

Tisser

hand to heart

ARTISANS TRUST

CRAFT MAPPING INITIATIVE · ANDHRA PRADESH

Andhra Pradesh: A Journey Through Crafts

హస్తకళల బాటలో

A district-by-district map of the state's living handloom and handicraft traditions — their makers, materials, geographies and legal protections. Forty-three entries across twenty-six districts. A first edition, and an open one.



FIRST EDITION VOLUME I · THE MAP WORKING DRAFT

What is in this volume

This volume maps craft by geography. A second volume, planned, will map it by maker — named artisans, workshops and co-operatives, with contact routes for buyers, designers and researchers.

01	How to read this map	03
	The card, the codes, the colours	

03	The state at a glance	05
	Forty-three entries, eleven material families	

05	The district atlas	07
	All twenty-six districts, by entry count	

07	Two decades of protection	10
	And what is still unprotected	

09	Where the value goes	12
	Six links, two leaks	

	· Landscapes, west to east	14
--	----------------------------	----

	· Who carries the craft	16
--	-------------------------	----

I	Uttarandhra	18
	North coast and Agency	

III	The Krishna Delta	28
	Machilipatnam to Palnadu	

V	Rayalaseema	35
	The dry plateau	

B	Add to this map	42
	How the next edition gets built	

02	Method, and its limits	04
	What was counted, what was left out	

04	The craft map	06
	Clusters plotted against the state	

06	The GI register	08
	Sixteen protected handicrafts	

08	The craft year	11
	Why demand follows the calendar	

–	The state	13
	Terrain, dynasties, communities, materials	

	· What each period left behind	15
--	--------------------------------	----

	· Nothing travels far before it is made	17
--	---	----

II	The Godavari Delta	24
	Kakinada to Eluru	

IV	The Southern Coast	32
	Prakasam · Nellore · Tirupati	

A	Photography brief	41
	What still needs to be shot	

Every craft is one card

Each entry carries the same eight pieces of information in the same place, so that entries can be compared across six hundred kilometres and a thousand years. Nothing here is ranked: a craft with one surviving family takes exactly as much space on the page as a craft with four thousand workers.



ON THE LOOM

Ponduru Khadi

పొందూరు ఖద్దరు

SRIKAKULAM (PONDURU AND ABOUT 35 VILLAGES)

Women spinning on the single-spindle charkha; about 150 weavers under the Andhra Fine Khadi Karmikabhivruddhi Sangham, 60 of them at Ponduru

The finest handspun cotton made in India, and the only cluster still working the single-spindle Gandhi charkha at scale — roughly 950 spinners across thirty-five villages, 200 to 250 of them in Ponduru itself. The cotton is combed with the jaw bone of the valuga fish from the Godavari before it is spun. Two indigenous short-staple varieties, kondapatti and errapatti, survived only because this hand process needed them; twenty-eight others did not. A spinner earns about a hundred and fifty rupees a day and produces one hank. Three jamdani weavers remain in the village.

GI 1049

950 SPINNERS

● AT RISK

▲ A finished entry, at printed size.

- 01

Band

The material family — loom, print, needle, metal, wood, clay, fibre, pigment, leather, paper, stone, glass.
- 02

Name

In English, with the local name below it. Both are searchable terms.
- 03

Panel

Original illustration made for this edition, in the region's palette. Every one is a live photo slot.
- 04

Place

District, or the belt a craft crosses. Not a boundary claim.
- 05

Makers

The community, workshop or settlement that carries the skill.
- 06

Note

Technique, history and the one thing worth knowing about this craft.
- 07

Status

Legal protection, cluster recognition, and flags — including Field-check.
- 08

Vitality

How close this craft is to ending, read from cluster size, age and market.

The 5 regions

Colour follows Andhra's own five regions, which are older than any district boundary in the state and far more stable.

Uttarandhra

North coast and Agency

The Godavari Delta

Kakinada to Eluru

The Krishna Delta

Machilipatnam to Palnadu

The Southern Coast

Prakasam · Nellore · Tirupati

Rayalaseema

The dry plateau

The vitality reading

An editorial judgement, not a census. It is printed so that it can be argued with — and corrected.

Thriving

Growing cluster, young entrants, working market.

Holding

Stable numbers, ageing workforce, thin margins.

At risk

Falling numbers; skill still transmissible.

Critical

A handful of practitioners. One generation from silence.

Two flags to watch for

GI 000 — a registered geographical indication, with its application number at the Chennai registry. **Field-check** — an entry compiled from secondary sources, not yet confirmed on the ground; twelve entries carry it. They are printed rather than dropped, because omission is how crafts vanish from the record.

What was counted, and what was left out

What counts as a craft here

A skill that shapes material by hand, transmitted within a community or a workshop rather than through a syllabus, and still practised by someone in Andhra Pradesh today. That definition lets in quarry carving and gold-foil beating, and keeps out revived hobby practice with no inherited line.

Where the entries come from

Three layers. The GI Registry's state list, which is authoritative but narrow. State ODOP, handloom and handicraft cluster records, which are broader but commercial in framing. And published documentation — craft council surveys, museum and university records, and reporting on individual clusters.

What this document cannot yet claim

It has no artisan headcount. Loom censuses, cluster registers and co-operative rolls disagree with each other and with the ground, and publishing a wrong number is worse than publishing none. It has no verified list of living practitioners — that is Volume II.

The known gaps

Andhra is the hardest state in this series to document, for a reason that has nothing to do with its crafts: the map has changed twice in ten years. The 2014 bifurcation moved the capital, the emporium headquarters and most of the record-keeping to a city now in another state, and the 2022 reorganisation renamed or recut almost every district a craft sits in. Twelve entries here carry a field-check flag, and the household crafts — palm leaf, mat weaving, coir, Agency basketry, forest fibre — are certainly undercounted, because they are made by women and by adivasi households for use rather than sale.

An honest caution about maps

The outlines and region shapes in this volume are drawn for legibility, not for survey accuracy. Cluster pins mark craft towns, not administrative boundaries. No inference about any border should be drawn from this document.

On naming

District names follow the reorganisation of 4 April 2022, which split thirteen districts into twenty-six. Older names are kept where a craft is known by them: Srikalahasti and Venkatagiri were in Chittoor and Nellore and are now both in Tirupati; Kondapalli was in Krishna and is now in NTR; Etikoppaka was in Visakhapatnam and is now in Anakapalli. Konaseema was notified under that name and renamed Dr. B. R. Ambedkar Konaseema after protests the same year; it is shortened on the grid for space. Crafts are listed under the name their makers use.

Sources for the legal status

GI application numbers and dates in this volume are taken from the Geographical Indications Registry, Chennai, and from the published state registration lists. Where an application number is not published for a registration, the entry shows a dash rather than a guess.

Forty-three entries, eleven material families

43

craft entries mapped in this first edition, across 26 districts

16

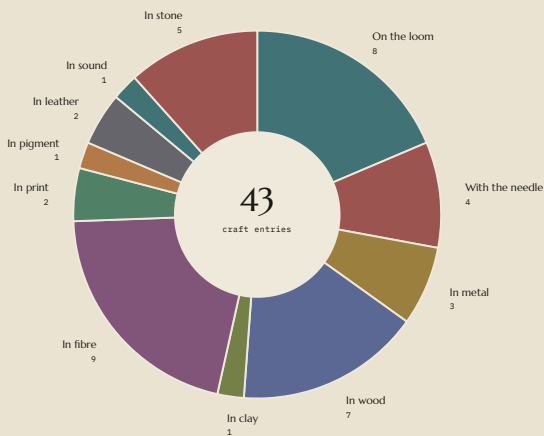
handicraft geographical indications — sixteen of the state's twenty, the highest proportion of craft in any state register in India.

34

entries read as at risk or critical — more than half of everything on this map

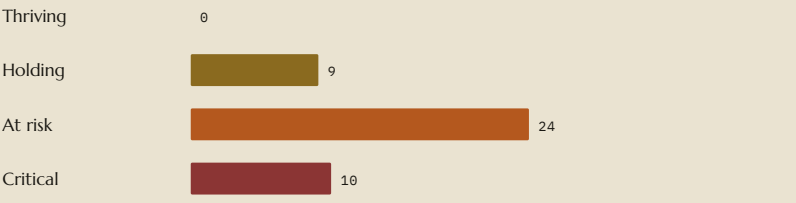
12

entries still awaiting a field visit before they can be called confirmed



What the shape of the wheel says
Andhra holds twenty geographical indications and sixteen of them are handicrafts — four in five, the highest proportion of any state in India. It also has the second largest handloom workforce in the country and some of the worst weaver distress. Both things are true at once, and the second is not caused by the first.

Vitality across all entries



Indicative vitality, assigned from cluster size, age profile and market access.
To be validated in the field survey round.

Four in five

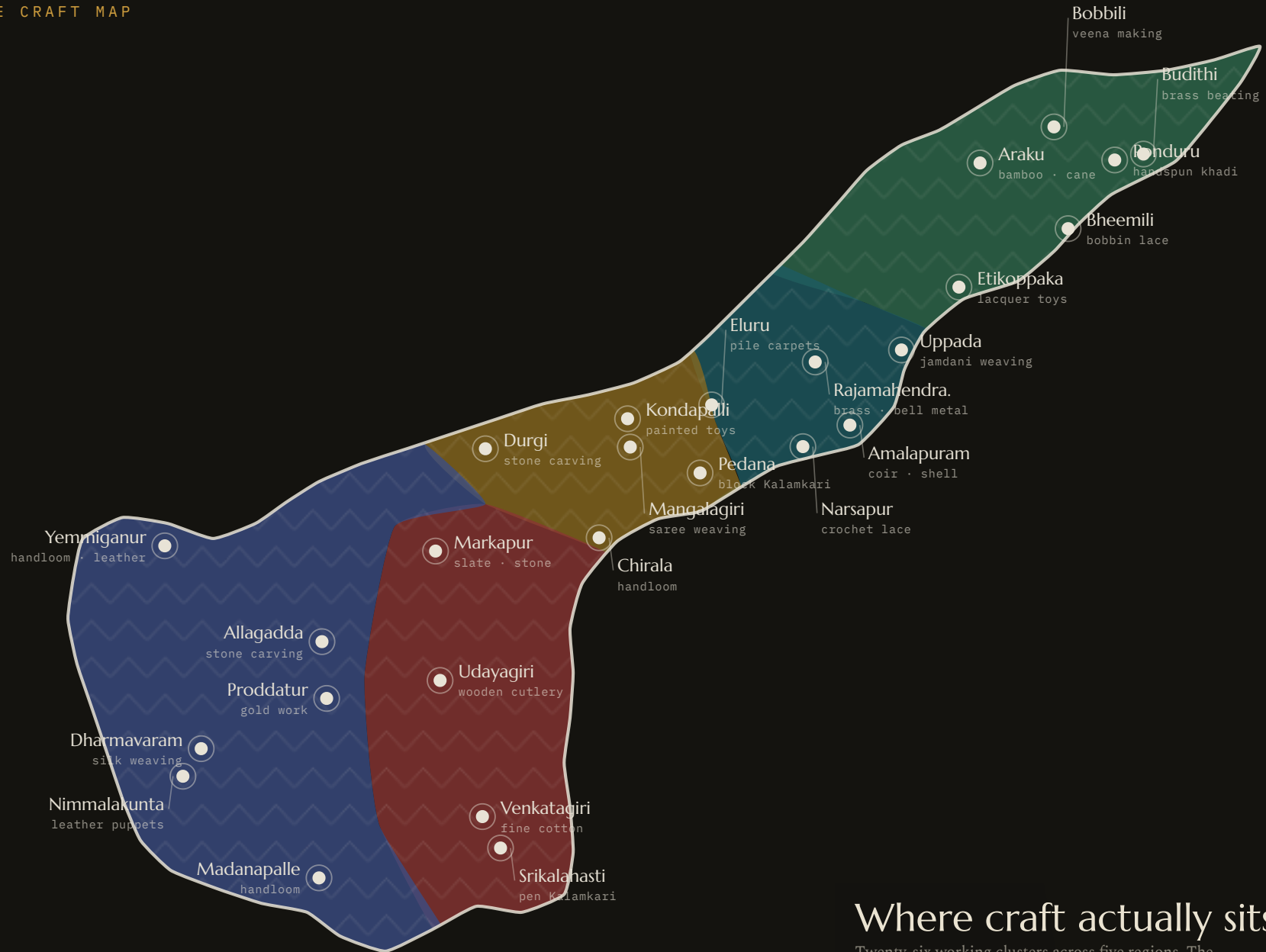
Andhra holds twenty geographical indications and sixteen of them are handicrafts. No other state in this series comes close to that proportion: Karnataka protects seventeen crafts out of forty-three registrations, Gujarat twenty-two, and Goa none at all out of fifteen. What Andhra has chosen to defend is almost entirely what its hands make.

And seven of the sixteen are cloth

Uppada, Venkatagiri, Mangalagiri, Dharmavaram, Ponduru, Narsapur and the two Kalamkaris are all textile or textile-surface crafts. Andhra had 1.22 lakh handloom households at the Fourth All India Handloom Census, second only to Tamil Nadu. This is a weaving state that also carves, casts and paints.

The number behind the number

Chirala's active handlooms fell from about 11,000 in 2014 to 7,500. Weavers' associations have reported fourteen weaver suicides at Dharmavaram, nine at Chirala and six at Madanapalle. Three of those towns hold no geographical indication at all, and the one that does is the one with the highest figure.



Where craft actually sits

Twenty-six working clusters across five regions. The northern coast spins and casts, the two deltas weave and crochet, the Krishna prints, the southern coast draws, and the plateau carves.

All twenty-six districts, arranged as they sit

A schematic grid, not a survey map: each district is one tile, placed in roughly its geographical position, coloured by region, and carrying the number of entries that name it in this edition. A craft practised across a belt is counted once in every district it names, so the tiles total more than 43. Low numbers mark thin documentation at least as often as they mark thin craft. Every district on this grid carries at least one entry.

Alluri Sitharama. అల్లూరి సీతారామ రాజు entries 2	Parvathipuram Ma. పార్వతీపురం మన్యం entries 2	Srikakulam శ్రీకాకుళం entries 4	Vizianagaram విజయనగరం entries 3	Visakhapatnam విశాఖపట్నం entries 3	Anakapalli అనకాపల్లి entries 3	
Kakinada కాకినాడ entries 3	East Godavari తూర్పు గోదావరి entry 1	Konaseema కోనసీమ entries 3	West Godavari పశ్చిమ గోదావరి entries 3	Eluru ఏలూరు entries 2	NTR ఎన్టీఆర్ entry 1	Krishna కృష్ణా entries 3
Guntur గుంటూరు entry 1	Palnadu పల్నాడు entries 2	Bapatla బాపట్ల entries 2	Prakasam ప్రకాశం entries 4	SPSR Nellore నెల్లూరు entries 2	Tirupati తిరుపతి entries 3	
Kurnool కర్నూలు entries 3	Nandyal నంద్యాల entries 4	Anantapur అనంతపురం entries 3	Sri Sathya Sai శ్రీ సత్యసాయి entry 1	YSR Kadapa కడప entries 2	Annamayya అన్నమయ్య entries 2	Chittoor చిత్తూరు entries 2

Sixteen protected handicrafts

APP.	GEOGRAPHICAL INDICATION	PLACE	REGISTERED	SCOPE
28	Srikalahasti Kalamkari	Srikalahasti, Tirupati	16.03.2005	Andhra Pradesh
44	Kondapalli Bommalu	Kondapalli, NTR	10.11.2005	Andhra Pradesh
89	Budithi Bell & Brass Metal Craft	Budithi, Srikakulam	16.04.2007	Andhra Pradesh
90	Machilipatnam Kalamkari	Pedana · Machilipatnam, Krishna	16.04.2007	Andhra Pradesh
107	Andhra Pradesh Leather Puppetry	Nimmalakunta, Anantapur	01.08.2007	Andhra Pradesh
122	Uppada Jamdani Sarees	Uppada, Kakinada	10.04.2008	Andhra Pradesh
189	Venkatagiri Sarees	Venkatagiri, Tirupati	13.11.2009	Andhra Pradesh
198	Mangalagiri Sarees and Fabrics	Mangalagiri, Guntur	26.02.2010	Andhra Pradesh
203	Bobbili Veena	Bobbili · Gollapalli, Vizianagaram	24.03.2010	Andhra Pradesh
215	Dharmavaram Pattu Sarees and Paavadas	Dharmavaram, Sri Sathya Sai	02.08.2010	Andhra Pradesh
481	Durgi Stone Carvings	Durgi, Palnadu	01.05.2014	Andhra Pradesh
482	Etikoppaka Toys	Etikoppaka, Anakapalli	01.05.2014	Andhra Pradesh
522	Udayagiri Wooden Cutlery	Udayagiri, SPSR Nellore	06.03.2015	Andhra Pradesh

What a GI does, and does not, do

A geographical indication is a collective right. It cannot be owned by one workshop; it is held by a registered body on behalf of everyone producing to the specification inside the named territory. It stops a mill elsewhere using the name. It does not set a price, it does not find a buyer, and it does not pay for yarn.

Andhra tests that limit harder than any state in this series, because it has protected more of its craft than anyone and its weaving towns are in the worst condition. The register and the distress are not in contradiction; they are simply measuring different things.

Sixteen registered handicrafts out of twenty is the most craft-weighted register in India. What it missed is listed overleaf — including the Pedana carving block, the physical precondition for a craft that is registered.

Six more, and six with nothing

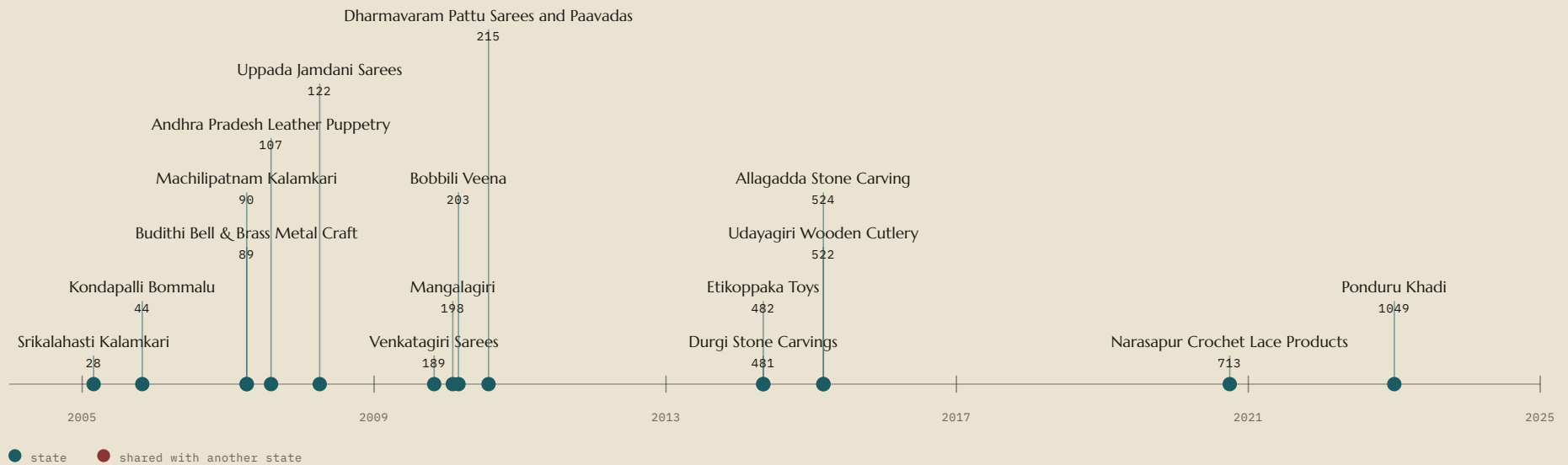
Andhra's remaining four registrations are two sweets, a chilli and a mango, with a coffee and a mango shared across state lines. The third column lists crafts with a defensible case and no filing at all — including one, Kadapa black limestone, whose place name is spoken in every hardware shop in India.

APP.	GEOGRAPHICAL INDICATION	PLACE	REGISTERED	SCOPE
524	Allagadda Stone Carving	Allagadda, Nandyal	06.03.2015	Andhra Pradesh
713	Narasapur Crochet Lace Products	Narsapur · Palakollu, West Godavari	12.10.2020	Andhra Pradesh
1049	Ponduru Khadi	Ponduru, Srikakulam	31.01.2023	Andhra Pradesh
121	Tirupathi Laddu	Tirumala, Tirupati · filed 2008	Significant crafts with no protection These are practised, documented and commercially significant, and hold no geographical indication of their own.	
143	Guntur Sannam Chilli	Guntur · Palnadu · filed 2008		
241	Banaganapalle Mangoes	Nandyal · shared with Telangana · filed 2011		
433	Bandar Laddu	Machilipatnam, Krishna · filed 2013		
607	Araku Valley Arabica Coffee	Alluri Sitharama Raju · shared with Odisha · filed 2018		
804	Atreyapuram Pootharekulu	Atreyapuram, Konaseema · filed 2021		
Eluru woollen pile carpet Bheemili bobbin lace Chirala Kuppadam handloom			Pedana printing block carving Agency bamboo, cane and siali fibre Kadapa black limestone carving	
Eluru The Deccan pile rug, woven at Eluru for three centuries and now reduced to a handful of looms. A described technique and a defined town, and no filing.			Pedana, Krishna The carved teak blocks that make Machilipatnam Kalamkari possible. The printed cloth holds a GI; the block that prints it holds nothing.	
Bheemunipatnam, Visakhapatnam Dutch-era bobbin lace, taught on this coast from the seventeenth century and distinct from the Narsapur crochet that is registered.			Alluri Sitharama Raju · Parvathipuram Manyam The basket, trap and leaf craft of the Konda Dora, Bagata, Valmiki and Savara households. Made for use, never sold at scale, and in no register.	
Chirala, Bapatla A named interlocked-border weave in a town whose active looms fell from about 11,000 in 2014 to 7,500. Unregistered while four neighbouring weaves are not.			YSR Kadapa · Nandyal The polished black slab used for flooring, idols and temple work across south India. Quarried and dressed here, named after here, and unprotected.	

Twenty years of filing, and where it went

Read the dates as filings, not grants

The Registry's state-wise list gives the date of filing; registration followed in each case, generally one to three years later. What the shape shows is a strong early run — Srikalahasti in 2005, Kondapalli months later, both Kalamkaris and the puppetry inside two years — then the handloom cluster at the turn of the 2010s, a stone and wood pair in the mid-decade, and almost nothing since except two crafts filed explicitly to try to save them.



What Andhra filed first

Srikalahasti Kalamkari, in March 2005 — among the earliest handicraft filings in India, and a temple painting tradition rather than a saleable commodity. The state's instinct from the start was to protect what was distinctive rather than what was large.

What it filed last

Narsapur crochet lace in 2020 and Ponduru khadi in 2023, both filed into decline rather than out of strength. The Narsapur application says so in as many words: the tag is meant to revive a "dwindling craft".

What it has not filed

Chirala, which has lost a third of its looms. Eluru, which has lost almost all of them. Kadapa stone, which carries the district's name worldwide. And the Pedana block, without which a registered craft cannot be made.

Demand follows the calendar, not the market

Andhra's craft year is set by two monsoons and one cyclone season. The south-west rains reach the Rayalaseema plateau thinly in June and the north-east monsoon soaks the coast from October to December — which is also when cyclones make landfall between Machilipatnam and Srikakulam. The delta's craft stops for the second monsoon, not the first, and the plateau's stops for neither.



The cyclone months

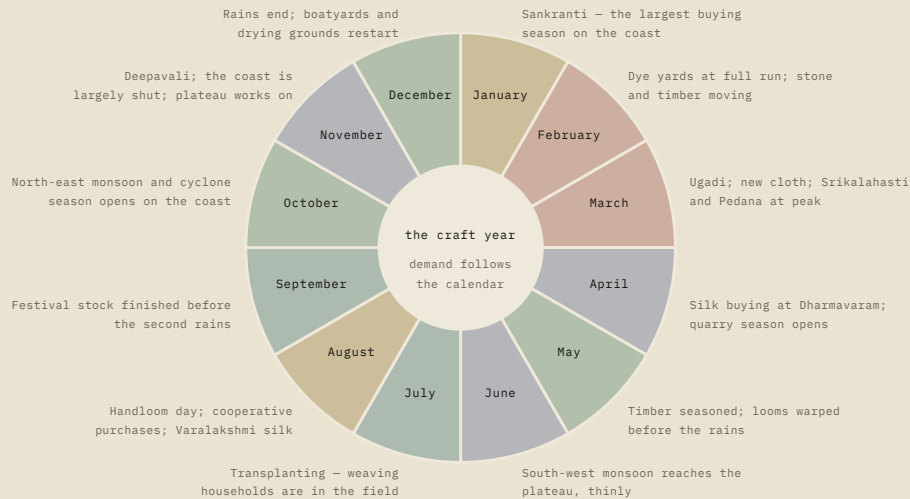
October to December takes the coast: boatyards, dye yards, drying grounds and the beach trade all stop, and a severe landfall can destroy a season's stock of cloth and of seasoning timber in a night. Every coastal entry in this volume is a nine-month craft.

Kalamkari needs running water

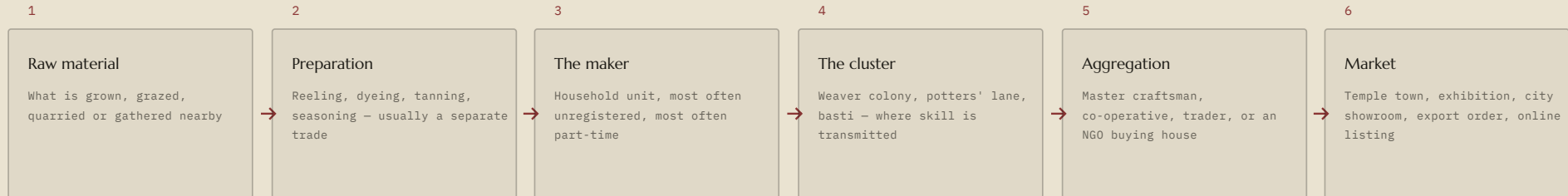
Both Kalamkari traditions wash the cloth in flowing river water between dye stages, which ties the work to the Krishna and the Swarnamukhi and to their seasons. Low flow is a production constraint, not an inconvenience.

The loom follows the field

In the weaving towns the loom stops for transplanting and for harvest, because the same household does both. Any count of working looms taken in July will disagree with one taken in March, and both will be accurate.



Six links, and the two places value leaks out



Where value leaks: between 2 and 3 (raw material cost), and between 5 and 6 (the margin the maker never sees).

Every intervention in this document – GI, ODOP, cluster funding – is an attempt to shorten the distance between 3 and 6.

The raw material squeeze

Gold, silver, coloured stone, natural indigo and good quarry stone have all risen faster than the price a finished object commands. When a printer switches from madder to a synthetic, the craft has not been abandoned — it has been priced out of its own specification.

The margin the maker never sees

Between the cluster and the shelf sit anywhere from one to four intermediaries. In a tourist economy a fifth appears: the shop that pays a commission to whoever brought the customer through the door.

What actually shortens the chain

Direct selling at fairs. Producer companies that hold their own stock. Authorised-user registers under a GI. Workshop visits and craft tourism at the cluster itself. None of these is a subsidy; all of them are structure.

The state · before the five regions

Andhra Pradesh

ఆంధ్రప్రదేశ్

WHY CRAFT SITS WHERE IT SITS

162,975 km² · 26 districts, 13 of them created in 2022 · 50 million people · 974 km of coast, the second longest in India — and a craft map that is not evenly spread across any of them. This chapter sets out the three forces that put each craft where it is: the ground it is made from, the courts that paid for it, and the communities that carry it.

TERRAIN

DYNASTIES

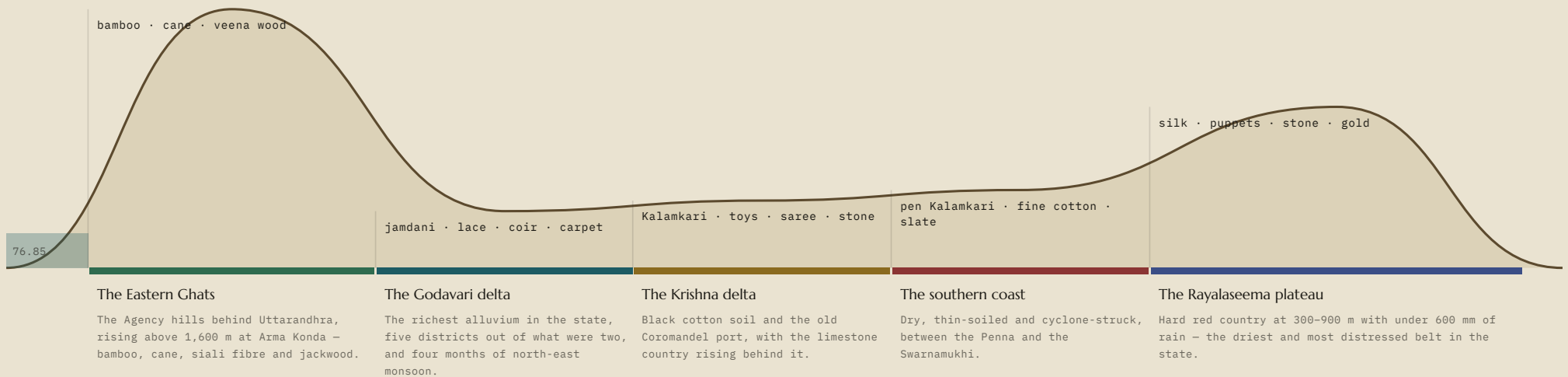
COMMUNITIES

MATERIALS



Five landscapes, west to east

Three systems carry most of what Andhra makes: the two deltas, which give the cotton, the coconut and the reed, and take back four months a year in the north-east monsoon; the limestone and slate belt across the middle of the state; and the Eastern Ghats, which give the bamboo, the cane, the siali fibre and the one jackwood log a veena has to be cut from.



The Rayalaseema plateau

The Bay of Bengal

The two deltas

The Godavari and the Krishna between them make the richest agricultural land in the state and supply the craft with its raw material twice over: cotton and coconut as crops, and husk, shell and reed as waste. Four entries in this volume are made from something the delta throws away.

The stone belt

Palnadu's soft limestone, Allagadda's carving stone, Kadapa's black slab and Markapur's slate run in a band across the middle of the state. Two of the four are protected as craft; the two that earn the most are classified as minerals.

The Eastern Ghats

Bamboo, cane, siali fibre, addaku leaf and the jackwood a Bobbili veena is cut from all come off the Agency hills. Felling restrictions and forest access rules now bind four crafts in this volume more tightly than any market does.

What each period left behind

Almost every court craft in this volume can be dated to the founding or the ending of a patron. Courts commission, courts fall, and the workshops stay — which is why Andhra Pradesh holds so many techniques whose original customer no longer exists.

Before 1323	 Satavahana and Kakatiya	Amaravati's limestone relief is carved in the second century; the shadow-puppet tradition is dated by its own practitioners to the Satavahana period. The stone and the hide are both still	stone · hide
1518–1687	 Golconda and the Coromandel trade	Machilipatnam becomes the Qutb Shahi port and prints mordant-dyed cotton for Persia. The Kalamkari vocabulary turns Persian – tree of life, lotus, parrot – because the buyer is.	Kalamkari exports
1611–1800	 The European factories	English, Dutch and French factories at Masulipatnam, Bheemunipatnam and Yanam trade painted cotton out of this coast in volume. Dutch bobbin lace arrives at Bheemili with the settlement.	chintz · lace
1844–1930	 The mission century	A Scottish couple teach crochet at Narsapur in 1844; it becomes famine relief, then an export trade that survives 1899 and 1929. Gandhi hears of Ponduru's handspun in the 1920s and his son	lace · khadi
1952–1990	 The emporium decades	The Andhra Fine Khadi Sangham opens at Ponduru in 1952. Lepakshi is founded as the state handicrafts corporation. Kamaladevi Chattopadhyay's Handicrafts Board brings Srikalahasti	institutions
2005–2010	 The first filings	Srikalahasti Kalamkari is filed in March 2005, Kondapalli that November, and both Kalamkaris, the leather puppetry, Uppada, Venkatagiri, Mangalagiri, Bobbili and Dharmavaram inside five	10 GIs in 5 years
2014	 Bifurcation	Telangana separates. Andhra loses its capital, its largest craft market and most of its institutional record-keeping to a city that is now in another state, and begins again from	the record splits
2022–2025	 The map moves again	Thirteen districts become twenty-six on 4 April 2022. Most of the crafts in this volume change district without moving an inch. Ponduru khadi is filed in 2023, into a decline rather than out	13 to 26

Craft here is carried by communities, not by individuals

Andhra's craft communities sit along two axes. The first is the usual one: Vishwakarma stone and metal, Padmashali and Devanga weaving, Kummari pottery, Madiga leather. The second is unusual, and it is the mission line — Scottish, Dutch and German missionaries taught lace on this coast from the seventeenth century to the nineteenth, and two of the state's distinctive crafts are the result. Neither axis explains the third group, which is simply women working at home: fifteen thousand of them in the lace mandals alone.

Fifteen thousand, uncounted

The women crocheting lace across nineteen mandals of West Godavari and Konaseema are the largest single craft workforce in this volume. Almost all of it is piecework at home. Almost none of it appears in an employment figure, and the wage has never been published.

Nine hundred and fifty spinners

The Gandhi charkha spinners around Ponduru are the last substantial hand-spinning workforce in India. The youngest on one village street is twenty, and the Sangham's own accountant says plainly that finding spinners and weavers will become difficult.

What the figures below are

The weaver suicide counts cited in this volume — fourteen at Dharmavaram, nine at Chirala, six at Madanapalle — are figures given by weavers' association leaders and reported in the press, not an official series. They are recorded here because a craft survey that leaves them out is not describing the trade.

A note on naming

Community names are recorded here as they are used by the communities themselves and in craft documentation. They are listed to show who holds a skill, and for no other purpose. Several groups appear under more than one craft; several crafts are worked by more than one group.

On the loom

Padmashali · Devanga the weaving castes of the coast and the plateau

Ponduru spinners about 950 women on the single-spindle charkha

Dharmavaram · Chirala households the two largest clusters, and the two most distressed

Stone, metal and wood

Vishwakarma Allagadda and Durgi stone; Budithi and delta brass

Sarvasiddi of Bobbili 45 families, one log, no joint

Aryakshatriya of Kondapalli carved and jointed painted toys

Drawing, printing and painting

Srikalahasti painters the kalam, and a teaching line that held

Pedana printers block, mordant and resist for an export trade

Chitrakara of Nimmalakunta about 60 families cutting hide

Working at home, and in the forest

Lace women of the delta ~15,000 across nineteen mandals

Konda Dora · Bagata · Valmiki Agency bamboo, cane and leaf

Chenchu Nallamala forest craft, inside a tiger reserve

Sugali thanda embroidery, unregistered on this side of the border

Nothing here travels far before it is made

From the cotton field

- Kondapatti • errapatti
→ Ponduru handspun – two of thirty varieties left the handloom towns, and a 5% GST
- Hank yarn
→ both Kalamkaris start here
- Greige cotton cloth
→ both Kalamkaris start here
- Zari
→ Mangalagiri, Venkatagiri, Uppada borders

From the delta's waste

- Coconut husk
→ coir rope and matting
- Coconut shell
→ bowls, ladles, lamps
- Kolleru reed and korra
→ mats and screens
- Palmyra and date leaf
→ mats, fans, rain hoods

From the dye yard

- Myrobalan and buffalo milk
→ the cloth preparation
- Fermented iron, kasimi
→ the black outline
- Alizarin and madder root
→ the reds
- Indigo under wax
→ the blues

From the stone belt

- Durgi soft limestone
→ carved, hardens on exposure
- Allagadda carving stone
→ temple images to Shastra proportion
- Kadapa black slab
→ floors half of south India, unprotected
- Markapur slate
→ roofing and paving

Every craft in this volume begins as something grown, grazed, quarried or gathered within a few hours of where it is made. That is the whole argument for mapping craft geographically.

From the hills and the sea

What hand-spinning saved

Kondapatti and errapatti, two indigenous short-staple cottons, "survive because the Ponduru charkha needs a short staple and a mill does not. Twenty-eight other varieties went. The craft turns out to have been a seed bank nobody designed.

What has been substituted

Aluminium for the gourd resonator on a Bobbili veena. Enamel for vegetable colour at Kondapalli. Ready-made dye for natural pigment on the Nimmalakunta puppets. Screen print for block at Pedana. Each substitution kept a trade alive and changed what it makes.

What cannot be substituted

Running river water for the Kalamkari wash. A single unjointed log of jackwood for a veena. The jaw bone of the valuga fish, which is what Ponduru combs its cotton with. Three crafts, three materials, no alternative proposed.

Region 1 of 05

Uttarandhra

ఉత్తరాంధ్ర

NORTH COAST AND AGENCY

The poorest and most craft-dense corner of the state: six districts holding four geographical indications, a surviving hand-spinning economy, and the Eastern Ghats behind them.

Uttarandhra is where Andhra's craft is least industrialised and least counted. Ponduru still spins cotton by hand on a single-spindle charkha and in doing so has kept two indigenous cotton varieties alive that would otherwise have gone the way of the other twenty-eight. Budithi beats brass, Bobbili carves a veena from one log of jackwood, and Etikoppaka turns lacquer toys on a lathe. Behind all four sit the Agency hills, whose bamboo, cane and leaf crafts appear in no register at all.

SRIKAKULAM

PARVATHIPURAM MANYAM

VIZIANAGARAM

VISAKHAPATNAM

ANAKAPALLI

ALLURI SITHARAMA RAJU





ON THE LOOM

Ponduru Khadi

పొందూరు ఖద్దరు

SRIKAKULAM (PONDURU AND ABOUT 35 VILLAGES)

Women spinning on the single-spindle charkha; about 150 weavers under the Andhra Fine Khadi Karmikabhivruddhi Sangham, 60 of them at Ponduru

The finest handspun cotton made in India, and the only cluster still working the single-spindle Gandhi charkha at scale — roughly 950 spinners across thirty-five villages, 200 to 250 of them in Ponduru itself. The cotton is combed with the jaw bone of the valuga fish from the Godavari before it is spun. Two indigenous short-staple varieties, kondapatti and errapatti, survived only because this hand process needed them; twenty-eight others did not. A spinner earns about a hundred and fifty rupees a day and produces one hank. Three jamdani weavers remain in the village.

GI 1049 950 SPINNERS

● AT RISK



IN METAL

Budithi Bell and Brass

బుడితి ఇత్తడి

SRIKAKULAM (BUDITHI)

Hereditary brass-working families of Budithi village

Sheet brass beaten rather than cast, then turned, chased and polished with tamarind and sand until it takes a mirror finish — the village is as well known for its bell-metal mirrors as for its lamps, pots and temple bells. The geographical indication was filed in 2007. What the register does not record is how many benches are still working, which is the first thing a field visit here has to establish.

GI 89 SHEET BEATEN

● AT RISK



IN SOUND

Bobbili Veena

బొబ్బిలి వీణ

VIZIANAGARAM (BOBBILI • GOLLAPALLI)

Viswa Brahmin families of the Sarvasiddi line, making the instrument since the seventeenth century

The whole instrument — the round kunda body, hollowed to about a quarter of an inch, and the dandi neck — is cut from a single log of jackwood, with no joint anywhere. The makers say the joint is what kills a veena's tone. About forty-five families remain. A full-size instrument sells for twenty-two thousand rupees and most makers finish one a month; a suitable six-to-eight foot log costs ten thousand of that. Felling restrictions mean the wood now comes through middlemen, gourds for the resonator have become scarce enough that aluminium is substituted, and the strings come from Mumbai.

GI 203 45 FAMILIES

● AT RISK



IN WOOD

Etikoppaka Toys

ఏటికొప్పాక బొమ్మలు

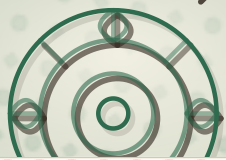
ANAKAPALLI (ETIKOPPAKA)

Turner families on the Varaha river; about a hundred and sixty in the cooperative built by C.V. Raju

Soft ankudu wood — *Wrightia tinctoria*, the same ivory wood Channapatna turns — shaped on a lathe and coloured with lac melted on by friction. What makes Etikoppaka distinct is the dye: seed, bark, root and leaf colours that had effectively been abandoned for synthetics until C.V. Raju spent years making them lightfast and food-safe again, work that brought him a Padma Shri. The cooperative now turns out around thirty thousand pieces a month. One of the few genuinely successful revivals in this series.

GI 482 160 IN THE COOPERATIVE

UTTARANDHRA
● HOLDING



WITH THE NEEDLE

Bheemili Bobbin Lace

భీమిలి లేసు

VISAKHAPATNAM (BHEEMUNIPATNAM)

Women of the old Dutch settlement; no organised unit confirmed

Bheemunipatnam was a Dutch factory from the seventeenth century and bobbin lace came in with it — a different technique from the crochet taught at Narsapur two centuries later, and the older of the two on this coast. It is listed here as a named gap: whether anyone in Bheemili still works a lace pillow is the question, and nobody appears to have asked it recently.

FIELD-CHECK DUTCH ORIGIN

● CRITICAL



IN CLAY

Salur Terracotta

సాలూరు మట్టి పని

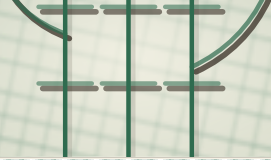
PARVATHIPURAM MANYAM (SALUR) • VIZIANAGARAM

Kummari potter households

Wheel-thrown water pots, cooking vessels and votive horses for the village shrines of the northern districts. A supply pottery rather than a market one, which is why it has no count and no scheme attached to it.

FIELD-CHECK

● AT RISK



IN FIBRE

Araku Bamboo and Cane

అరకు వెదురు పని

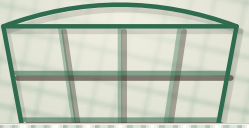
ALLURI SITHARAMA RAJU (ARAKU • PADERU • CHINTAPALLI)

Konda Dora, Bagata, Valmiki and Kondh households of the Agency

Baskets, winnows, grain bins, fish traps and the carrying baskets of a hill economy that still moves most things on a back. Made by the people who use them, from forest bamboo whose cutting terms tighten regularly, and sold — when sold at all — at the weekly shandies. Araku's coffee holds a geographical indication shared with Odisha. The baskets that carry it do not.

AGENCY CRAFT UNREGISTERED

● HOLDING



IN FIBRE

Agency Leaf and Siali Fibre

ఆకు పని

ALLURI SITHARAMA RAJU • PARVATHIPURAM MANYAM

Adivasi households, largely women

Siali creeper fibre twisted into rope and bag, addaku leaf stitched into plates, broom grass bound into brooms — the minor forest produce economy that sits under every Agency household budget. Counted as forest produce where it is counted at all, never as craft.

FIELD-CHECK WOMEN'S WORK

● AT RISK



IN WOOD

Pudimadaka Boat Building

పడవల తయారీ

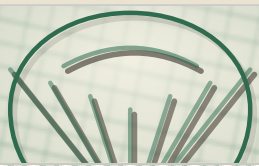
ANAKAPALLI (PUDIMADAKA) · VISAKHAPATNAM (BHEEMILI)

Vadabalija and Jalari fishing households

Plank-built catamarans and the heavier navas laid up on the beach in mango and jackwood, caulked and oiled. Fibreglass has taken the larger hulls; the timber craft survives because it can be repaired where it lands and because a nava costs a fraction of a moulded boat.

WORKING CRAFT

● HOLDING



IN FIBRE

Visakhapatnam Shell and Conch Craft

శంఖు పని

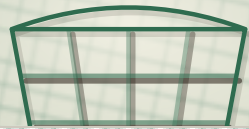
VISAKHAPATNAM · ANAKAPALLI · SRIKAKULAM

Coastal households and small units working to emporium order

Conch, cowrie and bivalve shell cut, drilled and mounted into lamps, boxes, figures and jewellery along the Vizag beach trade. The constraint is material: several species are protected, and most shell is now bought in rather than gathered.

TOURIST MARKET

● AT RISK



IN FIBRE

Srikakulam Palm Leaf Craft

తాటాకు పని

SRIKAKULAM · VIZIANAGARAM

Rural households across the northern coast

Palmyra leaf plaited into mats, fans, boxes and the irre rain hood. A household supply craft with no market price and therefore no record, and among the most likely things in this volume to disappear unnoticed.

FIELD-CHECK HOUSEHOLD CRAFT

● AT RISK

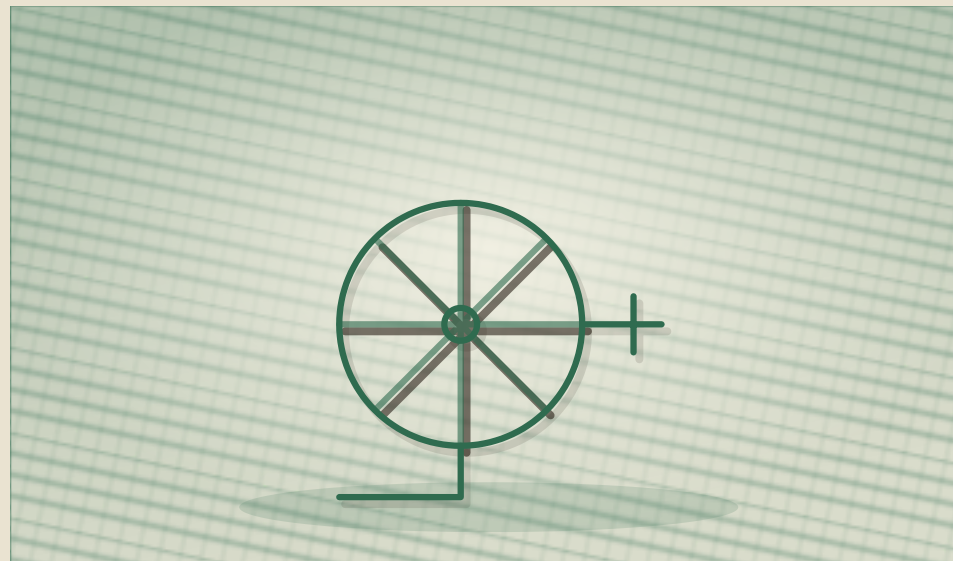
The seed bank nobody designed

Ponduru spins the finest handspun cotton made in India, on a single-spindle charkha that is used in almost no other cluster in the country. About nine hundred and fifty women spin across thirty-five villages; two to three hundred of them are in Ponduru itself.

The cotton is combed before spinning with the jaw bone of the valuga fish, taken from the Godavari. Nothing else gives the same separation without breaking a short fibre, and no substitute has been proposed.

Then the part that nobody planned. A single-spindle charkha needs a **short-staple** cotton; a mill and a motorised Amber charkha need a long one. Short staple costs two hundred to two hundred and fifty rupees a kilo against fifty to sixty for long. Because Ponduru kept spinning by hand, two indigenous short-staple varieties — kondapatti and errapatti — kept being grown. **Twenty-eight others did not survive.**

A spinner earns about a hundred and fifty rupees a day and produces one hank. The Sangham buys every Sunday. Of a hundred and fifty weavers on its rolls, sixty are in Ponduru, and three of them still weave jamdani.



1

Combed with bone

Raw cotton separated with the jaw bone of the valuga fish — the step that makes a short staple spinnable.

2

Rolled into punis

The combed lap rolled into loose slivers, ready for the spindle.

3

Spun on one spindle

The Gandhi charkha, one thread at a time. A day's work is one hank, and about a hundred and fifty rupees.

4

Bought on Sunday

The Andhra Fine Khadi Sangham supplies the cotton and buys the hanks back weekly — the whole economy turns on that transaction.

Why it matters beyond cloth

Hand-spinning preserved two cotton varieties that commercial agriculture had no use for. The craft turned out to be doing conservation work that nobody had asked it to do and nobody is funding it for.

Why it is fragile

The spinners are ageing — the youngest on one village street is twenty. Raising the wage raises an already high price; not raising it loses the spinner. The Sangham's own accountant says finding spinners and weavers will become difficult.

Filed in 2023

Ponduru khadi's geographical indication was filed in January 2023 — the state's most recent craft filing, made into a decline rather than out of strength.

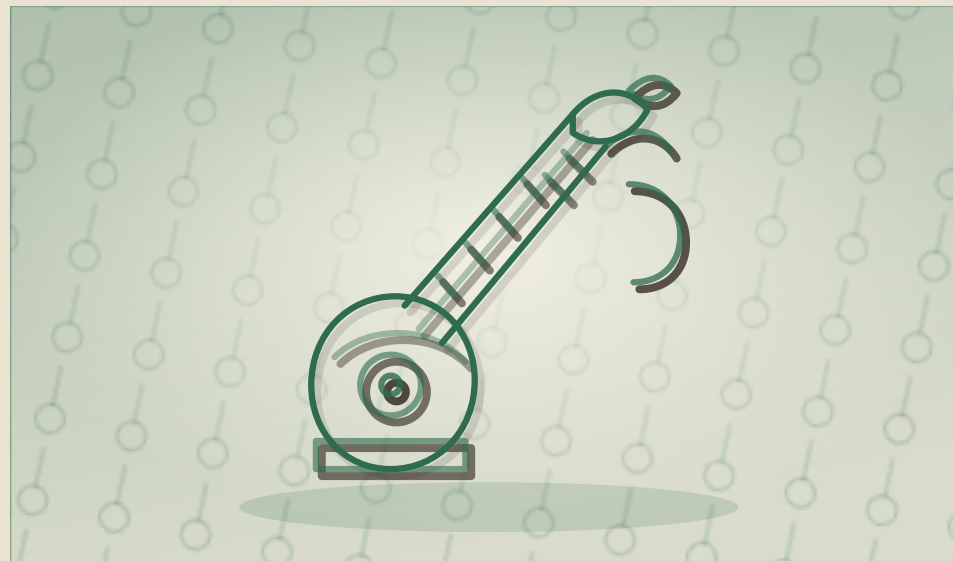
One log, no joint

A Bobbili veena is cut from a single log of jackwood. The round kunda body is hollowed to about a quarter of an inch, and the dandi neck is carved out of the same piece, so there is no joint anywhere in the instrument. The makers hold that the joint is what kills the tone.

Forty-five families in Bobbili and the nearby village of Gollapalli have made it since the seventeenth century. They are Viswa Brahmins of the Sarvasiddi line, and the craft was court work before it was trade.

The arithmetic is now against them. A good six-to-eight foot log costs about ten thousand rupees; a finished full-size veena sells for about twenty-two thousand; and most makers complete **one a month**. Felling restrictions mean nobody buys wood directly any more — it comes through middlemen. Gourds large enough for the second resonator have become scarce enough that aluminium is substituted. The strings come from Mumbai.

Lepakshi, the state handicrafts corporation, is the largest buyer, and has been the reason the craft held when private orders thinned.



1

Choose and season

An old jackfruit tree, yellow in the heart and free of insect damage. Seasoned in shade for days to weeks.

2

Hollow the kunda

The round body grooved out to about a quarter-inch wall — thin enough to resonate, thick enough to survive.

3

Carve the dandi from the same wood

The neck is cut out of the same log rather than joined on. This is the step the whole reputation rests on.

4

Fret, string and fit

Frets set in wax, strings brought from Mumbai, and a resonator fitted — gourd where one can be found, aluminium where it cannot.

₹10,000 of wood in a ₹22,000 instrument

And one instrument a month. The margin is thin enough that a rise in timber price moves a family's income directly, which is what the makers report has happened.

A ban with a side effect

The state's restriction on felling protects the tree and routes the artisan through a middleman. No scheme has yet been designed that does both — protects the species and gives forty-five families direct access.

What held it up

Lepakshi Handicrafts buying consistently when nobody else was. The Bobbili veena is the clearest case in this volume of a state emporium doing the one thing an emporium is for.

Region 2 of 05

The Godavari Delta

గోదావరి డెల్టా

KAKINADA TO ELURU

The richest agricultural land in the state, five districts out of what were two, and the one belt where a craft is made almost entirely by women.

Narsapur has been crocheting lace since a Scottish missionary couple taught it in 1844, and about fifteen thousand women in nineteen mandals still do — almost all of it piecework at home, almost none of it counted as employment. Uppada weaves jamdani on the same coast. Eluru, which gave the Deccan its pile carpets, now has barely a trace of them. The delta makes the most and records the least.

KAKINADA

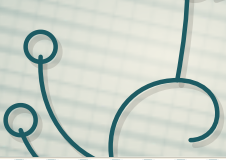
EAST GODAVARI

DR. B.R. AMBEDKAR KONASEEMA

WEST GODAVARI

ELURU





ON THE LOOM

Uppada Jamdani Saree

ఉప్పాడ జాందాని

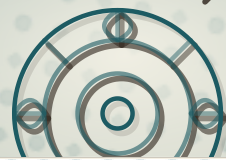
KAKINADA (UPPADA • KOTHAPALLI)

Weaver households of the Uppada coast

Jamdani is a discontinuous supplementary weft: the motif is laid in by hand, thread by thread, as the cloth is woven, with no float carried across the back. A single Uppada saree can take two months on the loom and the design appears identically on both faces. The weave was almost gone by the 1980s and was rebuilt around the Bengali jamdani method; the GI followed in 2008. Powerloom copies sold under the name are the live threat.

GI 122 JAMDANI TECHNIQUE

● AT RISK



WITH THE NEEDLE

Narsapur Crochet Lace

నర్సాపురం లేసు

WEST GODAVARI (NARSAPUR • PALAKOLLU) • KONASEEMA (AMALAPURAM • RAZOLE)

Women working at home across nineteen mandals, organised through the Alankriti lace cooperative federation

A Scottish missionary couple taught crochet here in 1844 and the craft went from a famine relief measure to an export trade that survived 1899 and 1929. About fifteen thousand women still work it, almost entirely as piecework at home — which is why it barely appears in any employment count. Chinese machine lace took the volume, the pandemic took the orders, and the geographical indication granted in 2020 was explicitly a revival measure rather than a recognition of strength.

GI 713 ~15,000 WOMEN

● AT RISK



IN FIBRE

Eluru Woollen Pile Carpet

ఏలూరు తివాచీలు

ELURU

A very small number of knotting units; most looms gone

Hand-knotted wool pile on cotton warp, in floral and geometric fields — the Deccan rug, woven at Eluru since Persian weavers were settled here and sold across the subcontinent under the town's name. It is the clearest unprotected case in the state: a described technique, a defined town, three centuries of evidence and no filing, at a point where there may no longer be enough of a producer body to make one.

NO GI NEAR-EXTINCT

● CRITICAL



IN FIBRE

Konaseema Coir and Coconut Shell

కొబ్బరి పీచు

KONASEEMA (AMALAPURAM • RAZOLE) • KAKINADA

Delta households; largely women at the retting and spinning

The Godavari delta grows coconut at scale, and the husk and shell come off it as free material: husk retted in backwater and spun into rope and matting, shell turned into bowls, ladles and lamps. Low barrier, genuinely sustainable, and one of the few things in this volume where growth is a realistic objective rather than a hope.

BY-PRODUCT CRAFT WOMEN'S WORK

● HOLDING



IN WOOD

Godavari Delta Boat Building

పడవల తయారీ

KONASEEMA • KAKINADA • WEST GODAVARI

Boatwright families of the delta channels

Flat-bottomed river craft, the punt and the lanka boat that work the Godavari's branches and the island villages, planked in mango and sewn with coir where the river is shallow. A working trade, invisible to craft policy because its product is transport.

WORKING CRAFT

● HOLDING



IN METAL

Rajamahendravaram Brass and Bell Metal

ఇత్తడి పని

EAST GODAVARI (RAJAMAHENDRAVARAM • NIDADAVOLE)

Metalworking households serving the delta temple circuit

Lamps, vessels and temple ware for one of the densest concentrations of temples in the state. A working supply trade whose size has never been established and which is squeezed from both sides by steel and by cast imports.

FIELD-CHECK

TEMPLE SUPPLY

● AT RISK



IN FIBRE

Kolleru Reed and Korra Mat

చాపల నేత

ELURU (KOLLERU) • WEST GODAVARI

Lake-edge households around Kolleru

Mats, screens and baskets plaited from the reed and korra grass of India's largest freshwater lake. The craft tracks the health of the wetland, which has been contested between aquaculture and conservation for three decades, so its material base is a policy question rather than a market one.

FIELD-CHECK

WETLAND CRAFT

● AT RISK

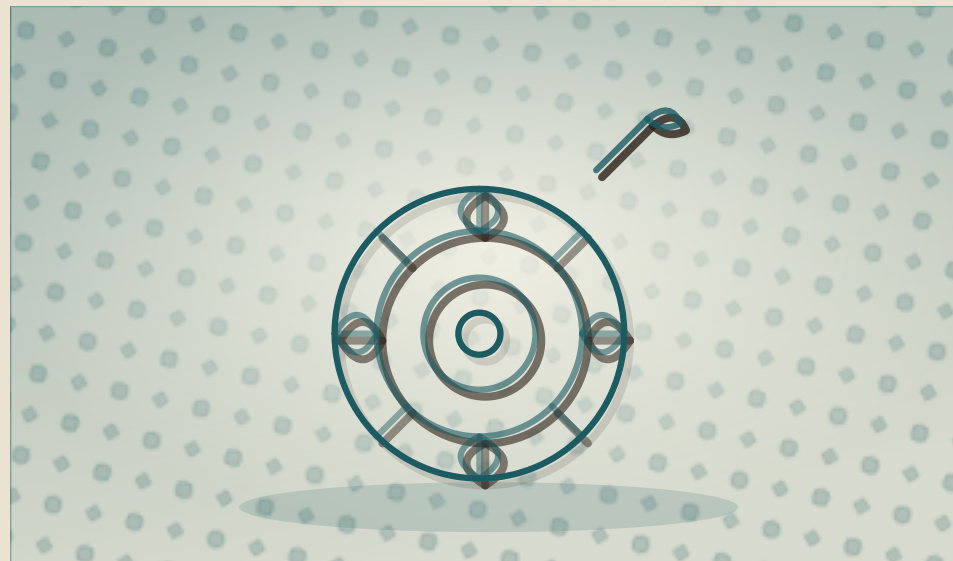
Fifteen thousand women, and no employment figure

In 1844 a Scottish couple at a mission station taught crochet to women around Narsapur. It was relief work. It became an export trade that carried the delta through the famine of 1899 and the depression of 1929, and it is now the largest single craft workforce in this volume.

About **fifteen thousand women** work it today, across nineteen mandals of West Godavari and Dr. B. R. Ambedkar Konaseema, with Narsapur, Palakollu, Razole and Amalapuram as the trade points. Almost all of it is piecework done at home, between other work, with a hook and a reel of thread.

Which is exactly why it is invisible. Home-based piecework does not show up as employment; it shows up, if at all, as a household's second income. The wage has never been published. The craft has a geographical indication, granted in 2020 and applied for by a women's cooperative federation, an exporters' association and the state handicrafts corporation together — a filing explicitly intended to revive a *dwindling* craft.

Chinese machine lace took the volume. The pandemic took the orders. The fifteen thousand are still there.



1

1844 — taught

Crochet taught at Narsapur by a Scottish missionary couple. Relief work, not a trade.

2

1899 and 1929 — survived

The craft carried households through the famine and then the depression, and turned into a genuine export line.

3

2020 — registered

A GI filed by a women's cooperative federation, an exporters' association and the state corporation, to revive a declining craft.

4

Now — uncounted

About 15,000 women in nineteen mandals. Home-based piecework, so almost none of it enters an employment statistic.

Why home-based work disappears

Every count in this volume that looks low is low for the same reason: the work is done by women, at home, around other labour, and paid by the piece. It is the single largest systematic undercount in Indian craft statistics.

The other lace on this coast

Bheemunipatnam had Dutch bobbin lace two centuries before Narsapur had crochet, taught through the Dutch factory. It has no GI, no cooperative and, as far as this edition can establish, no recorded practitioners.

What a buyer could do

The federation exists and holds the tag. What it does not have is a guaranteed institutional buyer of the kind the Ponduru Sangham gives its spinners every Sunday. That is a solvable difference.

Region 3 of 05

The Krishna Delta

కృష్ణా డెల్టా

MACHILIPATNAM TO PALNADU

Block-printed Kalamkari, painted wooden gods, the softest limestone in India and the handloom town that lost a third of its looms in a decade.

This belt holds the commercial half of Kalamkari — Pedana and Machilipatnam, printing with carved wooden blocks for a trade that ran to Persia and then to Europe — against Srikalahasti's temple painting four hundred kilometres south. It also holds Kondapalli, Mangalagiri, Durg and Chirala, where active handlooms fell from about eleven thousand in 2014 to seven and a half thousand.

KRISHNA

NTR

GUNTUR

BAPATLA

PALNADU





IN PRINT

Machilipatnam Kalamkari

మచిలీపట్నం కలంకారి

KRISHNA (PEDANA • MACHILIPATNAM)

Printer households of Pedana and the surrounding villages

The commercial half of Kalamkari: mordant and resist printed from carved teak blocks rather than drawn, on cloth prepared in myrobalan and buffalo milk and dyed in alizarin and indigo. The vocabulary is Persian — tree of life, lotus, parrot, peacock — because this was an export trade to Golconda, Persia and then Europe, and Hindu figures were kept out of it. Much of what is sold as Machilipatnam Kalamkari today is screen printed; the block work survives alongside it and competes with it under the same name.

GI 90 BLOCK PRINTED

● HOLDING



IN WOOD

Pedana Printing Block Carving

అచ్చు చెక్కడం

KRISHNA (PEDANA • MACHILIPATNAM)

Block carvers working to printer commission

Teak blocks cut in register — an outline block, a filling block and a background block for a single repeat, each one carved so the three print in exact alignment. A printing house may hold several thousand. The printed cloth has held a geographical indication since 2007; the block that makes it possible has nothing, and the carvers are fewer than the printers.

SUPPLY CRAFT UNREGISTERED

● AT RISK



IN WOOD

Kondapalli Bommalu

కొండపల్లి బొమ్మలు

NTR (KONDAPALLI)

Aryakshatriya (Nakarshalu) carver families of Kondapalli village

Soft tella poniki wood carved in parts rather than turned, joined with makku — a paste of tamarind seed powder and sawdust — and then painted. The subjects are a catalogue of village and court life: the Dasavataram set, the bullock cart, the palanquin, the vegetable seller, the caparisoned elephant. Enamel has displaced most of the vegetable colour. An experience centre is being built at the village, which is the first substantial institutional support the craft has had.

GI 44 TELLA PONIKI

● AT RISK



ON THE LOOM

Mangalagiri Saree and Fabric

మంగళగిరి చీర

GUNTUR (MANGALAGIRI)

Weaver households of Mangalagiri town

Tightly woven cotton with no gaps in the body and a zari border worked in the Nizam style, traditionally finished without any stitching on the loom side. The weave is tied to the Narasimha temple above the town, which has taken its cloth for generations. It is one of the few Andhra weaves with a steady urban market, and still losing looms to powerloom imitation.

GI 198 NIZAM BORDER

● AT RISK



IN STONE

Durgi Stone Carving

దుర్గి శిల్పం

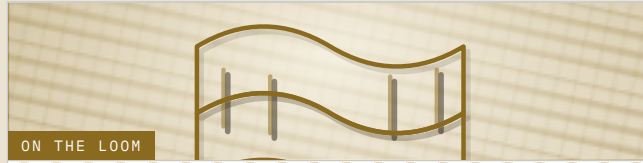
PALNADU (DURGI)

Carver families of Durgi village

A soft, faintly glittering limestone that can be worked with hand tools and hardens on exposure — the same stone family that built Amaravati's railings in the second century. Deities, lamps, pillars and lattice are cut from it. Registered in 2014, and among the smallest clusters in this volume: a single village, a single quarry belt, and no succession.

GI 481 SOFT LIMESTONE

● CRITICAL



ON THE LOOM

Chirala Kuppadam Handloom

చీరాల చేనేత

BAPATLA (CHIRALA • VETAPALEM)

Weaver households of the Chirala belt, many now on powerlooms

Kuppadam, or korvai, is an interlocked border: body and border are woven in different yarns and locked together at the join rather than woven continuously. Chirala has done it at scale for a century. Active handlooms in the town fell from about eleven thousand in 2014 to seven and a half thousand. Nine weaver suicides have been reported here by weavers' associations in that period. It holds no geographical indication while four weaves within two hours of it do.

11,000 LOOMS TO 7,500 NO GI

● CRITICAL



IN STONE

Amaravati Limestone Carving

అమరావతి శిల్పం

PALNADU (AMARAVATI • MACHERLA)

No continuing hereditary workshop confirmed at the site

The Amaravati stupa railings are among the finest stone relief made anywhere in the ancient world, and the limestone they were cut from is still quarried twenty kilometres away. Whether any continuing carving tradition links the two is exactly the sort of claim this series will not make without a field visit.

FIELD-CHECK CONSERVATION ONLY

● CRITICAL



WITH THE NEEDLE

Kuchipudi Costume and Ornament

కూచిపూడి ఆభరణాలు

KRISHNA (KUCHIPUDI • MOVVA)

Costume makers and ornament makers serving the dance schools

The pleated costume, the gilded light-wood jewellery, the headpiece and the brass plate danced on — all made to a fixed specification for one village's dance form and the schools that carry it worldwide. A performance-supply craft that no handicraft register has a category for.

FIELD-CHECK PERFORMANCE SUPPLY

● AT RISK

Two crafts, one name

Kalamkari is not one tradition. Four hundred kilometres apart, two entirely different crafts carry the name, were registered separately, and are routinely sold as the same thing.

Srikalahasti draws. The kalam is a bamboo or date-palm stick bound with a bundle of hair that holds the dye and releases it under finger pressure; the work is freehand, the subjects are the Ramayana and the Mahabharata, and it was made for temples — chariot banners and backdrops to be read aloud from.

Pedana and Machilipatnam print. Carved teak blocks lay mordant and resist in register, three blocks to a repeat; the vocabulary is Persian — tree of life, lotus, parrot, peacock — because this was an export trade through the Qutb Shahi port to Persia and then to Europe, and Hindu figures were kept out of it.

Both prepare cloth in myrobalan and buffalo milk. Both use fermented iron for black and alizarin for red. Both wash in running river water between stages. Srikalahasti was filed in 2005, Machilipatnam in 2007. What is sold as Kalamkari in most shops is screen print.



1

Prepare the cloth

Greige cotton steeped in myrobalan and buffalo milk, then sun-dried. The myrobalan fixes the mordant and kills the milk's smell.

2

Lay the outline

Fermented iron — kasimi — drawn with the kalam at Srikalahasti, printed from a carved block at Pedana. It strikes black on contact.

3

Raise the reds

Alum mordant, then boiling in alizarin or madder root. Red, brown and violet all come from the same bath at different mordant strengths.

4

Resist and wash

Wax covers everything that must stay pale, the cloth is dipped in indigo, the wax is scraped off, and it is washed in running water between every stage.

Where they diverge

At Pedana the wax-resist pen work and the indigo vat have largely gone: iron acetate now does the black and the block does the rest. The printed craft has simplified; the drawn one has not.

Why the river matters

Both traditions wash in flowing water between dye stages. That ties Srikalahasti to the Swarnamukhi and Pedana to the Krishna, and makes low flow a production constraint rather than an inconvenience.

The block has no protection

Machilipatnam Kalamkari has held a GI since 2007. The carved teak block it is printed from — three blocks to a repeat, cut in register, several thousand to a printing house — holds nothing, and there are fewer carvers than printers.

Region 4 of 05

The Southern Coast

దక్షిణ తీరం

PRAKASAM · NELLORE · TIRUPATI

Dry coast, slate country and the temple town — three districts holding three protected crafts and very little else that has been written down.

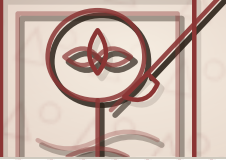
Srikalahasti is the reason this region matters. Kalamkari here is not printing but drawing: a bamboo pen, a bundle of hair, fermented jaggery and iron, and twenty-three stages between greige cloth and finished hanging. It was temple work — chariot banners and backdrops — and it survived because Kamaladevi Chattopadhyay took an interest in it when very few people did. Venkatagiri weaves fine cotton an hour away; Udayagiri turns wooden cutlery nobody else makes.

PRAKASAM

SRI POTTI SRIRAMULU NELLORE

TIRUPATI





IN PIGMENT

Srikalahasti Kalamkari

శ్రీకాళహస్తి కలంకారీ

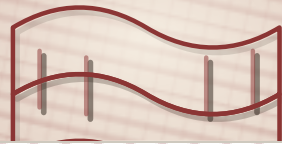
TIRUPATI (SRIKALAHASTI)

Painter families of Srikalahasti town, with a strong teaching line

The drawn half of Kalamkari, and a wholly different craft from the Pedana block work. The kalam is a bamboo or date-palm stick bound with a bundle of hair that holds the dye and releases it under finger pressure. Cloth is steeped in myrobalan and buffalo milk; the outline is drawn in fermented iron, reds come up in alizarin, indigo is reached under wax resist, and the cloth is washed in running water between stages — twenty-three stages in all, with no synthetic colour anywhere. It was temple work: chariot banners, backdrops, the Ramayana and the Mahabharata read off the cloth. Kamaladevi Chattopadhyay's interest in the 1950s is a large part of why it is still here.

GI 28 23 STAGES

● AT RISK



ON THE LOOM

Venkatagiri Saree

వెంకటగిరి చీర

TIRUPATI (VENKATAGIRI)

Weaver households of Venkatagiri town

Very fine cotton — counts that make the cloth almost transparent — with jamdani-style zari butta laid in by hand, woven under the patronage of the Venkatagiri zamindars from the eighteenth century. The weave is lighter and plainer than anything else in this volume, which is its whole point, and the skill it depends on is the handling of a thread fine enough to break under a careless beat.

GI 189 FINE COUNT COTTON

● AT RISK



IN WOOD

Udayagiri Wooden Cutlery

ఉదయగిరి కత్తిప్పీట

SPSR NELLORE (UDAYAGIRI)

A small number of carving households at Udayagiri

Spoons, ladles, forks, knives and the folded cutlery sets carved from nardi and other local hardwoods — a craft said to have come in with the Vijayanagara and Golconda garrisons at the fort above the town, and made nowhere else in India in this form. Registered in 2015. The cluster is very small and the wood supply is the binding constraint.

GI 522 NARDI WOOD

● CRITICAL



IN STONE

Markapur Slate and Stone

మార్కాపురం బండలు

PRAKASAM (MARKAPUR • CHIMAKURTHY)

Quarry cutters and dressers; largely wage labour

Markapur slate roofed and floored much of the southern Deccan, and Chimakurthy's black galaxy granite is exported worldwide. The craft content sits in the reading of the bed and the dressing of the slab rather than in ornament, which is why it never enters a handicraft register — and why it is the one stone trade in this volume that is not shrinking.

QUARRY TRADE

● HOLDING



IN FIBRE

Nellore Palmyra Mat Weaving

తాటాకు చాపలు

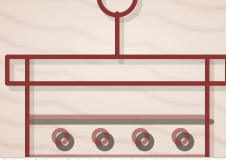
SPSR NELLORE • PRAKASAM

Rural households, largely women

Sleeping mats, grain covers and baskets plaited from palmyra and date leaf across the dry southern coast. Entirely a use-craft, entirely uncounted, and named here so that it is at least on a list before it is not.

FIELD-CHECK HOUSEHOLD CRAFT

● AT RISK



IN WOOD

Tirumala Temple Woodwork

ఆలయ కౌయ్య పని

TIRUPATI (TIRUMALA • SRIKALAHASTI)

Carpenters and carvers working to temple commission

Temple chariots, doors, palanquins and the ritual furniture of the busiest pilgrimage complex in the world. Demand here is unusually secure, which makes it the clearest example in Andhra of a craft held up by an institution rather than a market — and a plausible model for others, if anyone chose to use it that way.

RITUAL DEMAND

● AT RISK



IN PRINT

Prakasam Kalamkari Dye Printing

అద్దకం

PRAKASAM (ONGOLE BELT) • BAPATLA

No active unit confirmed

The southern coast printed cotton for the Coromandel trade alongside Machilipatnam, and the dye yards are recorded in eighteenth-century company accounts. Listed as a named gap: whether any working printing unit survives between Ongole and Chirala has not been established.

FIELD-CHECK POSSIBLY EXTINCT

● CRITICAL

Region 5 of 05

Rayalaseema

రాయలసీమ

THE DRY PLATEAU

Seven districts of hard red country — silk at Dharmavaram, stone at Allagadda and Kadapa, and the leather shadow puppets of Nimmalakunta.

Rayalaseema is the driest and historically the most distressed part of Andhra, and it carries two of the state's most distinctive crafts. Dharmavaram weaves heavy mulberry silk with a gold brocade pallu and is also, by reported count, where more weaver suicides have been recorded than anywhere else in the two Telugu states. Sixty families at Nimmalakunta still cut and perforate hide for shadow puppets, though the shadow play that the puppets were made for has very largely stopped.

KURNOOL

NANDYAL

ANANTAPUR

SRI SATHYA SAI

YSR KADAPA

ANNAMAYYA

CHITTOOR





ON THE LOOM

Dharmavaram Pattu Saree

ధర్మవరం పట్టు

SRI SATHYA SAI (DHARMAVARAM)

Weaver households of Dharmavaram town, the largest silk cluster in the state

Heavy mulberry silk with a broad gold brocade pallu and contrast border, woven in two ways the town distinguishes clearly: kuttu, the slow interlocked border, and lattu, the faster version. Dharmavaram is the biggest silk handloom concentration in Andhra and also the town where weavers' associations have reported more weaver suicides than anywhere else in the two Telugu states — fourteen in the period covered by one such count. The pressures named are yarn prices, the hank yarn obligation going unmet, and five per cent GST on both yarn and cloth.

GI 215 KUTTU AND LATTU

● AT RISK



IN LEATHER

Tholu Bommalata Leather Puppets

తోలు బొమ్మలాట

ANANTAPUR (NIMMALAKUNTA) • CHITTOOR • ANNAMAYYA

The Chitrakara community at Nimmalakunta, about sixty families

Goat and sheep hide soaked, scraped, cured in myrobalan and dried to translucency, then drawn freehand, outlined, grooved and perforated so the lamp behind throws the ornament as light rather than shadow. Limbs are stitched separately so they articulate. Figures run to six and seven feet. The night-long performances the puppets were made for have very largely stopped, and the craft has moved to lampshades, wall panels and partitions — the object survives, the play mostly does not. D. Chalapathi Rao received a Padma Shri in 2020.

GI 107 ~60 FAMILIES

● AT RISK



IN STONE

Allagadda Stone Carving

ఆళ్లగడ్డ శిల్పం

NANDYAL (ALLAGADDA)

Vishwakarma sculptor families of the Allagadda belt

Temple images cut to Shilpa Shastra proportion in local soft stone, supplying new temple construction across south India and the diaspora. Registered in 2015 alongside Udayagiri. Where Durgi is one village with no succession, Allagadda is a working trade with order books — the difference between the two is worth a study in itself.

GI 524 TEMPLE IMAGES

● AT RISK



IN STONE

Kadapa Black Limestone

కడప నల్లరాయి

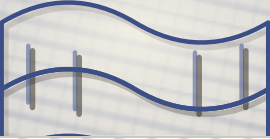
YSR KADAPA (YERRAGUNTLA • JAMMALAMADUGU) • NANDYAL

Quarry and polishing units; largely wage labour with skilled dressers

The dense black slab that floors temples, kitchens and courtyards across south India is named after this district and quarried in it. It carries the place name in every hardware shop in the country and holds no geographical indication, which makes it the largest unprotected place-named product in this volume.

NO GI NAMED AFTER THE PLACE

● HOLDING



ON THE LOOM

Yemmiganur Handloom

ఎమ్మిగనూరు చేనేత

KURNOOL (YEMMIGANUR · ADONI)

Weaver households under one of the oldest weavers' cooperative societies in the state

Coarse and medium cotton — dhotis, towels, furnishing — woven in a town whose cooperative has been running since the 1940s and is one of the few in Andhra that has not been wound up or run by officials. Yemmiganur is in this volume less for the cloth than for the institution: it is the counter-example to the cooperatives that stopped holding elections.

COOPERATIVE BELT

● AT RISK



IN METAL

Proddatur Gold Work

ప్రోద్దుటూరు బంగారు పని

YSR KADAPA (PRODDATUR)

Goldsmith workshops concentrated in the town's bullion market

Proddatur is one of the largest gold trading and working towns in south India, with workshop benches behind the market street doing setting, chain and temple jewellery to order. It is a commercially healthy metal craft in a distressed district, and it is invisible to handicraft policy because it is classified as bullion trade.

TRADE TOWN

● HOLDING



WITH THE NEEDLE

Sugali Thanda Embroidery

సుగాలి కుట్టు

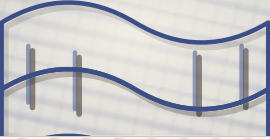
ANANTAPUR · KURNOOL · NANDYAL (THANDAS)

Sugali (Lambani · Banjara) women in the hamlet settlements

Mirror, cowrie, coin and dense counted stitch on pieced grounds, worked by women of the same carrying community whose Karnataka relatives at Sandur hold a geographical indication for the identical craft. On this side of the border there is no registration, no kendra and no organised buyer, which is a clean demonstration of what the institution rather than the tradition is worth.

LAMBANI TRADITION

● AT RISK



ON THE LOOM

Madanapalle Handloom

మదనపల్లె చేనేత

ANNAMAYYA (MADANAPALLE) · CHITTOOR

Weaver households of the Madanapalle belt

A cotton and silk weaving town on the Karnataka border that has lost most of its loom base to powerloom and to migration. Six weaver suicides here are among the figures cited by weavers' associations for the two Telugu states. Listed with Chirala and Dharmavaram so that the three sit together on one page rather than scattered.

SIX SUICIDES REPORTED

● CRITICAL



IN FIBRE

Chenchu Forest Craft

చెంచు అటవీ పని

NANDYAL (NALLAMALA) · PRAKASAM

Chenchu households of the Nallamala forest

Bamboo and cane basketry, bow and arrow making, leaf and fibre work by a particularly vulnerable tribal group whose settlements sit inside a tiger reserve. Access rules, relocation and a shrinking forest base bear on this craft more directly than any market does. Almost nothing about it has been recorded as craft.

FIELD-CHECK PVTG

● CRITICAL



IN LEATHER

Rayalaseema Leather Footwear

చెప్పుల తయారీ

KURNOOL (ADONI · YEMMIGANUR) · ANANTAPUR

Madiga tanning and stitching households

Vegetable-tanned hide cut and stitched into the heavy field sandal of the dry plateau. The tanning end of the trade has largely collapsed under environmental regulation and cheap chrome leather; what remains of the stitching is undocumented.

FIELD-CHECK

● CRITICAL

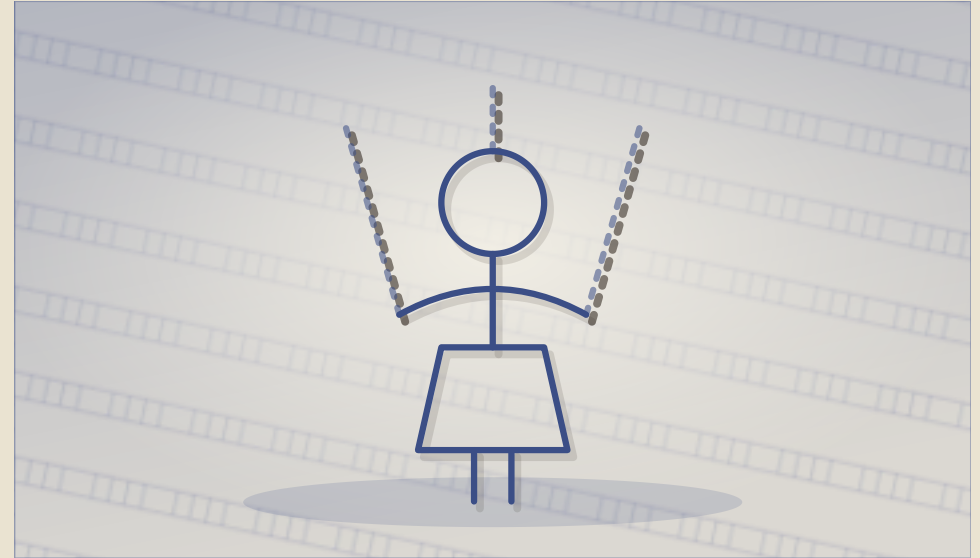
The object outlived the play

Tholu Bommalata is shadow theatre: translucent hide figures lit from behind against a cotton screen, performed through the night, the Ramayana and the Mahabharata episode by episode, by a troupe of seven or eight who were paid in grain.

The making is exacting. Goat and sheep hide is soaked, scraped clear of flesh and hair, cured in myrobalan and dried until light passes through it. The figure is drawn freehand, outlined, grooved and then **perforated** — which is the point of the whole craft, because the holes are what let the lamp throw the ornament as colour rather than as silhouette. Limbs are cut separately and stitched on so they articulate. Figures run to six and seven feet.

About sixty families at Nimmalakunta still do it. The performances have very largely stopped. What the craft did instead was turn the puppet into a lampshade, a wall panel and a room partition — the same hide, the same perforation, lit from inside instead of behind.

A full-size puppet sells for forty to fifty thousand rupees. A lampshade runs from six hundred. D. Chalapathi Rao received a Padma Shri in 2020.



1

Soak and scrape

Goat or sheep hide from local butchers, soaked in hot water and cleared of flesh and hair.

2

Cure to translucency

Treated in a myrobalan solution and sun-dried until the light passes through — the step the whole form depends on.

3

Draw and perforate

Outlined freehand, grooved, and punched through so the lamp projects ornament in colour instead of a flat shadow.

4

Articulate and mount

Limbs cut separately and stitched so they move — or, now, an iron frame and a bulb instead of a screen and a lamp.

Sixty families, one village

Nimmalakunta in Anantapur. The community calls itself Chitrakara and traces its arrival to an exile from the Sahyadris. The GI was filed in 2007 under the name Andhra Pradesh Leather Puppetry.

A pivot that worked

Moving from performance to décor kept sixty families in the craft. It also means the thing being sustained is the object and not the night-long play, and nobody has yet found a way to sustain both.

What a troupe costs

At least a lakh for a Delhi performance; twenty to fifty thousand locally. The economics of the play are not impossible — they are simply unsupported.

Four in five, and it has not been enough

Andhra holds twenty geographical indications and sixteen of them are handicrafts. No state in this series has protected a higher share of what its hands make. It also has the second largest handloom workforce in India and, by the figures its own weavers' associations give, some of the worst distress in that workforce anywhere.



Handicrafts as a share of each state's registered geographical indications, across the volumes published so far. A high share means the state chose to protect craft; it does not mean the craft is secure.

What the register got right

Andhra filed early and filed for the distinctive rather than the large: Srikalahasti Kalamkari in March 2005, a temple painting tradition, before almost anyone else in India had filed anything. Ten of the sixteen were in within five years.

What it did not reach

Chirala, down from about 11,000 active handlooms to 7,500, holds no tag. Nor does Eluru's pile carpet, nor Kadapa's black stone, nor the Pedana block that a registered craft is physically made with. The gaps are not random: they are the supply crafts and the big distressed clusters.

What a tag cannot do

Dharmavaram holds a geographical indication and is the town where the highest number of weaver suicides in the two Telugu states has been reported. The registration and the distress are not in contradiction. They are measuring different things, and only one of them is being measured often.

Read across the four volumes, the pattern is now hard to miss. Goa protected nothing and is losing crafts. Andhra protected almost everything and is losing weavers. Karnataka, in between, kept three registered crafts shrinking and turned one around. In every case that improved — Udupi, Sandur, Anegundi, Etikoppaka here, Ponduru's Sunday purchase here — there was a body with staff and a bank account standing behind the name. The certificate is the cheap part.

What still needs to be shot

This edition is illustrated with original drawn panels so that it can be read, circulated and costed before the photography budget is committed. Every drawing sits in a live photo slot: put a folder named `photos/` beside this file, name each image after its craft id — `kota-doria.jpg` — and it appears here and in the interactive explorer automatically, with the drawing as the fallback. The explorer exports the full filename list as a spreadsheet. This is the shot list.

Cover and openers

5 region openers need one horizontal hero each: a working hand, not a finished object. Shoot at the printing table, the lathe, the kiln, the pit loom, the quarry face.

Every craft card

One object frame, square, plain mid-grey ground, single soft key light from the left, no props. Consistency across forty-three objects matters more than beauty in any one.

Process sequences

Four to seven frames each for the kalam drawing an outline at Srikalahasti, a three-block repeat going down in register at Pedana, a veena body being hollowed from a single log at Gollapalli, and lac meeting the turning wood at Etikoppaka. These four are the volume's highest photographic priority.

Detail macros

Myrobalan-stiffened cloth before the first wash; the perforation of a Nimmalakunta puppet lit from behind; a Ponduru hank against the light; the interlock of a Chirala kuppadam border.

The people

Portraits at the workplace, environmental, eye level. Name, age, years at the craft and consent recorded for every single frame — no exceptions, including for children in shot.

The places

The Pedana dye yard in full run, the Uppada loom street, the Nimmalakunta workyard, a Ponduru spinning house on a Sunday when the Sangham buys, and Dharmavaram's silk market at dawn.

Credit and consent

Every artisan photographed is credited by name in the caption, and holds a signed release. In Andhra two cases need care. The Agency and Nallamala entries involve scheduled and particularly vulnerable groups, where consent is sought through the gram sabha and not only the maker. And the weaving towns carry recent bereavement; no photograph in a weaver's house is taken without asking first what has happened in it.

Licensing

Commission with full print and digital rights for the trust, and a non-exclusive licence back to the artisan for their own promotion. Artisans should be able to use photographs of their own work.

Specification

Minimum 300 dpi at 200mm on the long edge. Raw retained. Colour-managed to a grey card shot on location — textile and enamel colour is the single most common failure in craft publishing.

This is a first edition, and it is wrong somewhere

Craft mapping is not a publication. It is a register that has to be kept. Forty-three entries is a beginning; Andhra Pradesh almost certainly holds twice that number, and twelve of the entries here are still marked for field confirmation.

Four things would change the next edition materially, and all four need people outside this office.

1 · Correct an entry

Wrong district, wrong community, wrong technique, wrong tense — a craft listed as living that has ended, or listed as ended that has not. Corrections are the most valuable contribution.

2 · Add a craft

If it is made by hand, transmitted rather than taught, and still practised, it belongs here — including crafts with no market and no name.

3 · Name a maker

Volume II is the artisan register. A name, a village, a craft and a way to reach them is enough to start a record.

4 · Adopt a district

East Godavari, NTR, Guntur carry the fewest entries in this edition. Each needs about a week of field survey. Institutions and design schools can take one district each.

What a good entry looks like

Craft name, in English and the local language · district and nearest town · community or communities · materials and where they come from · one paragraph on technique · roughly how many households still practise it · whether it is sold, and to whom · your name and how you know.

Who made this, and why

Tisser Artisans Trust was founded in 2015 to work with rural artisans through a value-chain approach — design and product development, producer organisations, market access and fair pricing — with a particular focus on women artisans. It works with a network of artisans across India.

This map exists because that work kept running into the same problem: there was no single register of what a state actually makes, where, and by whom. This is the Andhra Pradesh volume of that register.

Standing acknowledgement

Compiled from the public record of the Geographical Indications Registry, Chennai; state ODOP, handloom and handicraft cluster documentation; museum, university and craft survey material; and published reporting on individual clusters. Where sources disagreed, the entry is marked for field check rather than resolved on paper.

All illustration, cartography and diagrams in this volume are original work made for it. The maps are schematic and carry no cartographic authority.

Tisser
hand to heart

Artisans Trust

Craft mapping initiative · First edition · Working draft
World Trade Center, Mumbai · tisser.in