

Tisser

hand to heart

ARTISANS TRUST

CRAFT MAPPING INITIATIVE · KARNATAKA

Karnataka: A Journey Through Crafts

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



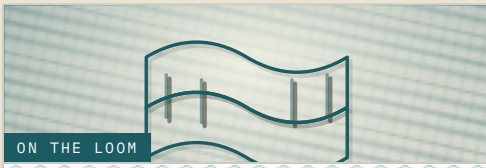
What is in this volume

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.



Ilkal Saree
ಇಳಕಲ್ ಸೀರೆ

BAGALKOT (ILKAL · HUNAGUND)
Weaver households across Ilkal town, many now on powerlooms

Cotton body, silk pallu and silk border, joined to the body by the kondi technique — the warp threads of the two are looped together by hand rather than woven continuously, which is the test of a real Ilkal. The red tope teni pallu, three solid bands with a white temple edge, is the signature. Registered in 2008; the handloom share of production has fallen steadily since, and most sarees sold under the name are now powerloom.

GI 76 **TOPE TENI PALLU**

● **HOLDING**

▲ A finished entry, at printed size.

01 Band

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

03 Panel

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

05 Makers

The community, workshop or settlement that carries the skill.

07 Status

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

02 Name

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

04 Place

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

06 Note

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

08 Vitality

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

The 6 regions

Colour follows Karnataka's own six regions — the units its development boards use, which happen to be craft units too.

Kittur Karnataka

The northern looms

Kalyana Karnataka

The Deccan north-east

Karavali

The coast and Tulunadu

Malnad

The Western Ghats

Old Mysore

The court and its workshops

Bayaluseeme

The eastern 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; eight 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 Karnataka 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

Karnataka is the largest craft geography in this series and this edition does not claim to have exhausted it. Eight entries carry a field-check flag, mostly in the north-east, where the question is whether a named craft still has a working unit at all. The deeper gap is systematic: the household crafts — kambli, coir, straw, net-making, agarbathi rolling, Kawandi — are made largely by women, at home, and for use rather than sale, and every one of them is undercounted here.

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 current official usage after the Kannada renaming of 2014 and the creation of Vijayanagara district out of Ballari in 2021, with older names kept where a craft is known by them — Bijapur for Vijayapura, Bellary for Ballari, Shimoga for Shivamogga. 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.

Fifty-four entries, thirteen material families

54

craft entries mapped in this first edition, across 31 districts

17

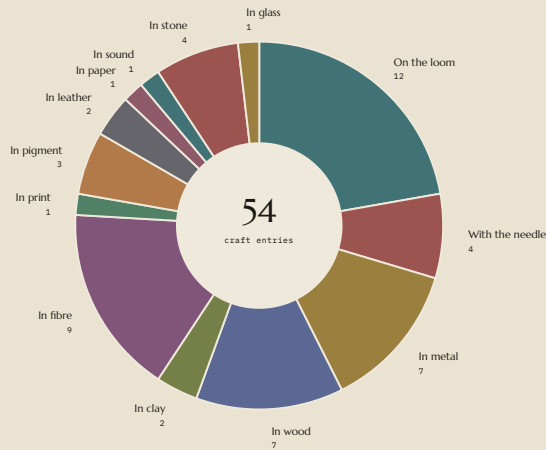
handicraft geographical indications registered to Karnataka — more than any other state in India, and the heart of this volume's argument.

41

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

8

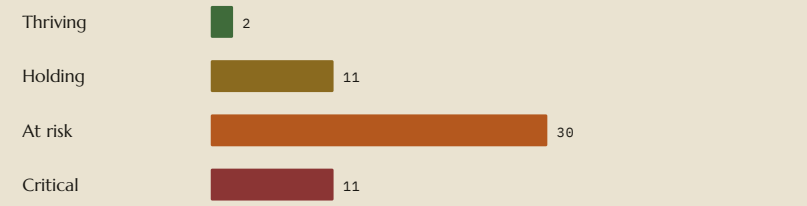
entries still awaiting a field visit before they can be called confirmed



What the shape of the wheel says

Karnataka holds seventeen registered handicraft geographical indications, more than any other state in India. It also holds four crafts that have fewer practitioners today than on the day they were registered. Both facts are in this volume, and the second is the reason for it.

Vitality across all entries



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

The most protected craft state in India

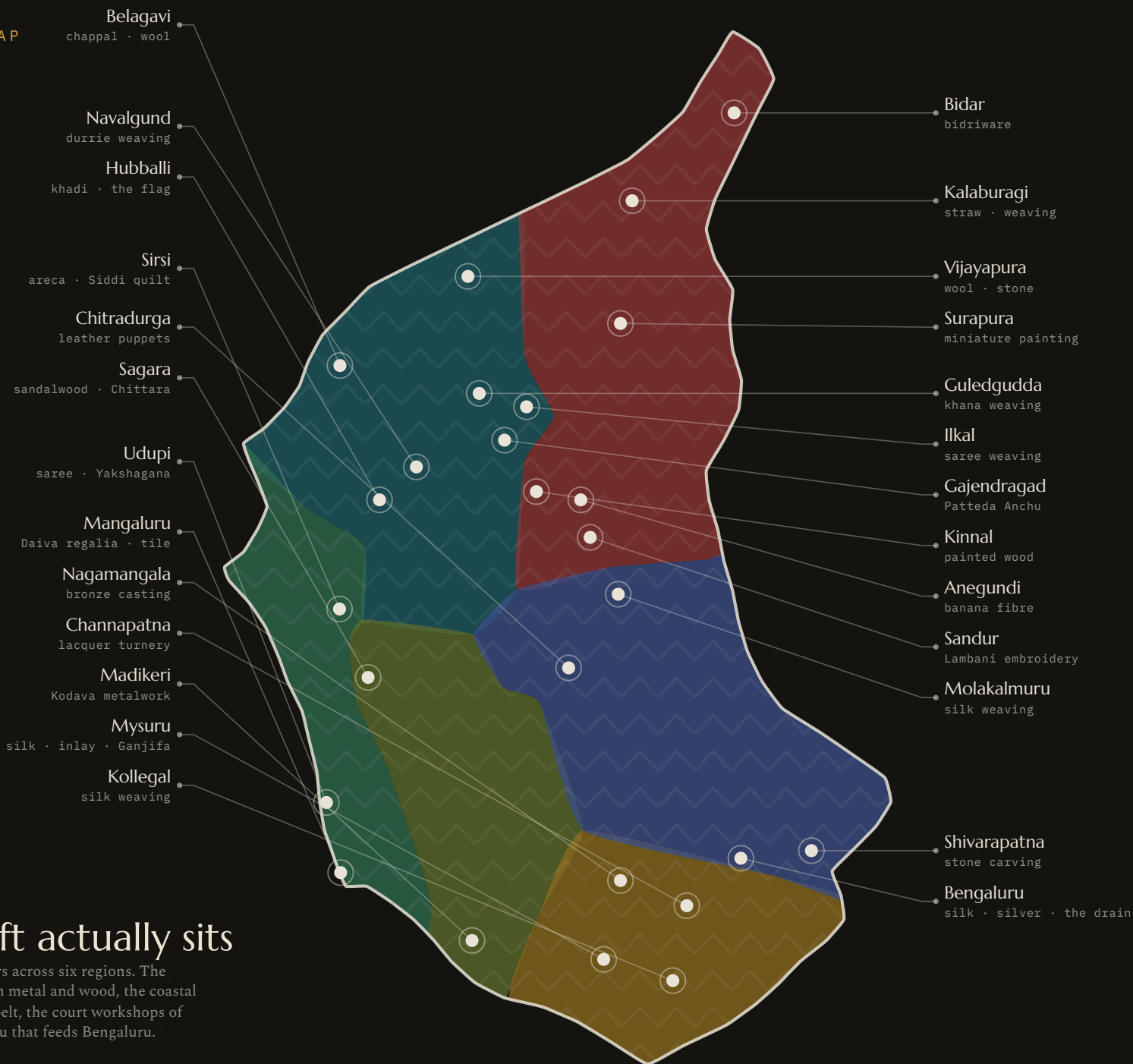
Seventeen of Karnataka's forty-six geographical indications protect something made by hand — six of them granted in a single year, 2006, when the state filed earlier and more systematically than anyone else. No other state in this series comes close. Gujarat holds twenty-two across a far larger craft economy; Goa holds none at all.

And it has not been enough

Guledgudd khana holds a GI and has gone from more than fifteen thousand handlooms to between forty and fifty. Navalgund durries hold a GI and are down to about thirty-five weavers. Kinnal holds a GI and about thirty-three working artisans. Registration protected the names. It did not keep anybody at the loom.

Where it has worked

The Udupi saree holds the same instrument and went from forty-two weavers in 2018 to seventy-four, with the age profile falling from sixty-plus into the thirties — because a trust, a weavers' society and a funder organised around the registration instead of filing it and stopping. That is the difference this volume is about.



Where craft actually sits

Twenty-six working clusters across six regions. The northern looms, the Deccan metal and wood, the coastal revival, the Ghats carving belt, the court workshops of Old Mysore, and the plateau that feeds Bengaluru.

All thirty-one 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 54. Low numbers mark thin documentation at least as often as they mark thin craft. One district, Tumakuru, currently carries nothing at all.

	Belagavi ಬೆಳಗಾವಿ entries 4	Vijayapura ವಿಜಯಪುರ entries 3	Bagalkot ಬಾಗಲಕೋಟೆ entries 6	Kalaburagi ಕಲಬುರಗಿ entries 2	Bidar ಬೀದರ್ entry 1	Yadgir ಯಾದಗಿರಿ entries 2	Raichur ರಾಯಚೂರು entries 2
Uttara Kannada ಉತ್ತರ ಕನ್ನಡ entries 8	Dharwad ಧಾರವಾಡ entries 4	Gadag ಗದಗ entries 2	Haveri ಹಾವೇರಿ entries 3	Koppal ಕೊಪ್ಪಳ entries 4	Vijayanagara ವಿಜಯನಗರ entries 2	Chitradurga ಚಿತ್ರದುರ್ಗ entries 6	Ballari ಬಳ್ಳಾರಿ entries 3
Udupi ಉಡುಪಿ entries 6	Shivamogga ಶಿವಮೊಗ್ಗ entries 6	Davanagere ದಾವಣಗೆರೆ entries 2	Chikkamagaluru ಚಿಕ್ಕಮಗಳೂರು entries 7	Tumakuru ತುಮಕೂರು none recorded 0	Chikkaballapur ಚಿಕ್ಕಬಳ್ಳಾಪುರ entry 1	Kolar ಕೋಲಾರ entries 2	Bengaluru Rural ಬೆಂಗಳೂರು ಗ್ರಾ. entry 1
Dakshina Kannada ದಕ್ಷಿಣ ಕನ್ನಡ entries 6	Kodagu ಕೊಡಗು entries 2	Hassan ಹಾಸನ entries 4	Mandya ಮಂಡ್ಯ entries 5	Mysuru ಮೈಸೂರು entries 8	Chamarajanagar ಚಾಮರಾಜನಗರ entry 1	Ramanagara ರಾಮನಗರ entries 2	Bengaluru Urban ಬೆಂಗಳೂರು ನಗರ entries 3

What the grid is for

Not to rank districts. A tile with eight entries is a district this edition has looked at closely; a tile with one is usually a district nobody has surveyed. Uttara Kannada and Mysuru lead on entries because the coast and the old court are the best-documented craft geographies in the state, not necessarily the richest.

The eastern plateau is thin, and should not be

Tumakuru, Chikkaballapur, Bengaluru Rural, Kodagu and Chamarajanagar carry one or two entries each. These are not empty districts — they hold mat weaving, coconut-fibre work, Soliga forest craft and village pottery that no survey in this series has reached. They are the first places the next round should go.

A belt counts in every district it crosses

Kasuti is counted in four districts, Kolhapuri chappal in four, Togalu Gombeyaata in five. The tiles therefore total more than fifty-four, and a district's number says how many craft traditions reach into it rather than how many are made only there.

Seventeen protected handicrafts

APP.	GEOGRAPHICAL INDICATION	PLACE	REGISTERED	SCOPE
11	Mysore Silk	Mysuru	01.01.2006	Karnataka
20	Bidriware	Bidar	03.01.2006	Karnataka
23	Channapatna Toys & Dolls	Channapatna, Ramanagara	01.01.2006	Karnataka
24	Mysore Rosewood Inlay	Mysuru	01.01.2006	Karnataka
31	Kasuti Embroidery	Dharwad · Belagavi · Vijayapura	01.01.2006	Karnataka
32	Mysore Traditional Paintings	Mysuru	01.01.2006	Karnataka
60	Ganjifa Cards of Mysore	Mysuru	01.01.2008	Karnataka
61	Navalgund Durries	Navalgund, Dharwad	01.01.2008	Karnataka
62	Karnataka Bronzeware	Nagamangala · Shivarapatna	01.01.2008	Karnataka
76	Ilkal Sarees	Ilkal, Bagalkot	01.01.2008	Karnataka
77	Molakalmuru Sarees	Molakalmuru, Chitradurga	01.01.2008	Karnataka
134	Sandur Lambani Embroidery	Sandur, Ballari	01.01.2011	Karnataka
213	Kinhal Toys	Kinnal, Koppal	01.01.2012	Karnataka
210	Guledgudd Khana	Guledgudda, Bagalkot	01.01.2016	Karnataka
224	Udupi Sarees	Udupi · Dakshina Kannada	01.01.2016	Karnataka
169	Kolhapuri Chappal	Belagavi · Dharwad · Bagalkot · Vijayapura	01.01.2019	Shared

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 a loom.

Karnataka is the best possible test of that distinction, because it has used the instrument more than anyone and can therefore show precisely what the instrument does and does not reach.

Seventeen registered handicrafts is the largest holding in India, and Karnataka got there by filing early: six of them were granted in 2006, in the first wave after the Act came into force. The crafts listed above it on this page are the ones that have no registration and a real case for one — including the regalia of Tulu spirit worship, which may be the most technically demanding metalwork in the state and is invisible to every register because it is never sold.

Twenty-six more, and six with nothing

Karnataka holds forty-three registered geographical indications in all. Seventeen are handicrafts and are listed on the previous page; the twenty-six here cover its coffee, its mangoes, its jasmine, its sandalwood oil and its incense. The third column lists crafts that have a defensible case and no registration at all.

APP.	GEOGRAPHICAL INDICATION			PLACE			REGISTERED		SCOPE		
986	Patteda Anchu Saree & Fabrics			Gajendragad, Gadag			01.01.2025		Karnataka		
10	Mysore Agarbathi	Mysuru · state-wide · registered 2005	Manufactured	80	Udupi Mallige	Udupi · registered 2008	Agricultural	106	Sirsi Supari	Sirsi, Uttara Kannada · registered 2019	Agricultural
27	Mysore Sandalwood Oil	Mysuru · registered 2006	Manufactured	81	Mysore Mallige	Mysuru · registered 2008	Agricultural	107	Gulbarga Tur Dal	Kalaburagi · registered 2019	Agricultural
28	Mysore Sandal Soap	Mysuru · registered 2006	Manufactured	82	Hadagali Mallige	Vijayanagara · registered 2008	Agricultural	108	Coorg Arabica Coffee	Kodagu · registered 2019	Agricultural
29	Coorg Orange	Kodagu · registered 2006	Agricultural	98	Monsooned Malabar Coffee	Malnad · registered 2008	Agricultural	109	Chikmagalur Arabica Coffee	Chikkamagaluru · registered 2019	Agricultural
30	Mysore Betel Leaf	Mysuru · registered 2006	Agricultural	101	Byadgi Chilli	Byadgi, Haveri · registered 2011	Agricultural	110	Bababudangiris Arabica Coffee	Chikkamagaluru · registered 2019	Agricultural
33	Nanjanagud Banana	Nanjangud, Mysuru · registered 2006	Agricultural	102	Udupi Mattu Gulla	Udupi · registered 2011	Agricultural	111	Bangalore Rose Onion	Bengaluru · registered 2015	Agricultural
34	Bangalore Blue Grapes	Bengaluru · registered 2006	Agricultural	103	Devanahalli Pomelo	Bengaluru Rural · registered 2011	Agricultural	112	Kari Ishad Mango	Ankola, Uttara Kannada · registered 2024	Agricultural
35	Coorg Green Cardamom	Kodagu · registered 2006	Agricultural	104	Appemidi Mango	Malnad · registered 2011	Agricultural	113	Vijayapura Lemon	Vijayapura · registered 2024	Agricultural
36	Dharwad Pedha	Dharwad · registered 2009	Food stuff	105	Kamalapur Red Banana	Vijayanagara · registered 2011	Agricultural				

Significant crafts with no protection

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

Chittara wall and floor painting	Sagara · Soraba, Shivamogga A described technique, a defined community and a defined area. No producer body, and the practice is ritual rather than commercial, which complicates the claim.
Togalu Gombeyaata leather puppets	Chitradurga · Hassan · Mysuru Protected as intangible heritage in name only. The puppets themselves — cut, perforated and dyed hide — are an unregistered craft good.
Bhuta and Daiva regalia	Dakshina Kannada · Udupi Continuously made, technically exacting, and outside every register because the objects are ritual property and are not sold.

Siddi Kawandi quilt	Yellapur · Haliyal · Mundgod, Uttara Kannada A distinct appliqué method held by one community of African descent. Sold internationally since 2004 through a women's cooperative — which is exactly the producer body a filing would need.
Gudigar sandalwood carving	Sagara · Soraba · Uttara Kannada Mysore sandalwood oil and soap are both registered. The carving that made the wood famous is not.
Kodava odikathi and peeche kathi	Kodagu The Kodava ceremonial knives, forged and mounted to a fixed specification, and worn at every Kodava wedding. No register of any kind.

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Twenty years of filing, and what it bought

Read this chart against the craft entries, not on its own

Karnataka's registration record is the best in India: an early, well organised first wave in 2006, a second in 2008, and steady additions since. Every stalk below is a craft the state successfully defended the name of. At least four of them have fewer practitioners now than on the day they were registered.



What registration did do

It stopped the names being used on goods from elsewhere, gave the crafts a documented technical specification where none existed, and brought several into the schemes that follow registration. For Sandur Lambani and Udupi, which already had producer bodies, it was a genuine lever.

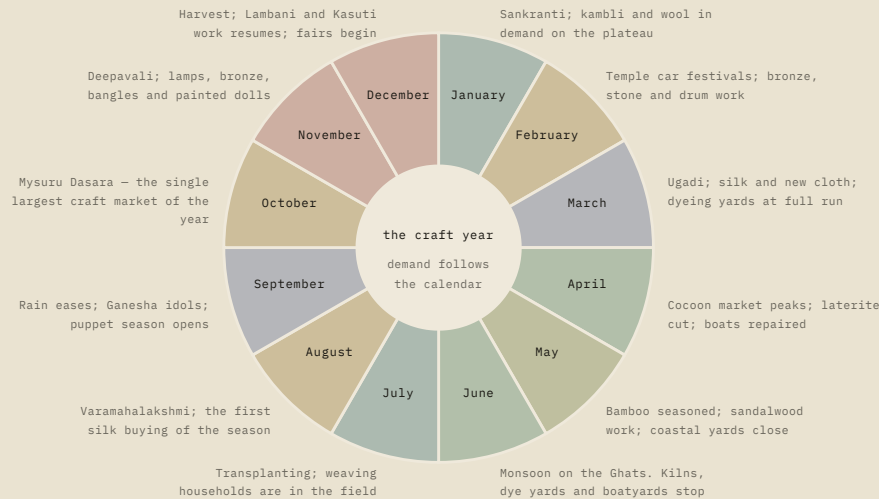
What it did not do

It did not raise a weaver's daily wage above three hundred rupees. It did not stop forty thousand people leaving Guledgudda for Bengaluru. A GI is a defensive right: it prevents a harm, and prevents nothing else.

What made the difference

In every case in this volume where numbers went up — Udupi saree, Sandur Lambani, Anegundi banana fibre — there was a standing institution with staff: a trust, a kendra, a weavers' society. The registration was a tool it used. Where there was no such body, the registration sat on a file.

Demand follows the calendar, not the market



Karnataka's craft year runs on three calendars at once. The agricultural one empties the weaving sheds at transplanting and harvest, because most weaving households also farm. The festival one concentrates demand into Dasara, Ugadi, Deepavali and the temple car festivals. And the monsoon — among the heaviest in India along the Ghats — stops the kilns, the dyeing yards and the boatyards for four months on the coast while barely touching the dry north-east.

Dasara is the peak

Mysore silk, the peta, the painted dolls of the Gombe Habba, the bronze and the inlay all sell into the ten days of Mysuru Dasara and the weeks before it. A single bad season moves a whole year's income in Old Mysore.

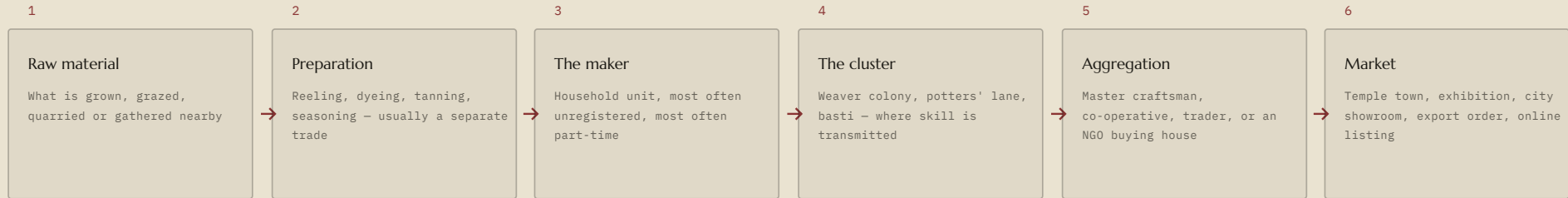
Two monsoons, two economies

Karavali and Malnad take three to four thousand millimetres and shut down from June. Kalyana Karnataka takes six hundred and does not. The same state holds a craft calendar with a four-month hole in it and one without.

The loom follows the field

In the northern weaving towns the loom stops for sowing and for harvest, because the same household does both. Any count of working looms taken in June and repeated in November will disagree with itself, and both figures will be true.

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 six regions

Karnataka

ಕರ್ನಾಟಕ

WHY CRAFT SITS WHERE IT SITS

191,791 km² · the sixth largest state · 31 districts · 61 million people · 320 km of coast and the longest stretch of the Western Ghats — 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

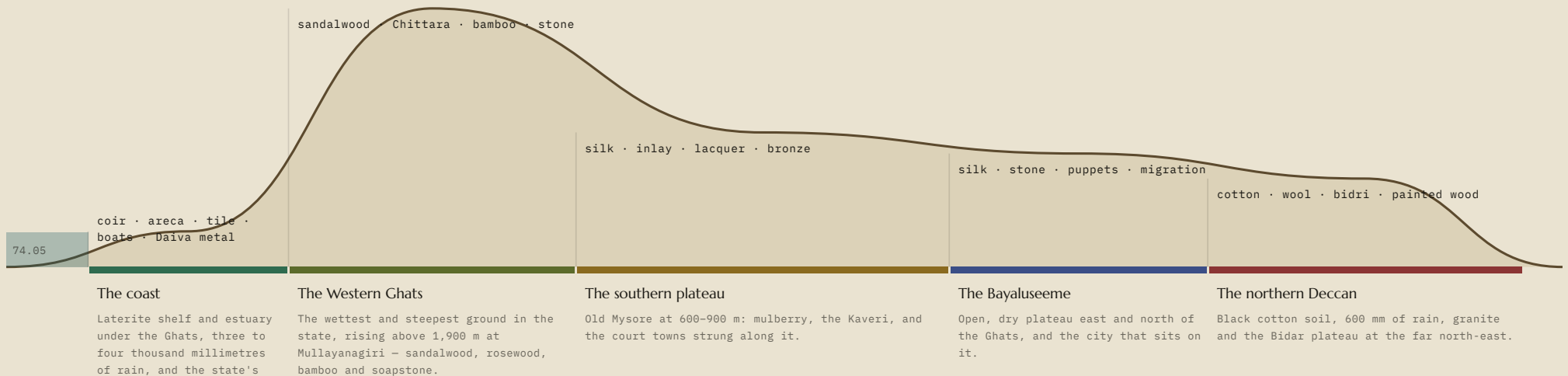
COMMUNITIES

MATERIALS



Five landscapes, west to east

Three systems explain most of what Karnataka makes: the mulberry belt, which gives the state the bulk of India's silk and three protected weaves; the Western Ghats, which give the sandalwood, rosewood, bamboo, areca and soapstone, and which take four months of the working year back in rain; and the dry Deccan, which gives the cotton, the wool, the granite — and the soil inside Bidar fort that one craft cannot be made without.



The coast

The eastern plateau

Mulberry and silk

Karnataka produces the bulk of India's mulberry silk, and the Ramanagara cocoon market is the largest in Asia. Three registered weaves and most of the state's loom economy sit downstream of that one crop.

The Ghats

Sandalwood, rosewood, teak, bamboo, areca and the soapstone belt — and, because of the rain, the laterite and the four-month working year that goes with it. Nearly every carving and fibre craft in this volume comes off this ridge.

The dry Deccan

Black cotton soil for the northern looms, Deccani sheep for the kambli, granite and sandstone for the carvers, and a fifteenth-century fort at Bidar whose soil is the one irreplaceable material in the state.

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

Before 1336	 Chalukya, Rashtrakuta and Hoysala	Badami sandstone, Hoysala soapstone and the bronze-casting tradition the staphis still work to. The Shilpa Shastra proportions set in these centuries are still the specification at	stone · bronze
1336–1565	 Vijayanagara	The empire's capital at Hampi draws carvers, muralists and metalworkers to the dry north. The Kinnal families trace their line to the painters of the Pampateshwara temple and the Hampi	Kinnal · granite
1347–1619	 The Bahmani and Bidar sultanates	Persian inlay arrives at Bidar and finds, in the fort's own soil, a blackening agent that exists nowhere else. Bidriware is the one craft in this volume that physically cannot be relocated.	bidri
1565–1799	 Adil Shahi, Mysore and Tipu	Weavers move south from Bijapur to Navalgund during the Adil Shahi wars. Tipu Sultan brings Persian lacquer turners to Channapatna. Two of the state's protected crafts begin as war and	durrie · lacquer
1799–1947	 The Wodeyar restoration	The Mysore court keeps painters, inlayers, card-makers and carvers on its roll, founds the silk factory in 1912, and creates most of what is now the Old Mysore craft cluster.	silk · inlay · Ganjifa
1860–1950	 Mission, mill and railway	Basel Mission weaving schools introduce the frame loom to the coast and the Mangalore tile to the world. The railways end the Lambani carrying trade and leave the embroidery.	Udupi · tile · Lambani
1956–2005	 Unification and the corporations	Five administrations become one state. The silk, sandalwood and handicraft corporations take over what the court had patronised — which saves some crafts institutionally and leaves the rest	state corporations
2005–2025	 The registration decades	Seventeen handicraft geographical indications, more than any other state. In the same twenty years Guleddu loses almost all of its fifteen thousand looms and Bengaluru takes the people.	17 GIs · 40 looms

Craft here is carried by communities, not by individuals

Karnataka's craft communities do not divide the way a single-dynasty state's do, because the state was assembled in 1956 out of pieces of Bombay, Hyderabad, Madras, Coorg and the princely Mysore. A Bidar inlayer, a Dharwad embroiderer and a Mysuru gesso painter are heirs to three different courts that never shared a border, and the vocabulary shows it — Persian in the north, Dravidian in the south, and Tulu on the coast answering to neither.

Vishwakarma

The five artisan castes — smith, carpenter, bronze caster, sculptor and goldsmith — carry the Shilpa Shastra tradition from Shivarapatna to Nagamangala. A stapathi does not design a figure; he gets its proportions right or it cannot be installed.

Women's crafts, uncounted

Kasuti, Navalgund, Lambani, Chittara, Kawandi, coir, agarbathi rolling and net mending are all overwhelmingly women's work, almost all home-based, and almost all absent from occupational counts. The recorded artisan population of Karnataka is certainly an undercount, and it is undercounted in one direction.

Communities from elsewhere

The Siddi of Uttara Kannada descend from East Africans brought to the Konkan coast; the Lambani moved salt across the Deccan; the Gudigars came down from Goa; the Channapatna turners learned a Persian technique under Tipu. Very little of Karnataka's craft is autochthonous, and that is the point.

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 stone

Vishwakarma stapathi bronze and stone to Shilpa Shastra proportion

Bidar inlay families white brass, silver wire and the fort's soil

Tulu daivasthana smiths Bhuta and Daiva regalia — never sold

On the loom

Padmashali · Shettigar the coastal weaves; Udupi and Kinnigoli

Guledgudda and Ilkal households khana and saree; 15,000 looms to 40

Shaikh Sayeed women Navalgund durries; taught to daughters-in-law

Kuruba shepherds Deccani wool, the kambli, and the dollu

Wood, paint and hide

Chitragara of Kinnal 67 families, about half still working

Gudigar sandalwood carving, down from Goa to the Malnad

Deevaru women Chittara — ritual, not commercial

Killekyatha leather shadow puppets, made by the puppeteers

Communities from elsewhere

Siddi East African descent; the Kawandi quilt

Lambani Deccan salt carriers; Sandur embroidery

Medar bamboo, and a forest-access problem

Kodava odikathi, peeche kathi and a jewellery of their own

Nothing here travels far before it is made

From the mulberry

● Cocoon, Ramanagara
→ Asia's largest market

● Reeled silk
→ Mysore, Molakalmuru, Udupi

● Gold zari
→ the Mysore border

● Degummed silk warp
→ Guledgudd khana

From the Ghats

● Sandalwood
→ state-controlled, carved in miniature

● Rosewood
→ Mysore inlay ground

● Bamboo and cane
→ Medar baskets and traps

● Areca sheath
→ pressed plates – a new trade

From the dry north

● Black cotton soil
→ the northern looms

● Deccani wool
→ kambli blankets

● Granite and sandstone
→ Hampi and Badami

● Bidar fort soil
→ bidri blackening – irreplaceable

From the coast

● Coconut husk
→ coir rope and mat

● Laterite clay
→ the Mangalore tile

● Mango and jackwood
→ boat planking

● Goat and deer hide
→ shadow puppets and drums

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.

Restricted in substitution

● Sandalwood

● Rosewood

● Bamboo and cane

● Areca sheath

What is restricted

Sandalwood, under state control for over a century. Rosewood, now scarce and expensive. Ivory, banned — which forced Mysore inlay to reinvent itself. Forest bamboo, under tightening access rules that bind the Medar directly.

What cannot be substituted

The soil inside Bidar fort, which blackens bidri and does not exist anywhere else. The red earth of a particular Malnad hillside, which the Deevanu gather with a prayer before grinding it for Chittara. Two crafts, two materials, no alternative.

What is arriving

Banana sheath at Anegundi and areca sheath across the Malnad: two agricultural wastes that have become craft materials within one generation, both growing, both employing women, and neither traditional. The newest material in this volume is rubbish.

Region 1 of 06

Kittur Karnataka

ಕಿತ್ತೂರು ಕರ್ನಾಟಕ

THE NORTHERN LOOMS

Black cotton soil, the Krishna and the Malaprabha, and the densest concentration of handloom in the state — six districts that between them hold four protected weaves and have lost most of the looms that made them.

This is the belt that answers the whole question this volume asks. Ilkal, Guledgudd khana, Patteda Anchu and the Navalgund durrie are all registered geographical indications, all woven inside these six districts, and all in steep decline — Guledgudda alone has gone from more than fifteen thousand handlooms to between forty and fifty in a single working lifetime. The weavers did not stop knowing how. They went to Bengaluru.

BELAGAVI

VIJAYAPURA

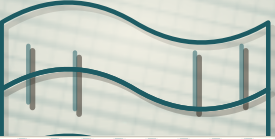
BAGALKOT

DHARWAD

GADAG

HAVERI





ON THE LOOM

Ilkal Saree

ಇಳಕಲ್ ಸೀರೆ

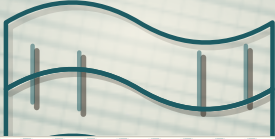
BAGALKOT (ILKAL · HUNAGUND)

Weaver households across Ilkal town, many now on powerlooms

Cotton body, silk pallu and silk border, joined to the body by the kondi technique — the warp threads of the two are looped together by hand rather than woven continuously, which is the test of a real Ilkal. The red tope teni pallu, three solid bands with a white temple edge, is the signature. Registered in 2008; the handloom share of production has fallen steadily since, and most sarees sold under the name are now powerloom.

GI 76 TOPE TENI PALLU

● HOLDING



ON THE LOOM

Guledgudd Khana

ಗುಲೇದಗುಡ್ಡ ಖಣ

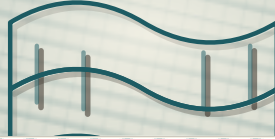
BAGALKOT (GULEDGUDDA)

Weaver families, Hindu and Muslim, of Guledgudda town

The blouse-piece woven to go with an Ilkal saree: degummed silk warp, cotton weft, and nine separate operations before a metre leaves the loom. Thirty years ago the town held more than fifteen thousand handlooms and the houses were built around them. Today there are between forty and fifty. A powerloom makes thirty to forty metres a day against a handloom's three or four, and sells at a tenth of the price. Roughly forty thousand people from Guledgudda now live in Bengaluru. The GI came in 2016, which is to say well after.

GI 210 15,000 LOOMS TO 40

● CRITICAL



ON THE LOOM

Patteda Anchu Saree

ಪಟ್ಟೆದ ಅಂಚು

GADAG (GAJENDRAGAD)

A small number of weaving households at Gajendragad

A coarse, heavy cotton saree in a plain check with a solid contrast border, woven as a temple offering to the goddess Yellamma and worn by village women for field work — the opposite end of the textile hierarchy from Mysore silk. It had almost stopped when designers began commissioning it again in the 2010s. The newest handicraft GI in the state, registered in 2025.

GI 986 REGISTERED 2025

● AT RISK



IN FIBRE

Navalgund Durrie

ನವಲಗುಂದ ಜಮಖಾನ

DHARWAD (NAVALGUND)

Women of the Shaikh Sayeed Muslim community; the skill passes to daughters-in-law, not daughters

Thick cotton floor rugs in geometric fields with birds, peacocks and the jawari motif, woven on a pit loom by women who historically did not leave the house — which is how a domestic confinement became a trade and then an identity. The craft arrived with weavers moving down from Bijapur during the Adil Shahi wars. Active weavers have fallen from about seventy-five to about thirty-five. The families keep the technique deliberately secret, which protects it from copying and also from documentation.

GI 61 75 WEAVERS TO 35

● CRITICAL



WITH THE NEEDLE

Kasuti Embroidery

ಕಸೂತಿ

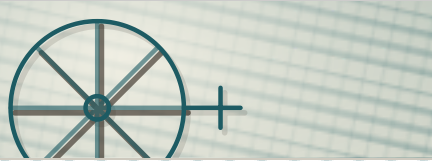
DHARWAD • BELAGAVI • VIJAYAPURA • BAGALKOT (BELT)

Women across the northern districts; formerly a required accomplishment for a Chalukya-era bride

Counted-thread embroidery worked without a frame and without tracing, in four stitches — gavanthi, murgi, negi and menthe — reversible on both faces. The motifs are architectural: the gopura, the tulsi katte, the palanquin, the chariot of Hampi. Traditionally eight hundred to five thousand stitches on a single Ilkal saree. The hand version now competes with machine Kasuti sold under the same name.

GI 31 COUNTED THREAD

● AT RISK



ON THE LOOM

Bengeri Khadi — the National Flag

ಬೆಂಗಳೇರಿ ಖಾದಿ

DHARWAD (BENGARI, HUBBALLI)

About a hundred spinners and a hundred weavers at the Karnataka Khadi Gramodyoga Samyukta Sangha

One of a very small number of units in India certified by the Bureau of Indian Standards to make and supply the national flag. The khadi is spun and woven here and at Bagalkot, dyed in three lots, cut, and the chakra screened on; every consignment is inspected and a whole lot can be rejected. It is the clearest case in this volume of a craft held up by a standard and a guaranteed buyer rather than by a market.

BIS CERTIFIED NATIONAL SUPPLY

● HOLDING



IN LEATHER

Kolhapuri Chappal

ಕೊಲ್ಹಾಪುರಿ ಚಪ್ಪಲಿ

BELAGAVI • DHARWAD • BAGALKOT • VIJAYAPURA

Chamar and Dhor tanning and stitching households

Vegetable-tanned buffalo hide, cut, braided and stitched without a single nail, in the kapashi, pukari and bakkalnali patterns. The geographical indication granted in 2019 covers four Karnataka districts alongside four in Maharashtra — the only shared handicraft GI either state holds, and a useful precedent for any craft that straddles a border.

GI 169 SHARED WITH MAHARASHTRA

● AT RISK



IN STONE

Badami Sandstone Carving

ಬಾದಾಮಿ ಶಿಲ್ಪ

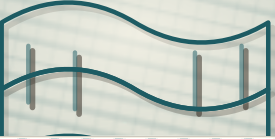
BAGALKOT (BADAMI • AIHOLE • PATTADAKAL)

Stone carvers working to temple and conservation commission

The red Badami sandstone of the Chalukyan cave temples is still quarried and still carved, mostly for restoration and for new temple work. How much of the surviving skill is local and how much is brought in from Tamil Nadu and Rajasthan for specific contracts has not been established.

FIELD-CHECK CONSERVATION LED

● AT RISK



ON THE LOOM

Betageri and Gadag Handloom

ಬೆಟಗೇರಿ ಕೈಮಗ್ಗ

GADAG (BETAGERI · GADAG TOWN)

Weaver households, largely on cotton

A cotton weaving belt that supplied the Ilkal and khana trade with plain yardage and now mostly supplies itself. Counts of working looms in the Gadag-Betageri cluster need establishing.

FIELD-CHECK

● AT RISK



ON THE LOOM

Kambli Wool Blanket

ಕಂಬಳಿ

HAVERI · BELAGAVI · BAGALKOT · CHITRADURGA (BELT)

Kuruba shepherd households, spinning and weaving their own flock's wool

The coarse black-and-grey blanket of the Deccan, woven from the hair of the Deccani sheep on a pit loom, waterproof enough to work in and warm enough to sleep under. It is made by the people who keep the sheep, which is why it has never been counted as a trade. Synthetic blankets took the market; the shepherds still make them for themselves.

DECCANI WOOL KURUBA SHEPHERDS

● AT RISK



IN FIBRE

Deccani Wool Spinning

ಉಣ್ಣೆನೂಲು

VIJAYAPURA · BELAGAVI · HAVERI (BELT)

Shepherd households and small spinning units

Hand-carded and hand-spun Deccani wool, the input to the kambli and to rough rope and saddle cloth. A supply craft that no scheme counts separately from the blanket, and which fails first when the blanket market fails.

FIELD-CHECK SUPPLY CRAFT

● AT RISK

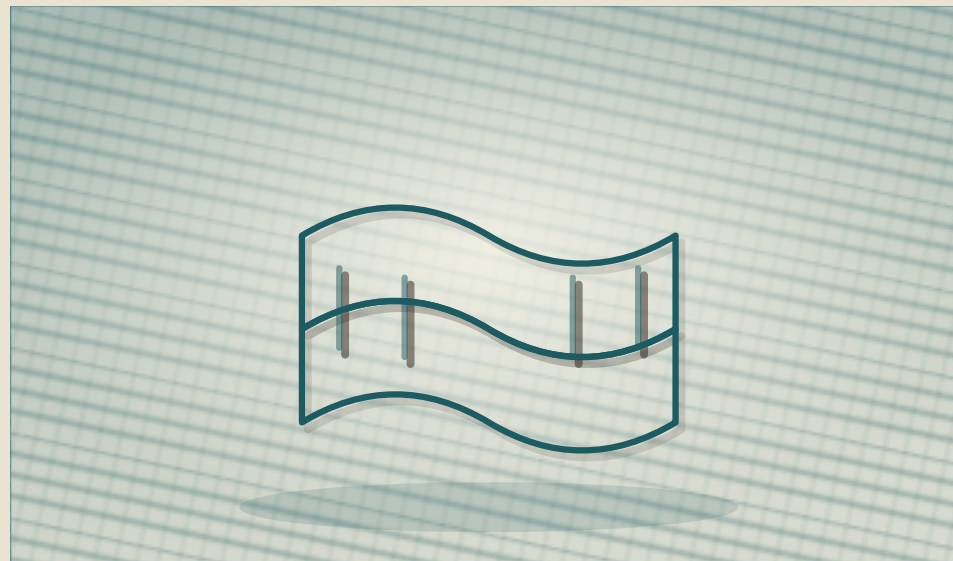
Fifteen thousand looms, and then forty

Guledgudda makes one thing: the khana, the blouse-piece woven to go with an Ilkal saree. Degummed silk in the warp, cotton in the weft, nine separate operations before a metre comes off the loom, and a pattern vocabulary drawn from temple architecture and the things that grow in the fields around it.

Thirty years ago the town held more than fifteen thousand handlooms. Houses were built around the pit — the loom came first and the rooms went round it. Today there are **between forty and fifty**.

The arithmetic is not complicated. A powerloom makes thirty to forty metres a day; a handloom makes three or four. Handwoven khana costs about a hundred rupees a metre to make and sells for five hundred; the powerloom version costs seven and sells for sixty. A weaver's day is worth about three hundred rupees. A garment factory in Bengaluru pays twelve to fifteen thousand a month.

Roughly **forty thousand people from Guledgudda now live in Bengaluru**. The geographical indication was granted in 2016 — which is to say, long after the decision had been made by everybody who had to make it.



1

30–40 metres a day

What a powerloom produces. A handloom in the same town produces three to four.

2

₹7 against ₹100

What a metre costs to make by machine against by hand. The finished prices are ₹60 and ₹500.

3

₹300 a day

What a Guledgudda handloom weaver earns. A Bengaluru garment job pays ₹12,000–15,000 a month.

4

40,000 people

Guledgudda residents now living in Bengaluru, most of them in textile factories and cloth shops.

What the GI could not reach

Registration in 2016 protected the name against use by mills elsewhere. It did not change any of the four numbers above, and those four numbers are the whole story.

What is actually left

Forty to fifty working handlooms, mostly worked by weavers over fifty, in a town whose name means the hill people migrated to. The irony is not lost on anyone there.

What would have to change

A price floor, a guaranteed institutional buyer, or a wage subsidy that closes the gap with a factory job. Nothing short of that moves a number this large, and a geographical indication is none of those things.

Region 2 of 06

Kalyana Karnataka

ಕಲ್ಯಾಣ ಕರ್ನಾಟಕ

THE DECCAN NORTH-EAST

The dry Deccan, the ruins of Vijayanagara and the Bahmani north: the poorest belt in the state and the one holding its two most distinctive crafts.

Bidriware came in with the Bahmani sultans and is made nowhere else in the world in quite this way, because the blackening depends on soil from inside Bidar fort. Kinnal, a hundred and eighty kilometres south, paints wooden gods in a line its families trace to the muralists of Hampi. Both are registered. Between them they support perhaps a few hundred households. This belt also carries the Lambani settlements and the banana-fibre work at Anegundi, both of which are growing.

BIDAR

KALABURAGI

YADGIR

RAICHUR

KOPPAL

VIJAYANAGARA

BALLARI



IN METAL

Bidriware

ಬೀದರಿ ಕಲೆ

BIDAR

Hereditary Muslim and Hindu inlay families of Bidar town

White brass — zinc to copper roughly sixteen to one — cast, filed, engraved, inlaid with pure silver wire, smoothed, and then blackened in a paste of ammonium chloride and soil taken from inside Bidar fort. The soil is the point: it has lain unexposed to sun and rain for five centuries, and it turns the alloy a permanent matt black while leaving the silver bright. Nothing else does this, which is why the craft cannot move. Eight stages, one town, and a Padma Shri in 2023 to Shah Rasheed Ahmed Quadari.

GI 20 SOIL FROM THE FORT

● AT RISK



IN WOOD

Kinnal Painted Woodwork

ಕಿನ್ನಾಳ ಕಲೆ

KOPPAL (KINNAL)

The Chitragara families of Kinnal, who trace their line to the muralists of Hampi

Light wood is carved in parts, joined with a paste of tamarind seed and pebble powder, built up with kitta — jute rag, sawdust and tamarind — modelled, gessoed, painted and finished with gold leaf and mirror. A Garuda comes in twelve pieces; a Ganesha on his throne in twenty-two. Sixty-seven Chitragara families remain in the village and about half still work the craft. A 2007 project with the Glasgow School of Art, and more recently one young artisan's Instagram account, are most of what connects it to a market.

GI 213 67 FAMILIES, HALF ACTIVE

● CRITICAL



WITH THE NEEDLE

Sandur Lambani Embroidery

ಲಂಬಾನಿ ಕಸೂತಿ

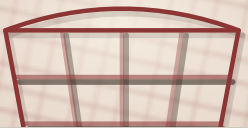
BALLARI (SANDUR) · VIJAYANAGARA · KOPPAL

Lambani (Banjara) women, organised through the Sandur Kushala Kala Kendra

Mirror, cowrie, coin and a dense field of counted stitch on a pieced ground, worked by women of a community that moved salt and grain across the Deccan before the railways ended the trade. The Sandur Kendra turned it into an earning craft for several hundred women and holds the geographical indication. One of the few entries in this volume where organisation came before registration rather than after.

GI 134 WOMEN'S COOPERATIVE

● HOLDING



IN FIBRE

Anegundi Banana Fibre

ಬಾಳೆನಾರು ಕರಕುಶಲ

KOPPAL (ANEGUNDI · GANGAVATHI)

Women of Anegundi and nearby villages, through the Kishkinda Trust and Hari Dharti Rural Development Society

The discarded sheath of the banana plant, stripped, dried and hand-twisted into rope, then coiled and woven into baskets, mats, runners and lampshades. Begun in 1998 as a livelihood project in the Vijayanagara capital's oldest village; now 399 members, about eighty women working at the unit and another hundred and eighty to two hundred twisting rope at home for roughly two hundred rupees a day. The strongest growth story in this volume, and not a traditional craft at all.

399 MEMBERS WASTE TO CRAFT

● THRIVING



IN STONE

Hampi Stone Carving

ಹಂಪಿ ಶಿಲ್ಪ

VIJAYANAGARA (HAMPI • HOSAPETE) • KOPPAL

Carvers working to Archaeological Survey and temple commission

The granite of the Vijayanagara capital is the hardest stone worked anywhere in this series, and the tradition of cutting it never fully stopped. Most current work is conservation at the World Heritage site plus new temple commissions; the decorative trade is small and dominated by soapstone, which is a different craft with a similar name.

CONSERVATION DEMAND

● AT RISK



IN PIGMENT

Surapura Miniature Painting

ಸುರಪುರ ಚಿತ್ರಕಲೆ

YADGIR (SURAPURA • SHORAPUR)

No continuing hereditary workshop recorded

A distinct Deccani painting school that flourished under the Surapura chiefs in the eighteenth and nineteenth centuries — brighter and flatter than the Bijapur and Golconda work it descends from, with a strong local portrait tradition. Surviving paintings are in museum and private collections. Whether any practitioner remains in Surapura is the question this entry exists to ask.

FIELD-CHECK COURT SCHOOL

● CRITICAL



IN FIBRE

Kalaburagi Jowar Straw Craft

ಜೋಳದ ಹುಲ್ಲಿನ ಕಲೆ

KALABURAGI • YADGIR • RAICHUR

Farming households, largely women

Grain baskets, storage bins, mats and granary linings made from jowar and paddy straw coiled and bound. A household supply craft in the state's driest districts, entirely uncounted, and the sort of thing that disappears between one survey and the next without anyone recording that it was there.

FIELD-CHECK HOUSEHOLD CRAFT

● AT RISK



IN PRINT

Raichur Hand Block Print

ಮುದ್ರಣ ಕಲೆ

RAICHUR • KALABURAGI

No active unit confirmed

The northern Deccan once printed cotton on the Hyderabad pattern, and Raichur sat on the trade route that carried it. Listed here as a named gap: no working block-printing unit in these districts has been confirmed, and the first task is to establish whether one exists.

FIELD-CHECK POSSIBLY EXTINCT

● CRITICAL

The one craft that cannot be moved

Almost every craft in this series could, in principle, be made somewhere else. Bidriware could not. Its final and defining stage depends on soil taken from inside the fifteenth-century fort at Bidar — earth that has lain unexposed to sun and rain for five hundred years and is unusually rich in nitrates.

The body is a white brass of zinc and copper in a ratio of roughly sixteen to one. It is cast in a mould of soil, resin and castor oil, filed smooth, temporarily blackened with copper sulphate so the artisan can see his line, and engraved freehand. Pure silver wire or sheet is hammered into the cut channels and smoothed flush.

Then the piece goes into a boiling solution of that fort soil and ammonium chloride. The zinc-rich alloy turns a deep permanent matt black. The silver does not react at all. The contrast that results cannot be got with any other earth that has been tried, and the trials have been extensive.

Eight stages, one town, roughly a few hundred households, and a Padma Shri in 2023 to the inlayer Shah Rasheed Ahmed Quadari.



1

Cast and file

White brass — zinc to copper about 16:1 — poured into a mould of soil, resin and castor oil, then filed and smoothed.

2

Blacken and draw

A temporary coat of copper sulphate darkens the surface so the freehand design can be seen as it is scribed.

3

Engrave and inlay

Channels cut with a chisel, then pure silver wire or sheet hammered in and dressed flush with the body.

4

Oxidise in fort soil

Boiled in soil from inside Bidar fort with ammonium chloride. The alloy goes permanently black; the silver stays bright.

Why the soil matters

It has been shielded from sun and rain since the fifteenth century and carries an unusual nitrate content. Substitutes have been tried for decades and none gives the same depth of black.

Where else it is made

Hyderabad, Aurangabad, Lucknow, Purnia and Murshidabad all have bidri workshops — and all of them have historically obtained the soil from Bidar. The GI is the only one in this volume with a geological basis.

Where it is going

NIFT and NID have worked with the Bidar workshops on USB covers, lampshades, desk objects and tiles — lowering the entry price and finding a younger buyer without touching the eight stages.

Region 3 of 06

Karavali

ಕರಾವಳಿ

THE COAST AND TULUNADU

Three hundred and twenty kilometres of coast under the Ghats — laterite, areca, coir and the ritual metal of Tulu spirit worship.

The coastal strip has the state's clearest revival story and its least documented craft. The Udupi saree went from forty-two weavers in 2018 to seventy-four, with the age profile falling from sixty-plus into the thirties, because a trust and a weavers' society organised around it. Meanwhile the regalia of Bhuta and Daiva worship — masks, breastplates, anklets, the great ani — is made continuously across these districts and appears in no craft register at all, because it is not for sale.

UTTARA KANNADA

UDUPI

DAKSHINA KANNADA





ON THE LOOM

Udupi Saree

ಉಡುಪಿ ಸೀರೆ

UDUPI (KINNIGOLI · BRAHMAVAR) · DAKSHINA KANNADA (TALIPADY)

Padmashali and Shettigar weaver families, on Malabar frame looms

A fine cotton saree in a small check with a plain contrast border, woven on a frame loom introduced by Basel Mission weaving schools in the nineteenth century. By 2018 it was down to forty-two weavers, nearly all over sixty. Kadike Trust and the Talipady Weavers' Society built a revival around the existing GI — NABARD skill funding, a 'know your weaver' label with the maker's photograph on each saree, and direct sale to the Tulu diaspora. Seventy-four weavers now, and the age band has dropped into the thirties. This is what a geographical indication looks like when somebody uses it.

GI 224 42 WEAVERS TO 74

● HOLDING



IN WOOD

Yakshagana Headgear and Costume

ಯಕ್ಷಗಾನ ವೇಷಭೂಷಣ

UDUPI · DAKSHINA KANNADA · UTTARA KANNADA

Specialist makers attached to Yakshagana melas

The kirita and pagade — towering gilded headdresses built on a light wood frame with mirror, foil, cloth and lacquered pith — plus the armlets, breastplates and the great painted wooden ani worn on the back. Made to each troupe's specification and repaired between seasons. The craft survives exactly as long as the performance does, and is counted by nobody because it is costume rather than commodity.

TROUPE SUPPLY

● AT RISK



IN METAL

Bhuta and Daiva Regalia

ಭೂತದ ಆಭರಣ

DAKSHINA KANNADA · UDUPI (TULUNADU)

Hereditary metalworkers serving the daivasthanas

Bronze and silver masks, breastplates, anklets, waistbands and the enormous ani halo worn by the impersonator in Bhuta Kola. Cast, chased and repaired continuously across the Tulu districts, to a specification set by the shrine and not by a buyer. It is one of the most technically demanding metal crafts in Karnataka and appears in no handicraft register, because the objects are the property of a daivasthana and are never sold.

RITUAL PROPERTY UNREGISTERED

● HOLDING



IN CLAY

Mangalore Pattern Roof Tile

ಮಂಗಳೂರು ಹೆಂಚು

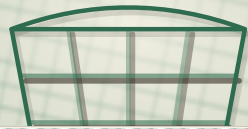
DAKSHINA KANNADA (MANGALURU • ULLAL) • UDUPI

Tile works, semi-mechanised, with hand finishing

The interlocking clay tile the Basel Mission began making at Mangaluru in 1860 and which went on to roof half of coastal and peninsular India — including, by export, parts of East Africa and Burma. Dozens of works have closed; the surviving ones are kept going partly by heritage restoration demanding profiles no automated line will run.

SINCE 1860 HERITAGE DEMAND

● AT RISK



IN FIBRE

Coir Rope and Mat

ತೆಂಗಿನ ನಾರು

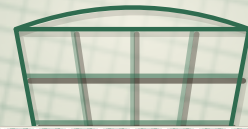
DAKSHINA KANNADA • UDUPI • UTTARA KANNADA

Coastal households; largely women at the retting and spinning

Husk retted in backwater, beaten, spun and laid into rope, matting and doormats. Karnataka's coir never industrialised the way Kerala's did, so it has stayed a household and small-unit trade, with the usual consequence: no reliable count of who does it.

WOMEN'S WORK

● AT RISK



IN FIBRE

Areca Sheath Craft

ಅಡಿಕೆ ಹಾಳೆ

UTTARA KANNADA (SIRSI • SIDDAPUR) • SHIVAMOGGA • DAKSHINA KANNADA

Areca growers and small pressing units across the Malnad and the coast

The fallen leaf sheath of the areca palm, soaked, cleaned and hot-pressed into plates, bowls and packaging. A by-product of a crop the region already grows at scale, requiring no tree to be cut, and growing fast on the back of single-use plastic bans. Like the Aneundi banana fibre, it is a new craft rather than a surviving one, and it is doing better than almost anything old.

GROWING TRADE

● THRIVING



WITH THE NEEDLE

Siddi Kawandi Quilt

ಸಿದ್ದಿ ಕವಂದಿ

UTTARA KANNADA (YELLAPUR · HALIYAL · MUNDGOD)

Siddi women — descendants of East Africans brought to the Konkan coast — working through the Siddi Women's Quilting Cooperative

Rectangles cut from worn clothing are laid over a saree backing and stitched down from the outside inward in wide white running stitch, so the quilt closes on itself; the finest scrap goes at the centre, with tikeli patches and phula triangles at the corners. It is appliqué rather than patchwork, and the method is West African in structure and Indian in material. Made only within the community until 2004, when the cooperative opened it to international sale — which is what stopped machine stitching from finishing it.

SIDDI COMMUNITY COOPERATIVE SINCE 2004

● HOLDING



IN WOOD

Honnavar and Kumta Boat Building

ಹೋನಾರಿ ಕಟ್ಟುವುದು

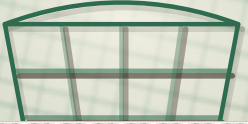
UTTARA KANNADA (HONNAVAR · KUMTA · BHATKAL)

Kharvi and Mogaveera boatwright families

Plank-built fishing boats laid up over a shaped keel in mango and jackwood, caulked with coir and fish oil, built on the beach without a drawing. The yards have shifted to fibreglass hulls for the larger trawlers but still build and repair timber craft, because a wooden hull can be mended where it lands.

WORKING CRAFT

● HOLDING



IN FIBRE

Karwar Fishing Net Making

ಬಲೆ ಹೆಣೆಯುವುದು

UTTARA KANNADA (KARWAR · ANKOLA) · UDUPI (MALPE)

Fishing households; net-making and mending largely by women and elders

Hand-knotted and hand-mended nets, with the mesh and the hang set by the species and the depth. Nylon replaced cotton two generations ago but not the knotting, and a boat's nets are still made and repaired by its own household — which is why the skill is universal on this coast and recorded nowhere.

WORKING GEAR

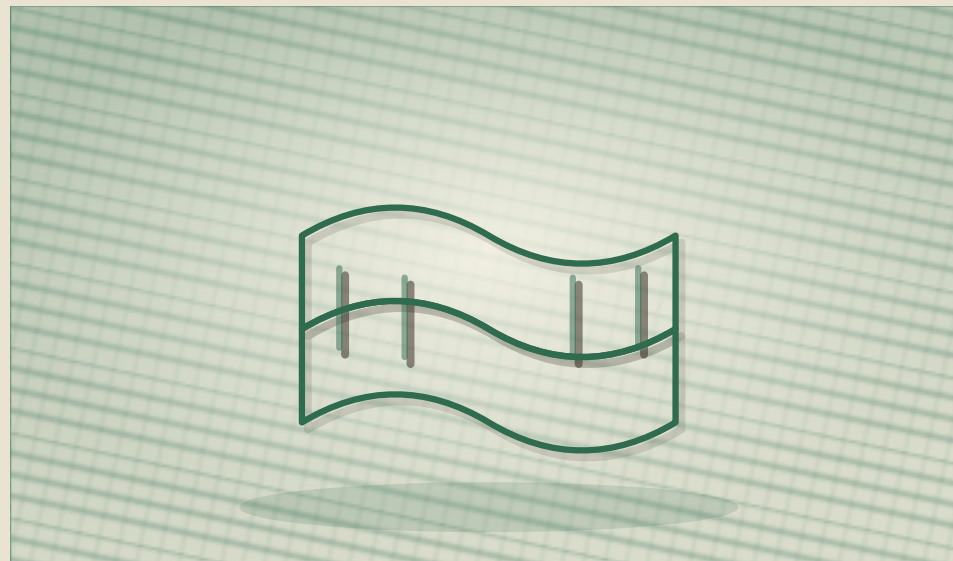
● HOLDING

Forty-two weavers, and then seventy-four

Every other feature in this volume describes a decline. This one does not. In 2018 the Udupi saree was down to forty-two weavers, nearly all of them over sixty, on frame looms that Basel Mission weaving schools had introduced to the coast in the nineteenth century. It had held a geographical indication since 2016 and the registration had changed nothing.

Then Kadike Trust in Karkala and the Talipady Weavers' Society built something around it. NABARD funded a skill development programme. The Talipady society went from eight weavers to thirty-four. Across Udupi and Dakshina Kannada together the number went from about forty-five to **seventy-four**, and — the figure that matters most — the age band fell from predominantly sixty-plus to thirty to sixty.

The sharpest single idea was the smallest. Each saree now carries the name and photograph of the person who wove it. The Tulu diaspora buys them, and buys them again, because the label is a relationship rather than a certificate.



1

An existing registration

The GI had been granted in 2016 and had sat unused. It gave the project a defensible name to build on and nothing more.

2

A body with staff

Kadike Trust and the Talipady Weavers' Society — an organisation that could receive funds, run training and take orders.

3

Funded skilling

A NABARD skill development programme. Talipady went from eight working weavers to thirty-four.

4

A label that is a person

'Know your weaver' — the maker's name and photograph on every saree, sold direct to a diaspora that wants the connection.

45 to 74, and getting younger

The headline number moved by about two-thirds. The age distribution moved more: a craft whose practitioners were nearly all past sixty now has weavers in their thirties.

Why this is the control case

Same instrument, same state, same decade as Guledgudda — and the opposite result. The variable is not the registration. It is whether an institution with staff and funding stood behind it.

What it does not prove

Udupi is a small cluster near a wealthy, well-networked diaspora, on the coast, with a saree that suits contemporary taste. Guledgudda has none of those advantages. The method transfers; the conditions may not.

Region 4 of 06

Malnad

ಮಲೆನಾಡು

THE WESTERN GHATS

Rainforest, coffee, areca and sandalwood. The carving districts, and the one place in India where a painting tradition is made of rice.

The Gudigars of Sagara and Soraba carved sandalwood for the Mysore court and now carve whatever the forest rules allow. In the same taluk the Deeveru paint Chittara — white rice paste and red earth on a mud wall, geometry held entirely in memory, drawn with a stalk of paddy. A Chittara wall is required for a Deeveru wedding to proceed, which is the only reason it has survived at all: it was never a product.

SHIVAMOGGA

CHIKKAMAGALURU

HASSAN

KODAGU





IN PIGMENT

Chittara Wall and Floor Painting

ಚಿತ್ತಾರ

SHIVAMOGGA (SAGARA · SORABA · HOSANAGARA)

Deevaru (Hasalaru) women of the Malnad; daughters learn by watching

Four colours and no drawing. White from soaked and ground rice, red from a forest earth gathered with a prayer, yellow from gurige seed, black from burnt husk — laid on a mud wall or a woven screen with a frayed paddy stalk for a brush. The geometry is held in memory and is mathematically exact: no measuring, no plan, no correcting. A Deevaru wedding cannot proceed without a Chittara, which is the only reason it still exists. Chemical paint and glitter pens are now the main threat to the line quality.

RITUAL, NOT COMMERCIAL WOMEN'S LINE

● CRITICAL



IN WOOD

Gudigar Sandalwood Carving

ಗುಡಿಗಾರ ಕೆತ್ತನೆ

SHIVAMOGGA (SAGARA · SORABA) · UTTARA KANNADA

The Gudigar community, said to have come down from Goa; a KSHDC complex at Sagara houses more than a hundred and forty artisan families

Undercut lattice, figure panels and the famous pierced sandalwood boxes, carved at a fineness that only this wood permits. Sandalwood is a state-controlled species and supply has been restricted for decades, so much of the work has moved to rosewood and other timbers while keeping the sandalwood vocabulary. Mysore sandalwood oil and Mysore sandal soap both hold geographical indications. The carving does not.

NO GI SUPPLY RESTRICTED

● AT RISK



IN CLAY

Harnahalli Terracotta

ಹರ್ನಾಹಳ್ಳಿ ಮಣ್ಣಿನ ಕಲೆ

SHIVAMOGGA (HARNAHALLI)

Potter families of Kumbara Beedi, the potters' lane

Wheel-thrown and beaten water pots, cooking vessels, lamps and votive figures, fired in open kilns. The village lane is still called after the trade. The younger generation is mechanising the throwing and the mixing; whether that saves the craft or ends it is an open question and worth following.

KUMBARA BEEDI

● AT RISK



IN FIBRE

Medar Bamboo Work

ಬಿದಿರು ಕೆಲಸ

SHIVAMOGGA · CHIKKAMAGALURU · HASSAN · UTTARA KANNADA

Medar households, the traditional bamboo-working community

Winnows, grain baskets, fish traps, cradles, ladders and the large storage baskets of the areca and paddy economy. The binding constraint is not skill or market but access: bamboo is a forest produce and the terms on which Medar households may cut it have tightened repeatedly.

MEDAR COMMUNITY FOREST ACCESS

● AT RISK



IN METAL

Kodava Odikathi and Peeche Kathi

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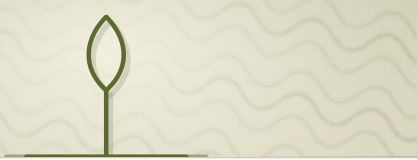
KODAGU (MADIKERI · VIRAJPET · SOMWARPET)

A small number of smiths serving Kodava families

The odikathi is a broad, forward-curving war knife worn at the back of the waist in a red silk sash; the peeche kathi is the smaller ornamental dagger worn at the front, its hilt and sheath in chased silver with a chain and fittings. Both are worn at every Kodava wedding and festival, so demand has not stopped — but the number of smiths who can forge and mount a proper set has, and replacements are increasingly bought in.

CEREMONIAL FEW SMITHS

● CRITICAL



IN METAL

Kodava Ornament Making

ಕೊಡವ ಆಭರಣ

KODAGU

Goldsmiths working to Kodava family commission

The kokkethathi, the jomale, the pathak and the kadaga — a jewellery vocabulary with no close relative elsewhere in Karnataka, worn with the Kodava sari draped in reverse. Made to order within the community, reset across generations, and therefore almost absent from museum collections.

DISTINCT VOCABULARY

● AT RISK



IN STONE

Hoysala Stone Carving

ಹೊಯ್ಸಳ ಶಿಲ್ಪ

HASSAN (BELUR · HALEBIDU) · CHIKKAMAGALURU

No continuing hereditary workshop at the sites themselves

Soapstone worked at a density of ornament unmatched anywhere — the lathe-turned pillars and the bracket figures of Belur and Halebidu, now a World Heritage site. Some Shivarapatna sculptors claim descent from the Belur workshops. New carving in the Hoysala idiom is commissioned occasionally; the continuous line was broken centuries ago.

CONSERVATION ONLY

● CRITICAL



IN METAL

Sringeri Brass and Bell Metal

ಕಂಚಿನ ಕೆಲಸ

CHIKKAMAGALURU (SRINGERI · KOPPA) · HASSAN

Metalworkers serving the Sringeri and Horanadu temple circuit

Lamps, vessels and ritual ware for the Malnad temple economy. A working supply trade rather than a named craft, and one whose size has never been established.

FIELD-CHECK TEMPLE SUPPLY

● AT RISK

A painting made of rice, held in memory

Chittara has four colours and no drawing. White is soaked and ground rice; red is an earth from a particular Malnad hillside, gathered with a prayer before it is dug; yellow comes from gurige seed and black from burnt husk. The brush is a frayed stalk of paddy.

It is painted by Deevuru women on the mud walls and floors of the house for a wedding, a birth, a harvest or a festival. A Deevuru marriage cannot proceed without one — which is the single reason the tradition still exists. It was never a product, so there was never a market to lose.

The geometry is the remarkable part. Compositions run two or three feet across in interlocking lattices of extraordinary precision, and there is no plan, no measuring and no correction. Daughters learn by watching mothers and aunts until the pattern becomes something the hand knows. As one practitioner puts it: nothing is random — every line knows where it belongs.



1

White — rice

Raw rice soaked and ground to a paste. It is the drawing colour, and the only one that is also food.

2

Red — forest earth

A specific hillside earth, gathered with a prayer before digging. It is the ground colour and it has no substitute.

3

Yellow — gurige seed

Ground seed, used for fill and for the inner fields of the lattice.

4

Black — burnt husk

Carbon from rice husk, used sparingly for outline and for the figures.

Why it survived

Because it was never sold. A craft that exists only inside a ritual has no market to be undercut in — and no income either, which is the other half of the same fact.

What is eroding it

Not indifference. Chemical paint and glitter pens, which are faster and brighter and will not hold the fine line. Mud walls being replaced by cement is the other, slower pressure.

The documentation

The Centre for Revival of Indigenous Arts has run workshops and published a study of the form, the people and the culture. It remains absent from the state's own public spaces.

Region 5 of 06

Old Mysore

ಹಳೆ ಮೈಸೂರು

THE COURT AND ITS WORKSHOPS

Four districts that between them hold six registered crafts — the densest protected craft geography in India, and all of it downstream of one palace.

Mysore silk, rosewood inlay, the traditional painting, Ganjifa, Channapatna and the bronze of Nagamangala were all court-supported and in several cases court-created: the Wodeyars brought Persian lacquer turners to Channapatna and kept painters, inlayers and card-makers on the palace roll. When the patron ended in 1947 the state took over the silk and the sandalwood, which is why those two survived institutionally and Ganjifa did not.

MYSURU

MANDYA

CHAMARAJANAGAR

RAMANAGARA





ON THE LOOM

Mysore Silk Saree

ಮೈಸೂರು ರೇಷ್ಮೆ

MYSURU · RAMANAGARA · MANDYA

Weavers of the Karnataka Silk Industries Corporation and allied units

Pure mulberry silk with a pure gold zari border, woven to a fixed specification by a state corporation whose mill at Mysuru dates to 1912 and which still holds the mark. Survival here has been institutional rather than artisanal: the Wodeyars founded the factory, the state inherited it, and the brand carried the weave. Karnataka produces the bulk of India's mulberry silk, and most of the weaving is now powerloom.

GI 11 STATE CORPORATION

● HOLDING



IN WOOD

Mysore Rosewood Inlay

ಗಂಧದ ಕೆತ್ತನೆ

MYSURU

Inlay workshops in and around Mysuru city

Figures and panels cut from contrasting woods and shell and set flush into a rosewood ground, then scraped and polished until the joint disappears. The craft was built on ivory, and when the ivory trade was banned the workshops moved to plastic, bone and pale woods — a substitution that saved the trade and changed the look of it. Rosewood itself is now the constraint.

GI 24 IVORY SUBSTITUTED

● AT RISK



IN PIGMENT

Mysore Traditional Painting

ಮೈಸೂರು ಚಿತ್ರಕಲೆ

MYSURU · MANDYA (SRIRANGAPATNA)

A small number of trained painters, several teaching

Figures drawn on prepared board, the ornament built up in low relief in a gesso of white lead, gamboge and glue, and then covered in thin gold leaf so the jewellery and the architecture stand off the surface and catch light. Muted, flat colour against that gold is the signature. The Wodeyar court kept the painters; what keeps them now is teaching and commission rather than a trade.

GI 32 GESSO AND GOLD

● AT RISK



IN PAPER

Ganjifa Cards of Mysore

ಗಂಜೀಫಾ

MYSURU

Very few practising painters; the revival rests on a handful of people

Circular hand-painted playing cards — Chad Ganjifa, Navagraha Ganjifa, the Dashavatara suits — on layered cloth-and-tamarind-paste board, painted in the Mysore idiom and lacquered. The game died; the painting survived as an art object. It carries a geographical indication and is among the most endangered entries in the whole series: a registered craft that a single illness or retirement could effectively end.

GI 60 NEAR-EXTINCT

● CRITICAL



IN WOOD

Mysore Sandalwood Carving

ಶ್ರೀಗಂಧ ಕೆತ್ತನೆ

MYSURU · SHIVAMOGGA

Carvers in the Mysuru workshops, many of Gudigar descent

The court workshops drew Gudigar carvers down from the Malnad and set them to work on sandalwood for the palace and for presentation. Restricted felling, a state monopoly on the timber and very high prices have made sandalwood almost a precious-material craft, worked in miniature where it is worked at all.

SUPPLY RESTRICTED

● AT RISK



WITH THE NEEDLE

Mysore Peta

ಮೈಸೂರು ಪೇಟೆ

MYSURU

A handful of specialist makers and tiers in Mysuru

The Mysore court turban: a stiffened cloth crown with a gold-laced band and a projecting fan, ready-formed rather than wound. Worn now at weddings, at Dasara and as a civic honour. A small ceremonial trade that depends entirely on the continuing authority of the symbol.

CEREMONIAL

● AT RISK



IN WOOD

Channapatna Toys and Dolls

ಚನ್ನಪಟ್ಟಣ ಗೊಂಬೆ

RAMANAGARA (CHANNAPATNA)

Roughly four thousand artisans across about two hundred and fifty homes and fifty small units

Ivory wood — aale mara, Wrightia tinctoria — turned on a lathe, then coloured by pressing a stick of vegetable-dyed lac against the spinning piece so the friction melts it on, and burnished with a screw pine leaf. No paint, no varnish, nothing a child cannot safely chew. The technique is Persian, brought in under Tipu Sultan. A beadworker earns about a hundred and fifty rupees a day; export piecework pays three hundred rupees per hundred pieces.

GI 23 ~4,000 ARTISANS

● HOLDING



IN METAL

Karnataka Bronzeware

ಕಂಚಿನ ಪ್ರತಿಮೆ

MANDYA (NAGAMANGALA) · KOLAR (SHIVARAPATNA) · CHITRADURGA

Stapathis of the Vishwakarma community, working to the Shilpa Shastra

Beeswax models built to the proportions set out in the dhyanaslokas, invested in fine clay, burnt out and cast in panchaloha or in high-tin bronze. The proportions are not the sculptor's to choose: a figure is correct or it is not installable. Patronage ran from the Chalukyas through the Hoysalas to Vijayanagara, and the craft now runs on temple commission and on the diaspora.

GI 62 LOST WAX

● AT RISK



ON THE LOOM

Kollegal Silk Weaving

ಕೊಳ್ಳೇಗಾಲ ರೇಷ್ಮೆ

CHAMARAJANAGAR (KOLLEGAL)

Weaver households, increasingly on powerloom

A silk weaving town on the Tamil Nadu border that supplied the Mysore trade and now largely runs jacquard powerlooms. It is in this volume because it is where a great deal of 'Mysore silk' is actually woven, which is a fact about the name worth recording.

JACQUARD BELT

● AT RISK



ON THE LOOM

Melukote Handloom

ಮೇಲುಕೋಟೆ ಕೈಮಗ್ಗ

MANDYA (MELUKOTE · PANDAVAPURA)

Weaver households around the Cheluvanarayana temple

Fine cotton dhotis, angavastrs and temple cloth woven in the pilgrimage town, with a long association between the weave and the Srivaishnava institutions that buy it. A small, stable trade held up by ritual demand rather than fashion.

TEMPLE TOWN

● AT RISK



IN FIBRE

Mysore Agarbathi Rolling

ಅಗರಬತ್ತಿ

MYSURU · BENGALURU URBAN · MANDYA

Overwhelmingly women, rolling at home on piece rate

Bamboo splints rolled by hand in a charcoal and jigat paste and then perfumed. Karnataka makes most of India's incense and the geographical indication for Mysore Agarbathi dates to 2005. It sits in this volume because it is the largest hand-work employer of women in the state, and because almost none of that work is counted as craft.

GI 10 HOME-BASED

● HOLDING

Colour applied by friction

A Channapatna toy is not painted. The turner holds a stick of lac — tree resin coloured with vegetable dye — against the piece while it spins on the lathe, and the friction melts the lac onto the wood. It is then burnished with a screw pine leaf until it shines. No brush, no varnish, and nothing on the surface a child cannot safely chew.

The wood is aale mara, *Wrightia tinctoria* — ivory wood — a pale softwood that takes a clean turn and no grain figure, which is why the colour reads so flat and so bright. The technique is Persian: Tipu Sultan brought turners from Persia to train local artisans, which is why the town is called the toy town and why the craft has no close relative in Karnataka.

About four thousand artisans work from roughly two hundred and fifty homes and fifty small units. A beadworker earns about a hundred and fifty rupees a day; export piecework pays three hundred rupees per hundred pieces. As one artisan puts it, it is a lot of labour for minimal returns.



1

Season the wood

Aale mara cut, seasoned and sized. A softwood with almost no grain figure, chosen for exactly that.

2

Turn on the lathe

Spun on a spindle driven by a bow of bamboo and silk string; shaped to spheres and ovals, then sanded on the lathe.

3

Melt the lac on

A stick of vegetable-dyed lac held against the spinning piece. Friction does the work — the colour is fused, not applied.

4

Burnish and assemble

Polished with a dried screw pine frond, then the parts are fitted into toys, beads, stacking rings and figures.

4,000 artisans, 50 units

Across about two hundred and fifty homes. The Channapatna Crafts Park trained three hundred artisans in a single recent year and is pushing women's participation.

What is squeezing it

Chinese replicas, a daily wage of ₹150, and — unexpectedly — the new six-lane expressway, which has taken the passing traffic that the roadside shops lived on.

The GI, enforced or not

Registered in 2006. Those working on the craft argue the gap is not the registration but its enforcement: lacquered imitations are sold under the name within sight of the workshops.

Region 6 of 06

Bayaluseeme

ಬಯಲುಸೀಮೆ

THE EASTERN PLATEAU

The open plateau and the city that has absorbed the state's craft labour faster than any scheme has replaced it.

Bengaluru is in this volume twice over: as a place where silk is woven and stone is carved, and as the destination. Roughly forty thousand people from Guledgudda alone now live in the city, most of them in garment factories and cloth shops. The plateau's own crafts — Molakalmuru silk, the Shivarapatna stone workshops, the leather shadow puppets of Chitradurga — are each a few hundred people holding on within two hours of a metro that pays three times as much.

BENGALURU URBAN

BENGALURU RURAL

KOLAR

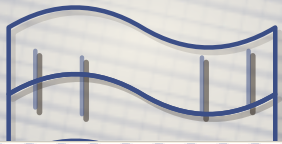
CHIKKABALLAPUR

TUMAKURU

CHITRADURGA

DAVANAGERE





ON THE LOOM

Molakalmuru Saree

ಮೊಳಕಾಲ್ಮೂರು ಸೀರೆ

CHITRADURGA (MOLAKALMURU)
Weaver households of Molakalmuru town

Pure mulberry silk in strong contrast — a body in one colour, a korvai border interlocked in another, and a pallu carrying temple, rudraksha and parrot motifs in zari. The weave sits between the Kanchipuram tradition to the south and the Ilkal one to the north and belongs to neither. Registered in 2008; the cluster is small and the yarn now comes from outside.

GI 77 KORVAI BORDER

● AT RISK



IN STONE

Shivarapatna Stone Carving

ಶಿವರಪಟ್ಟಣ ಶಿಲ್ಪ

KOLAR (SHIVARAPATNA, MALUR TALUK)
Vishwakarma sculptor families; some claim descent from the Belur workshops

Black krishnashila from the Chamarajanagar quarries, carved into temple images to the measure laid down in the Shilpa Sutras — a village where almost every household works stone and has done, by its own account, since the Ganga dynasty. Rising stone and transport costs, pressure on village land and no organised support are the stated threats. The images themselves go to temples across India and abroad.

SHILPA SHASTRA THOUSAND YEARS

● AT RISK



IN LEATHER

Togalu Gombeyaata Puppets

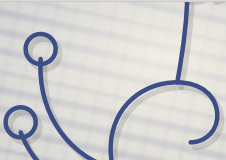
ತೊಗಲು ಗೊಂಬೆಯಾಟ

CHITRADURGA · DAVANAGERE · HASSAN · MYSURU · BALLARI
Killekyatha (Shillekyathara) families — itinerant puppeteers who make their own figures

Goat or deer hide scraped to translucency, cured with salt and caustic soda, cut to shape, perforated for the ornament and coloured with vegetable dye so the light comes through in colour rather than as a silhouette. Figures run from six inches to four feet, and size encodes rank: the largest are kings and gods. The performance is recognised as intangible heritage. The hide-cutting that makes it possible is in no craft register at all.

PUPPET CRAFT UNREGISTERED

● CRITICAL



ON THE LOOM

Doddaballapur Silk Weaving

ದೊಡ್ಡಬಳ್ಳಾಪುರ ರೇಷ್ಮೆ

BENGALURU RURAL (DODDABALLAPUR) · CHIKKABALLAPUR
Weaver households, now overwhelmingly on powerlooms

A silk town forty kilometres north of Bengaluru that moved from handloom to powerloom earlier and more completely than anywhere else in the state. Included as the control case: this is what the end of a transition looks like, and what Guledgudda and Ilkal are some way along.

POWERLOOM SHIFT

● AT RISK



IN METAL

Bengaluru Pete Silver and Brass

ಪೇಟೆ ಬೆಳ್ಳಿ ಕೆಲಸ

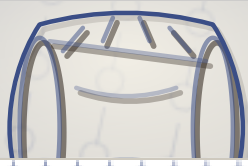
BENGALURU URBAN (CHICKPET · BALEPET · AKKIPET)

Goldsmith and silversmith workshops in the old Pete lanes

The market quarter Kempe Gowda laid out in 1537 is still organised by trade — a lane for cotton, a lane for rice, a lane for bangles — and still holds working silver and brass benches behind the shopfronts. Property values rather than demand are what is now moving them out.

OLD CITY TRADE

● AT RISK



IN SOUND

Dollu and Drum Making

ಡೊಳ್ಳು ತಯಾರಿಕೆ

DAVANAGERE · CHITRADURGA · HAVERI

Drum makers serving Dollu Kunitha troupes and temple ensembles

The dollu is a large barrel drum, hollowed or staved, headed both sides in hide and slung at the waist for the Kuruba community's Dollu Kunitha. Makers also supply the temple nagari and the smaller tamate. Hide supply and the shrinking number of troupes are the pressures.

KURUBA TRADITION

● AT RISK



IN GLASS

Chitradurga Lacquer Bangle

ಲಾಕ್ ಬಳೆ

CHITRADURGA · BALLARI

No organised unit confirmed

Lac bangles set with glass and mirror, made across the central Deccan for the fair and temple trade. Glass and plastic have taken the market almost entirely. Whether any maker remains in these districts needs establishing.

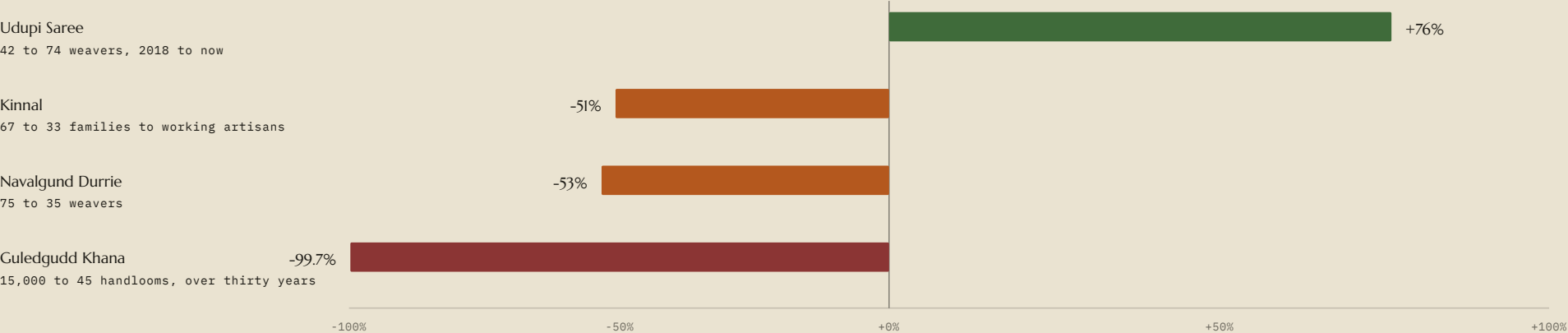
FIELD-CHECK NEAR-OBSOLETE

● CRITICAL

Seventeen protections, and four crafts that shrank anyway

Karnataka holds more registered handicraft geographical indications than any other state in India. It filed early, filed systematically, and defended well. This page is about what that did and did not buy, and it is the reason this volume exists.

All four crafts below hold a geographical indication, all four were registered between 2008 and 2016, and all four are counted here after registration rather than before it. One has more practitioners than it did a decade ago and a falling average age. The other three have fewer — and in Guledgudda's case the collapse is of a different order of magnitude from anything else in this series.



Change in practitioner numbers after registration, as a share of the earlier figure. Guledgudda's bar is capped: the actual fall is 99.7 per cent, which no chart at this scale can draw honestly.

What a GI is good for

Stopping the name being used elsewhere; creating a written technical specification where none existed; opening the door to schemes that require one. All real, all defensive, and none of them a market.

What it cannot do

Raise a daily wage. Outrun a powerloom. Keep a twenty-year-old in a village two hours from a city paying four times as much. The registration and the migration are simply not operating on the same variable.

What to do with seventeen

Karnataka does not need more registrations. It needs producer bodies attached to the seventeen it has — and it already knows how, because Sandur and Udupi did it. The next volume in this series should count staff, not certificates.

Read against Goa, which holds no handicraft registration at all, the pair makes one point rather than two. Protection is not the variable. Goa's crafts are failing without it; three of Karnataka's are failing with it; and the two that are growing — Udupi here, and the banana-fibre work at Anegundi — are growing because an organisation with staff and a bank account stood behind them. A certificate is cheap and an institution is not, which is exactly why the register is long and the recovery is short.

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

6 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 fifty-four objects matters more than beauty in any one.

Process sequences

Four to seven frames each for bidri inlay and its blackening at Bidar, the lac stick meeting the turning wood at Channapatna, Chittara being drawn with a paddy stalk at Sagara, and the kondi join between body and pallu on an Ilkal loom. These four are the volume's highest photographic priority.

Detail macros

Silver wire sitting proud in black alloy before buffing; the friction-melted lac surface at Channapatna; gesso and gold leaf standing off a Mysore painting in raking light; the perforation pattern of a Togalu puppet lit from behind.

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

Bidar fort and the lanes below it, the Guledgudda loom streets with their empty pits, the Ramanagara cocoon market at dawn, Kinnal village during Dasara, and the Sandur Kendra workroom.

Credit and consent

Every artisan photographed is credited by name in the caption, and holds a signed release. In Karnataka this has a specific edge: the regalia of Bhuta and Daiva worship and the Chittara wall of a Deevuru house are both ritual property. Permission comes from the daivasthana or the household's elders, not from the maker alone, and in some cases photography is refused outright and that refusal is recorded instead.

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. Fifty-four entries is a beginning; Karnataka almost certainly holds twice that number, and eight 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

Tumakuru currently carry no entry at all. 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 Karnataka 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