



Crafts of India
HANDMADE IN INDIA

EDITORS

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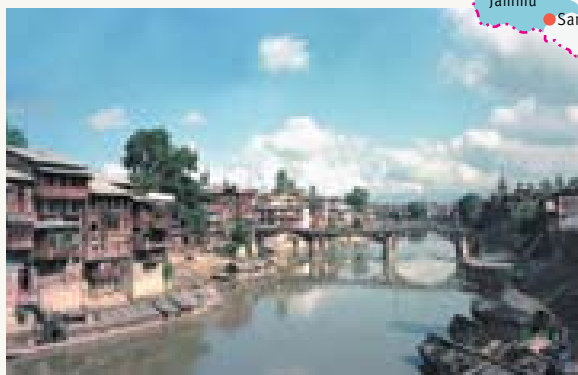


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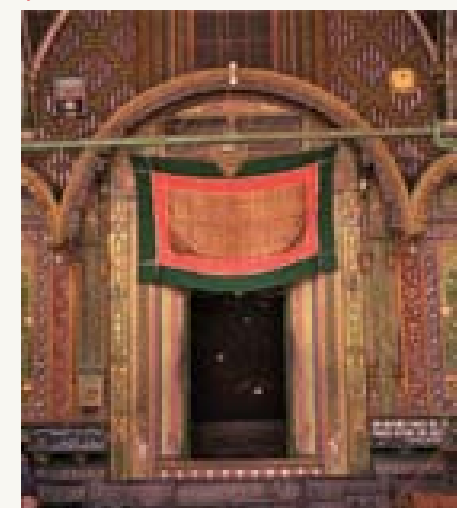
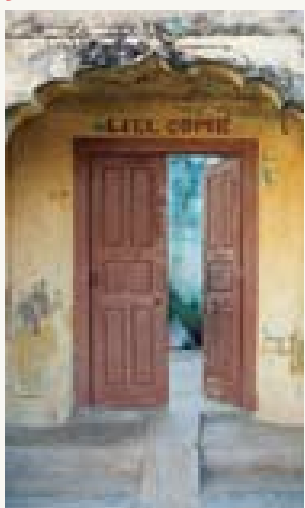
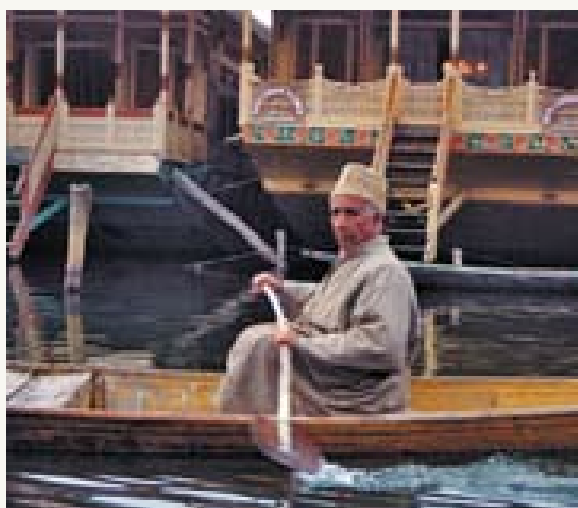
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JAMMU AND KASHMIR



- 1 Connected by seven bridges, the old quarter of Srinagar city sprawls along the banks of the River Jhelum.
- 2 A man wearing a *pheran*, the loose overcoat, commonly worn by Kashmiri men and women alike.
- 3 A *mihrab*, the arched doorway, of a house in Jammu.
- 4 The papier-mâché panelled entrance to Srinagar's Shah Hamadan Mosque.



CRAFTS – JAMMU AND KASHMIR

- Papier-mâché
- Kaleen* – knotted carpets
- Kashidakari* – Kashmiri embroidery
- Namda* – felted rugs
- Gabba* – embroidered rugs
- Kani* shawls
- Woollen textiles
- Walnut wood carving
- Pinjrakari* – latticed wood work
- Khatumband* – wood work
- Wicker work
- Reed mats
- Copper ware
- Glazed pottery
- Basohli painting
- Dogri embroidery
- Metal casting
- Sheet metal work
- Chikri* wood work
- Embroidered footwear
- Block printing
- Thangka* paintings
- Ritual cloth installations
- Khabdan* – pile carpets
- Tsug-dul* – woollen pile blankets
- Tsug-gdan* – woollen pile rugs
- Challi* – handwoven textiles
- Hand-spinning
- Thigma* – tie-resist-dyeing
- Paabu* – stitched boots
- Metal work
- Jewellery
- Wood carving
- Painted wood
- Chipkiang* baskets
- Musical instruments
- Mask making

Physical Features

Mountain ranges: Trans-Himalayas, Karakoram, Ladakh, Zaskar, Pir Panjal, Shivalik

Major rivers: Jhelum, Chenab, Gilgit, Tawi, Indus, Shyok, Zaskar

Major lakes: Wular, Dal, Tso Moriri, Pangong Tso

Biodiversity

Flora: Walnut, Poplar, *Chinar*, Deodar, Willow reed, *Pamposh*, Iris, Almond, Tulip, *Chipkiang* grass

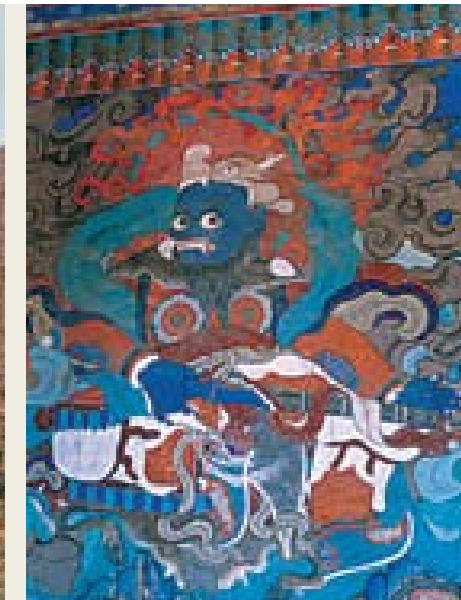
Fauna: Sheep, Goat, Yak, Ibex



THE STATE OF Jammu and Kashmir consists of three geographical zones—Jammu, a land encompassing plains, mountains and foothills; Kashmir, a mosaic of forests, orchards, rice fields, lakes and waterways; and the high altitude desert of Ladakh, its harsh austerity punctuated by green riversides and cloudless blue skies. Each of these regions possesses a distinct culture that is reflective of its climatic conditions as well as its particular history. Jammu, once the kingdom of the Dogra rulers, is a largely Hindu region renowned for its numerous shrines and courtly miniature paintings. Kashmir's motley artistic and literary traditions are the legacy of political domination by rulers of various religious predilections—the Mauryans, Kushanas, Karakotas, Tibetans, Persians, Mughals, Sikhs and finally, the Dogra rulers of Jammu—and interaction with the trading communities who passed through it. Kashmir has been a historical centre for the scholarship and teaching of Buddhism, Vedic culture, Sanskrit, Shaivism,

Islam, Sufism and Sikhism. It has also been the focus of varied art patronage and consequently it has amalgamated Turkish, Persian and Mughal influences to create its own art idiom. Due to its scarcity of resources and the presence of nomadic communities, Ladakh has evolved craft practices that are informed both by the formative influences of Central Asian, Chinese and Tibetan cultures as well as by the climatic conditions in which it is situated. Simultaneously, Ladakh also contains another cultural matrix fostered by its predominantly Buddhist population and the patronage by its ancient monasteries. The art forms that belong to this realm are thus closely related to the spatial and ritualistic requirements of the religion.

Inset Found in Buddhist temples and homes, the *mandala*, sacred circle, symbolizes the spiritual embodiment of the Buddha and diagrammatically represents the calling in and realization of the spiritual force within the contemplator.



- 5 The village of Hemis, home to the largest monastery in Ladakh.
- 6 A fresco at the Hemis Monastery depicting a guardian deity. The panelled wood work above the fresco is painted to simulate the pleated ritual cloth installations used in the monasteries.
- 7 A painted wooden mask, worn by monks during monastic ceremonial dances.
- 8 A Drok-pa woman wearing the typical headdress adorned with flowers. This small agricultural community of Ladakh is believed to be of Indo-Aryan origin and practices a form of Buddhism that is akin to Bon-chos, the animistic pre-Buddhist religion of Ladakh.



- 9 Votive offerings inscribed with prayers, locally known as *mani*, jewel stones.
- 10 This 8 m high statue of Maitreya Buddha or the future Buddha, carved into the hillside at Karchay Kharvill, is one of the four similar sculptures in the Kargil region.



Landmarks

- Dal Lake
- Vaishno Devi
- Shalimar Garden
- Shah Hamadan Mosque
- Leh Palace
- Hemis Monastery
- Alchi Monastery
- Hot springs – Panamik
- Mubarak Mandi Palace – Dogra Art Museum

Attire

- Pheran* – loose overgarment
- Goncha* – overcoat
- Stutung* – sleeveless coat
- Bokh* – sheepskin wrap
- Skerekh* – belt
- Gonad* – hat
- Perakh* – female ceremonial headgear

For monks:

- Shantam* – lower garment
- Zangos* – shawl

Cuisine

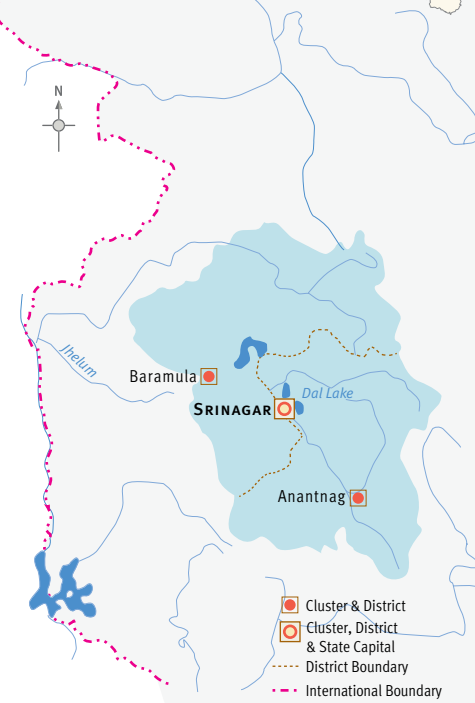
- Girdas* – wheat bread
- Wazwan* – mutton dishes
- Yakhni* – meat dish
- Gostabah* – meatballs
- Tsampa* – barley flour
- Chang* – fermented barley drink
- Khamiri roti* – yeast bread
- Gurgur chai* – salt tea
- Kahwa* – tea

Languages

- Kashmiri
- Dogri
- Kishtwari
- Gujari
- Punjabi
- Ladakhi
- Urdu

Festivals

- Shushur Sankrant
- Losar – Ladakhi New Year
- Hemis Festival
- Ladakh Festival, Leh and Kargil
- Lohri
- Bahu Mela
- Mansar Food and Craft Mela
- Milad-ul-Nabi, Srinagar



Crafts of	
M KASHMIR	Papier-mâché
	Kaleen – knotted carpets
	Kashidakari – Kashmiri embroidery
	Namda – felted rugs
	Gabba – embroidered rugs
	Walnut wood carving
	Pinjrakari – latticed wood work
	Khatumband – wood work
	Wicker work
	Copper ware
Subclusters of	
M KASHMIR	Srinagar district
	Anantnag district
	Baramula district



Poplar trees on the outskirts of Srinagar.

NESTLED AMID THE high mountains of the Shivalik and Pir Panjal ranges lies the verdant valley of Kashmir. In the 3rd century BC, the Mauryan emperor Ashoka sent Buddhist missionaries to the region and it is they who established Srinagar (literally ‘The Happy City of Beauty and Knowledge’), the current capital of the state. The Karakota dynasty consolidated their power in the region during the 7th century, thus bringing Kashmir under Hindu dominion. Kashmir’s location on the Silk Route of Central Asia ensured a steady stream of artistic and cultural interaction with various trading communities—Persian, Chinese and Mediterranean—who passed through it. This influx of stylistic influences is apparent in the syncretism of Kashmiri art; it derives from sources as varied as the serenity of the Gandhara sculptures and the stylization of the Persian court. The Persian influence was further highlighted during the rule of Zain-ul-Abadin, a local prince who was forced into exile in Persia by Timur in 1398. The prince returned to his homeland in 1423 accompanied by various skilled craftsmen who introduced and developed the crafts we associate today with Kashmir. The foreign craft traditions fused together with the indigenous craft practices and forged an artistic vocabulary reflective of the environment they were produced in. For example, the *chinar* (oriental plane), *sarav* (cypress), *dachh* (vine), *sosan* (iris), *pamposh* (lotus), *sumbul* (hyacinth), *yambarzal* (narcissus) and the *dainposh* (pomegranate) motifs recur throughout the range of crafts, thus lending a uniquely Kashmiri character to the products they adorn. Under the Mughal emperor Jehangir, the crafts of Kashmir, especially that of carpet weaving, received generous patronage. The Mughal influence may also be seen in the gardens of Srinagar, their summer capital, and in the carpets which reflect the geometrical layout of these ‘Gardens of Paradise’ that are based on the Persian *Chahar Bagh* design.

An *ari* embroiderer at work; the reed mat, hookah and *kangri*, (a wicker container for smouldering coals) near him, are ubiquitous elements of the local material culture.

- 1 A *namda* craftsman beating wool fibres with a wicker *punja*.
- 2 A *naqqash* at a papier-mâché workshop in Srinagar, painting a moulded form.
- 3 A craftsman at one of several wood carving workshops in Fateh Kadal, Srinagar.

ACCESS

Srinagar is connected by road, rail and air with the states of Punjab, Delhi, Himachal Pradesh and Maharashtra.



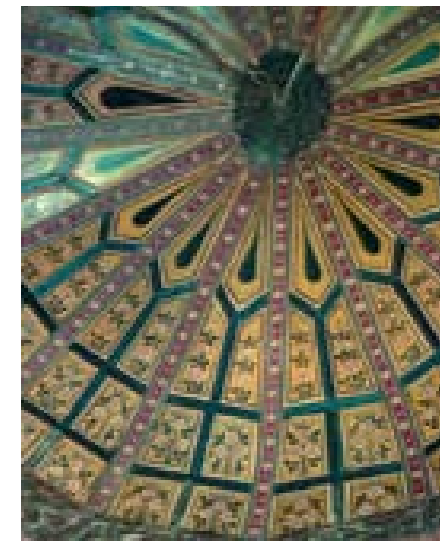
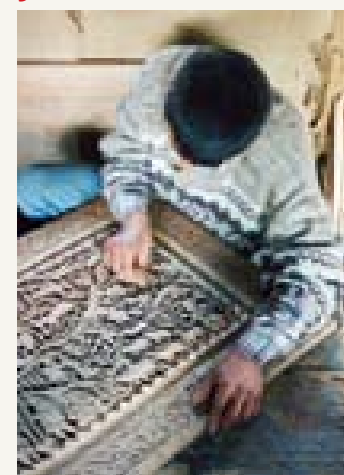
RESOURCES		
Craft	Raw Materials	Sources
Carpet weaving	Silk, Wool	Karnataka, Kashmir
<i>Namda</i>	Wool fibres, Cotton fibres	Srinagar
<i>Gabba</i>	Woollen blankets	Srinagar
<i>Kashidakari: Ari</i>	<i>Pashmina</i> and <i>raffal</i> shawls	Srinagar, Leh
<i>Kashidakari: Sozni</i>	Gold or silver <i>zari</i> – <i>tilla</i> , Silk thread	Surat
Copper repoussé work	Copper sheets	Srinagar
<i>Khatumband</i> and <i>pinjrakari</i>	Wood – deodar, pine	Kashmir Valley
Walnut wood carving	Wood – <i>dun</i> or <i>akhrot</i>	Kashmir Valley
Wicker work	Willow	Kashmir Valley
Papier-mâché	Paper pulp	Kashmir Valley



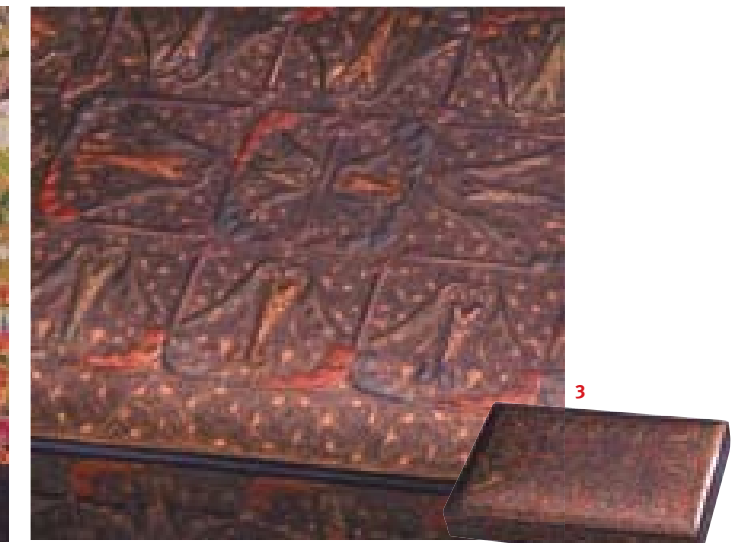
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PAPIER-MÂCHÉ

THE CRAFT, KNOWN by the French term papier-mâché (literally paper pulp), is locally known as *kar-e-kalamdani*, pen case work, after its traditional Iranian name. Papier-mâché was practiced as a form of decoration executed on the wooden panels of walls and wooden furniture and was eventually adapted to paper moulds as well. Trays, small boxes and book covers were made for royal patrons and members of their courts. The two major processes involved in the craft are *sakhsazi* (mould making) and *naqqashi* (painting). The *naqqash* renders the surface in intricate floral patterns or highly stylized scenes of hunts and battles. In the case of floral motifs, the painting may be executed entirely in gold or silver. The local term for gold or silver work is *son tehreer*. The motifs are derived from the profusion of local flora; some of the frequently used images are the *bumthuthposh* (apple blossoms), *dainposh* (pomegranate), *kongposh* (saffron flowers) and *yambarzal* (narcissus).



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Inset A papier-mâché container painted in a multi-hued floral pattern.



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6 7

- 1 The papier-mâché ornamented ceiling of the Madina Sahab Mosque.
- 2 Detail of an intricately painted floral pattern.
- 3 A papier-mâché box, the detail revealing its highly ornamental surface.
- 4 Painted papier-mâché furniture.
- 5, 6 A folding screen, and a detail; the composition revealing the similarity to the medallion with *chothai* pattern seen in the *kaleen*, carpet.
- 7 Detail showing the gold painted surface known as *son tehreer*.

Production Clusters
Badgam district
Anantnag district
Kupwara district
Baramula district: Delina Wagoora
Pulwama district: Gangoo Suttusoo
Srinagar district: Srinagar city: Arwat Sufa Kadal Lal Chowk Doni Pora Shamaswari Syed Pora
Products
Boxes, Toys
Jewellery box
Lamps, Pen cases
Wall decoration
Powder containers
Mirror cases
Christmas decorations
Flower vases, Kettles
Trays and plates
<i>Samovar</i> – fluted kettle
Tools
File, Rasp, Hacksaw
Sandpaper
Burnishing stone
Paintbrushes