

Tisser

hand to heart

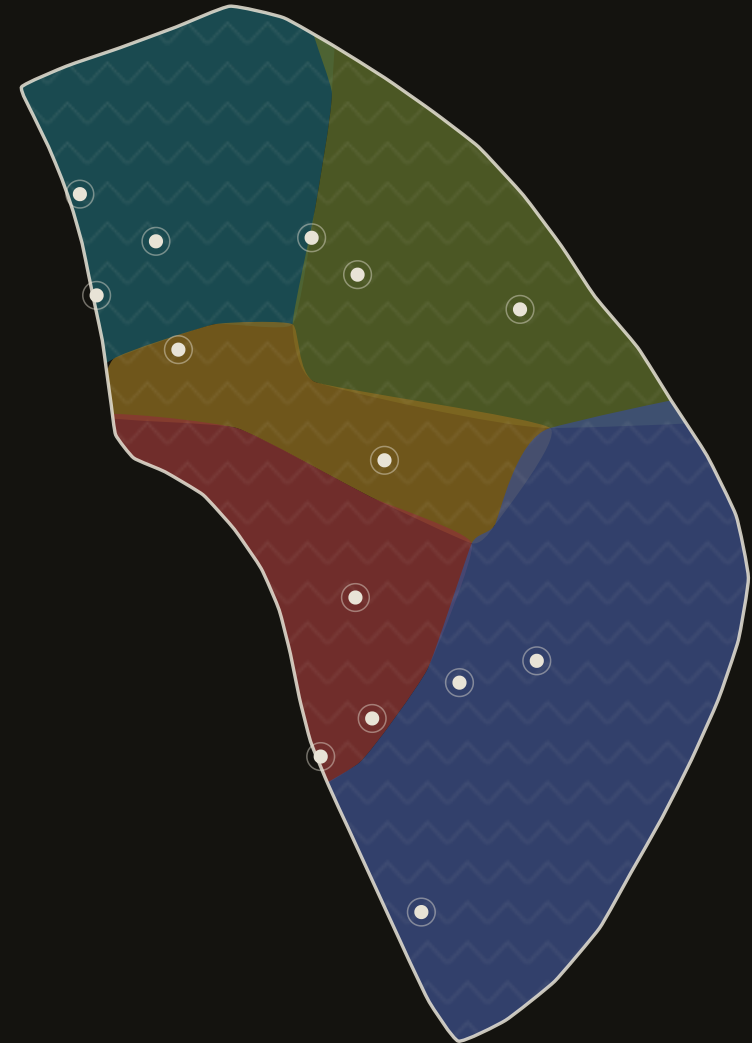
ARTISANS TRUST

CRAFT MAPPING INITIATIVE · GOA

Goa: A Journey Through Crafts

हस्तकलेच्या वाटेवयल्यान

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



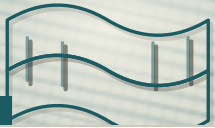
What is in this volume

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.

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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

Kunbi Saree Weaving

कुणबी कापड

BARDEZ (BASTORA · CANDOLIM) · PERNEM (PALIEM)

Woven for the Kunbi and Gawda cultivating communities; the trade was held by three families — the Shettigars of Candolim, the Rasquinhas of Bastora and the Kamats

A coarse red-and-white cotton check, woven on a pit loom with a hand dobby for the border, worn knotted at the shoulder with no blouse and no pleats. It is the only garment this volume can call indigenously Goan. Dye costs after 1961 and the powerloom villages of the 1970s finished the trade; the saree sold as Kunbi today is woven in Karnataka and Tamil Nadu. Whether a working Kunbi loom survives anywhere in Goa is this survey's first question.

NO LOOM IN STATE

FIELD-CHECK

CRITICAL

▲ 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

Taluka, 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 five craft belts — taluka clusters rather than administrative units, drawn from what the ground gives and what it has been made into.

The Northern Sands

Pernem · Bardez

The Laterite Hills

Bicholim · Sattari

Ilhas and Antruz

Tiswadi · Ponda

The Salcete Plain

Mormugao · Salcete

The Kushavati Interior

The four interior talukas

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; seven 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 Goa 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

Goa is small enough that this volume aims at completeness, and honest enough to say where it falls short. Nine entries carry a field-check flag: in every case the question is whether anyone in the state still makes the object, or whether it is now bought in finished form from Karnataka. The household crafts — crochet, coir, mats, star lanterns, fish traps — are certainly undercounted, because they are made by women, made at home, and made 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

Taluka names follow current official usage. The district level is deliberately not used as the atlas unit: Goa had two districts for its whole post-Liberation history, which is too coarse a grid to show anything, and a third — Kushavati — was announced out of South Goa in December 2025. The twelve talukas have been stable since Dharbandora was separated from Sanguem in 2012, and they are the unit Goans 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 12 talukas

0

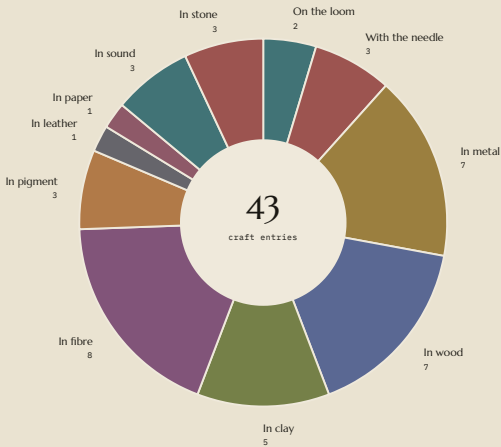
handicraft geographical indications registered to Goa. Fifteen GIs are held in the state; every one of them is produce, food or drink.

28

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

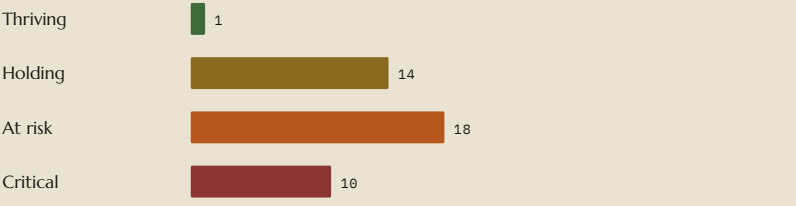
7

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



What the shape of the wheel says
Goa holds fewer crafts than any other state in this series, and the fewest protected: fifteen geographical indications, none of them a handicraft. It also holds two complete and separate craft inheritances, Hindu and Catholic, within a territory you can drive across in two hours.

Vitality across all entries



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

What the eleven families leave out

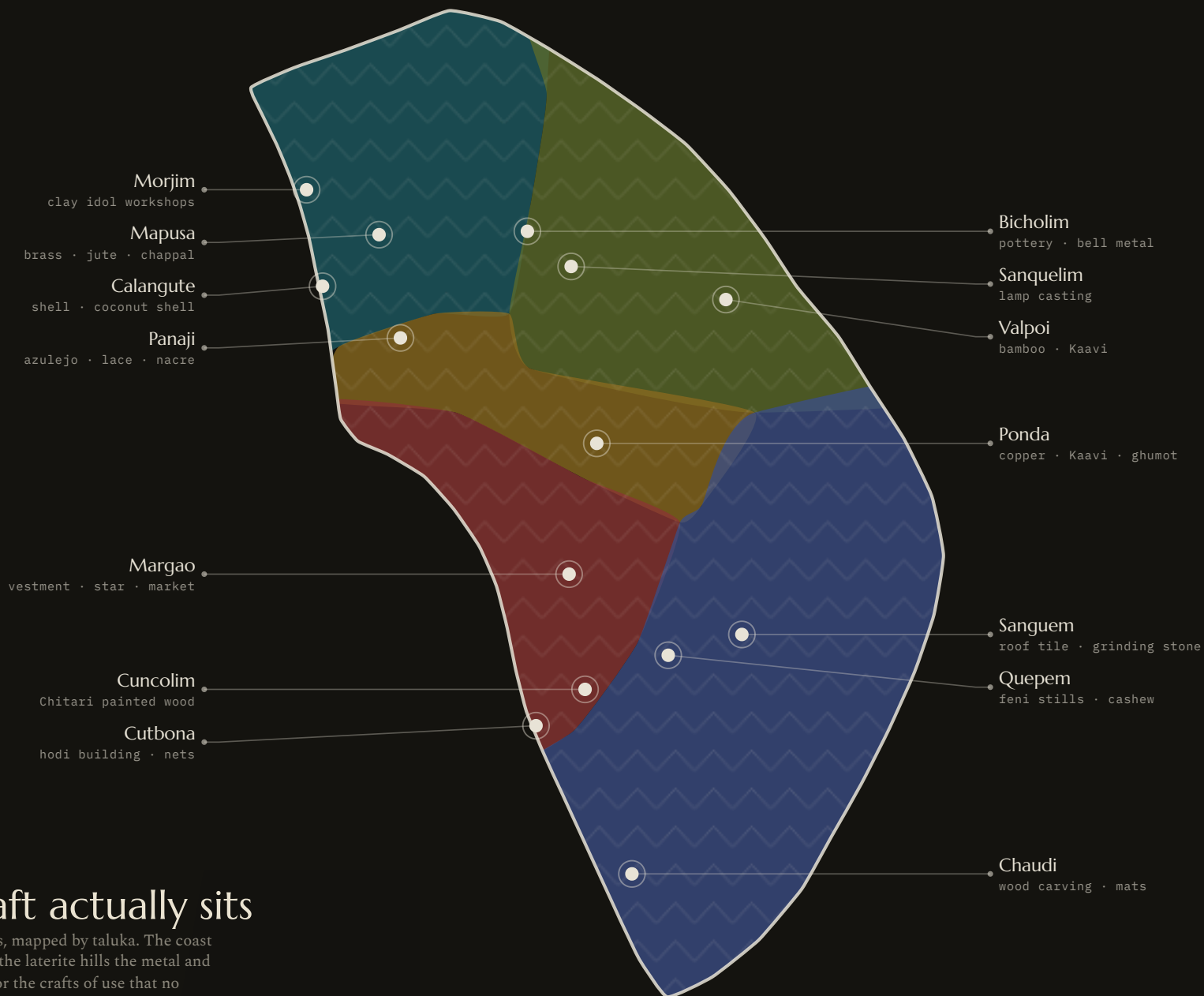
There is no glass and no paper-pulp craft in Goa, and the printing family is empty — no block, tie or wax-resist tradition took root here, which sets the state apart from every other volume in this series. What Goa has instead is an unusually deep fibre count: bamboo, coir, shell, nacre, palm leaf and coconut, eight entries in all, drawn from a coast and a forest within an hour of each other.

Why so little is thriving

One entry in forty-three reads as thriving: the Ganesh idol workshops, which have continuous demand, unbroken transmission and young hands coming in. Nothing else in Goa has all three. Ten entries are critical, and in four of those the craft has already stopped — what survives is the object, not the making.

The number to watch

Seventy-eight. That is the recorded wood-artisan population of the entire state, across carving, painted work, boatbuilding and furniture, with no apprentice under fifteen entering any of it. Goa's craft problem is not demand in the first instance. It is succession.



Where craft actually sits

Fourteen working clusters, mapped by taluka. The coast carries the market crafts, the laterite hills the metal and clay, and the forest interior the crafts of use that no survey has ever counted.

All twelve talukas, arranged as they sit

A schematic grid, not a survey map: each taluka 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 taluka it names, so the tiles total more than 43. Low numbers mark thin documentation at least as often as they mark thin craft. Every taluka on this grid carries at least one entry.

Pernem पेडणें entries 6	Bardez बार्देस entries 11	Bicholim डिचोली entries 12	Sattari सत्तरी entries 6
Tiswadi तिसवाडी entries 14	Ponda फोंडें entries 9	Dharbandora धारबांदोडें entries 2	Sanguem सांगें entries 9
Mormugao मुरगांव entries 3	Salcete साश्त entries 21	Quepem केपें entries 8	Canacona काणकोण entries 11

Zero protected handicrafts

APP.	GEOGRAPHICAL INDICATION	PLACE	REGISTERED	SCOPE
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Where this table comes from

The Geographical Indications Registry, Chennai, publishes a running list of every registration granted in India. The fifteen Goan entries above are taken from it, with the application number as published. The list grows: anything granted after this edition went to press will not be here, and the one number worth re-checking each year is the one at the head of this page.

What a GI does, and does not, do

A geographical indication is a collective right. It cannot be owned by a company or a person — it belongs to the producers of a defined place, and it is held on their behalf by a society, a council or a state body. It stops the name being used on goods from somewhere else. It does not stop the technique being copied, it does not set a price, and it does not find a buyer.

For Goa the relevant point is the first one: a GI needs a producer body to hold it. The fifteen Goan registrations listed opposite are held by agricultural societies, a distillers' association and state departments — all bodies that already existed. The craft trades have no equivalent.

Goa holds fifteen registered geographical indications. **Not one of them is a handicraft.** Feni is classed as a manufactured good, Bebinca and Khaje as food stuffs, and the remaining twelve are agricultural. The state has protected what it grows and what it distils, with real care and real success, and has protected nothing that its hands make. Why that is, and what it costs, is the next page.

What else the state has registered

122	Feni	Goa, state-wide · registered 2009	Manufactured
618	Khola Chilli	Khola, Canacona · registered 2020	Agricultural
642	Harmal Chilli	Harmal (Arambol), Pernem · registered 2022	Agricultural
655	Goan Khaje	Goa, state-wide · registered 2022	Food stuff
680	Myndoli Banana	Goa, state-wide · registered 2023	Agricultural
714	Goa Cashew	Goa, state-wide · registered 2024	Agricultural
728	Goa Mankurad Mango	Goa, state-wide · registered 2024	Agricultural
746	Goan Bebinca	Goa, state-wide · registered 2024	Food stuff

763	Agsechi Vayingim	Agassaim, Tiswadi · registered 2024	Agricultural
790	Sat Shiro Bheno	Goa, state-wide · registered 2024	Agricultural
878	Taleigao Vayingim	Taleigao, Tiswadi · registered 2025	Agricultural
879	Goa Hilario Mango	Goa, state-wide · registered 2025	Agricultural
916	Goa Korgut Rice	Khazan lands, Goa · registered 2025	Agricultural
1079	Goa Kaju Apple	Goa, state-wide · registered 2025	Agricultural
1080	Goa Mussarad Mango	Goa, state-wide · registered 2025	Agricultural

Significant crafts with no protection

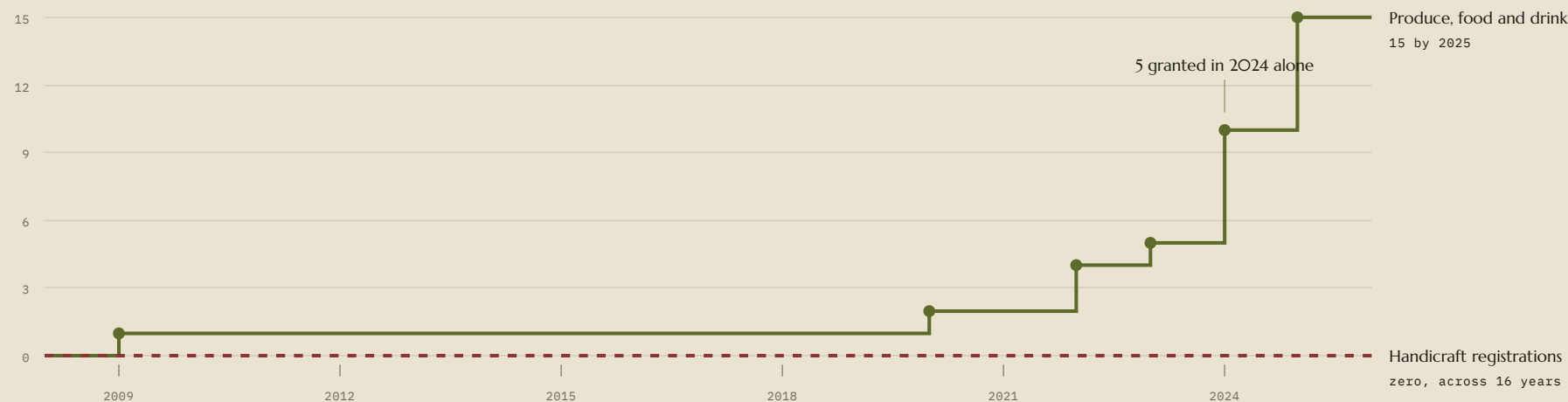
These are practised, documented and commercially significant, and hold no geographical indication of their own.

Kaavi sgraffito mural	Pernem · Sattari · Ponda · Canacona Technique described, area defined, 21+ sites inventoried. No producer body.
Chitari painted woodwork	Demani ward, Cuncolim, Salcete A named ward, a living family line, a distinct method. No producer body.
Kunbi weave	Bardez · Pernem (historic) The name is already in use on cloth woven in two other states.
Otim kaam brass casting	Mapusa · Sanquelim · Bicholim A hereditary trade, a described casting method, a defined belt.
Ghumot	Ponda · Bicholim · Salcete The state's recognised heritage instrument; unregistered as a good.
Azulejo of Goa	Tiswadi (Panaji · Old Goa) Studio-made rather than hereditary — a weaker collective claim, not a dead one.

A register with nothing in it

Why this page has no timeline

Every other volume in this series opens its protection chapter with a chart of handicraft registrations over time. Goa's would be an empty axis. The chart below plots what Goa *has* registered instead, so that the shape of the gap is visible: a steady, competent, twenty-year effort on produce, and a flat line on craft.



Cumulative registrations granted to the state. Source: the Geographical Indications Registry, Chennai.

What a GI would actually protect

Not the object — the name. A Goa Kaavi or a Cuncolim Chitari registration would stop the term being used on work made elsewhere, give the makers a collective standing they currently lack, and put the craft inside the schemes that follow registration. It would not create a market, and on its own it would not save a craft down to three families.

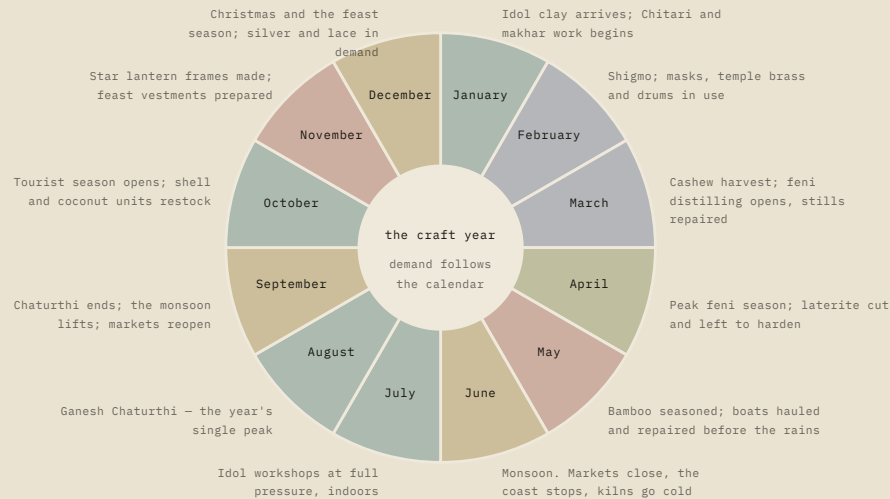
The three that could be filed now

Kaavi — a described technique, a defined Konkan area, a documented inventory of surviving work. **Chitari painted wood** — a named locality, a living family line, a distinct material method. **Kunbi weave** — the name is already in commercial use on cloth woven outside Goa, which is precisely the harm a GI exists to stop.

What has to come first

A producer body. None of these three crafts currently has a registered society or cooperative able to hold a GI. Forming one is slower and less visible than filing, and it is the whole job.

Demand follows the calendar, not the market



Goa's craft year is cut by two seasons and two calendars. The monsoon closes the coast from June to September and takes the beach market, the boatyard and the kiln with it. Chaturthi, falling in August or September, concentrates clay, paint and woodwork into one six-week peak that a whole year's income depends on. The Christmas and feast season then carries the star makers, the vestment embroiderers and the silversmiths through to January.

The six-month idol season

Clay is worked from January, the idols are finished by Chaturthi, and then there is nothing until January again. Workshop families take other work for half the year — one of the artisans recorded in this volume runs the season around a full-time job in the electricity department.

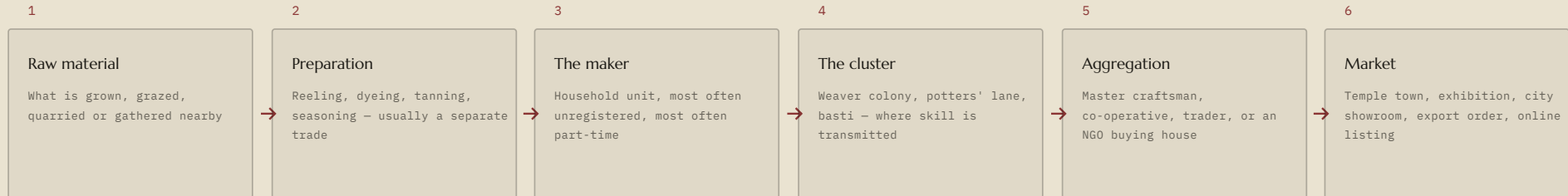
The monsoon stop

Four months in which the beach markets close, laterite cannot be cut and dried, bamboo cannot be seasoned and a hodi cannot be launched. Every coastal craft in Goa is a nine-month craft, and every income figure quoted for one should be read that way.

Two feast calendars, one workforce

Chaturthi and the church feasts fall in different months, which is the quiet reason several Goan workshops survive at all: a brass caster or a carpenter can work to temple orders in one season and parish orders in another.

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

Goa

गोंय

WHY CRAFT SITS WHERE IT SITS

3,702 km² · the smallest state in India by area · 12 talukas ·
1.46 million people · 105 km of coast — 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

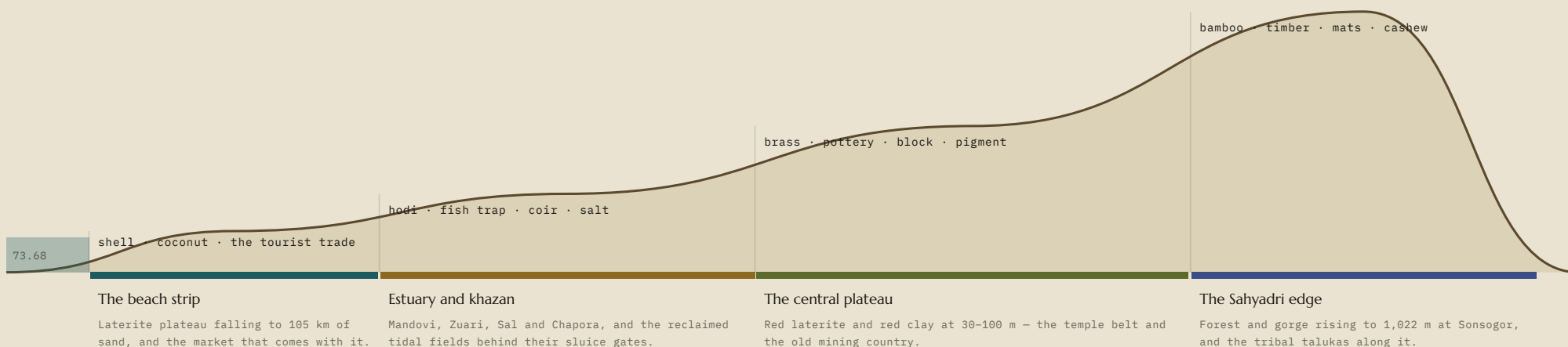
COMMUNITIES

MATERIALS



Four landscapes, west to east

Three materials explain most of what Goa makes: laterite, which is building block and red pigment and the colour of the clay; the khazan tidal field, which gives salt, rice, retting water and fish traps; and the coconut and cashew, whose waste is turned, twisted, lacquered and distilled. None of them has to travel more than an hour to a workshop.



The coast

The ghats

Laterite

The iron-red rock under most of Goa. Soft and wet in the bed, hard in the air — so it is cut as building block, and ground as the red oxide that makes Kaavi. The same stone gives the pottery clay its colour.

The khazan

Reclaimed tidal fields behind bunds and sluice gates, which gave Goa its salt, its Korgut rice, its coir retting pools and its fish traps. A thousand-year-old engineering system that four crafts in this volume depend on.

Coconut and cashew

Two crops whose waste is craft material: shell for turnery, husk for coir, cashew shell for lacquer and the still for feni. Goa protects the fruit of both with geographical indications and nothing made from the rest.

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 Goa holds so many techniques whose original customer no longer exists.

Before 1510	 Kadamba and Vijayanagara Goa	Basalt temple carving at Tambdi Surla, the Kaavi plaster tradition arriving with the Saraswats, and a port already trading Konkan craft west across the Arabian Sea.	stone · Kaavi
1510–1560	 The Old Conquests	Portugal takes Tiswadi, Bardez, Salcete and Mormugao. Azulejo, bobbin lace, vestment and altar carving enter; the Old Goa shipyards become the coast's largest craft employer.	tile · lace · altar
1560–1700	 Inquisition and the eastward move	Temples are demolished in the conquered talukas and the deities carried east into Ponda, Bicholim and Sattari. The Kansar brass-casters follow them. Goa's craft map is set here.	brass moves east
1763–1788	 The New Conquests	Pernem, Bicholim, Sattari, Ponda, Quepem, Sanguem and Canacona are annexed – but after the Inquisition's force is spent, so Hindu practice survives intact in all of them.	the interior keeps its crafts
1800–1961	 Late Portuguese Goa	Mangalore tile works, the Mormugao harbour, and a long drain of Goan labour to Bombay and the Gulf. The Kunbi loom begins to fail in this period, not after it.	tile · harbour
1961–1987	 Liberation to statehood	Dye imports stop, powerlooms arrive in the border villages, and the last Kunbi weaving ends in the 1970s. Mining becomes the interior's employer and then its wound.	the loom ends
1987–2025	 Statehood, tourism and the register	Tourism makes the shell and coconut trades and remakes the coast. Fifteen geographical indications are registered from 2009 – and not one of them is a handicraft.	16 GIs, 0 crafts
2025 onwards	 Kushavati and the reckoning	A third district is announced for the forest talukas in December 2025. Kaavi documentation passes twenty-one temples. Perni Jagor is down to three families.	what gets recorded

Craft here is carried by communities, not by individuals

Goa's craft communities divide along a line no other state in this series has. The Inquisition and the Old Conquests split the territory into a converted coastal core and a Hindu interior, and the crafts went with the populations: lace, vestment, altar carving and azulejo on one side of the Mandovi; brass, Kaavi, ghumot and masked theatre on the other, often in villages four kilometres away. Caste did not stop operating — the Chari carved for both — but it was overlaid by a second division that is still legible in the map.

Seventy-eight

The number of wood artisans recorded across the whole of Goa: Chari 60 per cent, Chitari 17, Kharvi 9, Catholic carvers 8, Bhandari 6. One woman, assisting her husband. No apprentice under fifteen has entered the trade.

Three families

The number still performing Perni Jagor in 2023, down from sixty-eight locations in five talukas in 1999. The masks they use are over a century old, because the Chari who carved them no longer do.

The uncounted majority

Crochet, coir, mats, star lanterns and fish traps are made almost entirely by women and by households making for their own use. None of it appears in a trade count, which is why the recorded artisan population of Goa is almost certainly an undercount of a kind this survey is designed to correct.

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.

Metal and clay

Kansar	brass and bell casting — Mapusa, Sanquelim, Bicholim
Kumbhar	red pottery, roof tile, and the ghumot's clay body
Chitrashala families	clay idols; several past five generations

Fibre and the interior

Mahar	bamboo and cane; the state's main basket trade
Velip · Kunbi · Gawda	mats, traps, forest produce; 27% of the Kushavati talukas
Dhangar	blanket and rope in the Sattari uplands

Wood and performance

Chari	60% of Goa's 78 wood artisans; carved the Perni masks
Chitari	17%; painted wood at Demani, Cuncolim
Kharvi	9%; boatwrights and fishing households
Perni	the masked Jagor — three performing families left

The coastal parishes

Goan Catholic women	crochet, lace and vestment — the one unbroken female line
Carvers and gilders	altar, retable and andor; mostly conservation now
Luthiers	violin, guitar and brass repair, out of the seminary tradition

Nothing here travels far before it is made

From the stone

● Laterite block
→ wall, plinth, well

● Laterite red oxide
→ the Kaavi ground

● Red and shadu clay
→ idol, pot, roof tile

● Basalt
→ grinding stone, carving

From the forest

● Bamboo and cane
→ basket, trap, star frame

● Teak and rosewood
→ door, altar, furniture

● Mango and jackwood
→ hodi planking, toy

● Palm and screwpine leaf
→ mat, irle rain hood

From the grove

● Coconut shell
→ bowl, lamp, button

● Coconut husk
→ coir rope, caulking

● Cashew shell
→ lacquer, bead

● Cashew apple
→ feni – and the copper still

From the water

● Windowpane oyster
→ nacre pane – beds collapsed

● Cowrie and conch
→ shell craft, inlay

● Shell lime
→ the Kaavi white ground

● Khazan brine
→ salt, and coir retting

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.

Reprinted from

What is running out

The windowpane oyster, destroyed by sedimentation and barge traffic. Shadu clay, as the fields that gave it are built on. Monitor lizard skin, removed by law — the one case where the loss was deliberate and the craft adapted.

What is imported now

Idol clay from Karnataka and Maharashtra. Loom accessories, when there were looms, from Belgaum, Gadag and Hubli. Temple bells, madhalem drums and new stone carving, bought in finished. A craft economy can survive importing material; importing the finished object is the end of it.

What Goa still has

Laterite, red clay, bamboo, coconut, cashew and teak, all of it within an hour of every workshop in the state. No craft in this volume is failing for want of a material that Goa does not grow or quarry.

Region 1 of 05

The Northern Sands

पेडणें आनी बार्देस

PERNEM • BARDEZ

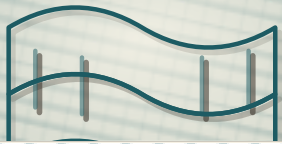
The beach strip and the laterite plateau behind it — the one belt where a craft can be sold to a stranger every day of the season, and the belt most changed by that.

Two talukas and the whole of Goa's famous coastline north of the Mandovi. Daily sale has kept shell, coconut and shade-work alive in a way they are not alive elsewhere, and it has also hollowed them out: a form that sells to a passing buyer stops being made for a Goan house. The Kunbi loom, which this belt held at Paliem, Bastora and Candolim, is gone from it entirely.

PERNEM

BARDEZ





ON THE LOOM

Kunbi Saree Weaving

कुणबी कापड

BARDEZ (BASTORA • CANDOLIM) • PERNEM (PALIEM)

Woven for the Kunbi and Gawda cultivating communities; the trade was held by three families — the Shettigars of Candolim, the Rasquinhas of Bastora and the Kamats

A coarse red-and-white cotton check, woven on a pit loom with a hand dobby for the border, worn knotted at the shoulder with no blouse and no pleats. It is the only garment this volume can call indigenously Goan. Dye costs after 1961 and the powerloom villages of the 1970s finished the trade; the saree sold as Kunbi today is woven in Karnataka and Tamil Nadu. Whether a working Kunbi loom survives anywhere in Goa is this survey's first question.

NO LOOM IN STATE FIELD-CHECK

● CRITICAL



WITH THE NEEDLE

Jute Macramé

गोणपाटाचें काम

BARDEZ (MAPUSA • CALANGUTE) • TISWADI (PANAJI)

Self-help groups, largely women, working to emporium and beach-market orders

Knotted jute bags, belts, lampshades and hangings. Not an inherited Goan craft — it entered through state emporium training in the 1970s and 80s — but it is now a genuine earner for coastal self-help groups and is recorded here because any honest survey of what Goan hands currently make has to include it.

MARKET CRAFT WOMEN'S SHGS

● HOLDING



IN METAL

Otim Kaam Brass Casting

ओतीव काम

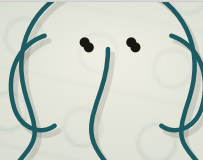
BARDEZ (MAPUSA) • BICHOLIM (SANQUELIM)

Kansar (brazier) families, hereditary

Otim kaam is simply 'cast work'. A wax-and-resin master is used to raise an aluminium negative; brass is poured, then cleaned, turned on a lathe, hand-engraved and buffed. The output is ritual before it is domestic — niranjan, kalash, tapli, bell, candle stand, perfume sprinkler. The craft exists in Goa at this scale only because the temples moved east in the sixteenth century and took their patronage with them.

KANSAR COMMUNITY TEMPLE SUPPLY

● HOLDING



IN CLAY

Ganesh Clay Idol Making

गणपतीच्या मूर्ती

PERNEM (MORJIM • MHAUSWADA) • BICHOLIM (MAYEM • BHOMA) • SALCETE • PONDA

Chitrashala workshops; named families at Morjim, Mayem, Pernem, Parse and Margao, several past five generations

The strongest craft in Goa by every measure that matters: continuous demand, unbroken transmission, young hands entering. Shadu and chikanmati clay is worked from January to Chaturthi in August or September — a six-month season and no work in the rest. A workshop may turn out forty idols or two hundred. Clay now arrives by truck, and increasingly from Karnataka and Maharashtra as Goan fields are built on; the ban on plaster of Paris has pushed demand back towards clay faster than the clay supply can follow.

CHOVOTH SEASON POP BAN DEMAND

● THRIVING



IN FIBRE

Shimpla Hast Kala Shell Craft

शिंपल्याची कला

BARDEZ (CALANGUTE • CANDOLIM) • TISWADI (PANAJI) • SALCETE (COLVA)

Coastal households and small units working to emporium order

Cowrie, conch, nacre and bivalve shell cut, drilled and set with brass and wood into lamps, boxes, curtains and figures. A craft that the Portuguese period expanded and tourism industrialised. Its material base is the problem: the shells are increasingly bought in rather than gathered, and several species are now protected.

TOURIST MARKET

● HOLDING



IN FIBRE

Coconut Shell Turnery

नाल्लाच्या कवटाचें काम

BARDEZ (CALANGUTE • MAPUSA) • SALCETE • CANACONA

Small workshops and self-help units across the coconut belt

Shell cut, turned, sanded and polished into bowls, ladles, buttons, lamps and jewellery — a by-product craft in a state that processes coconut at scale. Low barrier to entry and genuinely sustainable, which makes it one of the few Goan crafts where growth is a realistic objective rather than a hope.

WASTE-TO-CRAFT

● HOLDING



IN LEATHER

Kolhapuri and Goan Chappal

वहणो

BARDEZ (MAPUSA) • SALCETE (MARGAO)

Chamar and Mochi households, several with Kolhapur and Belgaum origins

Vegetable-tanned sandals cut, braided and stitched without nails, sold at the Mapusa and Margao weekly markets. The form is borrowed from across the Karnataka and Maharashtra borders rather than indigenous, and the trade has been squeezed from both ends — by moulded footwear below and by branded Kolhapuris above.

MARKET TRADE

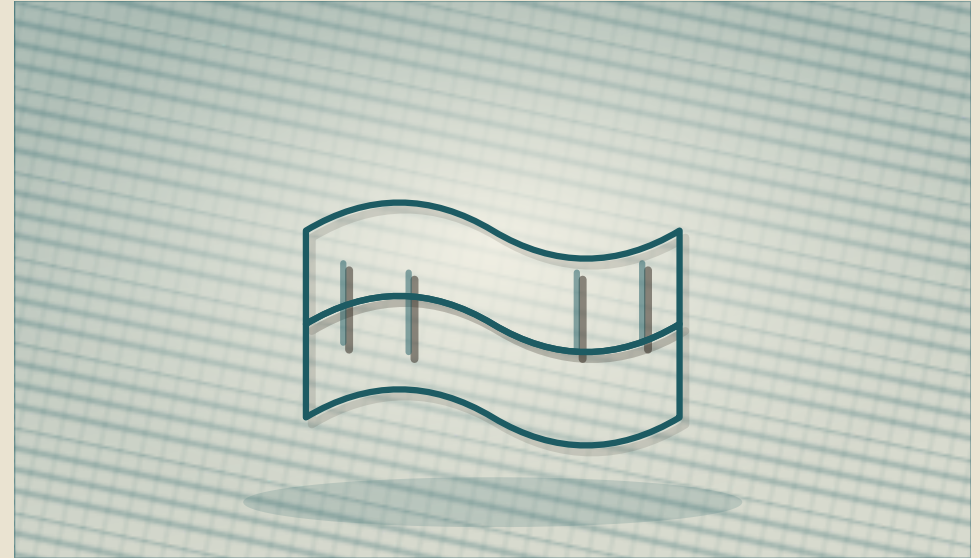
● AT RISK

The Kunbi saree, and what a name is worth

A coarse cotton check in red and white, with a dobby border in white silk, worn knotted over one shoulder with no blouse and no pleats. It is the only garment in this volume that is indigenously and unambiguously Goan, and the one craft here that has already finished the journey the others are on.

It was woven on pit and frame looms at Paliem, Bastora and Candolim for the Kunbi and Gawda cultivating communities. Between the 1930s and the 1950s three families held the trade: the Shettigars of Candolim, the Rasquinhas of Bastora and the Kamats. Loom accessories came over the ghat from Belgaum, Gadag and Hubli.

After 1961 the dyes became difficult and expensive to import; in the 1970s powerloom units in the surrounding villages finished it. Wendell Rodricks reconstructed the drape and the palette from the early 2000s and put it back on a national stage. But the cloth now sold as Kunbi is woven in Karnataka and Tamil Nadu. **The design came back. The loom did not.**



1

The loom stops

Dye costs after Liberation, then powerlooms in the border villages. Weaving ends in Goa in the 1970s.

2

The name travels

The cloth is woven in Karnataka and Tamil Nadu and goes on being sold as Kunbi, because nothing stops it.

3

Nobody has standing

No defined area, no described method, and no producer body left in Goa able to file a geographical indication or to object to anyone else's use.

4

The record says living

The product is on sale, so the craft counts as surviving. The weaving does not, and no register distinguishes the two.

Colour, as the weave used it

Yellow for youth, red for fertility, green for life, maroon for young adulthood, purple for old age, black for death. A checked cloth with no motifs at all, carrying its meaning entirely in the colour of the check.

What the revival returned

The drape, the palette and the name — in national circulation, on a designer's terms. Not the pit loom, not the dobby border in white silk, and not a single weaving household in the state.

The first field question

Whether a working Kunbi loom exists anywhere in Goa today. Nothing else in this volume turns on a single answer as completely as this entry does.

Region 2 of 05

The Laterite Hills

डिचोली आनी सत्तरी

BICHOLIM · SATTARI

Iron-red plateau, old mining country, and the temple belt that moved here when the Portuguese came. The metal and the clay are both local.

When the Inquisition made Hindu worship impossible in the Old Conquests, the deities were carried east across the Mandovi into Bicholim, Sattari and Ponda. The temples that received them needed lamps, bells and vessels, and the Kansar brass-casters followed the deities. That is the whole reason a belt this small supports brass casting at all.

BICHOLIM

SATTARI





IN METAL

Samai and Niranjan Lamps

समय आनी निरांजन

BICHOLIM (SANQUELIM • BICHOLIM TOWN)

Kansar casters, Sanquelim and Bicholim

The standing oil lamp is the single object this belt is known for, and the unusually tall samai of the Mangueshi and Mahalsa temples are its showpieces. The form is turned in tiers on a lathe after casting, which is what gives the Goan samai its sharper profile against the softer Maharashtra one.

LATHE-FINISHED MANGUESHI • MAHALSA

● HOLDING



IN METAL

Temple Bell Founding

घांट ओतप

BICHOLIM • SATTARI (TEMPLE BELT)

Kansar founders; several orders now placed outside the state

Bell metal is a harder alloy than lamp brass and needs a different furnace discipline, which is why bell founding thins out faster than casting. How many Goan foundries can still pour a tuned temple bell, rather than buy one in from Karnataka and finish it, is unestablished.

FIELD-CHECK FEW FOUNDRIES

● AT RISK



IN CLAY

Kumbhar Red Pottery

कुंभार काम

BICHOLIM (MAYEM • BICHOLIM TOWN) • BARDEZ (CALANGUTE)

Kumbhar potter families

Wheel-thrown water pots, cooking vessels, lamps and the budkulo. The red laterite-derived clay of this belt fires to the deep terracotta that distinguishes Goan pottery from the paler Konkan wares further north. Steel and plastic took the kitchen; the surviving demand is ritual, decorative and — increasingly — the restaurant trade.

LOCAL RED CLAY

● AT RISK



IN CLAY

Khapri and Water Jar Pottery

खापरी

BICHOLIM • SATTARI • PERNEM

Kumbhar households, largely part-time

The coarse unglazed storage and cooling jar, and the khapri lid-dish used for roasting. A village-supply pottery rather than a market one, and therefore invisible to every trade survey. Counts and locations need to be established taluka by taluka.

FIELD-CHECK

● AT RISK



IN STONE

Laterite Block Cutting

चिऱ्याचें काम

BICHOLIM • SATTARI • PERNEM • QUEPEM

Quarry cutters, largely migrant crews with local foremen

Laterite is soft enough to cut wet with a hand pick and hardens in air, which is why every old Goan wall, church plinth and well is built of it. The craft is in the reading of the bed and the sizing of the block, and it survives because heritage restoration needs cut laterite that no machine produces economically.

BUILDING TRADE

● HOLDING

Region 3 of 05

Ilhas and Antruz

तिसवाडी आनी फोंडें

TISWADI • PONDA

The island capital and the temple plateau behind it: the two halves of Goa's split inheritance, four kilometres apart.

Tiswadi is the island the Portuguese took first and held longest, and its crafts are the crafts of that contact — tin-glazed tile, convent lace, nacre set in window lattice. Ponda, immediately east, holds the temples that fled Tiswadi, and the brass, the Kaavi plaster and the masked Jagor that go with them. No other forty square kilometres in India carry two craft inheritances this distinct.

TISWADI

PONDA





WITH THE NEEDLE

Crochet and Bobbin Lace

क्रोशा आनी लेस

TISWADI (PANAJI) · BARDEZ (MAPUSA)

Goan Catholic women, worked at home and through parish and convent cooperatives

Brought by the Portuguese nuns of the Santa Monica convent at Old Goa in 1606 to make altar linen, stoles and albs, and absorbed so completely that a crocheted edge became standard on Goan household linen. It is the one craft in this volume with an unbroken female line of transmission and no caste gate, which is also why it is undercounted: it is done in the house, between other work, and almost never registered as a trade.

CONVENT ORIGIN 1606 WOMEN'S TRADE

● HOLDING



IN METAL

Dhaatu Kaam Copperware

तांब्याचें काम

PONDA (MADKAI · MARCEL) · BICHOLIM

Coppersmith families working to temple and kitchen order

Raised and riveted copper for the handi, the bhann, the temple water vessel and the ritual pot. Steel and aluminium removed the domestic market two generations ago; what holds the trade up now is repair work and the ritual vessels that cannot be substituted.

BEATEN AND RIVETED

● AT RISK



IN METAL

Church Silver and Processional Brass

इगर्जेचें रुपें

TISWADI (OLD GOA · PANAJI) · SALCETE

A handful of silversmiths doing new work and repair for parishes

Thurible, monstrance, processional cross, altar lamp and the silver casing applied to andors — the biers on which saints are carried at feast. Most current work is conservation rather than commission, which makes the surviving silversmiths a heritage resource as much as a trade.

RESTORATION DEMAND

● AT RISK



IN WOOD

Oxcart and Ghano Woodwork

गाडो आनी घाणो

PONDA · BICHOLIM · SATTARI

Village carpenters; no dedicated workshop recorded

The bullock cart, the wooden oil press (ghano) and the sugarcane crusher. Mechanisation ended the demand; what remains is occasional repair and the ceremonial carts used at a few temple festivals. Recorded so that the skill is at least named before the last person who has done it stops.

FIELD-CHECK NEAR-OBSOLETE

● CRITICAL



IN CLAY

Azulejo Tile Painting

अझुलेज

TISWADI (PANAJI · OLD GOA)

A small number of studio workshops in and around Panaji

A biscuit tile is fired at about 1200°C, glazed, painted in ceramic oxides and fired again so the colour fuses into the glaze. Blue and yellow on white is the inherited Portuguese palette; the Goan subjects — the fisherwoman, the hodi, the house name plaque — are local inventions. Jorge Colaço's panels at the Menezes Braganza hall are the benchmark. This is a studio craft rather than a hereditary one, which makes it unusually easy to teach and unusually dependent on two or three people.

TIN GLAZE TWICE FIRED

● HOLDING



IN FIBRE

Oyster-Shell Window Lattice

शिंपल्याच्यो जनेलां

TISWADI (FONTAINHAS · PANAJI) · SALCETE (CHANDOR · LOUTOLIM)

A dwindling number of craftsmen able to cut and set nacre into batten

Translucent panes cut from the windowpane oyster, Placuna placenta, and set into a wooden lattice — the device that gave the Goan house its particular cool, diffused light before glass. Sedimentation and barge traffic have destroyed the oyster beds, so collection is now unsustainable where it is not illegal, and owners replace broken panes with glass or plywood. The craft is failing for want of its raw material rather than its skill, which is a different problem and needs a different remedy.

MATERIAL NEAR-GONE CONSERVATION ONLY

● CRITICAL



IN PIGMENT

Kaavi Sgraffito Mural

कावी कला

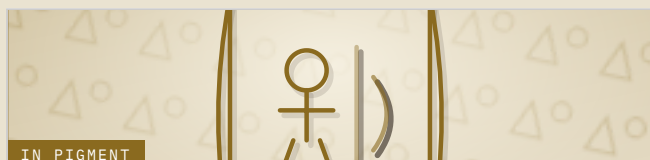
PONDA · SATTARI · PERNEM · CANACONA (TEMPLE BELT)

No hereditary line survives; the technique is being rebuilt by conservators and by the artist Sagar Naik Mule

Shell-lime, sand and jaggery are laid as a white ground; a paste of ground laterite red oxide and lime putty goes over it; and while that is still moist the design is cut away with a steel bodkin to let the white through. It is sgraffito, invented here or brought by the Saraswats four to six centuries ago, and built this way because painted murals do not survive a Konkan monsoon. By the late twentieth century it had effectively no living practitioners. Since 2016 the Charles Correa Foundation and Heta Pandit have documented work surviving in more than twenty-one temples and four houses — the inventory on which any revival has to stand.

SGRAFFITO REVIVAL FROM ZERO

● CRITICAL



IN PIGMENT

Church Wall and Ceiling Painting

इगर्जेचीं चित्रां

TISWADI (OLD GOA) · SALCETE · BARDEZ

Conservators; no continuing workshop tradition

The painted vaults, trompe-l'œil architecture and saints' cycles of the seventeenth and eighteenth-century churches, executed by Goan hands to European models. The making tradition ended long ago; what is at stake now is whether the conservation skill to hold the surviving work exists in the state.

CONSERVATION ONLY

● CRITICAL



IN SOUND

Ghumot Drum Making

घुमट

PONDA · BICHOLIM · SALCETE

Potter and drum-maker families working with hide dressers

A fired clay pot open at both ends, with a skin stretched over the wide mouth — the drum that carries Goan mando, dulpod and aarti alike, in Hindu and Catholic use equally. It was traditionally headed with monitor lizard skin; that became illegal under the Wildlife Protection Act, the instrument went quiet for years, and it is now made with goat skin and recognised as Goa's heritage instrument. A rare case of a craft surviving a legal prohibition by changing its material.

STATE HERITAGE INSTRUMENT

SKIN SUBSTITUTED

● AT RISK



IN SOUND

Madhalem and Shamel Drums

मादळें आनी शामेळ

PONDA · SANGUEM · CANACONA

Temple musician families; makers largely outside the state

The barrel drums of the temple ensemble, hollowed from a single log and double-headed. Most replacements are now bought in from Karnataka. Whether any maker in Goa still hollows and heads a madhalem is unknown and is a survey priority.

FIELD-CHECK

TEMPLE USE

● CRITICAL



IN STONE

Temple Stone Carving

फातराचें कोरांतप

PONDA · DHARBANDORA (TAMBDI SURLA) · SANGUEM

No continuing hereditary line in the state

The basalt carving of Tambdi Surla, Goa's only surviving pre-Portuguese temple, and the fragments reused in the Ponda temples rebuilt after the Old Conquests. New carving is commissioned from Karnataka and Rajasthan. Listed here as inheritance rather than as a living trade.

CONSERVATION ONLY

● CRITICAL

Kaavi: a craft brought back from zero

Kaavi is not painting. Nothing is applied in colour: the red is the ground, and the design is what is cut away to let the white beneath show through. That is sgraffito, and in the Konkan it was chosen for a practical reason — a painted mural does not survive a monsoon, and an incised lime one does.

The technique is thought to be four to six centuries old, probably brought by Saraswat families migrating down the coast. It is worked on temple walls inside and out, and also on churches, mosques, Jain basadis, shrines and the fronts of substantial houses — one of the very few things in Goa that crossed the religious divide without changing.

By the end of the twentieth century it had **no living practitioners**. Not a declining number: none. The technique survived only in the walls themselves, which is why the revival had to begin with a survey rather than with an apprenticeship.



1

The white ground

Shell-lime, sand and jaggery, laid on the wall and left to set hard.

2

The red over it

Finely ground laterite red oxide in lime putty, spread while the ground is still green, to the consistency of butter.

3

Cut while wet

The design incised with a steel bodkin – stencil, rule and compass for the geometry, free hand for the figures and the animals.

4

Cured and burnished

Misted over weeks as the lime carbonates, then polished with river pebbles until the surface takes a low shine.

The inventory, since 2016

Heta Pandit and the Charles Correa Foundation have documented surviving Kaavi in more than twenty-one temples and four houses, across Pernem, Sattari, Ponda, Canacona and Morjim, with further work at Honavar and Kumta in Karnataka.

Why it outlived paint

The design is not a layer on the wall; it is the wall. Nothing can flake off because nothing was added — which is why eighteenth-century Kaavi is still legible on an exposed Konkan facade and contemporary paint is not.

What a revival needs now

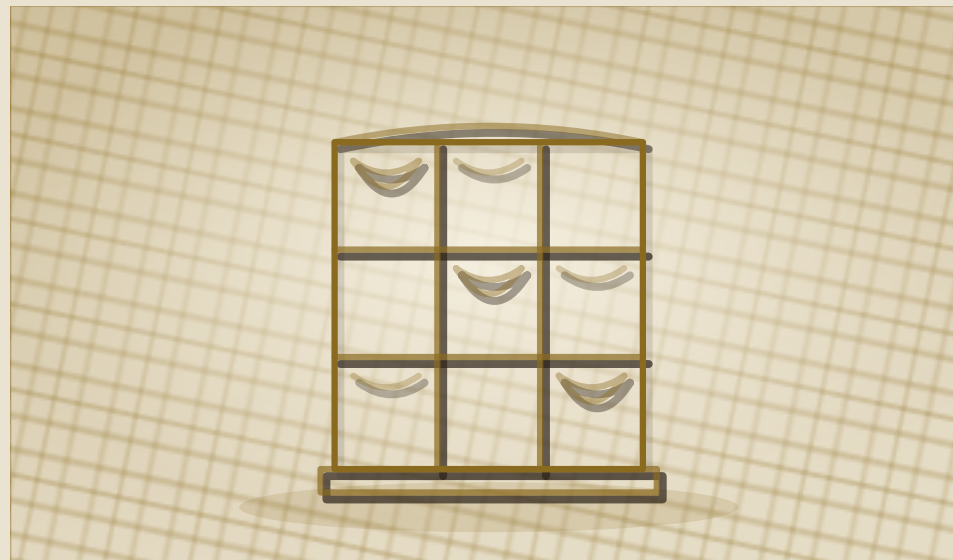
A teaching line. The artist Sagar Naik Mule has carried the technique to G20 and UNESCO platforms, but a craft rebuilt from an inventory rather than from a master needs several hands, not one.

A craft failing for want of a shell

Before glass was affordable, the Goan house was lit through oyster. Thin translucent panes cut from the windowpane oyster, *Placuna placenta*, were set into a wooden lattice to make a window that admitted light and refused heat and glare — exactly what a house on this coast needs.

They survive in the Latin quarters: Fontainhas in Panaji, the old houses of Chandor and Loutolim. What does not survive is the material. Sedimentation, changed coastal ecology and heavy barge traffic have destroyed the local oyster beds, and collection is now unsustainable where it is not illegal.

So a broken pane is replaced with glass, or plywood, and each replacement is permanent. The skill of cutting and setting nacre into batten is held by a dwindling number of craftsmen — but **the skill is not the binding constraint. The shell is.**



1

Gathered

Windowpane oysters taken from the estuary shallows, where the beds once ran along the Mandovi and the Zuari.

2

Cleaned and split

The valves separated, scraped and soaked until the nacre layer can be worked without shattering.

3

Cut to the batten

Each pane trimmed square to the lattice opening — small, because a shell only yields so much flat translucent material.

4

Set and sealed

Laid into the wooden grid and held with a thin bead, so a single pane can be replaced without dismantling the frame.

A different kind of loss

Most crafts in this volume are failing because the market left, or the children did. This one is failing because the raw material is gone from the estuary — which calls for a different response.

Where they survive

Fontainhas and the Panaji Latin quarter, Chandor and Loutolim in Salcete, and a scatter of chapel and house windows elsewhere. Almost all of it in private ownership and under no protection.

What could be done

Farmed or imported shell, an agreed substitute material, or a conservation decision to treat surviving windows as heritage fabric and stop replacing them pane by pane as they break.

Region 4 of 05

The Salcete Plain

साइट आनी मुरगांव

MORMUGAO • SALCETE

The rice plain, the fishing harbours and Goa's densest village settlement — and the last painted-wood workshop street in the state.

Salcete is flat, wet and crowded, which is why it has the boats, the bamboo and the biggest weekly markets. It also holds Cuncolim, where the Chitari families still paint wood in a ward called Demani — the last concentration of a craft that once put a painted cradle, a toy and a Chaturthi throne into every Goan house.

MORMUGAO

SALCETE





ON THE LOOM

Khann and Kashti Handloom

खण आनी कास्ती

SALCETE • QUEPEM (BELT)

Weaver households of the Kunbi and Mahar settlements

The blouse-piece and the men's loincloth that went with the Kunbi saree, woven on the same looms and lost with them. Listed here as a named gap: no production has been recorded in the last two decades, and the term survives mainly in the Karnataka border trade.

FIELD-CHECK POSSIBLY EXTINCT

● CRITICAL



WITH THE NEEDLE

Church Vestment Embroidery

वेस्तीचें भरतकाम

SALCETE (RACHOL • MARGAO) • TISWADI (OLD GOA)

Convent and seminary workrooms; a small number of commercial tailors in Margao and Panaji

Gold and silver thread laid on velvet and silk for chasubles, copes, banners and the canopies carried at feast processions. The technique is the same couched metal-thread work as mainland zardozi, applied to an entirely different iconography. The surviving demand is real but narrow — roughly four hundred churches and chapels, each re-stitching rarely.

METAL THREAD SEMINARY WORKSHOPS

● AT RISK



IN METAL

Goan Gold Filigree and Fator

फातोर दागिने

SALCETE (MARGAO) • TISWADI (PANAJI)

Goldsmith families, Hindu and Catholic, working to family commission

The fator, the kantti, the galsari and the Catholic bride's cordao — a jewellery vocabulary that fuses Konkani temple forms with Portuguese filigree and the rosary. Pieces were made to be worn once in a generation and then reset, so very little old work survives outside family hands.

INDO-PORTUGUESE FORMS

● AT RISK



IN WOOD

Chitari Painted Woodwork

चितारी काम

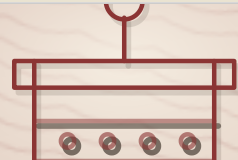
SALCETE (CUNCOLIM — DEMANI WARD)

Chitari families of Demani, Cuncolim — 17 per cent of Goa's 78 recorded wood artisans

Chitarop is Konkani for 'to draw'. Lacquer, gum (dink) and ground pigment are laid on turned and carved wood: cradles, toys, mirror and photo frames, palkhi poles, the Maharaja chair and the painted plank of parrots that is the family signature. Portuguese rule suppressed the imagery and the trade survived anyway; plastic toys have done more damage in forty years than the Inquisition did in three hundred. The last state award to a Chitari artist was in 1965.

LAST CONCENTRATION LAC AND DINK

● AT RISK



IN WOOD

Church Altar and Retable Carving

आल्तारीचें काम

SALCETE (RACHOL • LOUTOLIM) • TISWADI (OLD GOA)

Carvers and gilders working to diocesan and conservation commission

The Goan retable — tier on tier of carved, gessoed and gilded wood behind the altar — is the largest craft object the state produces, and the one that took most hands. New altars are rare; the surviving skill is kept alive almost entirely by restoration contracts, which is a fragile basis for transmission.

GILDED CONSERVATION WORK

● AT RISK



IN WOOD

Hodi and Canoe Building

होडी बांदप

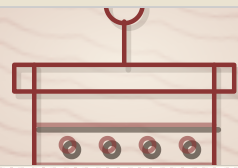
SALCETE (CUTBONA • BETUL) • MORMUGAO • PERNEM (CHAPORA)

Kharvi boatwrights — 9 per cent of the state's recorded wood artisans

The hodi is built shell-first from mango and jackwood planks edge-joined over a dugout keel, caulked with coir and fish oil. It is the only craft here whose product still goes to work every morning. Fibreglass hulls and outboards have changed the economics but not yet displaced the yard, because a hodi can be repaired on a beach and a moulded hull cannot.

KHARVI COMMUNITY **WORKING CRAFT**

● HOLDING



IN WOOD

Indo-Portuguese Furniture

पुर्तुगेज फर्निचर

SALCETE (LOUTOLIM • CHANDOR) • TISWADI

Cabinet makers working to restoration and reproduction order

The contador cabinet, the four-poster, the louvred almirah and the long dining table of the Goan mansion — European carcass work in Indian hardwood, with Indian carving vocabulary on the mouldings. Reproduction for the hospitality market now supports more benches than restoration does, with the usual effect on detail.

TEAK • ROSEWOOD

● AT RISK



IN FIBRE

Maniche Kaam Bamboo Work

मणयेचें काम

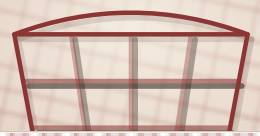
SALCETE (CUNCOLIM • MARGAO) • BARDEZ (PORVORIM) • SATTARI • CANACONA

Mahar bamboo-workers, with Velip and Kunbi households in the interior

Bamboo is soaked in seawater for two or three days, sun-dried, segmented, stripped and split with the heavy koyto and the small sun knife. The output is the working equipment of Goan life: winnowing tray, grain basket, chicken coop, partition, fan, mat. It is sold at the weekly markets of Mapusa and Margao, which is the only reason anyone can count it.

MAHAR COMMUNITY **MARKET TRADE**

● HOLDING



IN FIBRE

Fish Trap and Kantoll Weaving

कांतोल

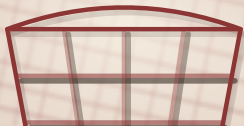
SALCETE (CUTBONA • BETUL) • MORMUGAO • TISWADI

Kharvi fishing households and Mahar bamboo-workers together

Bamboo and cane traps set in the khazan sluices and the estuary — kantoll, koiru and the conical basket used in the shallow creeks. Made by the people who use them, which is why they never enter a craft register, and why their forms vary by estuary rather than by maker.

WORKING GEAR

● HOLDING



IN FIBRE

Coir Rope and Mat Twisting

सुंभाचें काम

SALCETE • MORMUGAO • CANACONA

Coastal households; largely women at the spinning

Husk retted in brackish backwater, beaten, spun and laid into rope and matting. Goa's coir never industrialised as Kerala's did, so it survives as a household supply trade — caulking for the hodi, well rope, door mat — at a scale no scheme has ever measured.

RETTING IN KHAZAN

● AT RISK



IN PIGMENT

Chitar Painted Ganesh Throne

माटोळी आनी मखर

SALCETE (CUNCOLIM) • PONDA • BICHOLIM

Chitari and allied painter families

The makhar — the painted and gilded throne the Ganesh idol is installed in — and the painted boards hung under the matoli canopy. Made and sold in a six-week window each year, which makes it the most concentrated craft economy in Goa and the one most exposed to a single bad season.

CHOVOTH SEASON

● HOLDING



IN SOUND

Western Instrument Making

वाद्यां बांदप

SALCETE (MARGAO • LOUTOLIM) • TISWADI (PANAJI)

A small number of luthiers and repairers

Goa taught Western music from the seminaries for four centuries and supplied musicians to the whole subcontinent, and a violin, guitar and brass repair trade grew up behind that. It is small, unglamorous and genuinely Goan, and it belongs in a craft register even though no handicraft scheme has ever thought to put it there.

REPAIR AND SETUP

● AT RISK



IN PAPER

Christmas Star Lantern

कोड

SALCETE (MARGAO • CHANDOR) • TISWADI • BARDEZ

Households and parish youth groups; a few commercial makers in Margao

Split bamboo frames covered in coloured tissue and cellophane, hung from the balcão through Advent. Mass-produced plastic stars arrive from outside the state every November, and the handmade kodd survives mostly where a parish or a family keeps making it. Seasonal, unregistered and genuinely widespread — the kind of craft a register built around saleable objects never sees.

SEASONAL HOUSEHOLD CRAFT

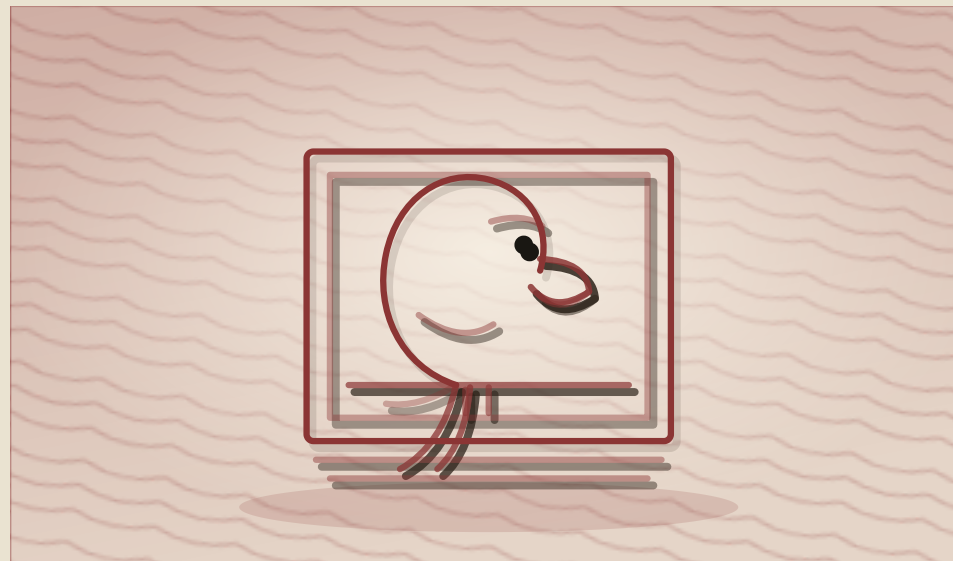
● HOLDING

Demani ward, Cuncolim

Chitarop is Konkani for 'to draw'. The Chitari families of one ward of one village in South Goa are what is left of a trade that once put a painted object into every Goan house — a cradle, a toy, a mirror frame, the throne the Ganesh idol is installed in.

The method is lacquer, gum (*dink*) and ground pigment laid on turned or carved wood. Colour goes down in flat bold fields, the drawing goes over it, and the family signature is a plank of hand-painted parrots on a raised ground.

It survived the Inquisition, which suppressed the imagery without stopping the trade. It has not survived plastic as well. Two sentences from the workshop state the position better than any statistic: *the children don't want to learn, and people don't want to buy*. The last state award to a Chitari artist was the Shilpi Kendra, in 1965, to Pundlik Govind Chitari and Balu Sakharan Chitari.



1

Turned and carved

Cradles, toys, mirror and photo frames, the Maharaja chair, palkhi poles and temple mandaps, in teak, rosewood, jackfruit, mango and yadu wood.

2

Grounded and coloured

Lacquer and dink are worked over the wood and the pigment laid in flat fields – no shading, no modelling, the colour doing all the work.

3

Drawn over

Floral motifs, mythological figures and the parrots. Done freehand, which is the part that cannot be taught quickly.

4

Sold in a six-week window

Most of the year's income arrives between the start of the Chaturthi season and the festival itself.

Seventy-eight wood artisans

Across the whole state. Chari 60 per cent, Chitari 17, Kharvi 9, Catholic carvers 8, Bhandari 6. One woman, assisting her husband. No apprentice under fifteen has entered the trade in living memory.

Why Cuncolim

The village was a centre of resistance to Portuguese rule and kept an unusually dense artisan population through it. Demani is the ward where that concentration survives.

The case for a GI

A named ward, a living family line, a distinct material method and a recognisable visual signature. Everything a geographical indication needs except a registered producer body.

Region 5 of 05

The Kushavati Interior

केपें • सांगें • काणकोण

THE FOUR INTERIOR TALUKAS

Forest, laterite gorge and Goa's tribal heartland — the four talukas announced in December 2025 as a district of their own.

Twenty-seven per cent of this belt is tribal — Velip, Kunbi, Gawda — and its crafts are accordingly crafts of use rather than of sale: bamboo for the field and the fish trap, wood for the house, Kaavi for the shrine. It is also where the Perni masked theatre survives, in three families. The naming of Kushavati is the first time this interior has been administered as itself.

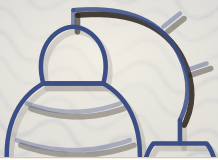
QUEPEM

SANGUEM

DHARBANDORA

CANACONA





IN METAL

Feni Still Coppersmithing

भट्टीचें तांबें

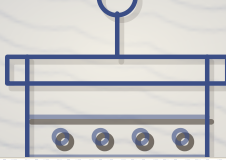
QUEPEM • CANACONA • SANGUEM (CASHEW BELT)

Coppersmiths serving licensed distillers

The bhatti — the pot still in which cashew and coconut feni is distilled — is beaten copper over a clay furnace, with a bamboo or copper lyne arm running to the condenser. It is the clearest case in Goa of a craft that makes a protected product possible without being protected itself: Feni has held a geographical indication since 2009; the still has nothing.

SUPPLIES A GI SEASONAL

● HOLDING



IN WOOD

Kashta Kari Wood Carving

काश्ट कारी

CANACONA (CHAUDI • POINGUINIM) • SANGUEM

Chari community carvers — 60 per cent of Goa's recorded wood artisans

Architectural carving: doors, window surrounds, balcão posts, cupboards and the deep botanical borders that run across a Goan house front. The Chari are the same community that once carved the Perni masks. Of 78 wood artisans recorded across the state, not one apprentice under fifteen has entered the trade.

TEAK AND ROSEWOOD

● AT RISK



IN WOOD

Perni Jagor Masks

परणी जागोर रुपडीं

SANGUEM (MOLCORNEM • VAGHURME) • CANACONA (POINGUINIM) • QUEPEM • PONDA

Masks carved historically by the Chari; performed by the Perni community

Rupdi — painted wooden masks kept in a cane peth and brought out for the night-long Jagor. Most surviving masks are over a hundred years old and fragile, because nobody carves new ones: that branch of the Chari craft has ended. The performance has gone from 68 places in five talukas in 1999 to 14 in 2023, and three families in the whole state. This is the most endangered entry in the volume and the one where documentation is most urgent.

CARVING EXTINCT 3 FAMILIES

● CRITICAL



IN CLAY

Mangalore-Pattern Roof Tile

मंगळुरी कोलां

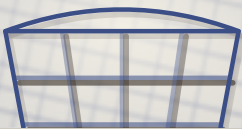
SANGUEM • QUEPEM • BICHOLIM

Small tile works, mostly mechanised, with hand finishing

The interlocking clay tile that gives every Goan roofline its colour. Production is semi-industrial and has been for a century, but the moulds, the clay bodies and the stacking of the kiln remain craft decisions, and heritage-house restoration now demands tiles in historic profiles that no automated line will run.

INDUSTRIALISED HERITAGE DEMAND

● AT RISK



IN FIBRE

Palm-Leaf and Screwpine Mats

मडयेच्यो चटयो

CANACONA • QUEPEM • SANGUEM

Velip, Kunbi and Gawda households in the forest talukas

Sleeping mats, grain covers and the irlle — the folded palm-leaf rain hood worn in the paddy. Made for use, traded only locally, and the clearest example in Goa of a craft that will disappear without ever having been recorded as an occupation.

VELIP AND KUNBI HOUSEHOLDS

● AT RISK



IN STONE

Rogddo Grinding Stone

रगडो

SANGUEM • QUEPEM • CANACONA

Stone dressers, no organised unit recorded

The flat grinding slab and roller, and the fatar mortar, dressed from local basalt and laterite. The mixer-grinder ended household demand in a single generation. Whether anyone still cuts one to order is unverified.

FIELD-CHECK NEAR-OBSOLETE

● CRITICAL



IN FIBRE

Cashew Shell and Seed Craft

काजूचें काम

QUEPEM • CANACONA • SANGUEM • DHARBANDORA

Self-help groups in the cashew belt

Shell, seed and the lacquer pressed from cashew shell liquid worked into beads, boxes and surface finishes. A small trade attached to a large agricultural one, and recorded here because the Goa Cashew and Goa Kaju Apple geographical indications protect the crop while leaving everything made from its waste unprotected and uncounted.

BY-PRODUCT CRAFT

● AT RISK

Three families, fourteen places

Perni Jagor is a night-long masked theatre performed by the Perni community across Ponda, Sanguem, Quepem and Canacona. The masks are called rupdi. They are kept in a cane basket, a peth, and handed down.

Most of the surviving masks are over a hundred years old and fragile, for a reason that is itself a craft fact: the Chari carvers who made them no longer make them. That branch of the woodcarving tradition has ended, so the masks in use are the masks that exist.

In 1999 the Jagor was performed at sixty-eight places across five talukas. In 2023 it was performed at fourteen, by **three families in the whole of Goa**. The troupe at Poinguinim still does about twenty-five Jagors a year; Molcornem is the other surviving centre; Vaghurme is named as the village the tradition came from.



1

The carvers stop

The Chari no longer make rupdi. No new mask has entered the tradition in living memory, so the inventory is fixed and ageing.

2

The venues go

Sixty-eight places in five talukas in 1999. Fourteen in 2023.

3

The troupes go

Three performing families left in the state. Poinguinim does about twenty-five Jagors a year; Molcornem is the other centre.

4

The masks decay

A century-old painted wooden mask in a cane basket in a Konkan monsoon has a finite life, and nothing replaces it.

Why this belt matters now

Twenty-seven per cent of the four talukas announced in December 2025 as Kushavati district is tribal — Velip, Kunbi and Gawda. A new district administration is the first realistic opportunity to count what is here.

Crafts of use, not of sale

Bamboo for the field and the fish trap, palm leaf for the mat and the rain hood, wood for the house, Kaavi for the shrine. None of it is sold, so none of it enters a trade count — and absence from the count reads as absence.

The documentation priority

Of everything in this volume, the Perni masks are the most urgent: a fixed number of fragile objects, three families who know what they mean, and no one making more.

Fifteen protections, none of them a craft

Goa has been competent and persistent about geographical indications. Feni was registered in 2009, the chillies and the mangoes followed, and five came through in a single year. The state knows how the instrument works. It has simply never been used on anything Goan hands make.



What is protected

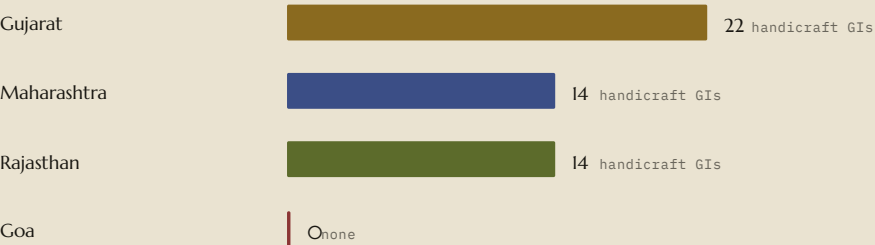
One manufactured good — Feni. Two food stuffs — Bebinca and Khaje. Twelve agricultural: the Khola and Harmal chillies, the Mankurad, Hilario and Mussarad mangoes, Myndoli banana, Korgut rice, Goa Cashew, Kaju Apple, Sat Shiro Bheno, and the Agassaim and Taleigao aubergines.

Why produce and not craft

The agricultural societies and the distillers' association already existed and had the numbers to file. The craft trades had no equivalent body — and in several cases no longer have enough practitioners to form one. The gap is organisational before it is anything else.

What the gap costs

The register is what policy reads. A craft that is not on it is not counted, not scheduled, and not reached by the schemes that follow registration. The Kunbi name is already in use on cloth woven in two other states, and there is no body in Goa with standing to object.



Handicraft GIs held, across the four volumes published so far.

What this comparison does and does not show

Not that Goa makes less. Gujarat and Rajasthan are large states with old, organised craft economies and decades of institutional support behind their filings; Goa is the smallest state in India and its craft trades are correspondingly small. What the bar does show is that the gap is total rather than proportional — not fewer, but none — and that it is a gap in organisation, not in skill.

The honest conclusion is not that Goa should hurry to file. It is that the three crafts with a defensible case — Kaavi, Chitari painted wood and the Kunbi weave — first need producer bodies that do not currently exist, and that forming them is the slower and far less visible half of the work.

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 Kaavi incision, Chitari lacquer laying, brass casting at Sanquelim and a hodi hull going together at Cutbona. These four sequences are the volume's highest photographic priority.

Detail macros

The cut edge of a Kaavi line where the white ground shows through; the lathe tiers on a samai; nacre against the light in a Fontainhas window; the braid of a hodi's coir caulking.

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

Mapusa and Margao on market day, the Demani ward at Cuncolim, the Cutbona jetty before dawn, a Morjim chitrashala in July, and the Mangueshi lamp tower lit.

Credit and consent

Every artisan photographed is credited by name in the caption, and holds a signed release. In Goa this cuts two ways: a temple Kaavi panel and a church retable are both community property, and permission for either is sought from the committee or the parish, not only from the owner of the building.

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; Goa almost certainly holds twice that number, and seven 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 taluka, 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.

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.

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.

4 · Adopt a taluka

Dharbandora, Mormugao, Pernem carry the fewest entries in this edition. Each needs about a week of field survey. Institutions and design schools can take one taluka each.

What a good entry looks like

Craft name, in English and the local language · taluka 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 Goa 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.



Artisans Trust

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