

The background of the cover features a dark, textured surface with a peacock feather and a mallet. The feather is positioned above the title, and the mallet is below it. The entire scene is framed by a gold border with ornate corner designs.

# तार प्रसंग

तारकशी - मैनपुरी

तारप्रसंग/Taar prasang brings you the episodes of wire with its best friend wood, together they bring joy to the eyes of the viewer a sense of beauty, but what is it in reality An art not known by many. Let's take you to the journey of tarkashi (तारकशी) of Mainpuri rough taar prasang (तारप्रसंग)

# तार पसंग

मैनपुरी की तारकाशी के तार पसंग

A Study Conducted on the Craft of Mainpuri-Tarkashi

Fashion and Lifestyle Accessory Design

Batch 2022-2026

Mentored by: Mr. Vikas Kumar

Submitted on the year 2024

National Institute of Fashion Technology

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## Abstract

Mainpuri, a city not known by many its a city and district in Uttar Pradesh, India, is renowned for its rich historical heritage and cultural vibrancy. With roots tracing back to ancient times, Mainpuri has witnessed the reign of various dynasties, including the Mughals and the British, and played a significant role in India's freedom struggle.

There is something about Mainpuri that people dont even know about it is the craft of Tarkashi is practised in this place. Mainpuri's Tarkashi is renowned for its intricate designs and superior craftsmanship, producing a variety of items that include functional utensils as well as decorative and religious artifacts. This traditional craft has been handed down through generations, maintaining its classic techniques and artistry. This craft not only support the local economy but also represent Mainpuri's rich cultural heritage, making them an essential part of the district's identity.

The reason for success and the continuation of this craft an age old art are the artisans, who made this art there form of expressing there talent, through which they earned themselves a certain status and responsible position in society.

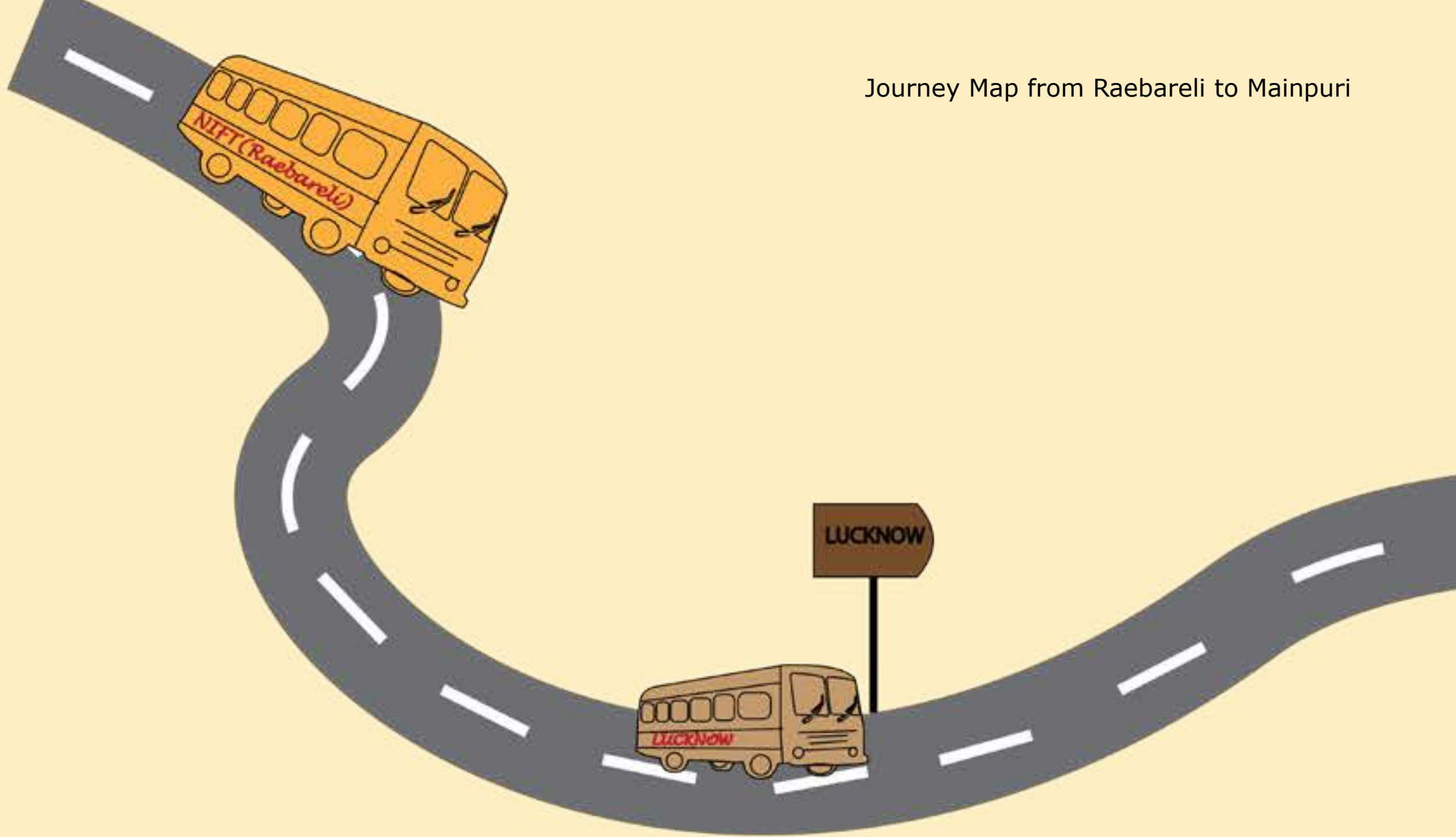
## Acknowledgement

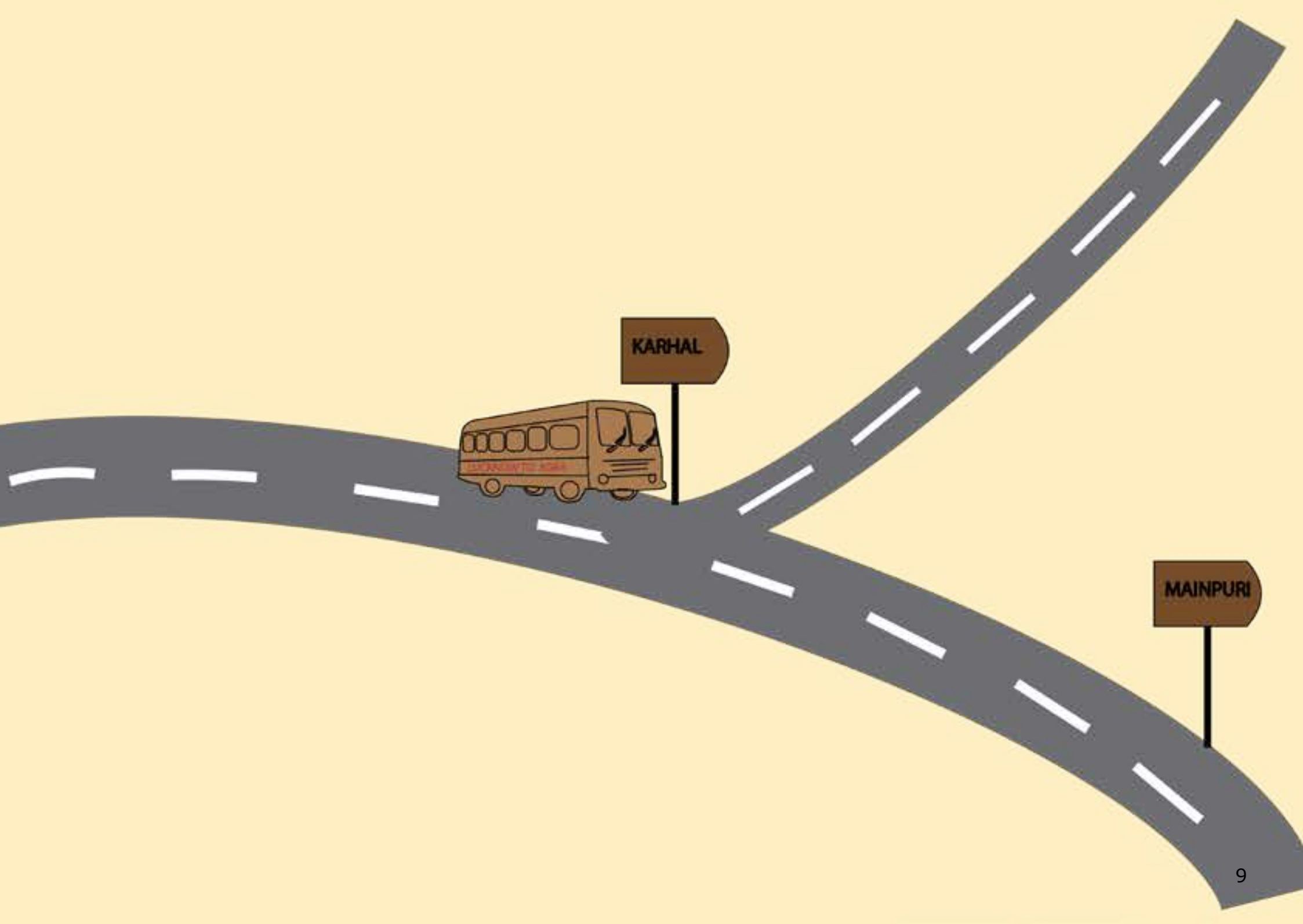
We would like to express our gratitude to all the persons who are involved in the Craft Documentation Project. First of all we would like to thank Dr. \_\_\_\_\_, Director NIFT, Raebareli, Dr. Ajay Kumar, CC & Asst. Prof, F&LA, NIFT Raebareli for providing us with the golden opportunity to let us have a closer look at the Tarkashi of Mainpuri, Uttar Pradesh. We would like to thank the faculty in charge of craft documentation Mr. Vikas Kumar for their kind help, guidance and cooperation. We would also like to thank Mr. Nemi Chandra Shakya for their unconditional help and support.

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Ministry of Textiles

Journey Map from Raebareli to Mainpuri





KARHAL

MAINPURI

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मैनपुरी जं:  
MAINPURI J.



# Chapter 1 Background

## Uttar Pradesh

Uttar Pradesh is indeed a significant state in India, renowned for its historical, cultural, and economic contributions.

- **Historical and Spiritual Importance:** The state is home to ancient cities like Varanasi, Allahabad, and Ayodhya, and it boasts several holy rivers like the Ganges and Yamuna. These elements make it a focal point for spiritual seekers and religious enthusiasts globally.
- **Economy:** The economy of Uttar Pradesh is predominantly agricultural, playing a crucial role in India's overall growth. The state is a major producer of crops such as wheat, sugarcane, and rice.
- **Crafts:** Uttar Pradesh is famous for its diverse crafts, including pottery, stone carving, wood carving, chikankari (embroidery), glassware, hand printing, carpet weaving, and zardozi (metal embroidery). These traditional crafts draw interest from both locals and foreigners.

- **Cuisine:** The cuisine of Uttar Pradesh is rich and varied, with Mughal influences evident in dishes like Bati Chokha, Dum Biryani, and Nihari. Northern staples include kachori, aloo curry, dal, and rice. Popular beverages include lassi, chass (buttermilk), and roohafza (rose syrup).
- **Mythological Significance:** Uttar Pradesh is deeply embedded in mythological narratives, especially those of the Ramayana. Ayodhya, associated with Lord Rama, is a significant pilgrimage site with numerous revered temples.
- **Architecture:** The state's architecture reflects a blend of historical and cultural influences, from ancient temples to modern designs. The Taj Mahal in Agra is a prime example of its magnificent structures.





## Mainpuri

The Indian state of Uttar Pradesh has the city of Mainpuri in its Mainpuri District. The Mainpuri district administrative headquarters is located 270 kilometres from New Delhi and to the northeast of Agra. Mainpuri is in the Braj area, which is particularly sacred to Hindus as the birthplace of Krishna.

Six tehsils make up Mainpuri: Mainpuri, Bhongaon, Karhal, Kishni, Kurawali, and Ghiror. The name "Mainpuri" originates from the renowned sage Mayan, and the place was formerly known as "Mayan Nagar."

Mainpuri forms part of the ancient legendary region of Lord Krishna's land called Braj.

Mainpuri was historically part of the great kingdom of Kanauj. After Kannauj's decline, the region was divided into several small principalities, with Rapri and Bhongaon being the most notable. In 1194, Rapri became the seat of a Muslim governor.

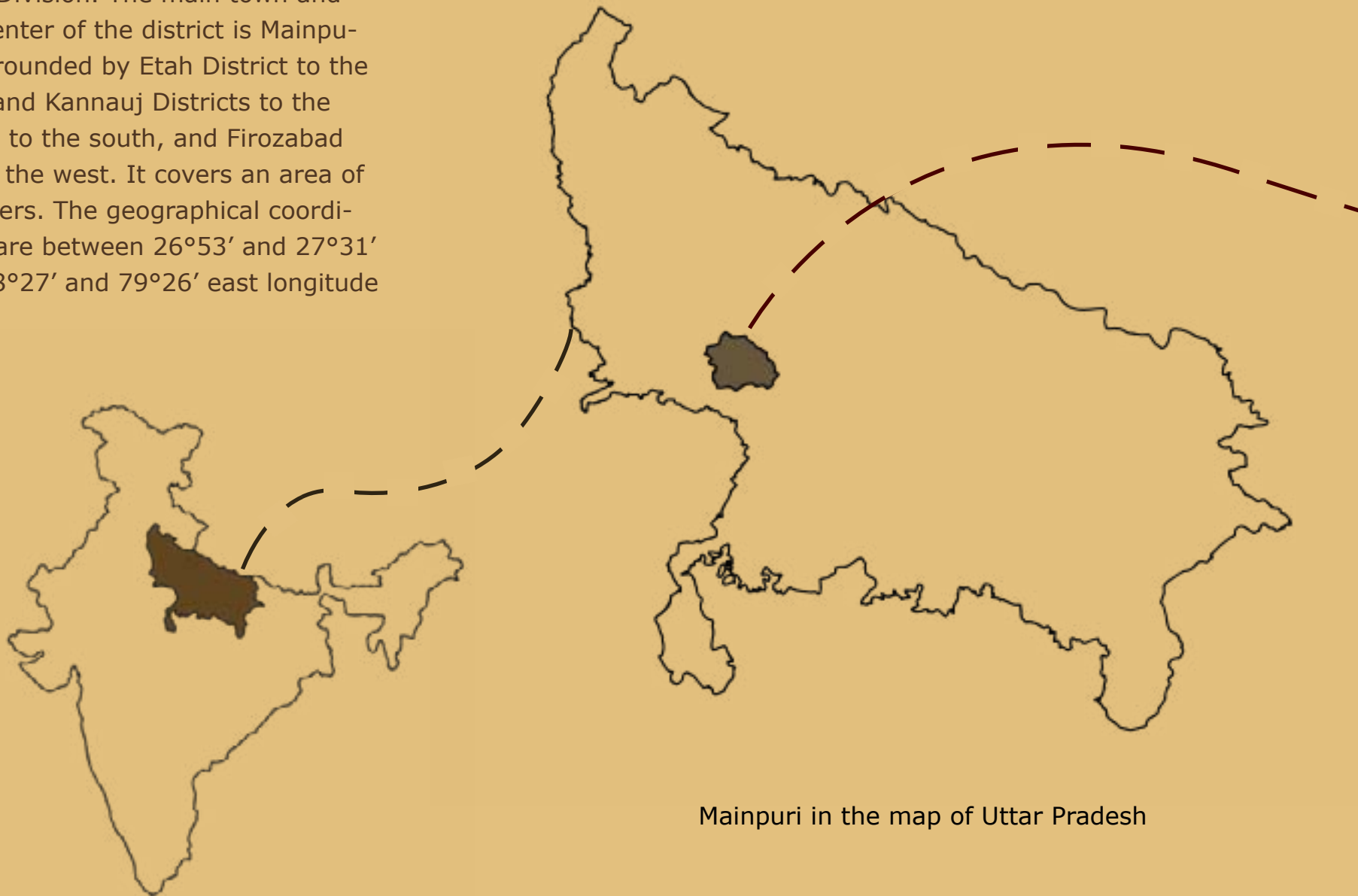
Mainpuri came under Mughal control in 1526 following Babur's invasion. Although briefly taken by the Afghan ruler Sher Shah Suri, it was reclaimed by the Mughals after Humayun's victory at Panipat. By the late 18th century, Mainpuri was under Maratha control and eventually became part of the province of Oudh.

In 1801, the British took over, and Mainpuri town became the headquarters of the extensive district of Etawah (also known as Ishtikapuri). After the vast Etawah district was split up, the Mainpuri district was created in 1837. In 1856, Etawah was divided into the separate collectorates of Etah and Mainpuri. During the Indian Rebellion of 1857, the regiment stationed in Mainpuri revolted and attacked the town. The Europeans at the station defended it for a week until the arrival of mutineers from Jhansi forced them to abandon the district.

In 2022, a number of copper harpoons and antenna swords from the Copper Hoard Culture were discovered in Ganeshpur village. Mainpuri was a part of the Kanauj kingdom, which was split up into several small principalities after it fell, the two largest of which were Rapri and Bhongaon. Rapri became the seat of a Muslim governor in 1194. Following Baber's invasion in 1526, Mainpuri was taken over by the Mughals. Mainpuri, along with the rest of the lower Doab, came under the control of the Maratha Empire around the end of the 18th century and was eventually included into the province of Oudh.

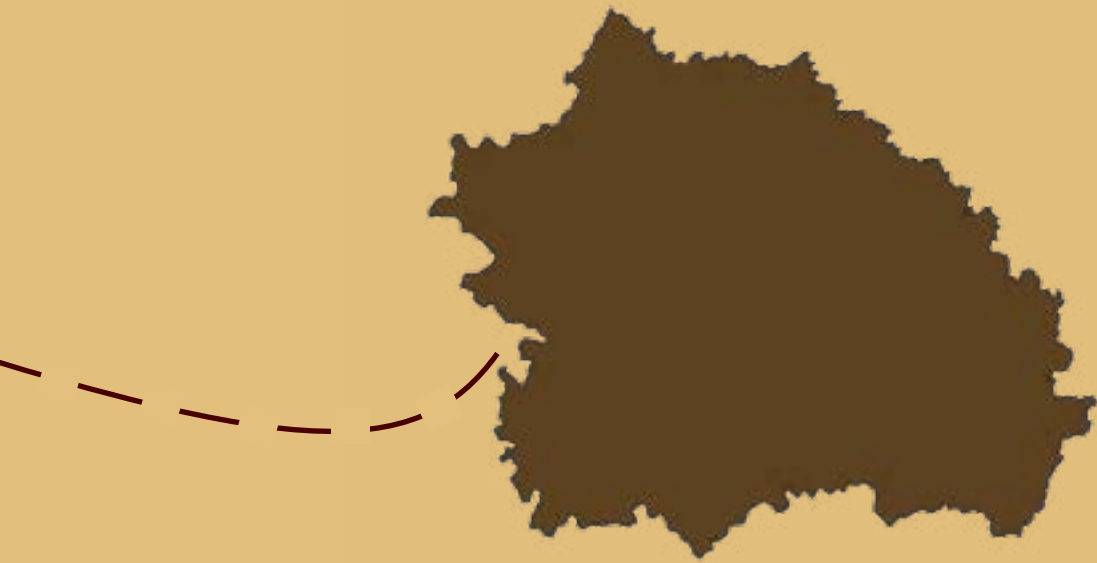
## Location

Mainpuri District is located in Uttar Pradesh and belongs to the Agra Division. The main town and the administrative center of the district is Mainpuri. The district is surrounded by Etah District to the north, Farrukhabad and Kannauj Districts to the east, Etawah District to the south, and Firozabad and Etah Districts to the west. It covers an area of 2760 square kilometers. The geographical coordinates of the district are between  $26^{\circ}53'$  and  $27^{\circ}31'$  north latitude and  $78^{\circ}27'$  and  $79^{\circ}26'$  east longitude



Uttar Pradesh in the map of India

Mainpuri in the map of Uttar Pradesh



Map of Mainpuri

### Geography

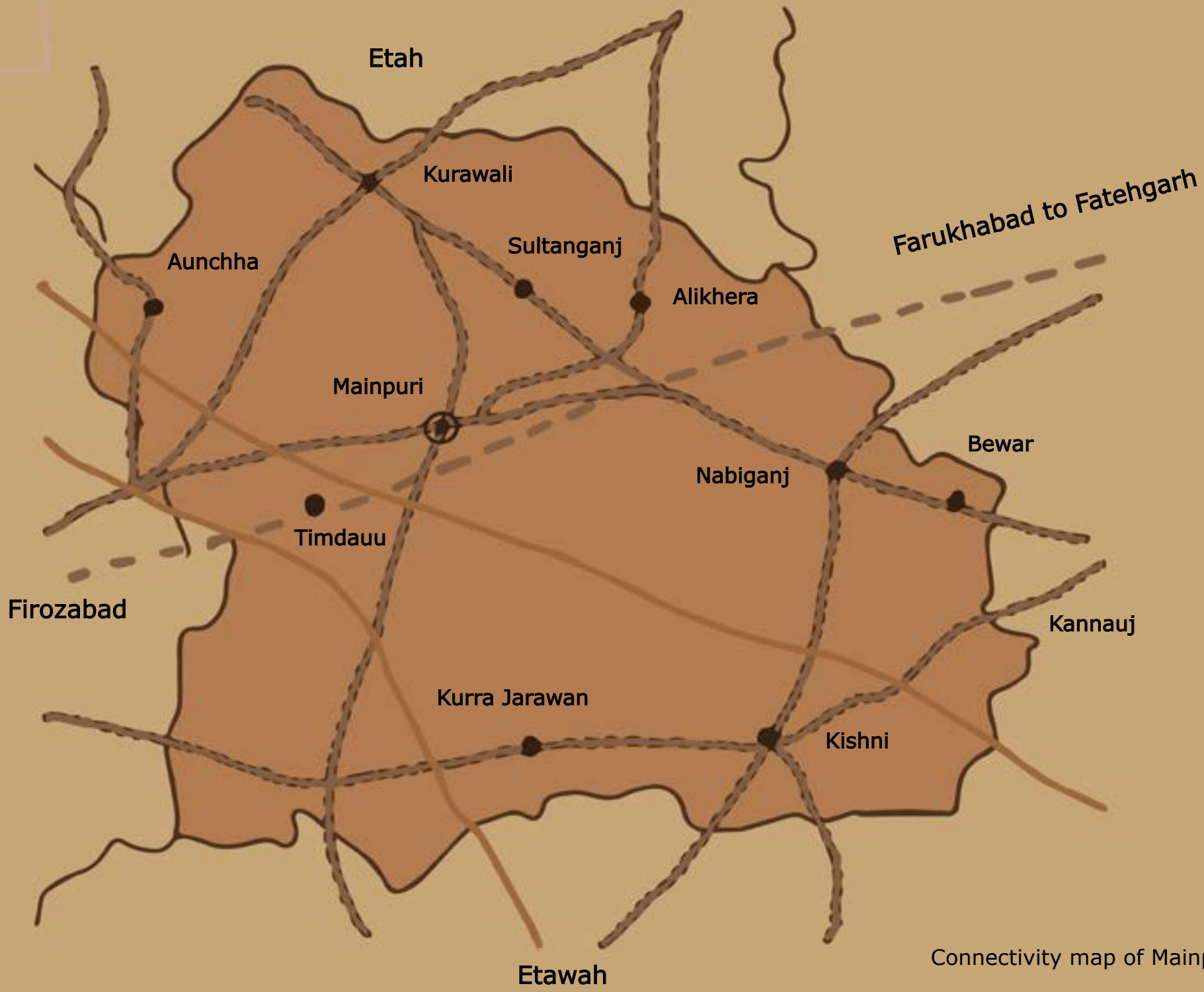
Mainpuri District has two main rivers, the Kali River and the Yamuna River. Moving from north to south across the district, the rivers (except for the Yamuna) generally drop an average of 1.5 feet per mile, and the land itself slopes about 1.2 feet per mile. If you measure across the district from the Yamuna to the Kali River, you'll find that the height of the watershed, or the land that separates the flow of water into different rivers, is nearly the same above sea level.

### Language

The main language spoken in Mainpuri is Hindi, which most people use for everyday conversation, education, and official matters. Some communities also speak Urdu. In rural areas and informal settings, many people use Braj Bhasha, a local dialect. English is spoken by a smaller number of people, mainly in schools and for business. These languages help people in Mainpuri communicate and express their culture.

### Trade

Trade in Mainpuri mainly revolves around agriculture, small-scale industries, and local markets. The district produces crops like wheat, rice, and potatoes, which are sold locally and in nearby regions. Small industries, including handloom weaving and pottery, contribute to the economy by producing goods for local and regional markets. Mainpuri is also known for its tobacco products, particularly "Mainpuri Tobacco," which is a significant trade item.



Connectivity map of Mainpuri

## Connectivity

Mainpuri is connected by state highways and local roads to nearby cities like Agra, Etawah, and Firozabad. Buses from the Uttar Pradesh State Road Transport Corporation (UPSRTC) regularly travel to and from Mainpuri.

Railway Station on the Shikohabad-Farrukhabad line connects the district to other parts of Uttar Pradesh and beyond, including cities like Delhi, Kanpur, and Lucknow.

The nearest airport is in Agra, about 120 kilometers away. For international flights, the Indira Gandhi International Airport in New Delhi is around 270 kilometers from Mainpuri.

## Local transport

### Bus

Local buses operated by the Uttar Pradesh State Road Transport Corporation (UPSRTC) and other private operators provide connectivity within Mainpuri and to nearby towns and villages. These buses are an economical option for longer distances within the district.

### Taxis

Private taxis, including app-based services when available, offer a more comfortable and faster option for getting around Mainpuri. They are ideal for longer journeys within the district or for those who prefer a more private mode of transport.





## Festivals

In Mainpuri, festivals are celebrated with great enthusiasm and joy. Diwali is marked by lights, candles, and fireworks, along with sharing sweets. Holi is a vibrant celebration where people throw colored powders and water at each other. Dussehra features dramatic plays and the burning of large effigies of a demon to symbolize the triumph of good over evil. Eid involves special prayers, festive meals, and family gatherings. Janmashtami celebrates the birth of Lord Krishna with prayers and devotional songs. Navratri is a nine-night festival dedicated to the goddess Durga, filled with dancing and prayers. These festivals bring the community together and highlight Mainpuri's rich cultural traditions

## **Mineral Resource**

It is widely recognized for its highly productive alluvial soil, which plays a critical role in supporting the area's robust agricultural industry. This fertile soil is ideal for growing a variety of crops, making agriculture the primary economic activity in the region. While Mainpuri is not known for extensive mineral resources, it does have some minor deposits. Limestone, used in the production of cement and other construction materials, is one such resource. Additionally, sand and gravel, which are essential for construction and infrastructure projects like roads and buildings, are also found in the area. Despite these mineral resources, the focus remains on agriculture due to the exceptional quality of the soil, which remains the cornerstone of Mainpuri's economic landscape

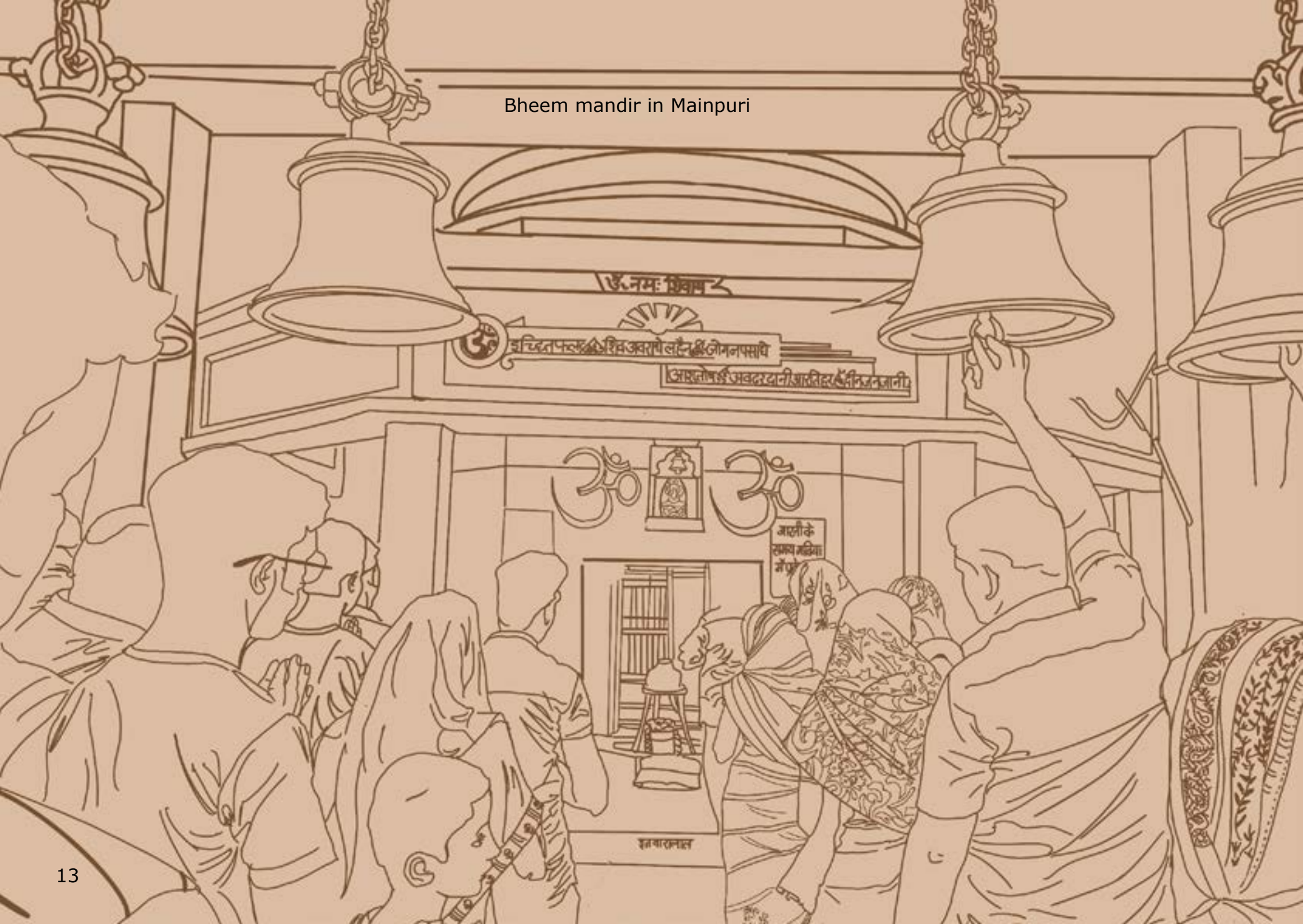
## **Population**

As of 2020, the population of Mainpuri district in Uttar Pradesh was about 2,175,065 people. This total includes approximately 1,156,341 males and 1,018,724 females. The population consists of a mix of urban and rural residents, with many people living in villages and small towns. The demographic makeup of Mainpuri reflects various communities that contribute to its diverse cultural and social landscape. The population growth in Mainpuri is influenced by factors such as birth rates, migration, and economic opportunities, and there are ongoing efforts to improve living standards and access to resources for all residents

## **Literacy**

Mainpuri has seen improvements in literacy over the years, with the 2011 Census reporting a literacy rate of about 78.26%. Various government initiatives have been implemented to enhance educational infrastructure, provide scholarships, and promote school enrollment, particularly among girls and marginalized communities. Despite these efforts, challenges such as poverty, limited access to quality education, and social factors still affect overall literacy rates. Nevertheless, ongoing programs and community involvement continue to address these issues and aim to further improve literacy in Mainpur

Bheem mandir in Mainpuri



## Sheetla Mata Mandir, Mainpuri

Devotees have faith in the Mata Shitala Devi temple situated at the northern end of Mainpuri. This temple is about 542 years old. Every year a crowd of devotees gather here on Chaitra and Shardiya Navratri. Shri Devi Fair and Village Improvement Exhibition is also organised here on Navratri of Chaitra month. Throughout the year, devotees not only from the district but from far away places come here to worship Mother Goddess. It is believed that by worshipping here, wishes are fulfilled and one also gets relief from diseases.

## Bhim Sen Mandir, Mainpuri

The ancient Bhimsen Maharaj temple of the city has many legends in itself. This temple is the first choice for Shiva devotees. The importance of this temple increases even more in Sawan. Along with special arrangements, special decorations are also made at the temple for the devotees.

The modern temple of Bhimsen Maharaj located in Mohalla Gaadiwan of the city came into its form in the 12th century, but the idol of Lord Bhimsen is said to be of mythological period.

Maharaja Tej Singh Chauhan Fort,





### Ashoka Stambh Maidaan

Ashoka Stambh Maidaan, Chauhanpur, District-Mainpuri. The people of Chauhanpur have contributed together and built an Ashoka Stambha in the middle of the village. The Ashoka Stambh, also known as the Ashoka Pillar, holds significant cultural and historical importance in India. Erected by Emperor Ashoka of the Maurya Dynasty in the 3rd century BCE, these pillars were intended to promote Buddhism and commemorate key events and edicts.

### Maharaja Tej Singh Chauhan Fort, Mainpuri

Maharaja Tej Singh Chauhan Fort, commonly known as Mainpuri Fort, is a historic landmark located in Mainpuri, Uttar Pradesh. Built by the Chauhan dynasty in the 18th century, this fort has stood as a significant historical monument. It was constructed to defend the city against invasions and remains a testament to the rich history and culture of the region



Buddha in Cambodian Temple



## Cambodian Buddhist Temple



The Cambodian Temple in Mainpuri offers a fascinating look at the shared heritage of India and Cambodia, making it a special place to visit

The temple draws inspiration from ancient Khmer architecture, reminiscent of the famous Angkor Wat in Cambodia. It showcases intricate carvings and detailed designs that highlight the magnificence of Khmer temple architecture.

Serving as a symbol of historical ties between India and Southeast Asia, the Cambodian Temple is a significant cultural and historical site. It attracts historians and tourists who are interested in the blend of Indian and Cambodian architectural elements

It is a popular attraction in Mainpuri, known for its beauty and peaceful atmosphere. It's often mentioned alongside other notable sites in the area like the Maharaja Tej Singh Chauhan Fort and the Saman Bird Sanctuary

The Cambodian Temple in Mainpuri, also known as Wat Thai Mainpuri, is a Buddhist temple in Uttar Pradesh, India. It is designed to look like traditional Cambodian temples, with detailed carvings and tall towers.

Key points about the temple:

- 1. Architecture:** The temple has a style similar to those in Cambodia, with beautiful carvings and tall structures.
- 2. Cultural Significance:** It is an important place for Buddhists to gather for prayers, meditation, and festivals.
- 3. Tourism:** Many tourists and pilgrims visit the temple to see its unique design and participate in its activities.
- 4. Community Activities:** The temple also hosts cultural events, educational programs, and community services for local people.

Monks in Sankisa Buddhist temple



## Sankisa Buddhist temple



Sankisa is a significant Buddhist site in Uttar Pradesh, India, known for its historical importance. There is a Japanese Buddhist temple in Sankisa, showing the strong connection between Indian and Japanese Buddhism.

This Japanese temple is a modern addition to the area, serving as a place for worship and cultural exchange. It highlights the bond between the two countries' Buddhist traditions. The temple helps spread the teachings of the Buddha and encourages a deeper understanding of Buddhist heritage. Pilgrims and visitors from Japan and other countries often come to this temple, making Sankisa an important global center for Buddhist spirituality.

In addition, there is a Sri Lankan Buddhist School established in the 1960s, emphasizing Sankisa's ongoing role in Buddhist education. Visitors can explore these historic temples, partake in religious activities, and experience the local culture, making Sankisa a meaningful destination for those interested in Buddhism

## Shechen Monastery

Shechen Monastery in Mainpuri, Uttar Pradesh, is an important branch of the Shechen lineage within the Nyingma school of Tibetan Buddhism, dedicated to preserving and propagating the rich traditions of this ancient spiritual path. The monastery serves as a vital center for spiritual practice, offering a serene environment for meditation and the study of Buddhist philosophy. It conducts daily rituals, prayers, and meditation sessions that are deeply rooted in the Nyingma traditions, providing a structured framework for both monks and lay practitioners to deepen their spiritual understanding and practice.

The monastery hosts teachings from resident monks, as well as visiting teachers from other Shechen monasteries, ensuring a continuous flow of wisdom and guidance. These teachings cover various aspects of Buddhist philosophy, ethics, and meditation techniques, catering to different levels of understanding and practice. Additionally, the monastery organizes periodic retreats, allowing participants to engage in intensive meditation and practice away from the distractions of daily life, fostering a deeper connection with their inner selves.



These artistic elements not only enhance the aesthetic appeal of the monastery but also serve as teaching tools, illustrating various aspects of Buddhist teachings and practices.

The monastery is also a cultural hub, dedicated to preserving and promoting Tibetan culture. It hosts cultural programs, workshops, and lectures that introduce the public to Tibetan art, music, literature, and traditions. This cultural preservation effort ensures that the rich heritage of Tibetan Buddhism.

Shechen Monastery provides comprehensive monastic education for young monks, training them in Buddhist philosophy, rituals, and practices. This rigorous education prepares them to carry forward the teachings and traditions of the Nyingma school. Additionally, the monastery offers public programs that invite people from all walks of life to learn about Buddhism and Tibetan culture, fostering greater understanding and appreciation of this ancient spiritual tradition.

In essence, Shechen Monastery in Mainpuri stands as a beacon of spiritual and cultural preservation, promoting the teachings of Tibetan Buddhism while serving the local community and preserving the rich heritage of Tibetan culture.



## Chapter 2 Geographical Indications (GI)

## What is GI tag ?

A GI (Geographical Indication) tag is like a special label that tells you where a product comes from and why it's special. When a craft or product gets a GI tag, it means it's made in a specific place and has unique qualities because of that place. It's a way to protect and promote traditional crafts and support the artisans who make them.

### Types of GI Tags

**1. Individual GI Tags:** An individual GI tag is awarded to a specific product that originates from a certain region and possesses unique qualities or a reputation associated with that location.

**2. Collective GI Tags:** A collective GI tag is granted to a group of products that originate from the same geographical area and collectively uphold a reputation or unique characteristics associated with that region.

A Geographical Indication (GI) is a special label used on products that come from a specific place and have unique qualities tied to that location. Think of Basmati rice—it's famous for coming from certain parts of India and Pakistan, and its unique taste and aroma are linked to those

regions.

### How GIs Work:

1. Connection to Place: The product must originate from a specific geographical area.
2. Unique Qualities: It must have qualities, reputation, or characteristics unique to that place.
3. Protection: Only registered users who meet the specified standards can use the GI label. This prevents others from misusing the name for inferior or different products.

### Importance of GIs:

- Preservation of Culture: Many GI products are made by rural or traditional communities, preserving cultural heritage and traditional knowledge.
- Economic Benefit: GIs can boost local economies by giving producers exclusive rights to market their products.
- Consumer Trust: Consumers know they are buying authentic products with specific qualities when they see a GI label.

### International Protection:

Several international agreements protect GIs, ensuring



## Nemi chandra Shakya - GI guru of Mainpuri

Nemi chandra Shakya born and brought up in Mainpuri, he is an excellent craftsman, he acquired his art of Tarkashi from his Late father Raam swaroop shakya, his talent is inherited. He is practising this craft from his childhood, he won state award in 2005, 1997 and 1998 respectively, also won Kala shree award in 2012 at Haryana and a National award in 2005.

He travelled across 7 countries Newyork, Germany, America, South Africa, London, Hongkong and Dubai to promote and display Tarkashi.

He held workshop in JNU, IIT Roorke, Jaipur (in Vanasthali Vidya peet) and in Dehradun, his workshop comprised of 8 days, in which he taught working and process of Tarkashi

He travelled to so many Mahotsav, Fair & trade to sell his art and Tarkashi products

He is a director of the Tarkashi training center at Devipura in the city of Mainpuri. He has trained many young artists. According to Nemi Chandra, Tarakashi is now employing skilled hands. "Tar" in Hindi means wire and Tarkashi craft utilizes gleaming metal wires set in the wood to craft some intricate floral or geometric patterns.





Nemi sir teaching Tarkashi to artisans at his Training center

Nemi Chandra Shakya is one of the finest craftperson of Tarkashi, he won several awards

1. State Award (2005, 1997, 1998)
2. National Award (2005)
3. Haryana Kala Shree Award (2012)

Saharanpur

Some cities of Uttar Pradesh having GI tag

Moradabad

Agra

Firozabad

Lucknow

Kanpur

Varanasi



## GI Tag crafts of Uttarpradesh

Uttar Pradesh is known for its beautiful crafts, many of which have special recognition called GI tags. Some of these crafts are:

1. Lucknow chikankari craft
2. Hand made carpet of bhadohi
3. Agra Marble
4. Farukhabad prints
5. Firozabad glass
6. Kanpur saddlery
7. Moradabad metal craft
8. Sharanpur wood craft
9. Khurja pottery
10. Banarasi Sarees and Brocades
11. Varanasi Wooden Lacquerware and Toys
12. Nizamabad Black Pottery

These crafts highlight the rich culture of Uttar Pradesh and support its economy

## GI Tag crafts of Mainpuri

Mainpuri Tarkashi, a traditional craft from Mainpuri, Uttar Pradesh, involves the intricate inlaying of fine metal wires like brass, copper, or silver into wooden surfaces to create detailed designs. Artisans start by selecting high-quality wood such as shisham or teak, drawing the desired patterns on it, and then carving grooves into which the metal wires are meticulously inlaid. After the inlay work is complete, the piece is polished to highlight the contrast between the wood and the metal, resulting in elegant and refined products like furniture, boxes, trays, and decorative panels. This craft, which has received Geographical Indication (GI) status, is significant for its cultural heritage and economic impact, supporting the livelihoods of local artisans and preserving traditional skills. The GI status provides legal protection, ensuring that only genuine Mainpuri Tarkashi products can carry the name, while also promoting the craft on national and international platforms, thus increasing its market value and demand. Overall, Mainpuri Tarkashi represents the region's rich artistic heritage and the dedication and skill of its craftsmen



## Other crafts in Mainpuri

### 1. WOODWARES

Woodware refers to all lab equipment made from wood or plant-based materials. Although wood isn't very resistant to chemicals, it's popular in labs because it's easy to obtain, inexpensive, and easy to work with

### 2. EMBROIDERY AND CROCHET

Embroidery is an art form that involves using a needle and thread to create patterns on fabric, resulting in intricate and detailed designs. Crochet, on the other hand, involves using a hook and yarn to create fabric. While embroidery focuses on precise stitching and thread manipulation to achieve elaborate patterns, crochet typically produces less intricate designs

### 3. ZARI

Zari (or jari) is a fine thread traditionally made of gold or silver, used in traditional garments from India, Bangladesh, and Pakistan, especially for brocade in saris. This thread is woven into fabrics, mainly silk, to create intricate patterns and elaborate embroidery designs known as zardozi (or jari)

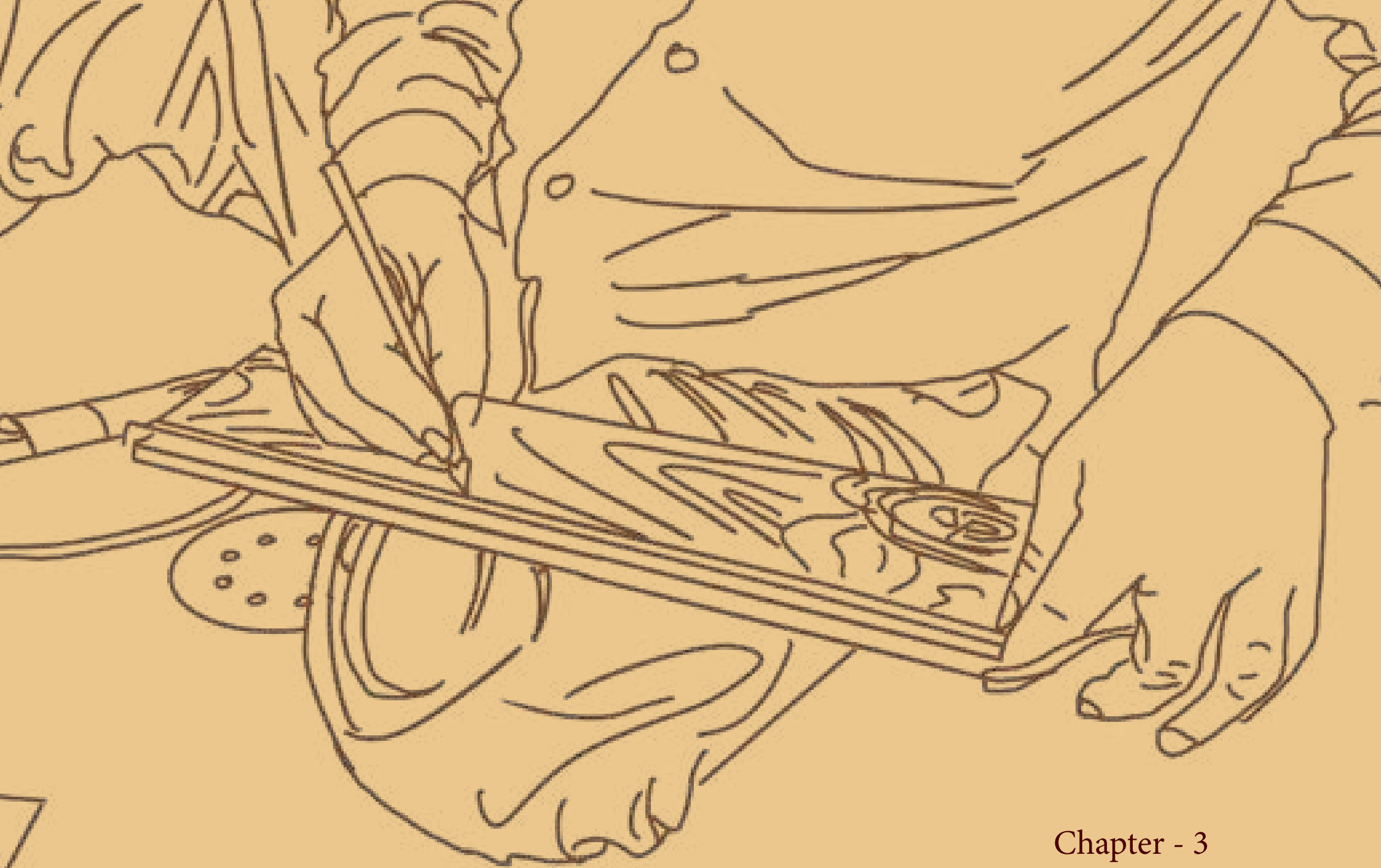
### 4. ART METALWARE

Art metalware craft entails crafting decorative and functional objects from metals such as brass, copper, bronze, and silver. Using techniques like casting, forging, embossing, and engraving, artisans shape and adorn the metal. This craft covers a broad spectrum of items, including sculptures, utensils, jewelry, and decorative pieces like vases and candle holders

### 5. JEWELLERY

Jewellery making in Mainpuri is a traditional craft celebrated for its intricate designs and exquisite craftsmanship. Artisans in the region produce a wide range of jewelry pieces, including necklaces, earrings, bangles, and rings, using gold, silver, and precious stones. The craft features techniques such as filigree work, stone setting, and engraving.





Chapter - 3  
About Tarkashi

## About Craft

Tarkashi, a craft still unknown to many, holds a rich cultural heritage rooted in its etymology. The name Tarkashi, pronounced as “तारकाशी” in Hindi, is derived from two distinct Hindi words: “तार,” meaning wires, and “कसना,” meaning to tighten something. These words seamlessly blend to form Tarkashi, a name that aptly represents the essence of this intricate craft.

Tarkashi is a traditional Indian art form specializing in metal inlay work, where skilled artisans meticulously embed thin strips of metal or metal wires onto the surface of wood. This painstaking process results in exquisite and intricate designs and patterns that showcase the artisans’ remarkable attention to detail and precision.

The craft of Tarkashi requires highly skilled artisans, as the intricate inlay work demands both artistic vision and technical expertise. Initially, Tarkashi was employed to create items such as khadau (wooden sandals) and vases. However, over time, the artisans have expanded their repertoire and now produce a diverse range of objects, including decorative pieces, furniture, and even modern accessories.

Despite its beauty and intricacy, Tarkashi remains relatively unknown to many, a hidden gem within India’s rich tapestry of traditional crafts. The dedication and skill required to master Tarkashi ensure that each piece is a unique work of art, embodying the cultural heritage and craftsmanship of India.

## History

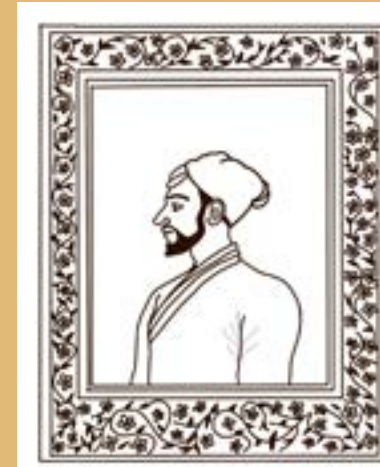


Taking back to the history of tarkashi, it is believed that the art of tarkashi is more than 500 years old and it is believed to have come from Mainpuri, Uttar Pradesh. The exact origin of the art is still unknown, it is said that the art of tarkashi which is a silver filigree work, of intricate design and fine craftsmanship. It is said that in Mainpuri *Raja Tej Singh* invented Tarkashi . He initially assigned Munshi Lal ji to make things for him, years later, an ashram named '**Lal Singh Maan Singh Ashram**' was built and opened where the craftsmen taught his learnings to *Lalta Prasad*, who practised the art in the ashram and he passed on his learning about the craft to *Late Ram Swaroop Shakya* and others. This craft has been passed down from generation to generation, (from Late Ram Swaroop to his descendants) Historically, Tarkashi was used to craft functional items such as khadaun (wooden sandals) and various household items like book holders and screens. This was particularly significant in a cultural context where leather was considered unclean, making wooden footwear a necessity for rishis, Brahmans, and other spiritual people. They also used to make sheath for warriors to keep their sword in.

## Evolution of Tarkashi

### 16th to 18th Century: Mughal Influence

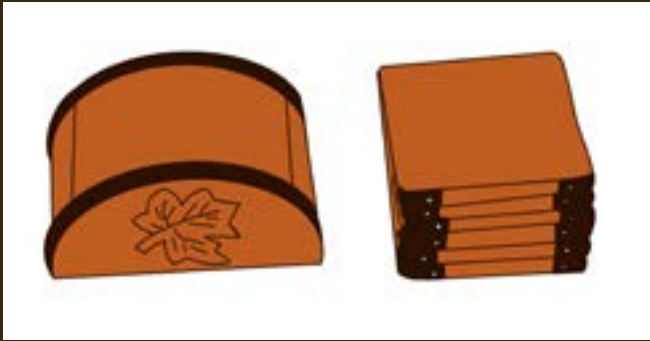
Tarkashi flourished during the Mughal era, significantly shaping its aesthetic and technical dimensions. Mughal patronage brought more intricate designs and the use of precious metals like silver and gold, in addition to brass and copper. This period saw advancements in tools and techniques, enabling more detailed and elaborate inlays on furniture, decorative boxes, and architectural elements.



### 19th Century: Adaptation and Innovation

In the 19th century, with increasing European influence in India, there was a noticeable shift in the designs and applications of Tarkashi. Artisans started crafting items that appealed to European tastes, such as intricate decorative pieces and furniture. This era also introduced more complex motifs and patterns, expanding beyond traditional geometric designs to include floral and animal motifs.

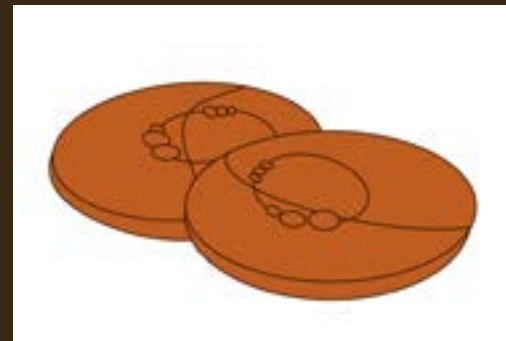
## 20th Century: Modernization and Diversification

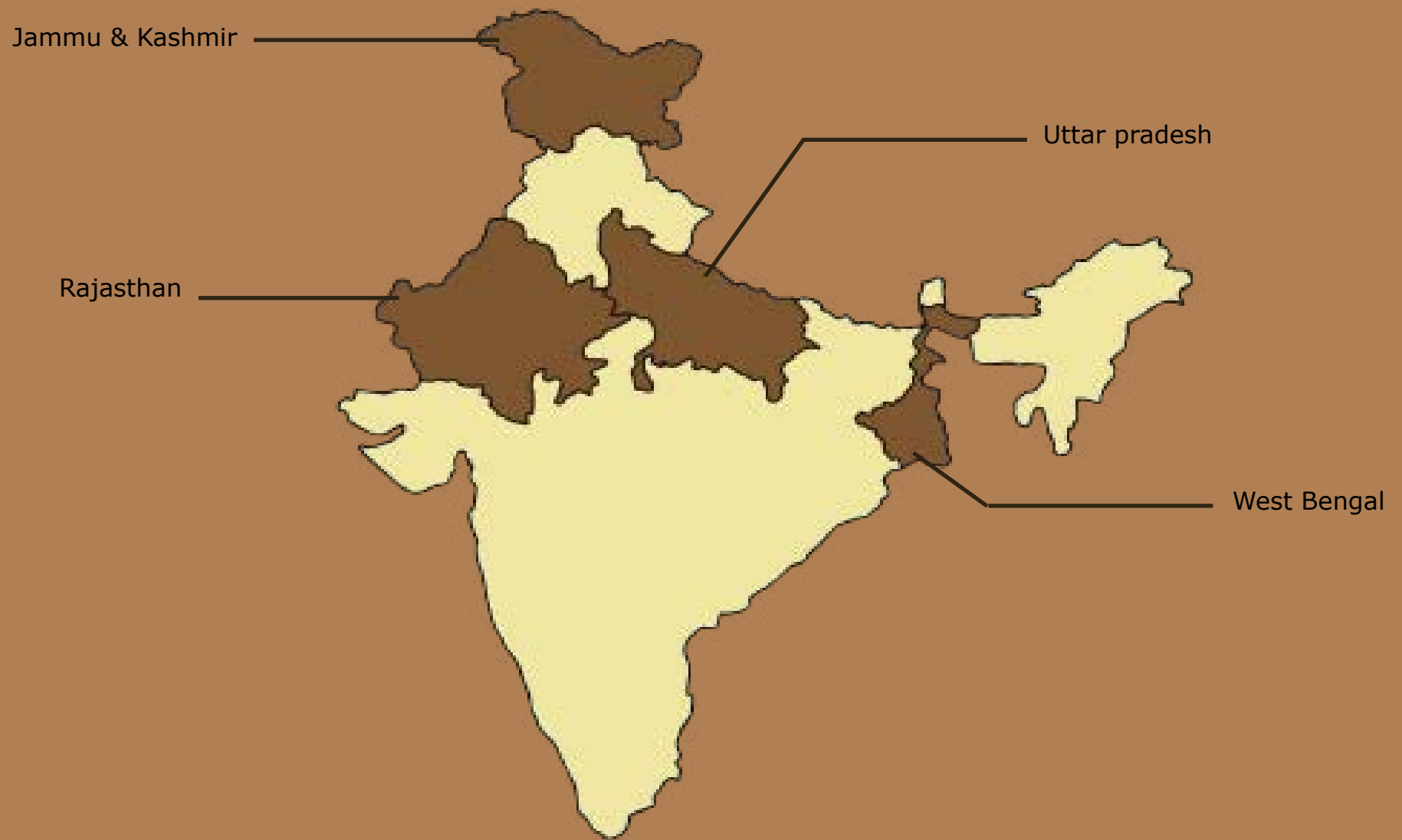


The 20th century brought significant changes to Tarkashi with the introduction of modern tools and materials. Electric tools and chemical treatments enabled faster production and more durable finishes. Artisans began experimenting with new forms and functions, producing a wide range of items from small decorative objects to large pieces of furniture and architectural elements.

## Contemporary Times: Revival and Global Reach

In contemporary times, efforts to revive and sustain Tarkashi have intensified. Government initiatives, non-governmental organizations, and private enterprises have all contributed to promoting the craft. Artisans now participate in exhibitions and fairs worldwide, showcasing their work to a global audience. This exposure has sparked renewed interest in traditional designs while also encouraging innovation.





Geographical location of Tarkashi across India

## Geographical location of Tarkashi across the globe

### **Uttarpradesh**

Tarkashi is a traditional craft from Uttar Pradesh, India, particularly known in the regions of Mainpuri, Saharanpur and Nagina. This art involves intricate metal wire inlay work on wood, creating beautiful designs and patterns.

### **Rajasthan**

In Rajasthan, the craft of Tarkashi is also practiced, though it might be less well-known compared to Uttar Pradesh. Jaipur is prominent centre for Tarkashi in Rajasthan.

### **Kashmir**

In the Kashmir region, tarkashi is known as "Tarkashi-Kari" and is often used to decorate wooden furniture and artifacts. Kashmiri tarkashi is characterized by its intricate designs and fine craftsmanship.

### **West Bengal**

West Bengal may not be a traditional hub for Tarkashi, its vibrant and diverse craft culture offers a fertile ground for such art forms to take root and flourish if introduced and supported effectively.

### **Saharanpur**

In Saharanpur, the designs are mostly floral and not very intricate.

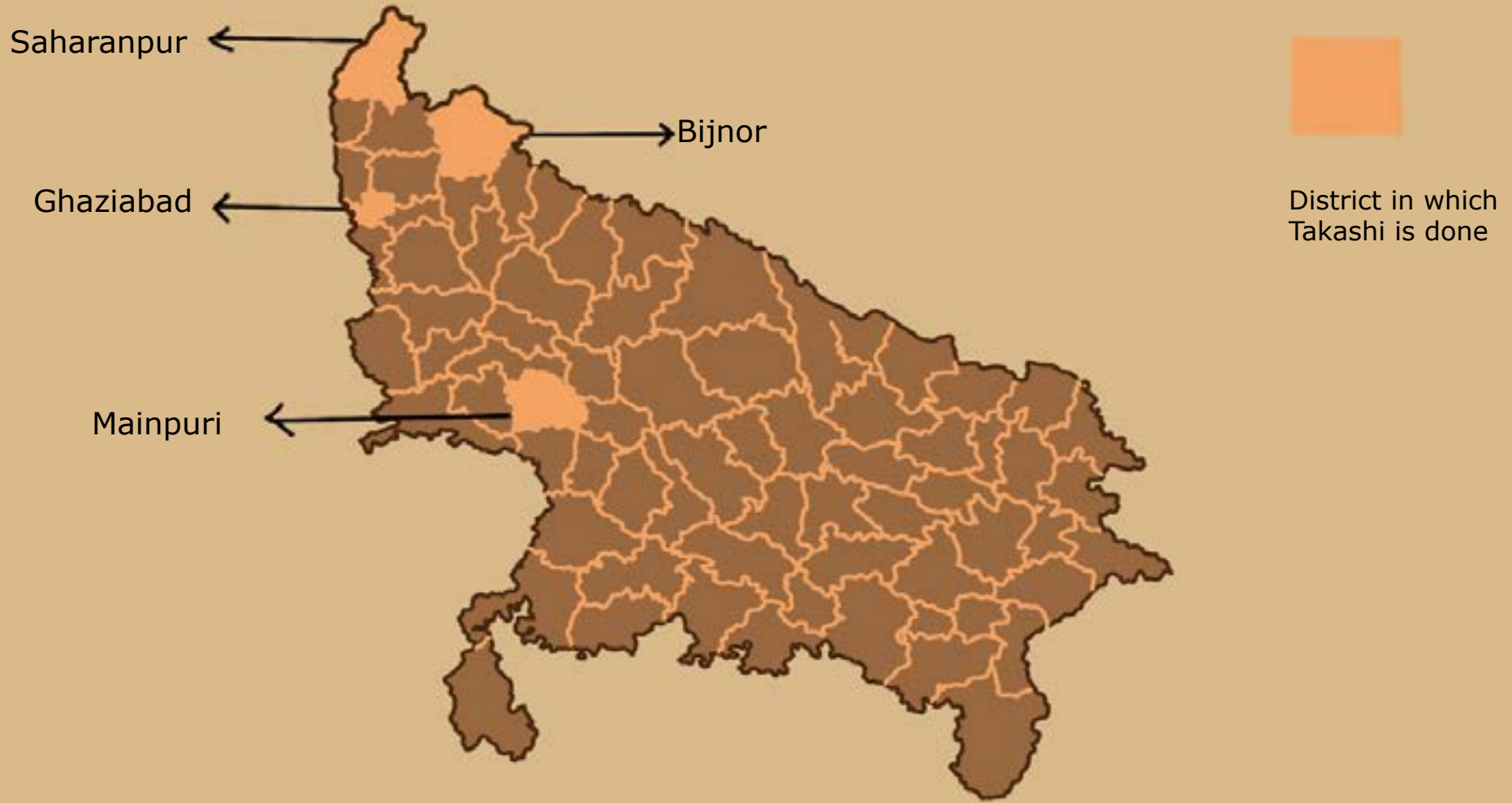
Here tarkashi developed from wood carving which was introduced when Kashmiri craftsman visited the place around the 1860s.

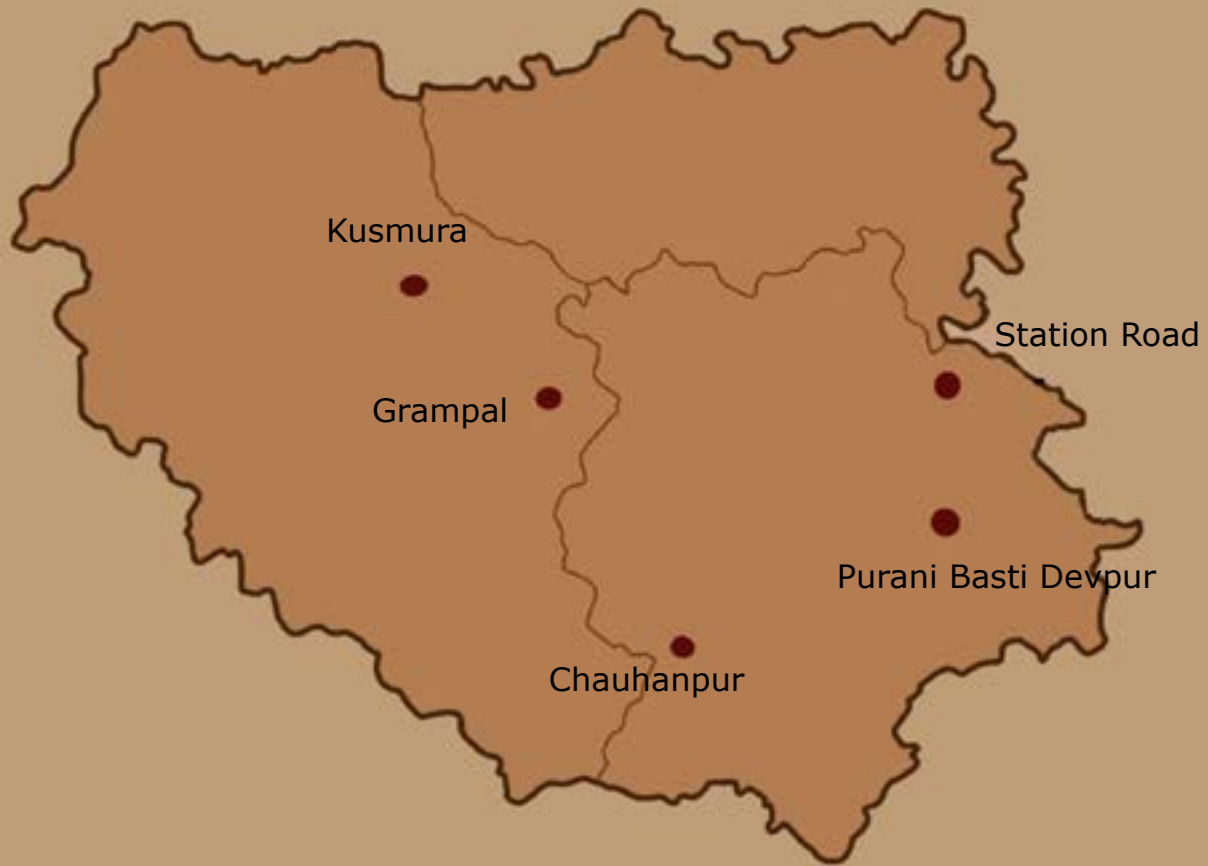
### **Mainpuri**

Tarkashi is originated from Mainpuri, Intricate floral and geometric jaals are mixed with tiny bhiriyaans, dots. In mainpuri the craft was patronized by the Nawabs. Among the earliest products inlaid were khadaun, wooden slippers worn by pious hindus.

Gh

# Uttar Pradesh





Prominent training center of Tarkashi in Mainpuri

## Tarkashi in Mainpuri

Mainpuri's prominent training center of Tarkashi is located at purani basti devpur, rest are several NGOs located in different parts of the city

In Mainpuri, the art of Tarkashi is a cherished tradition that permeates the entire city, with specific areas like **Choti Basti, Devpura, Station Road, Chauhanpur, Grampal, Kusmura, and Bewar** being particularly prominent. Each of these locations has a distinct and rich history tied to Tarkashi, showcasing the skill and dedication of local artisans. Choti Basti is known for its tight-knit community and generational craftsmanship, while Devpura features vibrant markets and collaborative projects. Station Road, strategically located, serves as a commercial center for displaying Tarkashi works. Chauhanpur, a historical site, and Grampal, home to some of the most skilled craftsmen, highlight the area's dedication to traditional techniques and innovation. Kusmura is noted for its community-driven approach and frequent workshops, and Bewar emphasizes education and training through apprenticeships. The concentration of skilled artisans in these neighborhoods underscores the cultural significance of Tarkashi in Mainpuri, ensuring the tradition remains a living, evolving art form that continues to attract admirers and collectors globally.



Artisans doing Tarkashi

# Chapter - 4

## Manufacturing Process



## Raw Materials

Raw materials are the fundamental, unprocessed resources utilized to manufacture goods, finished products, or intermediate materials for further production processes. Typically sourced from nature, these materials are then refined or processed to create usable products.

Tarkashi typically involves the following raw materials

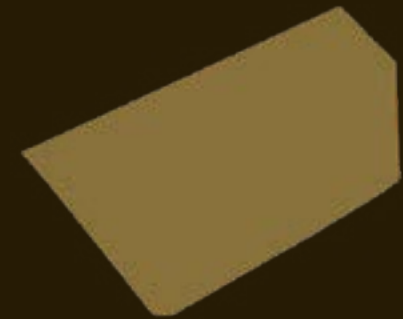
1. Wood
2. Metal Sheets
3. Adhesive (Gum)
5. Wood Polish
6. Spirit
7. Lacquer
8. Stainer Colour
9. Sand Paper
10. Bee Wax
11. Velvet Cloth
12. Nails
13. Frame Holder/Hook Hangers



**1. Wood:** Usually, hard woods like Shisham (Indian Rosewood), Real wood are preferred for their durability and fine grain, which are essential for intricate inlay work.



**2. Metal Sheets:** Primarily, brass and copper sheets are used, which are heated and cut into thin strips to form wires. These metals are selected for their malleability and capacity to hold intricate patterns. The thickness of the sheet varies between 24 gauge to 30 gauge. The thickness of wire varies between 0.1 to 0.5mm



**3. Spirit:** It is used to removes oils, dust, and contaminants that could impact the finish's adhesion and appearance.





4. **Wood Polish:** It is generally used to bring out natural beauty of wood, highlighting its grain and colour giving it a rich woody look.

5. **Lacquer:** Lacquer is mostly used to give a protective layer shielding them from moisture dust and physical wear. It also is used to enhance the visual by giving it a glossy finish, It also increases its durability and makes it scratch proof.



6. **Gum:** Gum serves as an adhesive to attach the printed paper pattern or velvet cloth.



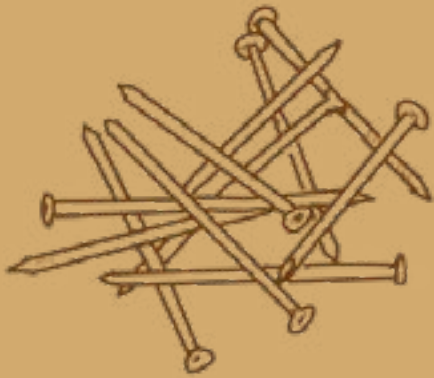
**7. Thinner:** Thinner is used to dilute adhesives or finishes such as varnishes and lacquers, achieving the desired consistency and making them easier to apply evenly.



**8. Sand Paper:** It is generally used to smooth out the wooden surface before and after working on it. Generally 60,80,100 and 120 grits of sand paper is used.

**9. Stainer colour:** Stainer color is applied to enhance the visual appeal of the





**10. Nails:** It assist in securing and stabilizing different components of the Takashi piece throughout the crafting process. 1inch nails are generally used.

**11. Velvet Cloth:** Used for finishing, giving a luxurious look at the back of the frame.



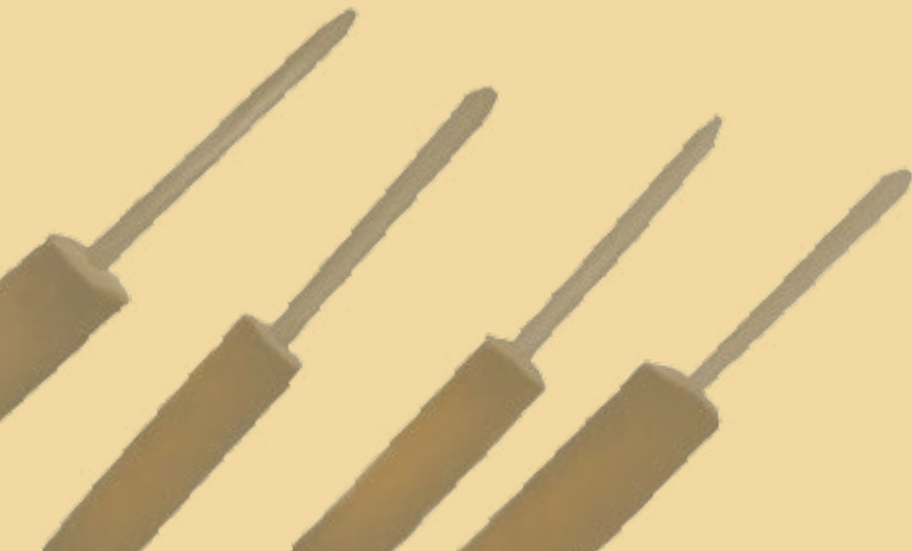
**12. Bee Wax:** It is used to fill out empty spaces after the metal inlay work and gives a finish.

**13. Frame Holder/Hook Hangers:** Hook hangers and Frame holders are used for displaying the finished work.



## Tools and Machinery

Tools in the manufacturing process are essential instruments and devices used for various tasks involved in creating products. These include cutting tools like drills and saws for removing material, forming tools such as molds and presses for shaping materials, and measuring tools like calipers and gauges to ensure accuracy. Assembly tools, such as screwdrivers and rivet guns, are used to put components together, while machine tools like lathes and CNC machines are crucial for shaping and machining materials. Basic hand tools, including hammers and pliers, are also widely used. Together, these tools facilitate every stage of the manufacturing process, from material preparation to final assembly.





### Hammer (Hathauda)

It is generally used to gently tap the metal wires or strips into the grooves and also shapes and flattens it, used to fix a nail and to make grooves

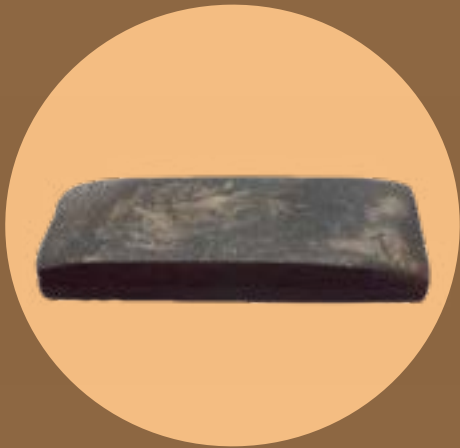
### Right angle ruler (Gunia)

It is used to ensure precise and accurate measurements and cuts.



### Rectangular Sharpening Stone

The abrasive brick is used to smooth the surface of the wooden base before starting the inlay work. A smooth surface ensures that the metal inlays adhere properly and fit snugly into the grooves. It is also used to sharpen tools, and remove the paper layer from the artwork and also used to polish the metal to remove any rough edges



### Chisel (Chugna)

Chugna is used to carve and shape intricate patterns into the wooden surface, making it essential for creating the fine grooves and designs that will hold the metal inlays.



### Chisel (Gidda)

Gidda works as same as the Chugna but for designs that need larger grooves



### Chisel (Chugna)

Chugna is used to carve and shape intricate patterns into the wooden surface, making it essential for creating the fine grooves and designs that will hold the metal inlays.





### Forceps (Chimti)

Tweezers are generally used to handle the fine wires and strips used in Tarkashi. The metal pieces/wires used in Tarkashi are very thin and delicate, requiring precise placement within the woods carved into the wood.

### Sandpaper

Sandpaper is a versatile tool used for smoothing, polishing, and removing surfaces. It's used for various tasks such as smoothing wood, metal, and drywall surfaces, removing old paint, varnish, and rust, and polishing and finishing surfaces to prepare them for painting or coating.



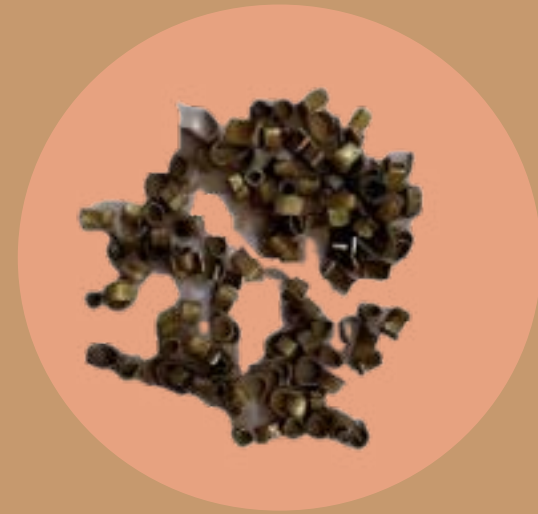
### Loop needle

It is generally used to make small fine round rings for the inlay work.



## Cut and Bree

Cut and Bree are generally the round small rings made by the help of salaayi for the inlay work. Cut is typically the unfinished rounds and bree is generally the finished round circular rings.



## Metal scissor (kainchee)

Metal scissors are generally used in tarkashi as they maintain their sharpness over time, they are used for the precise cutting of wires for the inlay work.



## Hand saw ( Aaree)

The handsaw is used to cut and shape the wooden base or larger components before starting the inlay work, defining the overall structure and size. It is also used to make rough cuts and shape the wood according to the design requirements.





### Sanding machine

It smooths the wooden surface by eliminating rough spots and imperfections that could impact the quality of the metal inlay.

### Planer

The planer levels and smooths large wooden surfaces, ensuring the wood is even and uniform before starting the intricate inlay work.



## Jigsaw

The jigsaw enables artisans to make precise, intricate cuts in the wood, especially for complex shapes and patterns that are challenging to achieve with a handsaw.



## Circular saw wood cutter machine

It allows for quick and efficient cutting of large pieces of wood into the required sizes and shapes, which is crucial for preparing the wooden base for the inlay work.



## 1. Seasoning and Drying of Wood



The wood is cut from the tree, after cutting, the wood is typically air-dried to lower its moisture content. This initial drying stage can last from several weeks to months, depending on the wood's thickness and the environmental conditions. The aim is to reduce the moisture content enough to minimize the risk of warping or cracking.

## 2. Smoothing and Planing of Wood



After the wood is bought the process of smoothing and planing the wood by the help of planers, sanding machine etc is carried through

### 3. Measurement of wood



Once the design is selected, by the help of measuring tape, right angular ruler and pencil the measurement of wood is done according to the design

### 4. Cutting of workpiece



The desired measured wood is then cut by the help of jigsaw or handsaw.

## 5. Smoothing of edges



After the wood is cut ie the main workpiece, the corners of the workpiece are smoothed again to smooth the raw edges by the help of sanding machine

## 6. Pasting of design



Adhesive is applied on the wood and then a printout or sketching of the design is pasted on the wood

## 7. Drying of pasted portion



The work piece is then dried by the help of air or sunlight. This process generally takes an hour or so.

## 8. Groove making



The groove making process in the wood starts. Chisel(Chugna) and (Gidda) are used in the wood and is hammered to make depth in the working piece according to the design

## 9. Inlaying of wire



The inlaying of wire in the grooves start by the help of tweezers hammers and metal scissors. The wires are made out of brass sheets which are heated and then cut into thin wires by the help of snip cutters.

## 10. Smoothing after inlaying



The smoothing of the workpiece starts once again by the help of sand paper and silli to remove the layer of paper and raw edges of wire and wood. Water is used to ease out the process and avoid scratches. The work piece is then again dried for an hour or so.

## 11. Beewaxing



Bee wax is used and is generally put in very small amounts to fill out all the places where the wire inlay got removed after 2nd smoothening.

## 12. Cleaning



Process of cleaning starts by applying spirit on it by the help of cotton or clothe piece.

### 13. Wood Colouring



Mixture of lacquer, spirit and turky amber colour is applied on the wood to give it a brown texture and extra coating of colour is then removed with the help of sand paper. The workpiece is left to dry for a day or so.

### 14. Polishing



The process of wood polishing starts again by the help of wood polish/varnish and is again left to dry for a day or so.

## 15. Covering the back



The borders are fitted if required. Then the back of the workpiece is covered, by the help of velvet cloth and dried as per the requirement of product. Once the drying is done Frame holders etc are put into it by the help of nails

## 16. Packing



Once the workpiece is ready it is then packed by the help of newspaper and tapes, and sent to the buyer.



Utkarsh Chandra, Directorate of Industries and Commerce, Mainpuri, Uttar Pradesh.



DIC (District Industry Centre), Mainpuri, Uttar Pradesh

We visited DIC office of Mainpuri, there we got to know about several government schemes and policies about Mainpuri, one of the important policy is ODOP ( One District One Product) under which they provide benefits to artisans. Under ODOP there are two schemes like Toolkit Yojna and Vitposhan Yojna which aids artisans.

- **Toolkit Yojna:-** This scheme provide different tools for artisans, so they can practice their craft
- **Vitposhan Yojna:-** This scheme provide margin money for artisans, so they can use this money for starting their buisness affairs



Shop at Agra, from where artisans got all raw material and tools



Local Blacksmith Shop, Bus Stand Road, Mainpuri.

- **Fateh Chand Bhagwan Daas:** This is the place from where artisans source their raw material like brass and copper sheet, all the adhesives, tools, thinner, etc. is available on this shop. This is situated in Agra near the office of Ministry of textiles.
- **Local Blacksmith Shop:** We visited the Blacksmith shop of Mainpuri from where most of the Artisans of of Mainpuri get there local tools like hammers and chisels made



## Workspace

### Area

The areas where artisans are mainly involved in this practice is in Purani basti Devpur. In devpur there are many colonies where they created their workspace or designated a area for Tarkashi. Its particularly on their preference, in case of bad weather conditions, they prefer to work from their house with all necessary equipment and tools. Other notable areas are Grampal, Kusmura and Chauhanpur.

### Work Condition

The working conditions of artisans can vary a lot based on where they work and what they do. Some work in small workshops with more control over their environment, while others are in larger factories. They often work long hours for low wages, especially in developing countries. Artisans need special skills, which can take years to learn, and they may lack access to modern tools and quality materials.

## Space

A dedicated space for artisans should be well-lit, ventilated, and spacious enough for their tools and materials. It should have organized storage, ergonomic workstations, and a clean environment to prevent accidents and improve focus. A communal area can encourage collaboration, and designated zones can streamline work.

## Workshop safety

Workshop safety for artisans is crucial to prevent injuries and maintain productivity. Important measures include ensuring good ventilation to avoid breathing in dust and fumes, wearing protective gear like safety glasses, gloves, masks, and ear protection, keeping tools in good condition to prevent accident setting up ergonomic workstations to reduce strain and fatigue.



## Chapter - 5 Product range

Tarkashi is a traditional craft from Mainpuri, Uttar Pradesh, involving metal wire inlay work. Products include jewelry boxes, photo frames, furniture like tables and chairs, home decor items like wall hangings and trays, stationery such as pen stands and notebooks, jewelry like necklaces and bracelets, and customized gifts like nameplates and key-chains. These items highlight the intricate craftsmanship and artistic heritage of tarkashi.



Khadau



Prize - Rs. 13000/-

Coffee Stand



Prize - Rs. 1200/-

Shield Momento



Prize - Rs. 800/-

Wall Decor



Prize - Rs. 2000/-

Frame



Size - 29 \* 16"  
Prize - Rs. 25000/-

Table Decor



Prize - Rs. 29000/-

Momento



Prize - Rs. 1500/-

Frame



Size - 4\*6"

Prize - Rs. 500/-

Frame



Size - 12\*18"

Prize - Rs. 17000/-

Tea coaster



Prize - Rs. 2500/-

Name plate



Size - 9\*2"

Prize - Rs. 1200/-



## Chapter - 6 Motif & Design

## Motif and Designs

In Tarkashi, the designs and motifs draw inspiration from various sources, including nature, geometry, and cultural symbolism. Here are some prevalent motifs and designs:

### Floral pattern



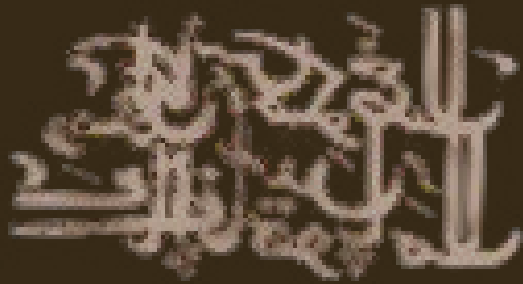
Tarkashi often incorporates intricate floral motifs such as roses, lotuses, and jasmine, portraying the delicate beauty of flowers with detailed petals, stems, and leaves. This motif is used in *Saharanpur, UP*

### Islamic Geometric Patterns



Inspired by Islamic art, Tarkashi often features geometric patterns like arabesques and tessellations, creating mesmerizing and symmetrical compositions that reflect the influence of Islamic architecture and design. This motif is found in *Mainpuri, UP*

## Calligraphic Scripts



Arabic calligraphy and Persian scripts are sometimes incorporated into Tarkashi designs, adding an element of elegance and cultural richness. These scripts may feature verses from the Quran or poetic lines, enhancing the artistic depth of Tarkashi artwork.

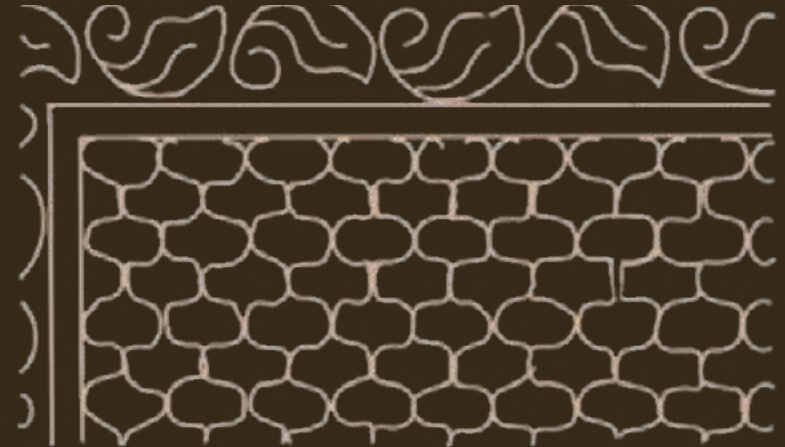


## Vines and Foliage



Designs featuring twisting vines, leafy branches, and intricate foliage symbolize the vitality and abundance of nature, adding a sense of natural beauty to Tarkashi creations, found in **Saharanpur**.

## Abstract and Symmetrical Patterns



Tarkashi designs often feature abstract and symmetrical patterns, including swirls, rosettes, and interlocking motifs. These patterns showcase the artisan's skill and precision, creating visually captivating

## Animals and Birds



Tarkashi designs frequently include depictions of birds like peacocks and parrots, as well as animals such as elephants and deer. These motifs symbolize aspects of nature, spirituality, and cultural significance.

## Paisley Motifs



The paisley or mango motif, known as “ambi” in Indian culture, is a popular design element in Tarkashi. Representing fertility and prosperity, paisley motifs are often used in borders or as central elements in Tarkashi designs. This motif is used in *Kashmir*

Borders



Interlaced designs



Scrollwork



Traditional



Floral

## Borders

In Mainpuri's Tarkashi, the borders are a crucial element of the intricate designs that define this traditional craft. These borders serve as a frame, enhancing the central design and contributing to the overall aesthetic appeal. Here are some common type of borders used in Tarkashi:

- **Geometric Patterns:** Squares, triangles, and hexagons inlaid with metal wires for symmetry and balance.
- **Floral Designs:** Stylized flowers, leaves, and vines adding natural elegance.
- **Scrollwork:** Curving lines resembling scrolls or waves for movement and fluidity.
- **Dot and Line Patterns:** Simple dots and lines framing the central design.
- **Traditional Motifs:** Paisleys, peacocks, and other cultural symbols.
- **Interlaced Designs:** Overlapping and intertwining lines and shapes for intricate and engaging borders.

## Designs Inspired from Buddhism, Sankissa and Chauhanpur.



The design of Sankissa and Chauhanpur mostly centralise Buddhism in it as the people of Chauhanpur and Sankissa mostly believe in the teaching of Buddha. One of the major reasons behind this is also that Sankissa, which is also known as Sankasya, is a significant site in Buddhist history. Sankissa is primarily known as the place where the Buddha is believed to have descended from the Tushita Heaven. Mauryan Emperor Ashoka, a devout Buddhist, visited Sankissa and erected a pillar topped with an elephant capital, highlighting the site's significance during his reign.

## Design Inspired from the Braj Region, Mainpuri

The design made in main city, Mainpuri are mostly inspired from the braj region. The design include floral design, portraits inspired from Radha Krishna, Mahabharata, Birds mostly peacock, floral patterns and leaves etc. The Tarkashi of Mainpuri draws inspiration from the Braj region due to their intertwined historical, cultural, and artistic ties. Historically, Mainpuri and Braj were linked through trade and cultural exchanges, which allowed artistic influences to flow between them.



The Braj region, with its rich religious heritage centered on Krishna, introduced themes and motifs into local art forms that reflected these spiritual stories. Moreover, the intricate designs and techniques of Mainpuri's Tarkashi were shaped by artistic styles and preferences from Braj. This fusion of regional traditions and artistic interactions has given Mainpuri's Tarkashi its distinctive and elaborate character.

## Historical significance

1. **Ancient Craft:** This craft has been around for centuries, showing the long history of Indian craftsmanship.
2. **Royal Support:** In the past, royalty and the elite supported tarkashi, using it to decorate their palaces and furniture, which helped the craft gain prestige.
3. **Cultural Tradition:** The techniques have been passed down through generations, keeping the traditional methods and styles alive.
4. **Regional Identity:** Originating in Rajasthan, tarkashi reflects the history and culture of the region through its unique designs.
5. **Artistic Evolution:** The craft has evolved over time, adapting to different styles and influences while staying relevant.
6. **Economic Role:** Historically, tarkashi provided jobs and supported local economies by being a part of the trade of hand-made goods.

*Overall, tarkashi is a historical art form that showcases India's rich cultural heritage and the skill of its artisans*

## Traditional significance

1. Cultural Heritage: It represents India's rich cultural history and traditional craftsmanship.
2. Skilled Craftsmanship: The detailed work showcases the high skill and dedication of the artisans.
3. Preserving Techniques: It helps keep traditional methods and designs alive through generations.
4. Regional Identity: Tarkashi reflects the unique cultural and artistic identity of Rajasthan.
5. Storytelling: The designs often tell stories from nature, mythology, and local folklore.
6. Community: Families and communities often work together on tarkashi, fostering a sense of unity and tradition.

***Overall, tarkashi is important for preserving traditional skills, cultural heritage, and the unique identity of Rajasthan.***



## Chapter - 7

### Significance

#### Cultural significance

- 1. Heritage Craft:** Tarkashi is an ancient technique passed down through generations, reflecting India's rich cultural heritage and craftsmanship.
- 2. Symbol of Skill:** This art form showcases the high level of skill and precision required to create detailed designs with metal wire, highlighting the artisans' dedication and expertise.
- 3. Traditional Designs:** Featuring motifs inspired by nature, mythology, and local folklore, it helps preserve and promote regional stories and symbols.

## Contemporary significance

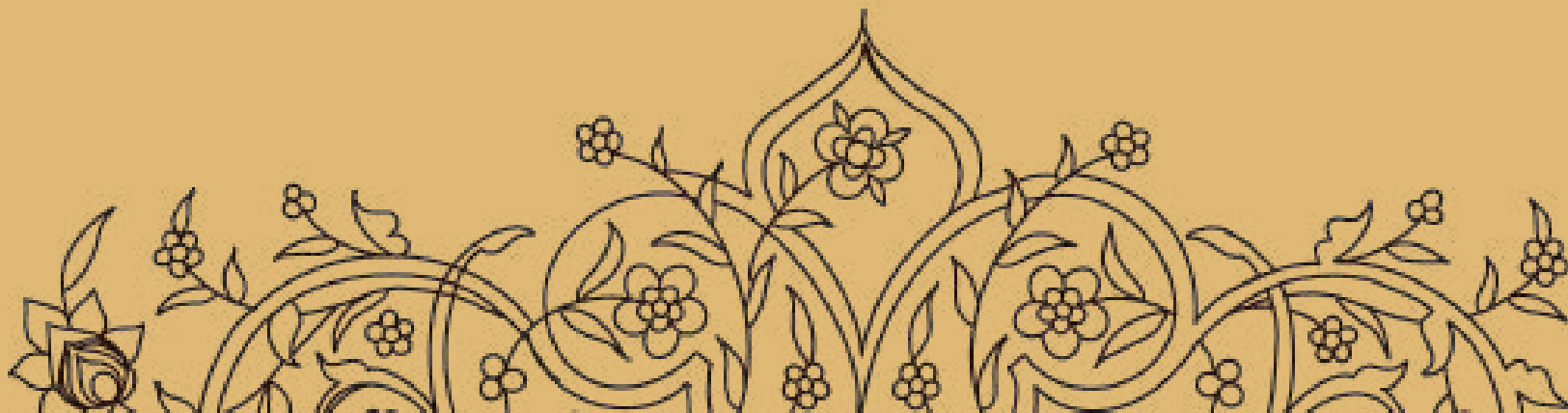
1. **Revival:** Efforts to keep tarkashi alive ensure it isn't forgotten.
2. **Cultural Identity:** It helps maintain and celebrate India's unique culture.
3. **Modern Designs:** Artists use tarkashi in new and creative ways, mixing old techniques with modern styles.
4. **Jobs:** The growing interest in handmade items creates jobs for artisans.
5. **Eco-friendly:** Tarkashi uses natural materials, making it a sustainable choice.
6. **Global Interest:** People around the world are appreciating and buying tarkashi, spreading its popularity.

*Overall, tarkashi is important today for preserving culture, creating jobs, promoting sustainability, and gaining global recognition.*



## Artistic Significance:

- 1. Aesthetic Appeal:** The intricate patterns and delicate inlay work enhance the beauty of wooden objects, making them highly valued for their craftsmanship.
- 2. Innovation and Creativity:** Artisans often blend traditional methods with contemporary styles, keeping the art form relevant and innovative.
- 3. Versatility:** Used to decorate furniture, jewelry boxes, and decorative panels, tarkashi demonstrates its versatility and adaptability.



Chapter - 8  
Market & Marketing



## B. INTERNATIONAL CRAFT EXPOSURE PROGRAMME

Under this component, long and short-term trainings cum exposure programs of Artisans/ Designers abroad on subject of designs, product innovations, techniques, technology, processing, finishing for creating awareness on design and product requirements of international market, and for dissemination of information on latest production techniques, tools, equipment and technology being adopted by different countries are conducted. Further, artisans (Padam Shree/Shilp Guru/National awardees) are deputed under a Cultural Exchange Programme for live demonstrations of the craft. The participation in Cultural Exchange Programme is arranged as per agreed terms & Conditions between Govt. of India and other countries. To monitor the impact assessment of such participations, one Officer of the Office of DC (Handicrafts) may also be deputed to the programme.

## C. BUYER SELLER MEET & REVERSE BUYER SELLER MEET

The objective of this event is to provide linkages to local artisans to showcase their products to the major buyers of India/abroad ensuring integrated and inclusive development of the Indian handicrafts.

### **Duration and participation**

The event will be organized for 3-5 days. In case of Buyer Seller Meet in India, maximum 50 buyers and 50 artisans are allowed for participation. In case of Buyer Seller Meet abroad and Reverse Buyer Seller Meet in India, there is no such limit for number of participants. However, in case of reverse buyer Seller Meet in India, the buyers should be international buyers.

#### **D. PUBLICITY & BRAND PROMOTION VIA PRINT, ELECTRONIC & SOCIAL MEDIA**

Publicity and Brand promotion through all mediums like print, electronic, digital social media, fashion shows & other promotional events etc. shall be used to help highlight Indian handicraft products as quality products and thus boost sales in India and abroad.

**Financial assistance:** DC (HC) decided and approve the financial assistance on the merit of the proposal subject to maximum INR 1.00 crore per event.

There is no specific local market for Tarkashi, artisans sell their product either on order of customer or on trade fairs & display held by Ministry of textiles, trade fairs like:

1. Expomart in Greater Noida
2. Suraj kund international fair in Haryana, Faridabad
3. Master creation in Delhi
4. Master creation in New mumbai
5. Shilpgram in Udaipur
6. Lucknow mahotsav
7. Taj mahotsav in Agra
8. Jhansi mahotsav
9. Ganga mahotsav
10. Shilpa raman Hyderabad programme
11. Gandhi Shilp bazar held in Agra, Mathura, Mumbai, Pune and etc.

All programs are held by textile ministry of India, these are for display of craft by artisans.

These trade fairs and displays are only for skilled and mastercraftsmen, artisans need to be skilled enough, therefore every year 5-10 artisans take part in this program.

If they travel for any handicraft program conducted by government they got a certificate there, where they fill all the bank details, then they got funded back by government for their travelling expenses.

## Chapter - 9

### S.W.O.T

SWOT stands for Strengths, Weaknesses, Opportunities, and Threats. It is a strategic planning tool used to identify and analyze these crucial elements within a business, project, or organization. The main objective of a SWOT analysis is to gain a thorough understanding of all factors that can impact decision-making and strategic planning.

## Strength

- Rich Cultural Heritage
- Intricate Craftsmanship
- Unique Aesthetic Appeal
- Officially Recognised By Government
- Handmade Quality
- Facile Work Enviroment
- Women Empowerment
- Access to Modern Tools

## Opportunitites

- E commerce Expansion
- Collabration with Designers
- Govemernt Support
- Sustainable Practice
- Enhanced Marketing Practices
- Collaborations and Partnerships
- Robust Export Infrastructure



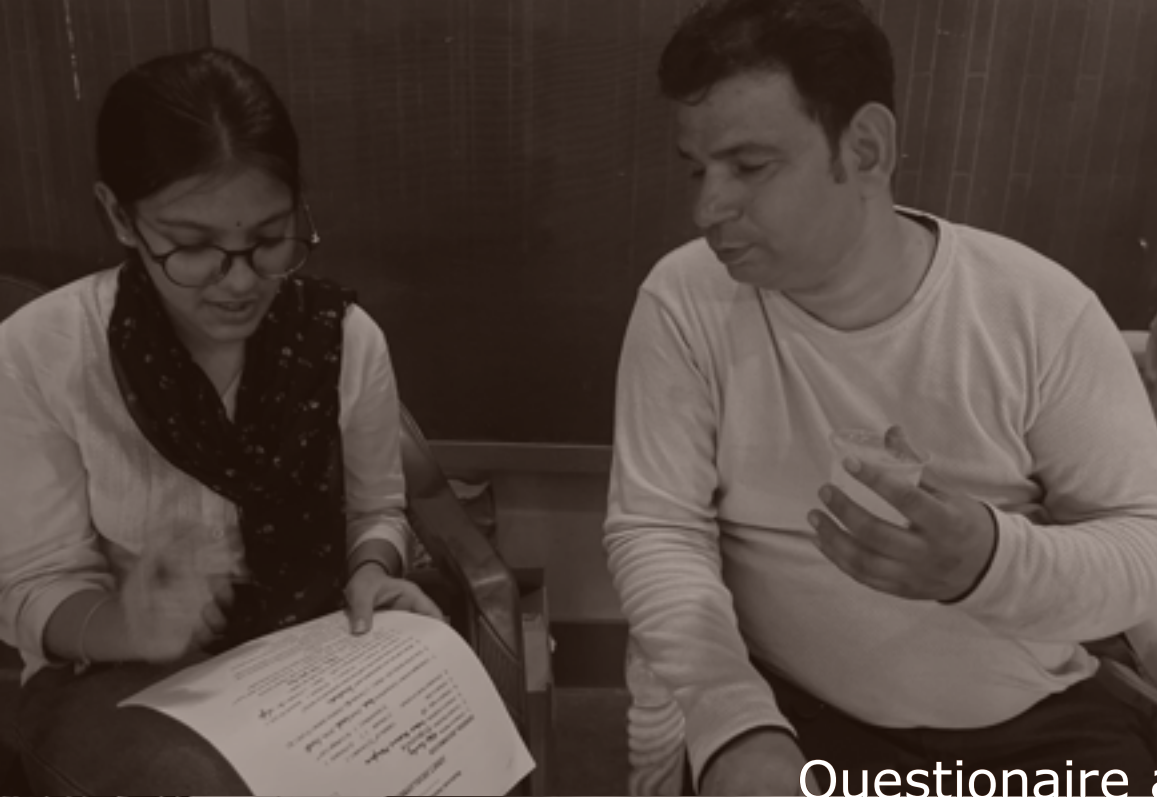
## Weakness

High Production Time  
Dependence in Traditional Methods  
Limitation in Designs  
Narrowed Product Range  
Limited Income  
Design Stagnation  
Low Recognition

## Threat

Seasonal Fluctuation  
Economic Fluctuation  
Low Demand  
Cultural Dilusion  
Supply Chain Challenges  
Loss of Skilled Artisans  
Declining Demand  
Technological and Global Exploitation



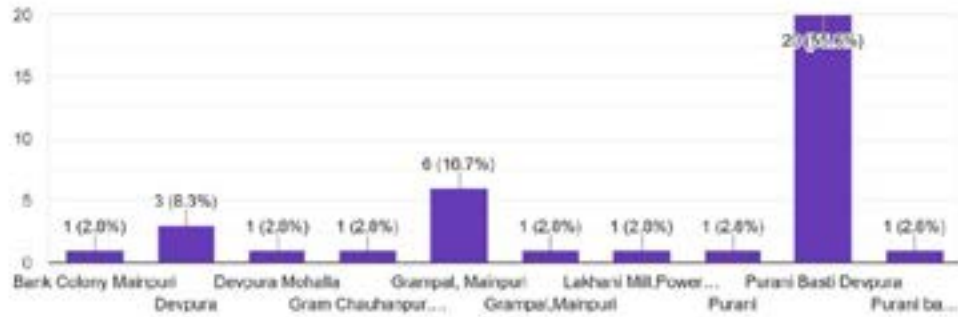


Questionnaire and its analysis



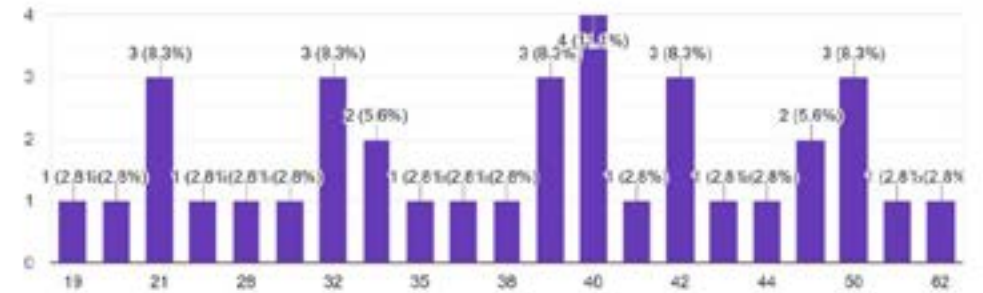
### 3. Artisan's Address:-

36 responses



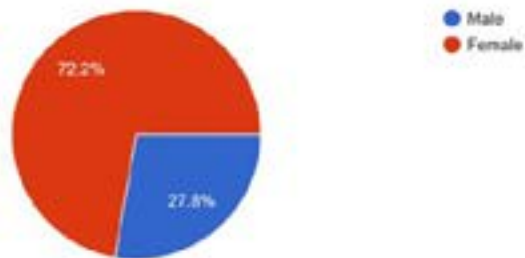
### 4. Artisan's Age:-

36 responses



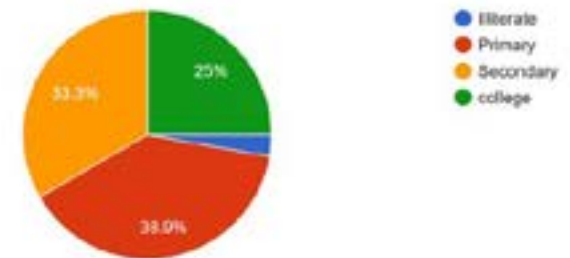
### 5. Artisan's Sex:-

36 responses



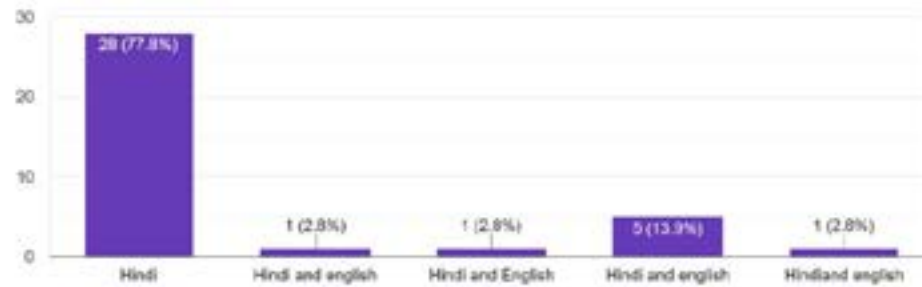
### 6. Education level of artisan:-

36 responses

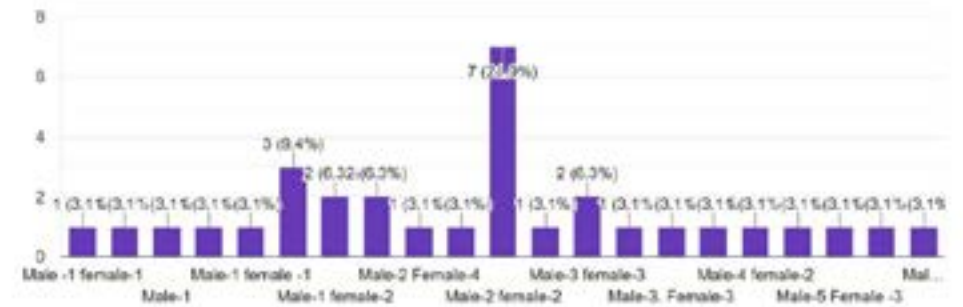


7. Languages known Comprehend  
36 responses

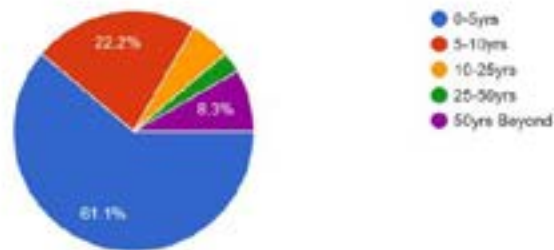
Read Write



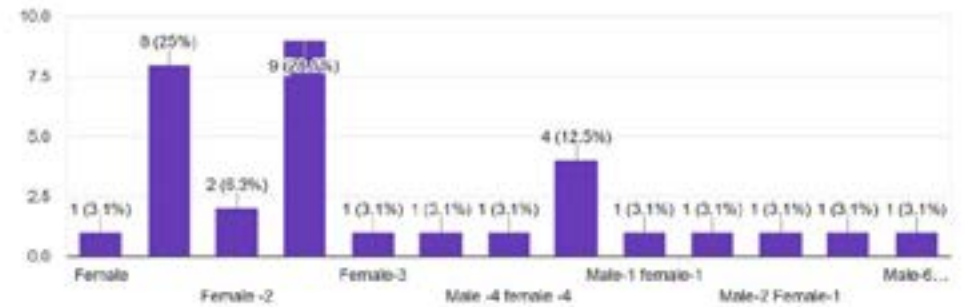
8. Size o family unit - Male ,Female ,Children(below 13 yrs)  
32 responses



10. For ho many years the craft has been practiced by family?  
36 responses



11. Family members participating in craft:-  
32 responses



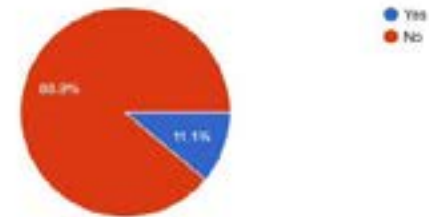
12.No. of months for which artisan is involved in craft related activity:-

36 responses



13. Are you engaged in any other activity apart from the handicrafts?

36 responses



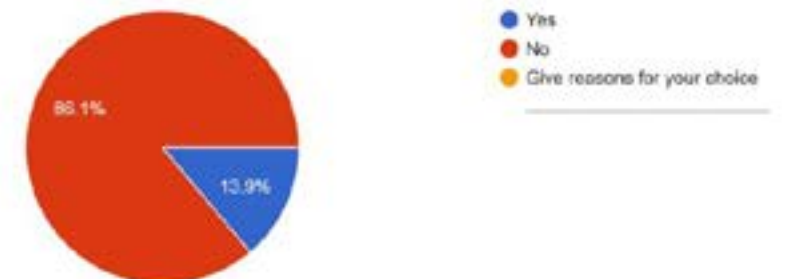
14.Any month /months in the year that is high in demand for craft :-

36 responses



17.Are you planning to train your children in your traditional craft practices?

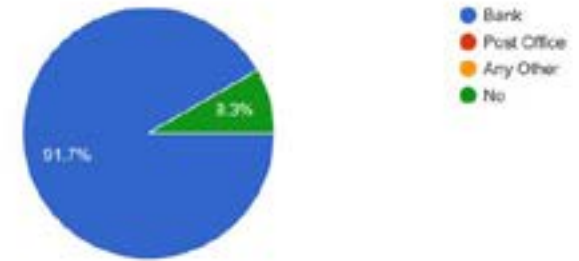
36 responses



18. Current monthly income of the artisan:-  
36 responses



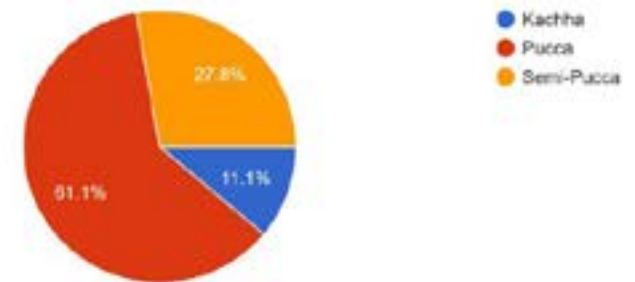
19. Do you have a saving account in the:-  
36 responses



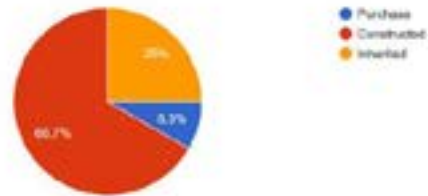
20. Dwelling  
36 responses



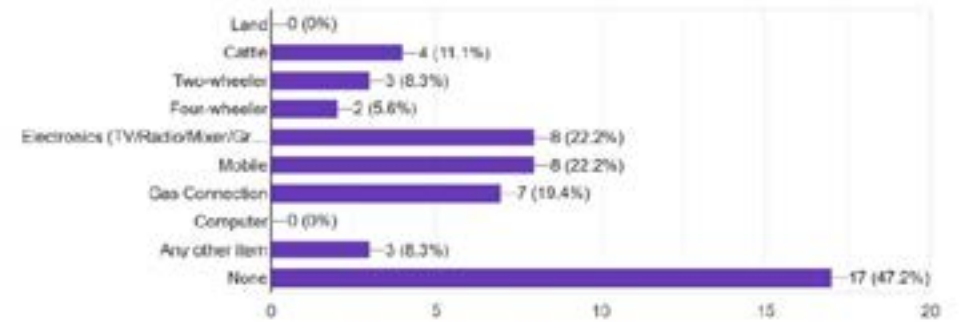
21. Type of House  
36 responses



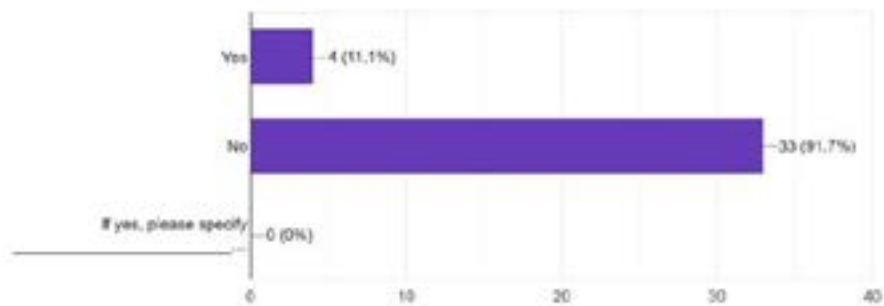
22. If own house, did you  
36 responses



24. In the last two years, have you purchased/changed or added any of the following:  
36 responses



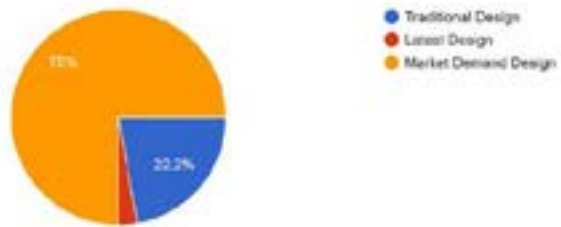
25. Are there any occupational health hazard/diseases, linked with your craft practice?  
35 responses



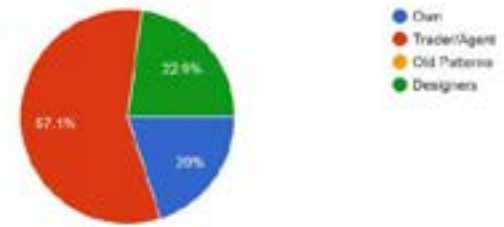
26. Do you have health/ life insurance policy?  
36 responses



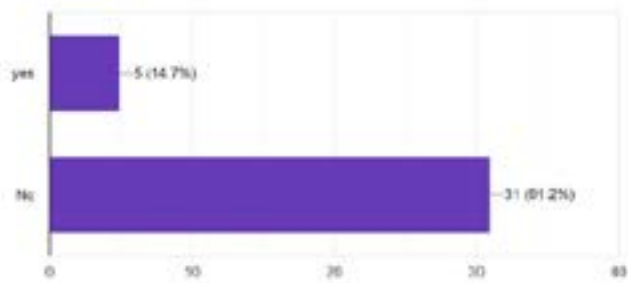
27. Are you working on-  
36 responses



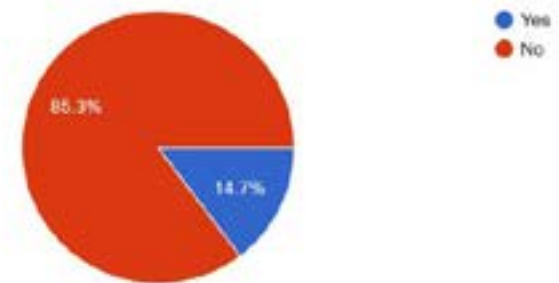
28. Who gives the design?  
35 responses



30. Have you developed any new products in last two years?  
34 responses

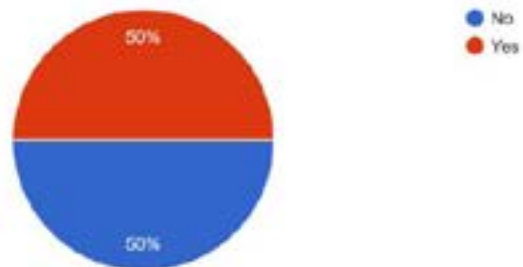


31. Have you explored new raw materials other than traditional?  
34 responses



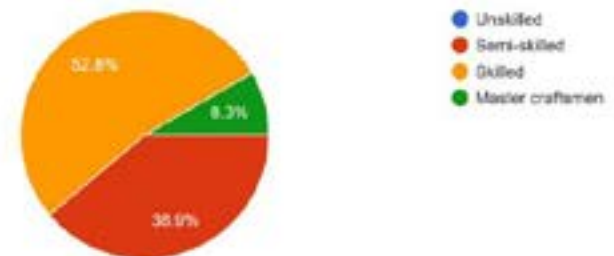
32. If yes, are the new products more profitable than the old products?

10 responses



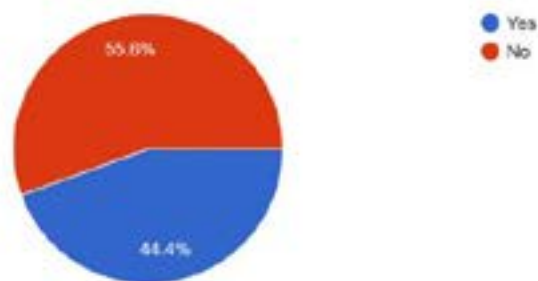
33. Identify the skill level of the artisans (as per the artisan's perception), with respect to the handicraft only:

36 responses



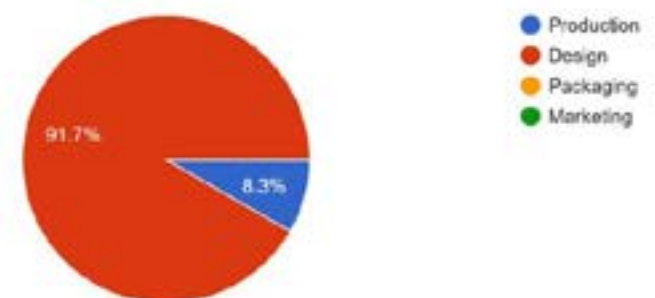
34. Are you self employed

35 responses

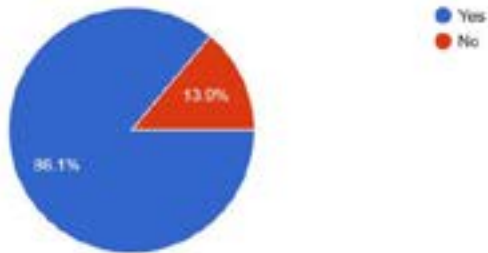


35. In which field would you like to grow

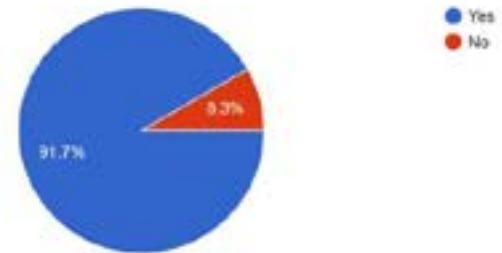
36 responses



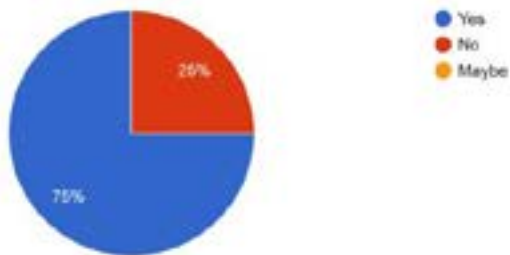
36. Have you received any training recently for upgrading your skills?  
35 responses



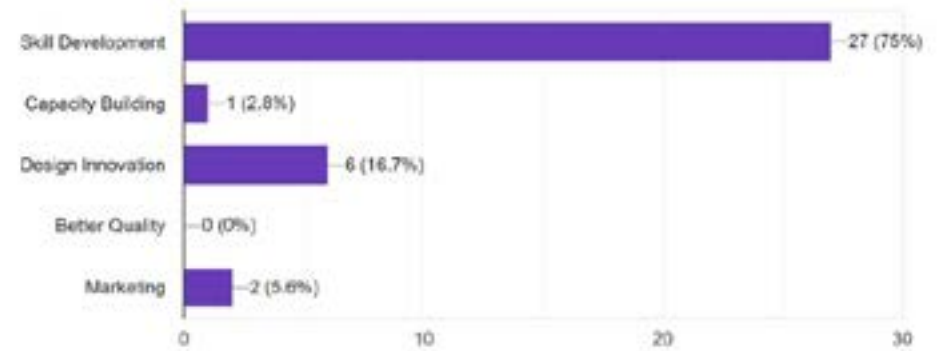
37. Are these kind of training good for your work opportunities?  
26 responses



38. Do you need further training?  
35 responses

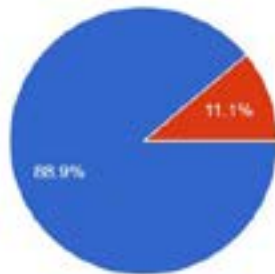


39. In which of the following areas would you want to be trained?  
36 responses



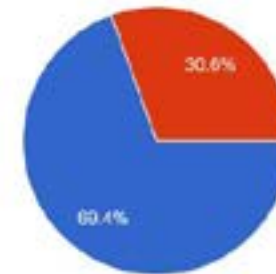
40. Do you know how to use Computer?

36 responses



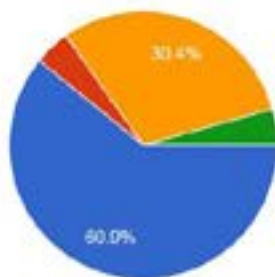
41. Do you use Internet?

36 responses



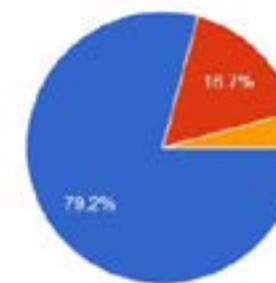
42. If you use Internet?, for What purpose?

23 responses

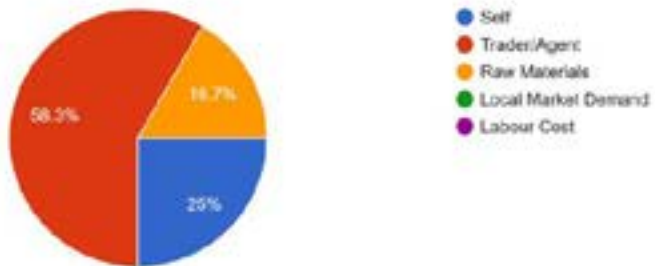


43. Have you benefited in any way by the use of Internet?

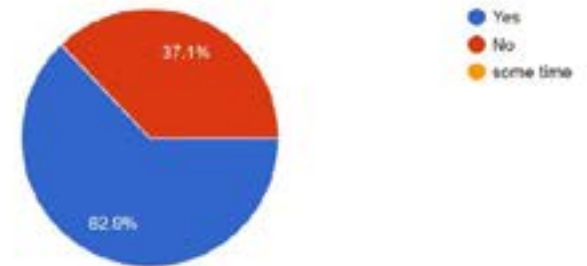
24 responses



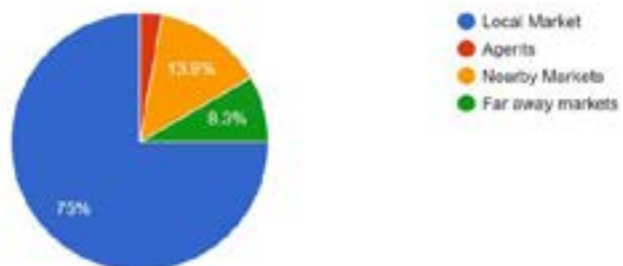
44. Who or what decides the pricing of your products?  
36 responses



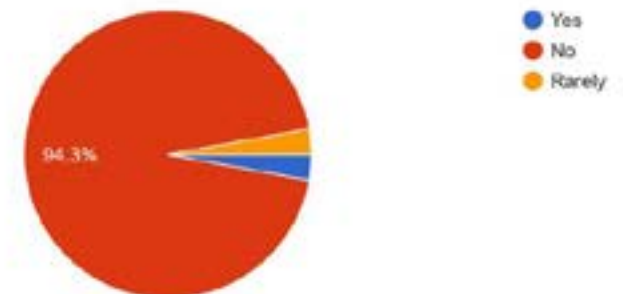
45. Are you satisfied with the present system of pricing?  
35 responses



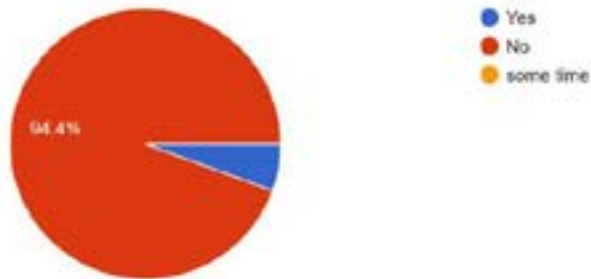
46. Where do you procure raw material from?  
36 responses



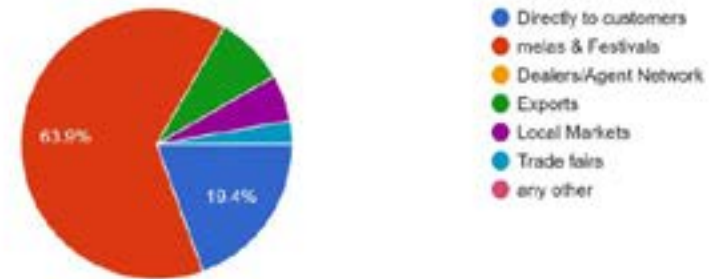
47. Do you have any problem in buying of raw materials?  
35 responses



49. Do you get any subsidy from the Govt. while procuring raw materials?  
36 responses



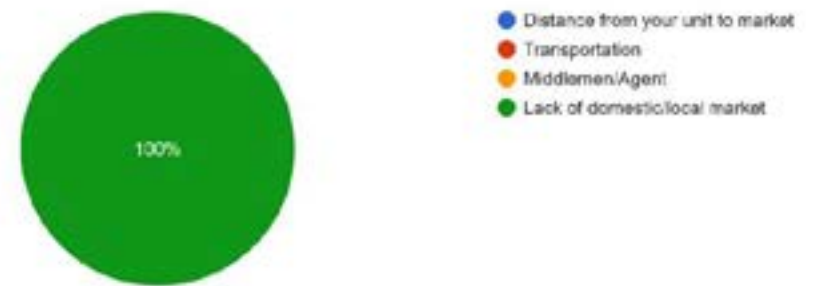
50. How do you sell your products?  
36 responses



51. Are you facing any difficulty in marketing your products?  
35 responses

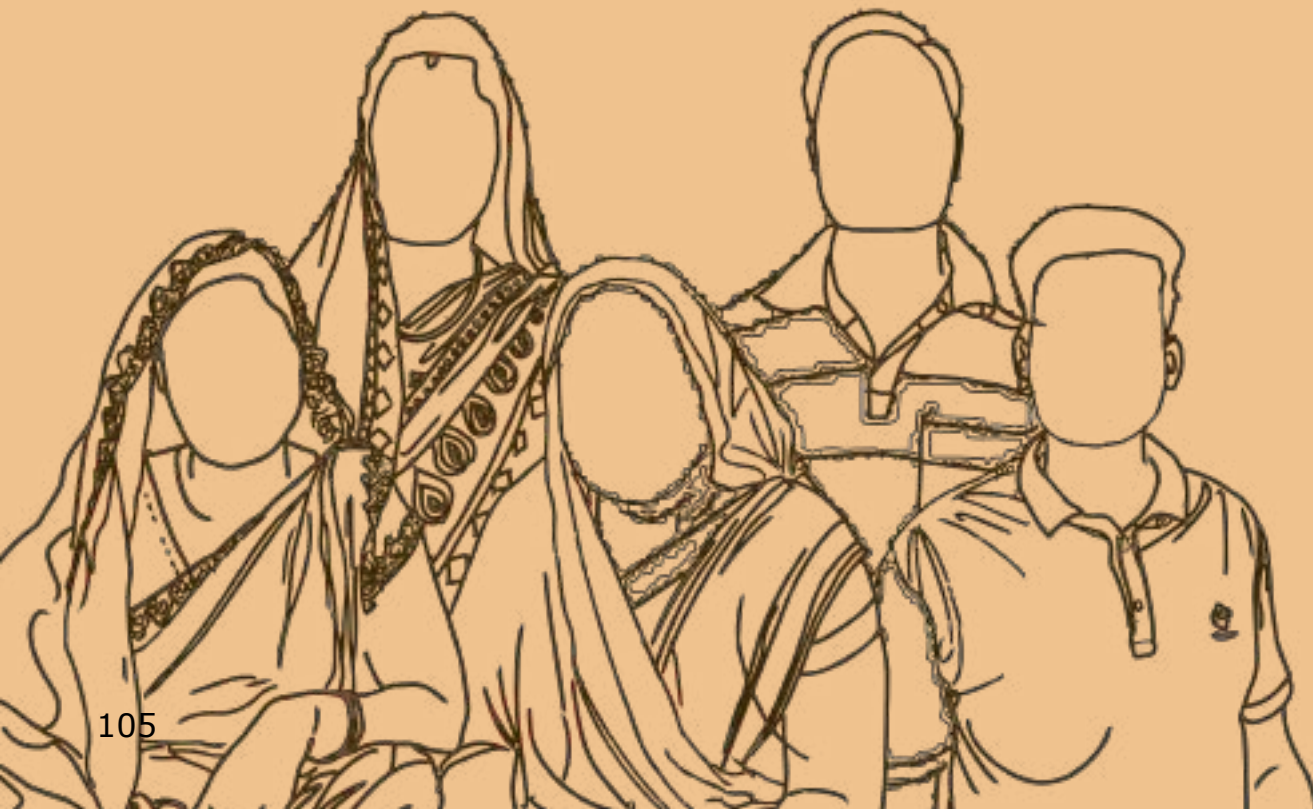


52. If yes, what are the main reasons?  
1 response



# Chapter - 10

## About the makers





**Artisan's Name - Gaurav  
Shakya**  
**Age - 21**  
**Gender - Male**  
**Income - Rs. 8500**  
**Contact no. - 9528969089**  
**Location - Purani Basti  
Devpur**



**Artisan's Name - Anuved  
Kumari**  
**Age - 31**  
**Gender - Female**  
**Income - Rs. 5000**  
**Contact no. - 9719898897**  
**Location - Purani Basti Devpur**



**Anuved Kumari**  
**Age-31**  
**Gender-Female**  
**Education level-Secondary**  
**Experience-5 years**  
**Income-5000**  
**Location-Purani Basti Devpura**  
**Contact-9719898897**



**Sangeeta**  
**Age-30**  
**Gender-Female**  
**Education level-Secondary**  
**Experience-5 years**  
**Income-5000**  
**Location-Purani Basti Devpura**  
**Contact-9548926360**



**Malti Shakya**  
**Age-35**  
**Gender-Female**  
**Education level-College**  
**Experience-5 years**  
**Income-5000**  
**Location-Purani Basti Devpura**  
**Contact-9791203254**



**Malti Devi**  
**Age-43**  
**Gender-Female**  
**Education level-College**  
**Experience-10 years**  
**Income-5000**  
**Location-Purani Basti Devpura**  
**Contact-9997667550**



**Malti Devi**  
Age-43  
Gender-Female  
Education level-College  
Experience-10 years  
Income-5000  
Location-Purani Basti Devpura  
Contact-9997667550



**Shashi Devi**  
Age-35  
Gender-Female  
Education level-Primary  
Experience-5 years  
Income-5000  
Location-Purani Basti Devpura  
Contact-9761805794



**Ratna Shakya**  
Age-37  
Gender-Female  
Education level-Primary  
Experience-5 years  
Income-5000  
Location-Purani Basti Devpura  
Contact-8958987277



**Pratibha**  
Age-32  
Gender-Female  
Education level-College  
Experience-5 years  
Income-5000  
Location-Purani Basti Devpura  
Contact-9828899583



**Alka**  
Age-33  
Gender-Female  
Education level-Secondary  
Experience-5 years  
Income-5000  
Location-Purani Basti Devpura  
Contact-9756042756



**Deeksh Shakya**  
Age-33  
Gender-Female  
Education level-College  
Experience-12 years  
Income-5000  
Location-Purani Basti Devpura  
Contact-9548091193



**Geeta Shakya**  
**Age-40**  
**Gender-Female**  
**Education level-Primary**  
**Experience-5 years**  
**Income-5000**  
**Location-Purani Basti Devpura**  
**Contact-8958987277**



**Megha**  
**Age-19**  
**Gender-Female**  
**Education level-Secondary**  
**Experience-3 years**  
**Income-5000**  
**Location-Lakhani Mill Power-house Mainpuri**



**Vineeta**  
**Age-42**  
**Gender-Female**  
**Education level-College**  
**Experience-10 years**  
**Income-5000**  
**Location-Gram Chauhanpur**  
**Contact-8954604795**



**Renu Devi**  
**Age-28**  
**Gender-Female**  
**Education level-Primary**  
**Experience-5 years**  
**Income-5000**  
**Location-Grampal ,Mainpuri**  
**Contact-9012180553**



**Neeraj Devi**  
**Age-40**  
**Gender-Female**  
**Education level-Primary**  
**Experience-5 years**  
**Income-5000**  
**Location-Grampal, Mainpuri**  
**Contact-9368424739**



**Rajneeta**  
**Age-32**  
**Gender-Female**  
**Education level-College**  
**Experience-2 years**  
**Income-5000**  
**Location-Grampal, Mainpuri**  
**Contact-9568479694**



**Babli Shakya**  
Age-42  
Gender-Female  
Education level-College  
Experience-5 years  
Income-5000  
Location-Grampal, Mainpuri  
Contact-955737214



**Pradeep Kumar**  
Age-50  
Gender-Male  
Education level-College  
Experience-7 years  
Income-5000  
Location-Bank Colony Mainpuri  
Contact-9410884875



**Mukesh Kumar**  
Age-39  
Gender-Male  
Education level-Secondary  
Experience-4 years  
Income-10,000  
Location-Purani Basti Devpura  
Contact-9084726994



**Sanjeev Kumar**  
Age-48  
Gender-Male  
Education level-Secondary  
Experience-7 years  
Income-3000  
Location-Purani Basti Devpura  
Contact-9719203254



**Rajendra Kumar**  
Age-32  
Gender-Male  
Education level-Secondary  
Experience-7 years  
Income-9000  
Location-Purani Basti Devpura  
Contact-9548926360



**Kiran Kumari**  
Age-50  
Gender-Female  
Education level-Primary  
Experience-28 years  
Income-5000  
Location-Purani Basti Devpura  
Contact-8449592325



**Vinod Kumar Shakya**  
Age-56  
Gender-Male  
Education level-Secondary  
Experience-41 years  
Income-20,000  
Location-Purani Basti Devpura  
Contact-9456256223



**Nemi Chandra Shakya**  
Age-50  
Gender-Male  
Education level-Secondary  
Experience-34 years  
Income-25000  
Location-Purani Basti Devpura  
Contact-7906323385



**Rashmi Shakya**  
Age-26  
Gender-Female  
Education level-Secondary  
Experience-4 years  
Income-5000  
Location-Purani Basti Devpura  
Contact-8979766253



**Sarita**  
Age-39  
Gender-Female  
Education level-Primary  
Experience-6 years  
Income-5000  
Location-Grampal ,Mainpuri  
Contact-9568406500



**Reetu**  
Age-21  
Gender-Female  
Education level-Secondary  
Experience-2 years  
Income-5000  
Location-Purani Basti Devpura  
Contact-8006337744



**Kumari Sandhya**  
Age-39  
Gender-Female  
Education level-Primary  
Experience-7 years  
Income-5000  
Location-Grampal, Mainpuri  
Contact-9997261885



**Reeta Devi**  
**Age-44**  
**Gender-Female**  
**Education level-Primary**  
**Experience-5 years**  
**Income-5000**  
**Location-Grampal, Mainpuri**  
**Contact-7088845761**



**Shivam Kumar**  
**Age-40**  
**Gender-Male**  
**Education level-Primary**  
**Experience-5 years**  
**Income-5000**  
**Location-Purani Basti Devpura**  
**Contact-9457680135**



**Ashish Kumar Shrivastava**  
**Age-41**  
**Gender-Male**  
**Education level-Secondary**  
**Experience-8 years**  
**Income-5000**  
**Location-Purani Basti Devpura**  
**Contact-7078945277**



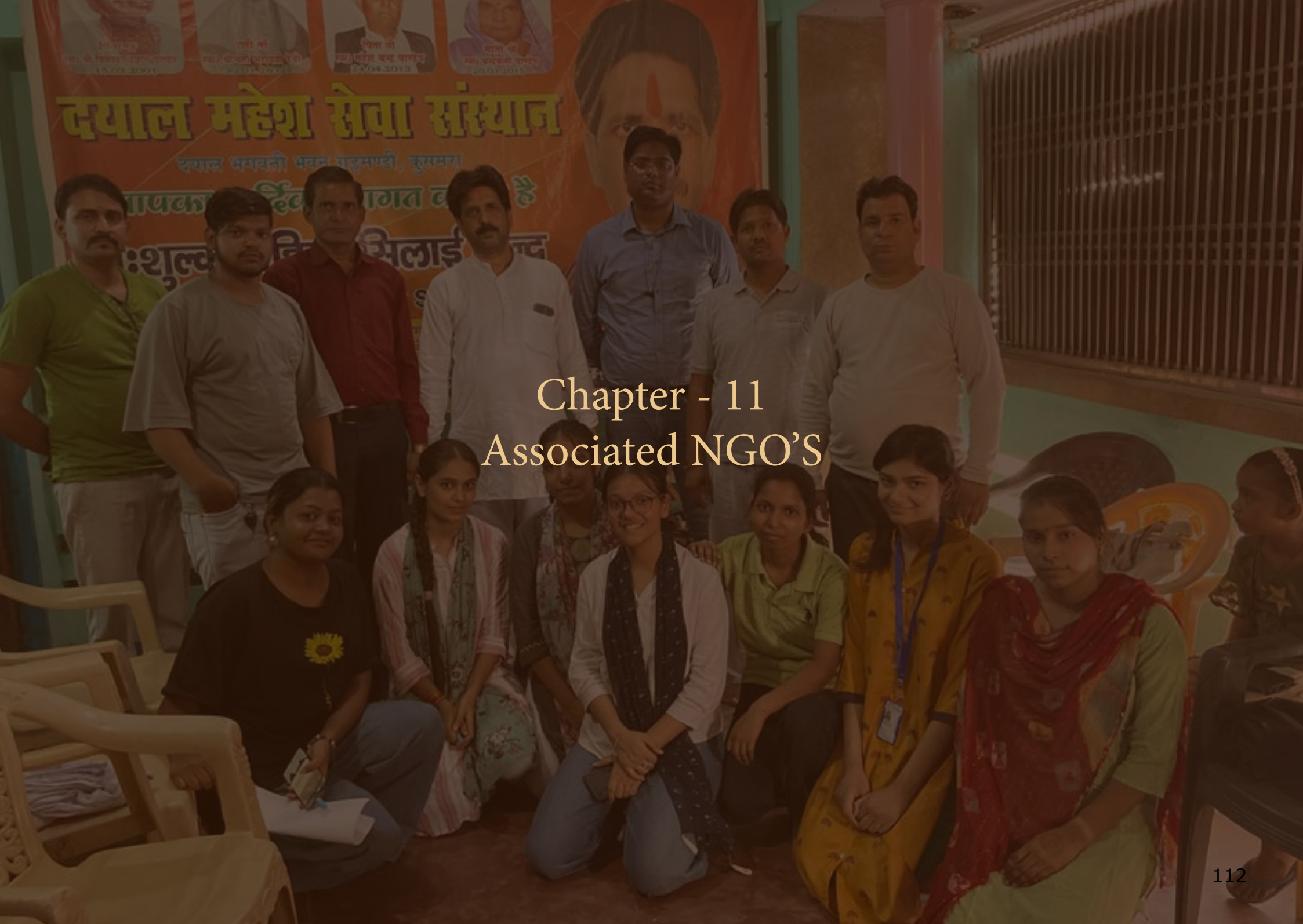
**Vimla Devi**  
**Age-62**  
**Gender-Female**  
**Education level-Primary**  
**Experience-14 years**  
**Income-5000**  
**Location-Purani Basti Devpura**  
**Contact-9457420443**



**Kanchan**  
**Age-20**  
**Gender-Female**  
**Education level-Primary**  
**Experience-5 years**  
**Income-5000**  
**Location-Purani Basti Devpura**  
**Contact- --**



**Neelam Devi**  
**Age-42**  
**Gender-Female**  
**Education level-Secondary**  
**Experience-15 years**  
**Income-5000**  
**Location-Purani Basti Devpura**  
**Contact-9411604606**



## Chapter - 11 Associated NGO'S

## NGO ( Non Government Organisation )

### **Artisan Development Foundation (ADF):**

ADF is dedicated to empowering local artisans by offering training, resources, and market access. They organize workshops and collaborate with designers to innovate and modernize Tarkashi designs.

### **Kala Sanskriti Sansthan:**

Kala Sanskriti Sansthan is committed to preserving traditional crafts, including Tarkashi. They promote the craft through educational programs in schools and communities.

### **Heritage Handicrafts Society:**

Heritage Handicrafts Society supports artisans by providing financial aid and training. Their goal is to create sustainable livelihoods for Tarkashi artisans by connecting them with markets and buyers.

### **Chauhanpur:**

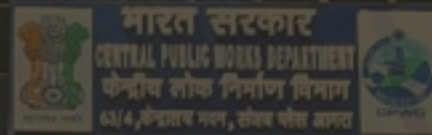
This is an NGO cum training center in Mainpuri, owned by Mrs. Vineeta Shakya, which is also active in politics, she is from congress party and help the artisans to grow and practice this craft. We can see the influence of buddhism on their art.

### **Kusmura:**

This is also an private training center in mainpuri, funded by government. They also provide training to kids and their artisans are involved in more than one craft. Besides tarkashi, they also teach Zari art, so if someone is interstedcan opt for Zari.

# Chapter - 12

## Government Role



## Government's Role

The government plays a crucial role in uplifting traditional crafts by providing financial assistance, such as grants and low-interest loans, to help artisans sustain and expand their businesses. They organize training programs to improve artisans' skills and introduce modern techniques. By facilitating access to domestic and international markets through trade fairs, exhibitions, and online platforms, they help increase the visibility and sales of crafts. The government also develops craft clusters and artisan villages equipped with the necessary tools and resources. Legal protections, like Geographical Indications (GI) tags, safeguard artisans' intellectual property rights. Promotional campaigns and branding efforts raise awareness of traditional crafts. The government documents traditional techniques to preserve them and encourages innovation. Additionally, social welfare schemes like healthcare, insurance, and pensions improve artisans' quality of life. These comprehensive measures ensure the preservation, growth, and economic contribution of traditional crafts.

## Government Schemes

To protect and promote traditional crafts, two programs have been started: the **National Handicrafts Development Programme (NHDP)** and the **Comprehensive Handicrafts Cluster Development Scheme (CHCDS)**. These programs focus on what craftspersons need and involve them in every step. The goal is to empower them and make their crafts sustainable. The NHDP and CHCDS have several parts to achieve this. The NHDP and CHCDS scheme have the following components:

### **A. National Handicrafts Development Programme;**

1. Marketing Support & Services
2. Skill Development in Handicraft Sector
3. Ambedkar Hastshilp Vikas Yojana
4. Direct Benefit to Artisans [Welfare]
5. Infrastructure and Technology Support
6. Research & Development

### **B. Comprehensive Handicrafts Cluster Development Scheme (CHCDS)**

## National Handicrafts Development Programme

The schemes aim to support the handicrafts sector and the artisans by offering social security coverage through initiatives such as Aam Admi Jeevan Joyti Yojana, Pradhan Mantri Jeevan Joyti Yojana, and providing pensions to elderly artisans, thus ensuring the safety of millions of artisans.

Fundamentally, the NHDP scheme will implement a three-pronged approach to propel the sector towards significant growth and preserve the existing cultural heritage

- Marketing high-quality handcrafted items to a specific customer group.
- Growing the manufacturing facilities for practical, lifestyle, and large-scale handcrafted products.
- Supporting and maintaining artisans as well as safeguarding heritage and endangered crafts.

Handicrafts are valued for their aesthetics, traditional values, uniqueness, quality, and craftsmanship, with knowledge and practices typically passed down through generations. However, new tools and technology have changed the craft learning process significantly. Now, standardized production processes, skilled workers, design databases, quick prototyping, and soft skills like communication are essential in the evolving handicraft sector. To meet these needs, the "Skill Development in Handicraft Sector" sub-scheme has been developed with two major sub-heads.

#### **A) DESIGN**

- 1) Design and Technology Development Workshop
- 2) Toolkit Distribution Program

#### **B) TRAINING**

- 3) Guru Shishya Hastshilp Prashikshan Program
- 4) Comprehensive Skill Upgradation Program



#### **A. DESIGN:**

##### **1) DESIGN AND TECHNOLOGY DEVELOPMENT WORKSHOP (DDW)**

This component is focused on fulfilling the current design needs of the market and aims to develop new designs/prototypes as per present requirements of the handicraft sector using existing skills of artisans.

Each workshop will have a batch of 20-30 artisans and will be for a minimum duration of 25 days (5 hours per day) to a maximum duration of 65 days.

##### **2) TOOLKIT DISTRIBUTION PROGRAM (TDP)**

Tools and skilled hands are vital for boosting productivity in the handicraft sector. They help artisans produce uniform quality products on a larger scale, which is essential to compete in the international market. To meet these needs, a toolkit distribution program has been introduced. Each toolkit can receive financial assistance up to Rs. 10,000, and for furnaces or looms, up to Rs. 20,000 or the actual cost, whichever is less.

### **3) GURU SHISHYA HASTSHILP PRASHIKSHAN PROGRAM (GSHPP)**

In order to fill skill gaps and satisfy market demands, this program pairs skilled master craftsmen (Gurus) with apprentices (Shishyas) in an effort to conserve traditional trade expertise. The program seeks to ensure the survival of traditional crafts and increase their market relevance by developing a trained workforce in the handicrafts sector via extensive training in both technical and soft skills.

Depending on the necessity, the training program's batch size will range from 20 to 30 craftsmen. A participant in the training program may be any artisan with an artisan card in a related craft.

### **4) COMPREHENSIVE SKILL UPGRADATION PROGRAM (CSUP)**

Through bridging the skills gap, maintaining traditional crafts, and offering self-employment-oriented training in collaboration with the Ministry of Skill Development and their approved institutions, the program seeks to support the handicraft industry by fostering design innovation, enhancing soft skills, and developing artisans' overall skill set through certified training programs. The training course will last no more than five months, meeting for six hours each day, five days a week.).

### **AMBEDKAR HASTSHILP VIKAS YOJANA (AHVY)**

The Ambedkar Hastshilp Vikas Yojana (AHVY) is a scheme that focuses on small clusters of artisans, providing comprehensive support to help them develop their crafts and businesses. It covers a specific geographic area and helps artisans form organized groups, such as companies or cooperatives. The scheme offers tailored support, including funding, technology, and training, for up to three years, aiming to create jobs, improve skills, and increase competitiveness through design, marketing, and branding. This support helps artisans become more sustainable and successful in their crafts.

## DESIGN MENTORSHIP PROGRAMME:

In the handicrafts sector, design is vital. Skilled and knowledgeable designers will be hired to handle the various facets and components of the project. Expert Designers and Craftspeople: The project will involve at least one empanelled master craftsman who will personally supervise each craftsman throughout the entire process to make sure they understand every detail of the art.

Some of the designers had been the part of this workshops are mentioned below :

### **Debasis Jana**

Interests: Terracotta & Ceramics,  
Metal  
Craft Cane & Bamboo  
Experience: 25 Years  
Education: Bachelor of Visual  
Art- University of Calcutta  
Phone number: +91 9434180250

### **Goutam Modak**

Interests: Natural Fibre, Metal  
Craft, Wood craft  
Experience: 25 Years  
Education: Master of Fine Arts-  
Visva bharati  
University  
Phone Number: +91 9433205218

### **Meghnad Chakraborty**

Interests: Natural Fibre, Wood  
Craft, Metalwork  
Experience: 25 Years  
Education: Bachelor of Visual  
ArtUniversity of Calcutta  
Phone number: +91 9433202229

### **Rashmi Prakash**

Interest: Wood craft  
Experience: 6 Months  
Education:  
Bachelors of Design- NIFT  
Phone number: +91 9065786146

### **Soumick Mondal**

Interests: Leather, Jute craft, Met-  
alwork  
Experience: 5 Years  
Education: Bachelors of Design-  
NIFT  
Phone number: +91 9903098516

### **Subhajt Das**

Interest: Textiles, Terracotta,  
Wood craft  
Experience: 13 Years  
Education: Bachelors of Design-  
NIFT  
Phone number: +91 7278819055

**Sujeet Kumar Gupta**

Interest: Embroidery, Bamboo

Craft

Wood craft

Experience: 5 Years

Bachelors of Design- NIFT

Phone number: +91 7979848495

**Sumanta Kumar Bakshi**

Interests: Natural Fibre, Art Textiles, Wood craft

Experience: 17 Years

Education: Bachelor of Fine Arts- Utkal University

Region: Eastern region

Phone number: +91 9804999241

**Debolina Das**

Interest: wooden craft, jute craft, traditional handloom

Experience: 3 years

Education: B degree NIFT (Textiles Design)

Region: North Eastern

Phone number: +91 8486075282

**Dwipen Ch Deka**

Interests: cane & bamboo, wood craft, brass & bell

Experience: 19 years

Education: B degree (Fine arts)

Phone number: +91 9435549345

**Gokul Chandra Paul**

Interests: terracottacane & bamboo, wood craft

Experience: 10 years

Education: B degree (Fine arts)

Region: orth Eastern

Phone: +91 8638565708

**Hari Prasanna Saikia**

Interests: cane & bamboo, jute craft, wood craft

Experience: 9 years

Education: B degree (Fine arts)

Region: North Eastern

Phone number: +91 8812009600

**Paresh Bhuyan**

Interests: cane & bamboo, terracotta, wood craft

Experience: 19 years

Education: B degree (Fine arts)

Region: North Eastern

Phone number: +91 9678910621

**Suman Bhattacharjee**

Interests: cane & bamboo, terracotta, wood craft

Experience: 5 years

Education: B degree (Fine arts)

Region: North Eastern

Phone number: +91 9862871544

**Abhiruchi Chandel**

Interest: Natural fiber, Metal, Wood

Experience: 7 years

Education: 4 year graduate

Phone number: +91 7456066408

**Deepak Jhorka**

Interests: Wood craft

Experience: 3 years

Education: 4 years Diploma from Indian Institution

Craft and Designing (IICD) (2020)

Phone: +91 8955889730

**Sanathoi Singha**

Interest: cane & bamboo, handloom, wood craft

Experience: 5 years

Education: B degree NIFT (Accessory Design)

Phone number: +91 9774283181

**K Ashwin Kumar**

Interests: Textile printing, Metal, Wooden craft

Experience: 20 years

Education: Diploma

Phone number: +91 9989425253



## COMPREHENSIVE HANDICRAFTS CLUSTER DEVELOPMENT SCHEME (CHCDS)

Mega cluster projects under the CHCDS aim to improve infrastructure and production in unorganized handicraft clusters that haven't modernized yet. This sector's future relies on better infrastructure, modern tools, new product development, and strong branding. Innovative designs and technical knowledge, along with brand building, are key to creating a special market for these products. The program will support infrastructure upgrades, market connections, and product development.

Handicrafts clusters are in specific areas that focus on certain products and have strong connections among key players. During project implementation, it's been found that interventions are sometimes needed in various locations across a state or in scattered clusters to create jobs through skill improvement and expand the market for the craft. The CHCDS Scheme is flexible and can reach all areas where the selected craft is found, with activities ranging from simple to complex

Projects under the CHCDS mega cluster may be distributed throughout a state or executed in a single location. With the exception of states like Ladakh and Arunachal Pradesh, where the state government will justify the number of artisans, these projects are focused on crafts defined at the block or cluster level and require at least 10,000 artisans. Under the NHDP, CHCDS giant clusters cannot cross over with smaller clusters or producer companies.

These programs seek to develop larger areas and require substantial resources. A thorough project report states that they will be overseen by Central or State Handicrafts Corporations, state governments, or central government ministries having a strong background in the handicraft industry.



Utkarsh Chandra, Directorate of Industries and Commerce, Mainpuri, Uttar Pradesh.



DIC (District Industry Centre), Mainpuri, Uttar Pradesh

We visited DIC office of Mainpuri, there we got to know about several government schemes and policies about Mainpuri, one of the important policy is **ODOP ( One District One Product)** under which they provide benefits to artisans. Under ODOP there are two schemes like Toolkit Yojna and Vitposhan Yojna which aids artisans.

- **Toolkit Yojna:-** This scheme provide different tools for artisans, so they can practice their craft
- **Vitposhan Yojna:-** This scheme provide margin money for artisans, so they can use this money for starting their buisness affairs



Shop at Agra, from where artisans got all raw material and tools



Local Blacksmith Shop, Bus Stand Road, Mainpuri.

- **Fateh Chand Bhagwan Daas:** This is the place from where artisans source their raw material like brass and copper sheet, all the adhesives, tools, thinner, etc. is available on this shop. This is situated in Agra near the office of Ministry of textiles.
- **Local Blacksmith Shop:** We visited the Blacksmith shop of Mainpuri from where most of the Artisans of of Mainpuri get there local tools like hammers and chisels made



पता - मुहल्ला पुरानी बस्ती देवपुरा, मैनपुरी उत्तर प्रदेश, भारत  
उपायुक्त जिला उद्योग केन्द्र जनपद- मैनपुरी (उ.प्र.)- 2050  
मद्रक- जय माँ विष्णो प

## Conclusion

While discussing on Tarkashi and visiting Mainpuri to see Tarkashi and other things we came across different situations and problems, we saw a lot of things that astonished us and were new to us and that knowledgeable us, we also came across a lot of things that seemed disappointing. We saw the difference between mode of written fact and real world or reality.

We came across different facts like the History of the craft, its origination and reason of evolution of the craft, migration of craft from the parts of the country and amalgamation of different crafts together as well. On the other hand the statements and data presented on the documents and internet need to be verified and analysed as well which lead our team to the ground of Mainpuri, and villages of Mainpuri. We observed that the reality of artisans is well presented but in a very filtered and toned down manner which gives no connection to the on ground situation. While on the collection of data we came across many faces from children to adults, from artisans to wholesalers to shopkeepers and consumers. We observed the ground with a keen observation and came up with the following conclusions.

There is a need of development in the area of off-season support and production facilities. While the government schemes and its implementations need to be looked after on a regular basis with check of artisans getting benefited with it. Better housing facilities in villages and schooling for children. A large scale market for the boost of craft and awareness and spread of it.

With all this we also conclude that the development of craft and spread of it on international level is a must, with our support in providing a useful market study and designs for the upliftment of craft.

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