan*, *gyasar* & *tanchoi*.



## Kantha Embroidery

The embroidery most representative of the essence of **West Bengal**, is the *kantha*. A textile covered with running stitches forming various motifs, the knowledge of Kantha has been passed down from one generation to another. The lexicon of motifs used in *kantha* embroidery is extensive and ranges from religious to secular domains. While many of the traditional motifs are used for their religious symbolism, others are taken from everyday life. Traditionally, kanthas were used as bed covers, cradle cloths, quilts, and shawls, but now products like saris, dupattas, yardage, bags, and more are being made. A known award winning master artist is Smt. Mahamaya Sikdar.





## Tribal Jewellery



Tribal jewellery from **Jharkhand's** indigenous communities possess a rich cultural heritage embodied in their intricate designs. The origins of this art form are deeply rooted in tribal traditions of the State, including those of Santhal, Munda, Ho, and Oraon communities. These ornaments play a pivotal role in ceremonies, festivals, and weddings, signifying both, identity and status. Silver, valued for its purity and protective properties, holds special significance in these creations. These tribal jewellery are passed down as heirlooms connecting generations, while also narrating tribal history and rituals.

## — NORTH EAST —



## Kauna Craft

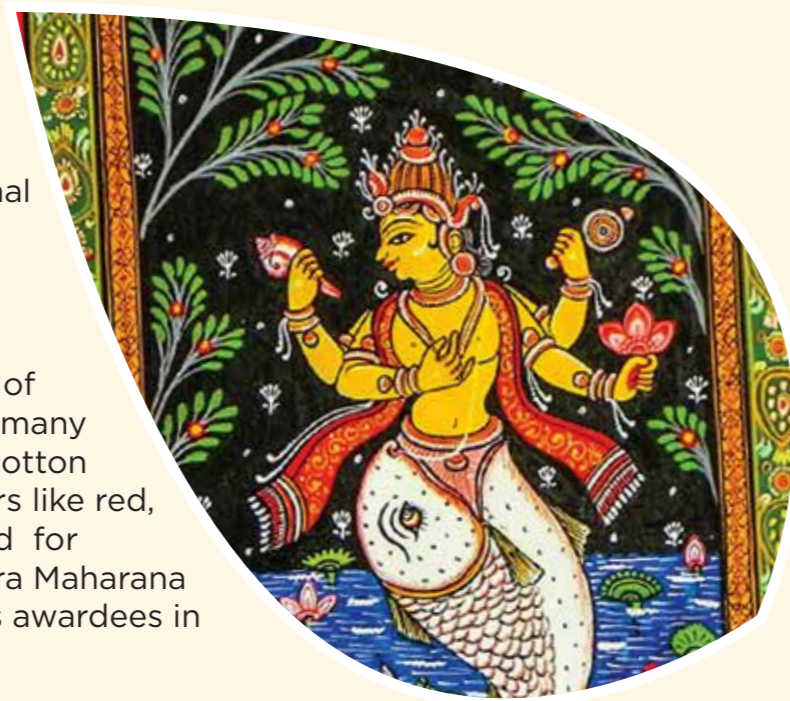


*Kauna*, the soft, spongy grass is unique to the state of **Manipur**. This is a pliable grass, characterized with the ability of being woven into multiple products. *Kauna* is water-resistant and has been used for centuries by the people of Manipur to make floor mats and cushions, as well as baskets for their use. The products made of Kauna are simple and minimalist in design and part of the heritage of local communities.



## Pattachitra Painting

The name '*pattachitra*' means painting pictures or scenes on cloth. A traditional art form belonging to the state of **Odisha**, it is closely related to the religious, mythological, and devotional beliefs of the local people for Lord Jagannath *ji* and the temple traditions of Puri. It is a living art form, practised in many parts of Odisha, on old cotton fabric, cotton saris and tussar silks. Traditional colours like red, blue, yellow, green, black etc., are used for making *pattachitras*. Smt. Sanghamitra Maharana and Smt. Sabita Mahapatra are famous awardees in this art form.



## Handloom Weaving

The state of **Assam** is known for its handlooms, especially its natural fibre weaves done by local communities. Right from spinning the yarn, to making the fabric, the whole process is done by hand, using traditional wooden looms. Muga silk, eri silk, pat silk and cotton are some of the popular weaves created here. One of the most significant contributions of Assam, is the weaving of muga silk, a unique and golden-coloured silk, exclusive to **Assam**. A wide range of exquisite products like *mekhela chador*, saris, shawls, stoles, home linen and exclusive accessories are produced utilising Assam's handloom weaving traditions.





## Cane and Bamboo Craft



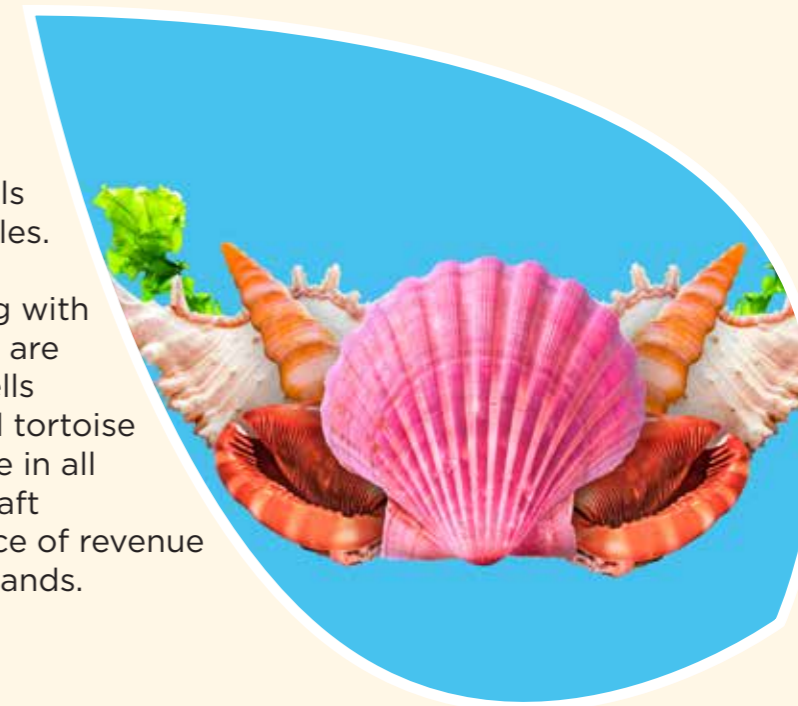
The Indian state of **Meghalaya** is rich in bamboo and cane resources and boasts a history of using these materials for construction and daily items. **Meghalaya** is home to three major tribal communities, namely the Khasi, the Garo, and the Jaintia. These communities have remarkable skills in working with these natural materials and have developed some complex weaving and coiling techniques. Cane and Bamboo craft occupies an important place in the local economy of the state, with artisans rendering items of daily use as well as fine quality decorative pieces.

## — SOUTH —



## Shell Craft

The expansive beaches of **Andaman and Nicobar Islands** are rife with shells that are used to create beautiful articles. Decorative items like table lamps, showpieces, boxes and ashtrays along with jewellery like bangles and neckpieces are made from these shells. Of all the shells available on the island, the conch and tortoise shells are the most valuable and come in all sizes with beautiful hues. With this craft flourishing, it is fast becoming a source of revenue generation and employment in the Islands.



## Loin Loom Weaving

Also known as the backstrap loom, loin loom from **Nagaland**, is one of the oldest forms of weaving in the world. Weaving is the domain of women in **Nagaland**, and each tribe boasts of specific designs on their shawls, jackets, and sarongs. Dramatic colour combinations, bold patterns, and striking minimalist geometric motifs mark loin loom weaving. Loin loom fabric has a special ribbed texture and is long-lasting. Most of the patterning in loin loom weaving is done in geometric designs, except for the warrior shawls of the Ao tribe, which have hand-painted central band depicting tigers, bison, crossed spears, and roosters.



## Kanchipuram Silk Sari

Kanchipuram in **Tamil Nadu** has been the pride of South India since time immemorial, and the handloom saris produced here are known as the "Queen of silk saris". The extensive and intricate use of *zari* (gold or silver thread) in these saris lends them a lustre and glimmer like none other. These saris have borders and *pallu* in contrasting colours with heavy gold weaving. Kanchipuram silk saris feature intricate designs woven from three-ply silk yarns with thick *zari* for patterns. These saris are worn as bridal wear and on special occasions by women, all over India.





## Thanjavur Painting



Thanjavur, in the southern Indian state of **Tamil Nadu**, is home to the distinctive painting style, also referred to as "Tanjore painting". These paintings stand out due to their natural vibrant colours, minute detailing and use of precious stones and gold foils. Thanjavur or Tanjore paintings have continued to enthral art lovers and collectors from all over the globe since its origins in the 16th century. These beautiful paintings show mythical creatures and Hindu epics, including the Ramayana and the Mahabharata. Shri V. Panneer Selvam is a known craftsman, who has contributed to excellence in this art form.



## Telia Rumal

Telangana's *Telia rumal* is a double Ikat, plain woven square or rectangular cloth that has a geometrical layout and is generally in red, black, and white colours. The *rumal* has a centre field decorated with a geometrical lattice surrounded by a wide, double, single-coloured border. The word *telia*, means oily as the cloth is treated with sesame or castor oil before being dyed. Due to this pre-treatment, the cloth has a distinct smell and the property of repelling water making it ideal for use by local fishermen.



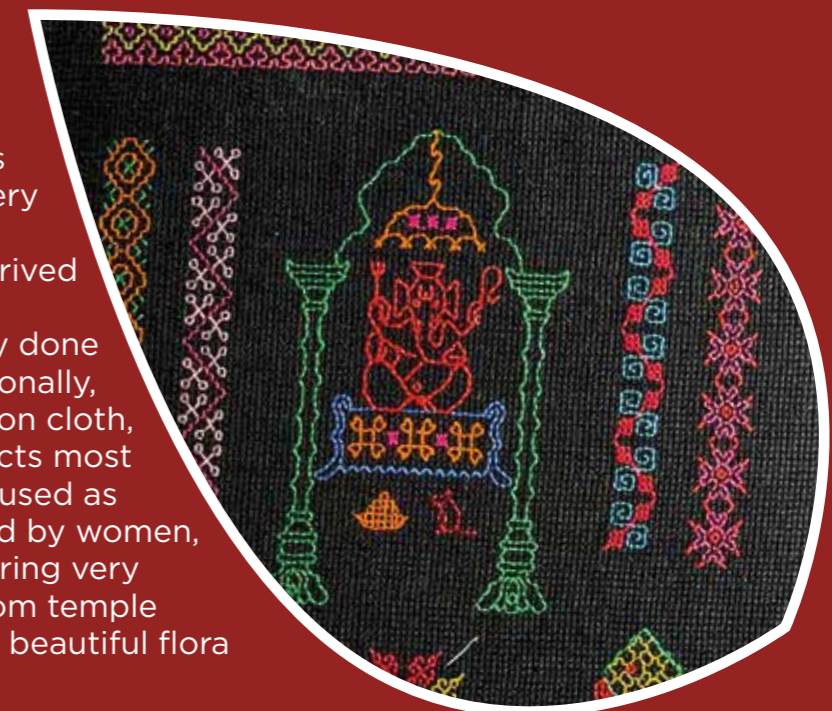
## Kalamkari

*Kalamkari*, meaning pen work or brushwork from **Andhra Pradesh**, is the art of painting or printing on cloth, using vegetable dyes. These mesmerizing creations consist of various local elements incorporated into the designs such as parrot and peacock motifs, lotus flowers, along with zigzag repeating patterns and geometric motifs. Originating in the two districts of Srikalahasti and Machilipatnam of **Andhra Pradesh**, Kalamkari as an art form evolved into two different styles. The Srikalahasti style is done using a bamboo pen while the Machilipatnam variety is primarily block printed, with minimal usage of the *kalam*. **Andhra Pradesh** Skill Development Corporation is empowering women from the State by conducting training camps to turn this traditional art form into a source of livelihood.



## Kasuti Embroidery

Kasuti embroidery from **Karnataka**, is the famous counted thread embroidery whose origin dates back to the early Chalukya period. The word *kasuti*, derived from 'kai' meaning hand, and 'suti' meaning cotton, refers to embroidery done by hand using cotton threads. Traditionally, *kasuti* was done on hand-woven cotton cloth, usually of dark colour, and the products most often embroidered were the *khanns*, used as blouse pieces, and *ilkalsaris*. Practiced by women, *kasuti* embroidery involves embroidering very intricate patterns, mostly adapted from temple designs, architectural motifs, and the beautiful flora and fauna of the region.



## WEST



### Crochet and Lacework

Crochet, a form of needlecraft work, using a hooked needle and yarn as material, is one of the most commonly practised domestic crafts of **Goa**. It forms an integral part of every household in the state. In **Goa**, every bride carries in her wedding trousseau, carefully crafted pieces as part of their trousseau, typically comprising of crocheted artefacts like table covers, doilies, pillow covers, bed covers, and more.



### Bidriware

Bidriware, renowned as "magic in black and silver," is an exquisite metal craft originating from the Bidar district of **Karnataka**. It involves detailed inlay work of silver or gold on brass or iron, creating intricate patterns against a dark oxidized background. The process includes the use of wire work (*tarkashi*), sheet work (*taihnishan*), embossed design work (*munnvatkari*), and more. Bidriware designs range from floral loops and leaves to geometric patterns. Over time, bidriware has diversified its range from traditional items like vases, trays, and bowls to USB drive covers, office stationery, pen stands, lampshades, and even floor tiles.



### Bellmetal Work

**Kerala** has a rich tradition of copper alloys and ritual metal ware used for sophisticated lost-wax bronze and bell metal casting. Nadavaramba, is a significant centre for copper alloy production, particularly for making cooking vessels, that are called Uruli, or vessels for making food for the Gods. The traditional production process of bell metal work involves the use of clay moulds and hand lathe turning, resulting in flawless casting. **Kerala's** metal working traditions involve labour-intensive processes and traditional techniques that have survived for over centuries and reflect the extraordinary skill of its craftsmen.



### Kachchh and Kathiyawad Embroidery

Known for its fineness and kaleidoscopic effect, Kachchh and Kathiyawad embroidery from **Gujarat**, is the signature embroidery work, practised by different communities settled in the State. The embroidery is usually done on cotton or silk fabric, often using hand-spun cotton, wool, and silk yarns. Vibrant colors like deep red, yellow, green, black, indigo, and white are used in this art form. Strategically placed mirrors (*abhala*) in ample measure, add glimmer to the embroidery. Kachchh embroidery is mainly practised by the women folk who would elaborately embroider their day-to-day articles and costumes using a combination of stitches.







## Kolhapuri Chappal

*Kolhapuri* chappals, originating from **Maharashtra**, are meticulously handcrafted leather slippers. These locally tanned slippers acquire their authentic touch through the use of vegetable dyes. *Kolhapuris*, are a popular style of open-toed T-strap sandals. They showcase a captivating fusion of decorative elements and fine craftsmanship, appealing to those seeking both elegance and comfort. Shri Amar Bajirao Satpute is a well known name in this craft.



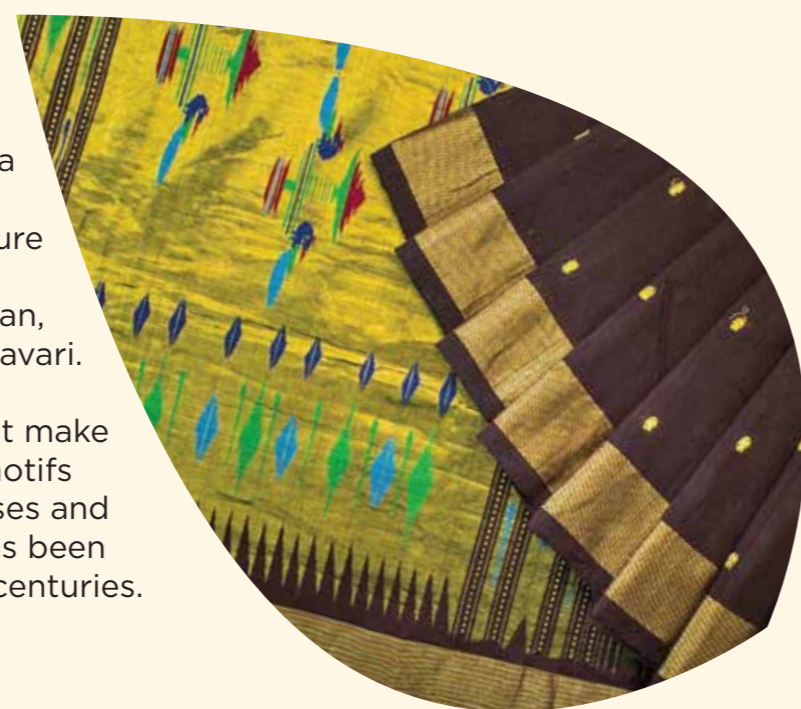
## Pichhwai Painting

*Pichhwais* are large cloth paintings made in the traditional techniques of Indian miniature paintings and used as hangings behind Lord Shreenath ji's idols in **Rajasthan**. These paintings are visual expressions of devotion and love towards the eternal God Krishna, in the form of Shreenath *ji*. *Pichhwai* is a living tradition practised by artists in Nathdwara, Rajasthan drawn mainly from the Adi Gaur, Joshi, or Chitere communities. The peacock, the lotus, and cows are prominent motifs depicted in these paintings.



## Paithani Sari

*Paithani* sari, known as the 'mahavastra of the state of **Maharashtra**', is known for its rich, vibrant colours woven in pure silk and gold *zari*. The birthplace of *paithani*, is the medieval town of Paithan, located on the banks of the River Godavari. Its *kath* (border) and *padar* (*pallu* or end-piece), have distinctive motifs that make the textile stand out. The traditional motifs used in Paithanis include parrots, lotuses and peacocks. The six- or nine-yard sari has been favoured by Maharashtrian brides for centuries.



## Patan Patola

The *patola* textile is a highly revered and intricately crafted fabric originating from Patan, in the state of **Gujarat**. The most characteristic feature of this textile weaving technique is the resist treatment of warp and weft yarns, by partial tying or binding before the dyeing process. Since *patola* textiles are multi-coloured, these steps have to be repeated multiple times. *Patola* weavers follow a simple colour theory, using colours like red, green, yellow, and white that represent prosperity and auspiciousness to weave these textiles.





## Bandhej

*Bandhej* is a tie-dyed textile craft from the state of **Rajasthan**. The word *Bandhej* traces its roots to the word '*bandhana*' which means 'to tie'. Bandhej is made on cotton, silk, and, less frequently, even wool. Practiced by both men and women, the process starts with washing and bleaching operations. The base cloth is then folded into layers and printed with the desired pattern using colour. Women are usually involved in tying and plucking small sections of the cloth, which are tied with multiple threads and then dyed in stages by men.



## Chanderi Weaving

Chanderi, in **Madhya Pradesh**, has been known for its luxurious and fine fabrics since the thirteenth century. Being popular amongst the royals, these fabrics from Chanderi are used for turbans, safas, dhotis, dupattas, and most popularly for Chanderi saris. The fabric is made in fine-count handspun cotton, and the motifs are made in pure metallic *zari*. The weaving is done traditionally on pit looms with a doobby attachment for the border. The formation of distinctive floral patterns and the translucent or sheer texture of the fabric, are the two most important characteristics that differentiate Chanderi from any other handloom textile.



## CENTRAL



## Bagh Printing

Bagh print is a traditional hand block printing done with natural dyes, practiced in the state of **Madhya Pradesh**. Its name is derived from the village Bagh, located on the banks of the Bagh river which imparts a distinct shine to the printed fabrics due to its copper content. Traditional usage spanned tribal attires and bedcovers, while modern adaptations feature apparels and home furnishings. Shri Mohammed Bilal Khatri and Shri Mohammed Yusaf Khatri are well-established master craftsman in Bagh printing.



## Dhokra Craft

Dhokra casting from the state of **Chhattisgarh**, is also known as madhuchistavidhana or lost wax casting. It is an ancient metalworking technique, prevalent in the Indian subcontinent, for over four millennia. The term "Dhokra" originates from the Dhokra Damar tribe. Here, the core image is made from a mix of soil and rice husk, while intricate designs are crafted using wax threads made from a blend of beeswax, resin, and nut oil. The wax-coated mould is layered with clay, dried, and subjected to open fire casting, with molten metal poured into the mould. Dhokra casting is practiced in the tribal regions of Chhattisgarh, Jharkhand, Odisha, and West Bengal.

