

# INDIAN HANDICRAFTS

*"The Magic of Gifted Hands"*



## NY Now

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Special feature:

**Live Demonstration of Indian Traditional Crafts by  
National Awardee / Master Craftpersons**

Organized By



Export Promotion Council for Handicrafts  
[www.epch.in](http://www.epch.in)

Supported By



O/o Development Commissioner (Handicrafts)  
Ministry of Textiles, Govt. of India



## Export Promotion Council for Handicraft (EPCH)



Export Promotion Council for Handicraft (EPCH) is the apex body of Indian Handicrafts exporters, setup to promote Indian Handicrafts worldwide. The Council ensures optimal interface between international buyer and the Indian Handicraft industry to facilitate the business of handicraft exports.

Right since its inception in 1986, EPCH has been playing a stellar role projecting India's image abroad as a reliable source of inimitable handicrafts, EPCH provides comprehensive information to international buyers on the rich variety of Indian Handicrafts and liaisons between the exporters and the international buying community. The Council has also created necessary infrastructure as well as marketing and information facilities, which are availed both by the member exporters and importers & artisans.

With an ever growing membership of 10,000 manufactures exporters of handicrafts from all over India, EPCH, over the years, has successfully positioned India as a sourcing destination for the best in hand-crafted gifts and lifestyle products.

### **Export Promotion Council for Handicrafts (EPCH)**

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## Participant Profiles

**Green Packaging Industries Private Limited**  
**Booth no. : 978.1**

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Mobile: +91-9830245450  
Email: ashish.jhawar@greenobag.com  
Website: www.greenobag.com  
Contact Person: Mr. Ashish Jhawar  
Products: Cotton Bag, Jute Bag, Knitted Infant Apparels

**Pramod Impex**  
**Booth no. : 978.13**

Address: No. 27, Kamarajapuram East, Karur Tamil Nadu 639002 India  
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Website: www.pramodimpex.com  
Contact Person: Mr. Prabakaran Annadurai  
Products: Tote Bag, Kitchen Linen, Table Linen, Home Textiles Products, Table Textiles, Kitchen Textiles, Bedding Textiles, Living Textiles And Beach Textiles etc.

## Live Demonstrations by Artisans/ Master Craftpersons

**Artisan : Mr. Hari Narayan Marotiya**

National Award 1998  
Craft : Miniature Paintings  
State : Jaipur, India  
Mobile : 9352954488  
Email : srfax11@gmail.com



In India the History of miniature painting dates back to the 11th and 13th century. It reached its zenith during the reign of the Mughal emperor Jahangir. Several school of miniature painting flourished between the early 17th and 19th centuries in various Principalities of Rajasthan, India. Inheriting diverse traditions they displayed a rich range of expression. Mevar, Bundi, Kota, Jaipur and Kishangarh in eastern Rajasthan and Jodhpur, Bikaner and Jaisalmer in Western Region become the centres of Painting. Company Chamba, Kangra, Guler, Kulu, Pahari, Mugal, Tibetan and Persian Paintings School also come in Miniature Paintings. In the miniature paintings fine hand made paper is used. Artists create miniature painting by using stone colours and natural extracts of plants and flowers, these stone colours become the realization of alchemical truth in material form each the following stone colours Hinglu (red), Ranga (tin), Sindur (miniam), Chandni (Silver), Savrna (Gold), Goguli (Indian Yellow). The preperation of a miniral stone colour may take several days or weeks. The process involves crushing and grinding the rocks and mineral stones into a fine powder. For lines and colours fillings used fine hair brushes. For richness and decoration real gold in Halkari (liquid) and leaf form are used.

**Artisan : Mr. Noor Mohammad Bhat**

National Award 2008  
Craft : Pashmina Kani Shawl  
State : New Delhi, India  
Mobile : 9818864750  
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Kani shawl comes from Kanihama, a small village 20 kilometres away from the main city. Kanihama once had a monopoly over Kani shawls. It was later that artisans from other villages learnt making Kani shawls. Kanihama comes from two words, 'Kani' meaning wooden sticks, and 'Hama' meaning village. The craft of Kani weaving uses small sticks of wood called 'Kanis'. Around Kanis, colourful weft thread is wound to create magical patterns over a shawl. Kani shawl faced some major setbacks and moved into a tragic and dark age. This period saw major blows to many handloom crafts in Kashmir. Kani shawl weaving would have totally disappeared had not a family saved this craft even during the craft impediment. This family is known as the 'Wani family of Kanihama'. And since the late 1700s, they have held onto this technique and did revive it later on. Kani Artisans are the most skillful ones with great patience. The degree of concentration that these artisans put into this painstaking work is just unbelievable. An artisan is capable of weaving one inch a day at the most. But it depends on the complexity and labyrinth patterns of the design that are to be woven. Some Kani shawls take anywhere between 3 to 36 months to complete.

## Live Demonstrations by Artisans/ Master Craftpersons

### Artisan : Mr. Farooq Khan

National Award 2007

Craft : Art Metalware Chatai Work

State : Delhi, India

Mobile : 9899448786

Email : farooqk46@gmail.com



The art of Metal work is known to Indians for almost 5000 years from now. Brass, Copper and Aluminum sheets are used to make decorative and utility products mainly table tops, flower vase, planters, lamps and pots etc.

In making these products, the Brass, Aluminum and Copper is first cut with help of heavy duty scissor in required shape, after beating the sheet with wooden and steel hammer required shape is obtained & the small pieces are joined by welding them together. After shaping the molt lac is applied which settles down in the cavities. Embossing, engraving and cut work is executed along the contours of the design with the help of very fine tools and compass. After removing the lac the portions of design which loose there shape are again set right using small tools. After buffing cleaning and polishing them, well to give it wonderful way to add beauty to life.

Farooq Khan is recipient of National Award by the Indian government President of India for excellence in Art metal ware work. He was born in 1981 in a family of crafts man his father Mr. Haji Nasiruddin has been awarded by Shilp guru and National Award by President of India Ministry of Textiles. His two brothers are also National Award winner in the same craft. Farooq Khan learnt this crafts from his father and today exporting these products to USA, Germany, Brazil, Denmark, Spain, Italy, Holland and other European and South American countries. With 25 years of experience Farooq khan has over 35 artisans working in his team and producing the metal decorative and utility products on large commercial scale and exporting and supplying in government sectors.

### Artisan : Mr. Dev Ji Bhimji Kharet

National Award 2007

Craft : Cotton Silk Saree

State : Kutch - Gujarat, India

Mobile : 9925313798

Email : textile\_craftsman@yahoo.com



Mashru weaving is an age old tradition in India. The textile evolved out of a desire to wear silk when it was prohibited for the Muslim men. An indigenous weaving technique was employed, which allowed the lower surface to be of cotton while the exterior had the sheen of silk. It was also traded to Arabian countries later. Mashru means "permitted" in Arabic and it is believed to be the source of the name of this textile. Gradually it was liked by Hindus and nomads of the region alike.

The fabric is made up of both cotton and silk fabrics, and thus there is a unique process involved in their making. The weave consists of Cotton weft (or horizontal yarns) and Silk warp, or (vertical yarns) which make up the outer side of the fabric. For the weave to be firm yet show off the lustre of the silk, there are four to eight Cotton wefts for every Silk warp, depending on the quality of the fabric.

After weaving, the fabric is first washed with cold water and then beaten with wooden hammers while the fabric is still moist. Then a paste is made from wheat flour, called glazing and is applied to the folds of the fabric to maintain the consistency of the freshly woven fabric during the dyeing process. It is then beaten again with wooden hammers and tightly pressed with a compress. After this process of priming the fabric is completed, it is ready for dyeing. The artisans use natural vegetable dyes such as indigo (blue), logwood (purple), madder (pink and rose), rhubarb (orange and yellow). The colorful hues that are achieved with natural vegetable dyes grow darker and richer with age, which is why it is preferred by the artisans. The cotton-silk fabric is woven only in some selected patterns. While the small dotted mashru is preferred in Anjar, Kutch, the striped ones have a demand all over. Craftsmen have developed new designs mixing other techniques like tie-dyeing or 'Bandhani'.

### Artisan : Mr. Sunil Soni

National Award 2017

Craft : Thewa Jewellery

State : Jaipur, India

Mobile : 9352954488

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Thewa is a 16<sup>th</sup> century art of Rajasthan. Thewa, the wonderful art of time honored jewellery is originated from Pratapgarh. Thewa is the ancient mughal cut form of fusing 23 karat gold on brilliantly colored glass. This endangered heritage craft currently practiced with in only few artisans (less than 50) in Pratapgarh.

A very traditional process is used to make thewa- hand made tools and customized material to make this unique Thewa art. First of all make a gold sheet, then with silver wire give it a shape of glass and make a frame. This is called wada. Tools used are aron, hammer, tweezers, cutter. Then solder the wada on gold sheet. It is pasted on wax (raal). Needle like fine tool is used to draw pictures. Then with tanklo (chisels) nakashi is done. Piercing of jali is done after it. The ready design is now heated so it comes out from wax. The jali is cleaned by dilute acid & water. Colorful glass is cut according to the jali and heated to fixed on glass with mica sheet. Tools used are colorful glass, glass cutter, mica, coal, blowpipe. In the ready thewa set in frame with colored foil and then setting is done using small hammer, cutter, paper, colored foil.





**The Office of the Development  
Commissioner (Handicrafts)**  
Ministry of Textiles, Govt. of India

The office of Development Commissioner (Handicrafts) is the nodal agency in the Government of India for craft and artisan-based activities. It assists in the development, marketing and export of handicrafts, and the promotion of craft forms and skills. The assistance is in the form of technical and financial support, including in the form of schematic interventions implemented through its field offices.

As the nodal agency, the Development Commissioner spearheads the country's efforts to promote the handicrafts sector. The office supports the artisans and the sector through different developmental schemes through its six regional offices at Mumbai, Kolkata, Lucknow, Chennai, Guwahati and New Delhi and its 62 field units.

The Handicrafts Sector plays a significant & important role in the country's economy. It provides employment to a vast segment of crafts person in rural & semi urban areas and generates substantial foreign exchange for the country, while preserving its cultural heritage. Handicrafts have great potential, as they hold the key for sustaining not only the existing set of millions of artisans spread over length and breadth of the country, but also for the increasingly large number of new entrants in the crafts activity. Presently, handicrafts contribute substantially to employment generation and exports.

**O/o Development Commissioner (Handicrafts)**

**Ministry of Textiles, Govt. of India**

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