

Tisser

hand to heart

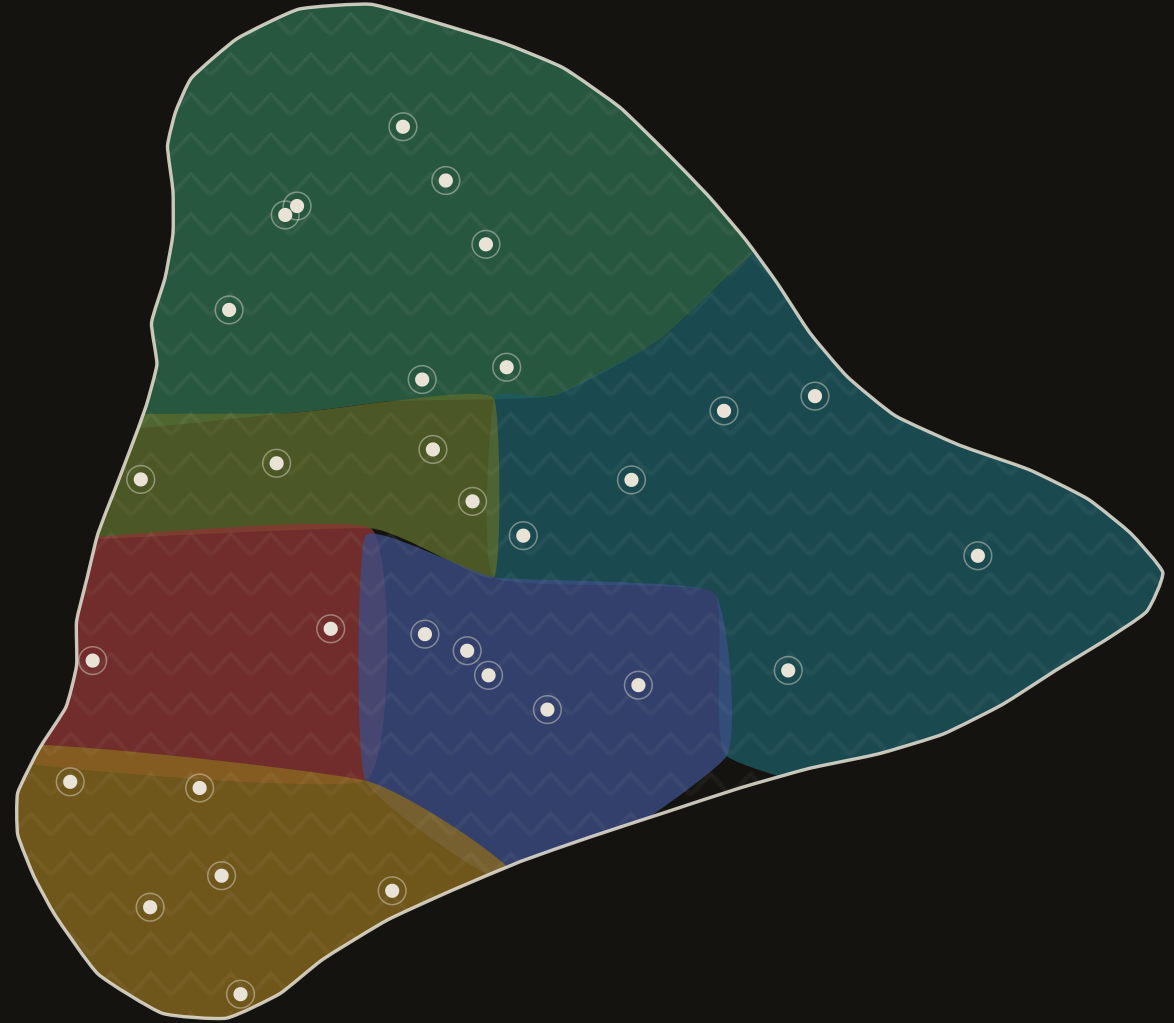
ARTISANS TRUST

CRAFT MAPPING INITIATIVE · TELANGANA

Telangana: A Journey Through Crafts

హస్తకళల బాటలో

A district-by-district map of the state's living handloom and handicraft traditions — their makers, materials, geographies and legal protections. Fifty entries across thirty-three 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.



IN METAL

Adilabad Dokra

ఆదిలాబాద్ డోక్రా

ADILABAD (JAINOOR · TAMSI · KERAMERI · ADILABAD RURAL)

The Woj community, also called Wojari or Otari — hereditary casters working for the Gond and Kolam villages around them

Lost-wax casting in brass, done without a single joint or weld. A clay core is built roughly to shape, covered in wax made from beeswax, the resin of the Damara orientalis tree and mustard oil, carved, then cased in clay with drain ducts cut into it. A crucible of brass scrap is tied to the mould and fired; when the wax runs out the mould is reversed and the metal fills the space it left. More than a hundred families work across five villages. What they cast is not decorative: Nagoba snake figures for the Mesram clan's January jatara, animal bells, measuring chittis, and the deities of households that have no other image-maker.

GI 521

100+ FAMILIES

● AT RISK

▲ A finished entry, at printed size.

- 01 **Band**

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

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

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

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

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

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

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

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

The 6 regions

Colour follows six craft systems rather than administrative divisions — each named for what actually holds it together.

The Godavari North
Adilabad to Karimnagar

The Medak Plateau
Siddipet to Sangareddy

The Deccan Court
Hyderabad and around

The Ikat Belt
Pochampally and Puttapaka

Kakatiya Country
Warangal to the gorge

Palamuru
The dry south-west

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; twenty-three entries carry it. They are printed rather than dropped, because omission is how crafts vanish from the record.

HOW TO READ THIS MAP

TELANGANA · A JOURNEY THROUGH CRAFTS

03

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 Telangana 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

Telangana is a young state with an old register. Thirteen of its fourteen handicraft registrations were filed before 2014, under Andhra Pradesh, and several still carry district names that no longer exist. Craft counts, where they exist at all, come from GI applications written to make a case rather than from a survey. The one number that is reported consistently is the number of weavers who have died, which tells you what the state has chosen to count.

An honest caution about maps

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

On naming

District names follow the reorganisation that took Telangana from ten districts at formation in 2014 to thirty-three. Most crafts here are older than their district by centuries: Pochampally was in Nalgonda and is now in Yadadri Bhuvanagiri; Cheriya was in Warangal and is now in Siddipet; Pembarthi was in Warangal and is now in Jangaon; Sircilla was in Karimnagar and now heads a district of its own. Crafts are listed under the name their makers use, and the GI register still carries several of the old district names.

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 entries, eleven material families

50

craft entries mapped in this first edition, across 33 districts

15

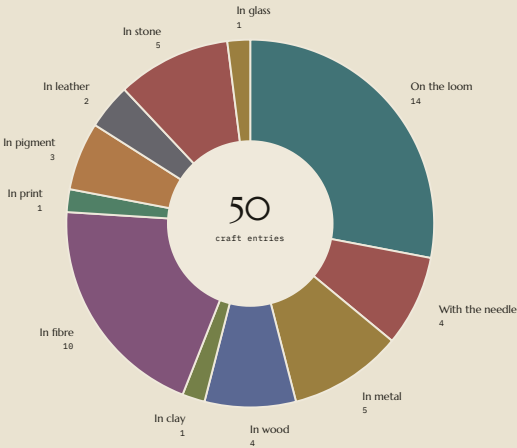
handicraft registrations — fourteen distinct crafts out of eighteen entries, held over the smallest handloom base in the southern states.

44

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

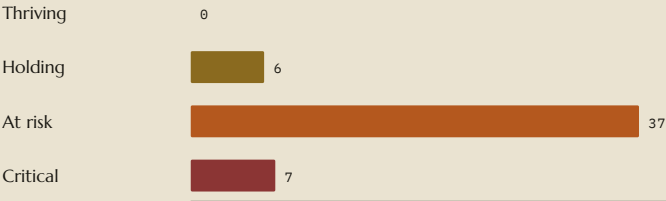
23

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



What the shape of the wheel says
Telangana holds eighteen geographical indications and fifteen of the entries are handicrafts — fourteen distinct crafts, with Pochampally registered twice, once for the weave and once for its logo. Three of the fourteen belong to Nirmal alone.

Vitality across all entries



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

More certificates than looms

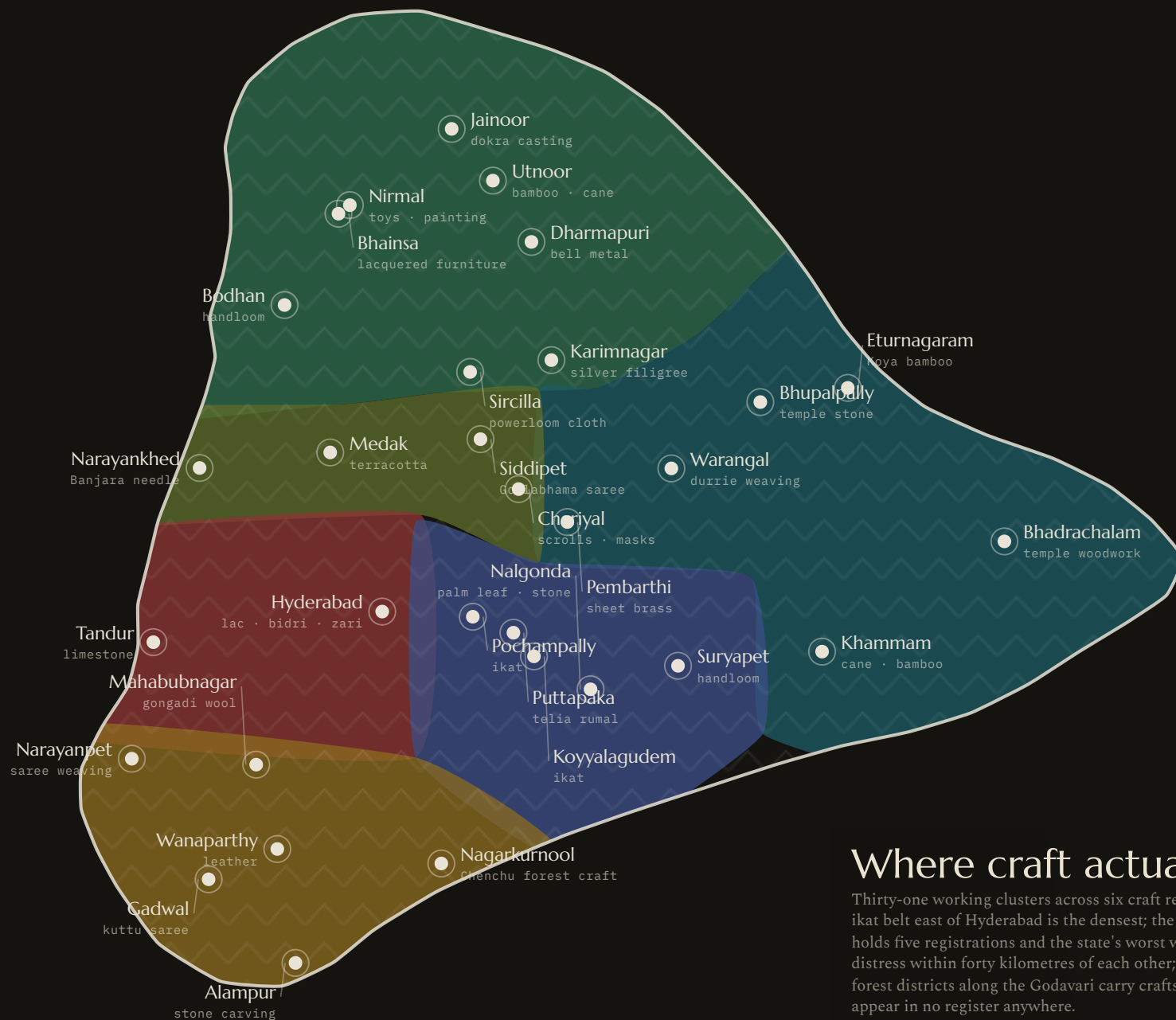
Telangana holds fourteen handicraft geographical indications. At the Fourth All India Handloom Census it had about **28,000 handloom households** — against 1.22 lakh in Andhra Pradesh and 2.09 lakh in Tamil Nadu. No state in this series protects a higher share of a smaller base.

One town holds three

Nirmal filed toys, furniture and paintings in the same year and holds a fifth of the state's craft register by itself. Whether that reflects what Nirmal makes or who in Nirmal knew how to file is the question the register cannot answer about itself.

And the largest town holds none

Sircilla, the biggest weaving town in the state by output, recorded **402 weaver suicides between 2004 and 2014** and thirty-four more in the three years to 2026. It holds no registration, because contract powerloom work has no name to protect.



Where craft actually sits

Thirty-one working clusters across six craft regions. The ikat belt east of Hyderabad is the densest; the north holds five registrations and the state's worst weaving distress within forty kilometres of each other; and the forest districts along the Godavari carry crafts that appear in no register anywhere.

All thirty-three 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 50. Low numbers mark thin documentation at least as often as they mark thin craft. Two districts currently carry nothing at all.

Adilabad ఆదిలాబాద్ entries 4	Komaram Bheem As. కుమురం భీం entries 3	Nirmal నిర్మల్ entries 3	Mancherial మంచిర్యాల entry 1	Nizamabad నిజామాబాద్ entry 1	Kamareddy కామారెడ్డి entry 1	Jagtial జగిత్యాల entry 1
Peddapalli పెద్దపల్లి none recorded 0	Karimnagar కరీంనగర్ entry 1	Rajanna Sircilla రాజన్న సిరిసిల్లా entry 1	Siddipet సిద్దిపేట entries 4	Medak మెదక్ entries 2	Sangareddy సంగారెడ్డి entries 2	Vikarabad వికారాబాద్ entry 1
Ranga Reddy రంగారెడ్డి entry 1	Hyderabad హైదరాబాద్ entries 5	Medchal-Malkajgi. మేడ్చల్ none recorded 0	Yadadri Bhuvanag. యాదాద్రి entries 3	Nalgonda నల్గొండ entries 3	Suryapet సూర్యాపేట entry 1	Jangaon జనగామ entry 1
Hanumakonda హనుమకొండ entry 1	Warangal వరంగల్ entry 1	Jayashankar Bhup. భూపాలపల్లి entries 3	Mulugu ములుగు entry 1	Mahabubabad మహబూబాబాద్ entry 1	Khammam ఖమ్మం entry 1	Bhadradri Kothag. భద్రాద్రి entries 2
Mahabubnagar మహబూబ్ నగర్ entries 2	Narayanpet నారాయణపేట entries 2	Jogulamba Gadwal జోగులాంబ గద్వాల entries 2	Wanaparthi వనపర్తి entries 2	Nagarkurnool నాగర్ కర్నూల్ entries 2		

Fifteen protected handicrafts

APP.	GEOGRAPHICAL INDICATION	PLACE	REGISTERED	SCOPE
4	Pochampally Ikat	Bhoodan Pochampally, Yadadri Bhuvanagiri	2004-05	Telangana
53	Silver Filigree of Karimnagar	Karimnagar	2007-08	Telangana
91	Nirmal Toys and Craft	Nirmal	2008-09	Telangana
105	Nirmal Furniture	Nirmal	2008-09	Telangana
106	Nirmal Paintings	Nirmal	2008-09	Telangana
137	Gadwal Sarees	Gadwal, Jogulamba Gadwal	2010-11	Telangana
188	Siddipet Gollabhama	Siddipet	2011-12	Telangana
190	Cheriyal Paintings	Cheriyal, Siddipet	2010-11	Telangana
194	Pembarthi Metal Craft	Pembarthi, Jangaon	2010-11	Telangana
214	Narayanpet Handloom Sarees	Narayanpet	2012-13	Telangana
521	Adilabad Dokra	Jainoor · Tamsi · Kerameri, Adilabad	2017-18	Telangana
523	Warangal Durries	Kothawada, Warangal	2017-18	Telangana
562	Pochampally Ikat (logo)	Bhoodan Pochampally, Yadadri Bhuvanagiri	2017-18	Telangana
599	Telia Rumal	Puttapaka, Yadadri Bhuvanagiri	2020-21	Telangana
917	Hyderabad Lac Bangles	Laad Bazaar, Hyderabad	2023-24	Telangana

What a GI does, and does not, do

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

Telangana is the clearest test of that sentence in this series. Pochampally has been registered since 2004 and powerlooms still print the design and sell it under the name. Weavers' organisations report thirty-three suicides in the district that holds the state's oldest and most famous registration.

Fourteen distinct handicrafts out of eighteen registrations is a craft-weighted register by any measure. What it has not reached is listed opposite: the shepherd's blanket whose sheep breed is disappearing underneath it, the saree Puttapaka actually weaves as opposed to the rumal it is registered for, the court cloth Hyderabad is historically responsible for, and the largest weaving workforce in the state.

Four more, and six with nothing

Telangana's four non-craft registrations are a stew, a pulse, a chilli and a mango shared with Andhra Pradesh. The columns beside them list crafts with a defensible case and no filing — including one whose geographical indication sits in the next state, and one whose raw material is a breed of sheep.

193	Hyderabad Haleem	Hyderabad · filed 2010	Food stuff
241	Banaganapalle Mangoes	shared with Andhra Pradesh · filed 2011	Agricultural
706	Tandur Redgram	Tandur, Vikarabad · filed 2022	Agricultural
984	Warangal Chapata Chilli	Warangal belt · filed 2024	Agricultural

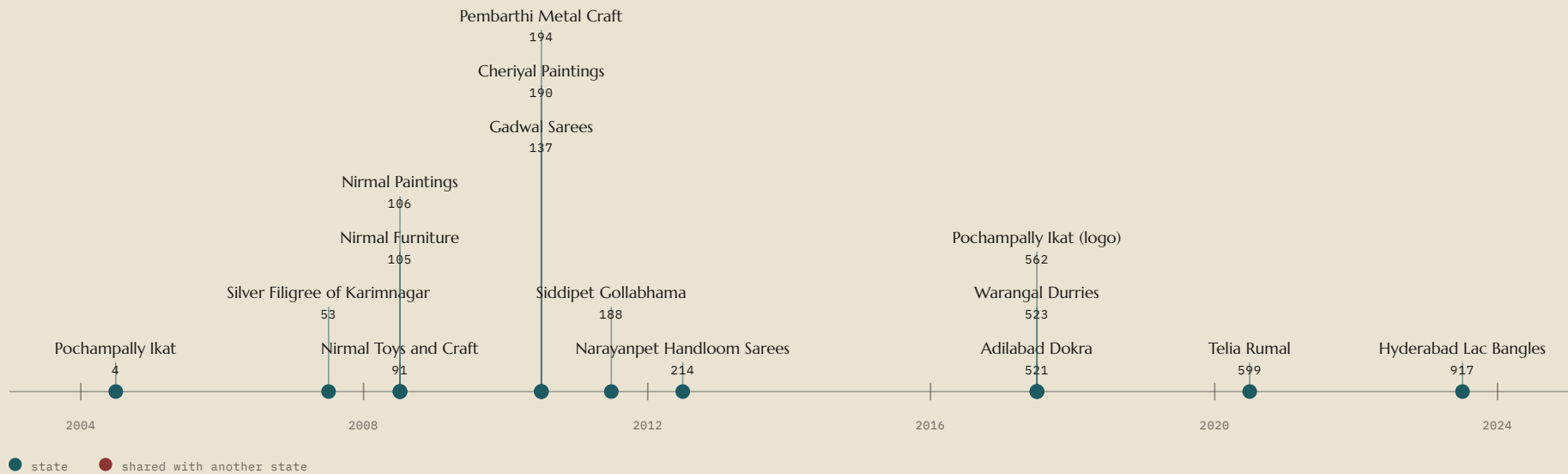
Significant crafts with no protection These are practised, documented and commercially significant, and hold no geographical indication of their own.	
Gongadi wool blanket	Mahabubnagar · Narayanpet · Nagarkurnool The black Deccani wool blanket the Kuruma and Golla shepherds wove from their own flocks. A named product, a named community, a defined breed of sheep, and no filing — while the flocks themselves are being replaced by hair-sheep that give no wool at all.
Sircilla powerloom cloth	Sircilla, Rajanna Sircilla The largest weaving town in the state by output and the one with the longest recorded list of weaver deaths. Contract powerloom work has no name to register, which is precisely the problem this volume is pointing at.
Himroo and Mashru	Hyderabad The brocaded cotton-and-silk of the Nizam's court, woven on a drawloom with a silk face and a cotton back. Effectively extinct as a living trade in Hyderabad and unregistered in Telangana.

Hyderabad bidriware	Hyderabad Zinc alloy inlaid with silver and blackened with fort soil. The geographical indication sits with Bidar in Karnataka; the Hyderabad workshops that have made it for three centuries are outside it.
Puttapaka saree	Puttapaka, Yadadri Bhuvanagiri The village holds a registration for the telia rumal but not for the double-ikat saree that most of its looms actually weave, which is sold under the Pochampally name it did not earn.
Koya and Gond bamboo, cane and leaf	Mulugu · Bhadradri Kothagudem · Adilabad Thatti screens, grain baskets, fish traps and the Gussadi headdress. Made for use inside the household, never sold at scale, and in no register anywhere.

Twenty years of filing, and what it missed

Read the periods, not the days

The Registry's state-wise list gives the financial year in which each registration took effect rather than a date. The shape is clear enough: a single early filing in 2004, a cluster in the late 2000s when Nirmal and Karimnagar went in, the handloom group at the turn of the 2010s, a second cluster in 2017–18, and then two late filings — the telia rumal in 2020 and Laad Bazaar's lac bangles in 2023, the only craft Telangana has registered as a state in its own right.



What went in first

Pochampally ikat, in 2004–05 — application number 4, among the very first geographical indications granted in India and the first in the Telugu country. Twenty years on, the belt has lost about five thousand looms.

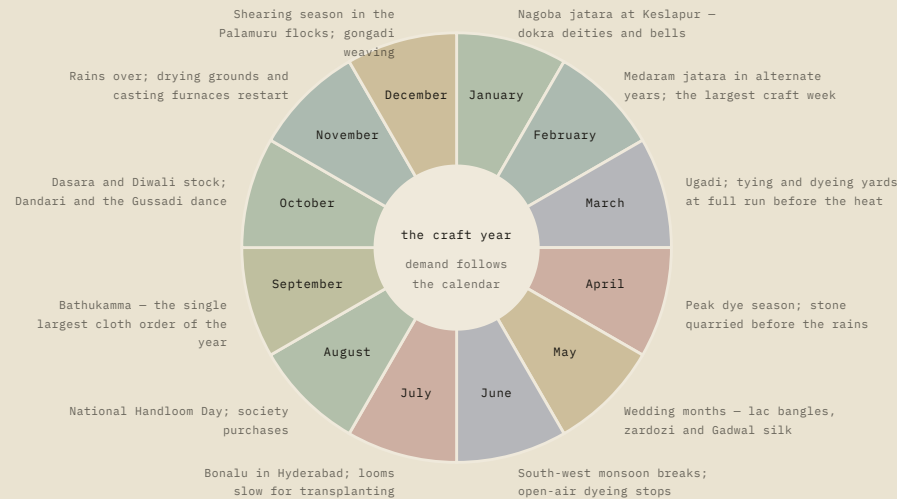
What went in last

Hyderabad lac bangles, in 2023–24. Every other craft on the register was filed while this territory was still part of Andhra Pradesh; the state inherited thirteen of its fourteen at bifurcation and has added one in eleven years.

What has never gone in

The gongadi blanket. Sircilla's cloth. Hyderabad's bidri and himroo. The Puttapaka saree. Tandur stone, in a town whose redgram was registered in 2022. The gaps are the big workforces and the supply crafts — the same pattern as Andhra, one state over.

Demand follows the calendar, not the market



Telangana works to one monsoon, not two. The south-west rains arrive in June and are gone by late September, and the craft year is arranged around getting the dyeing and the drying done before they come and the festival stock finished after they go. Bonalu in July and Bathukamma in September–October are the two dates that move the most cloth, and Medaram's jatara, every second February, moves more small goods in a week than any market in the state.

Dyeing stops for the rain

Ikat is tied, dyed and dried in the open. A wet week does not slow the work; it stops it, because a half-dried tied bundle bleeds. The whole Pochampally and Puttapaka calendar is built around finishing the dyeing before the monsoon breaks.

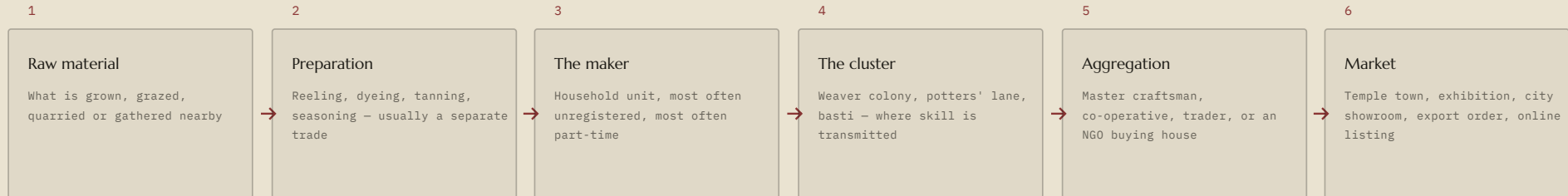
The oil comes first

Telia rumal yarn is worked in ash and sesame oil for weeks before a single thread is tied. That preparation is done in the dry months, which means a rumal sold in December was begun before the rains.

Bathukamma is the order book

The state's Bathukamma saree scheme is the single largest buyer of cloth in Telangana. Where that order is placed — handloom society or powerloom contractor, inside the state or outside it — decides the year for a large number of the households in this volume.

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

Telangana

తెలంగాణ

WHY CRAFT SITS WHERE IT SITS

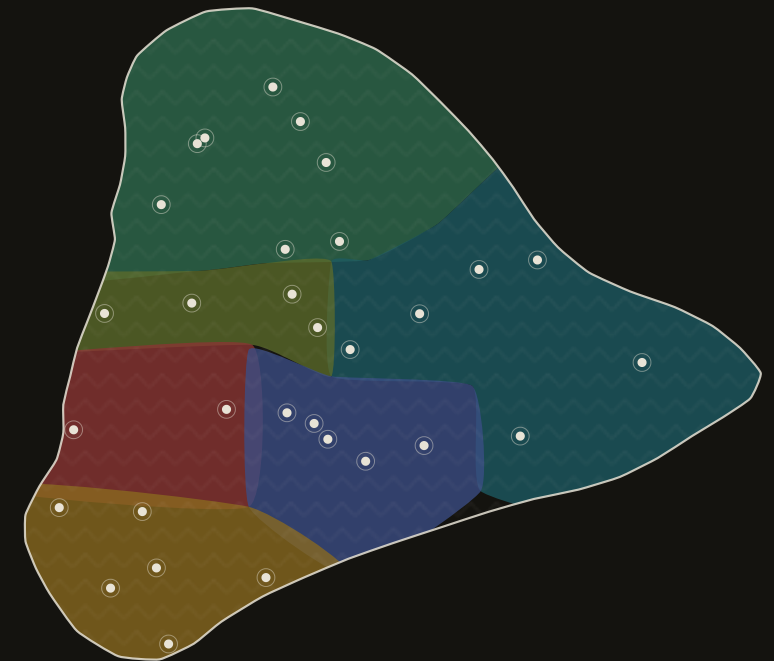
112,077 km² · 33 districts, up from 10 at formation · 35 million people · landlocked, and bounded by two rivers — and a craft map that is not evenly spread across any of them. This chapter sets out the three forces that put each craft where it is: the ground it is made from, the courts that paid for it, and the communities that carry it.

TERRAIN

DYNASTIES

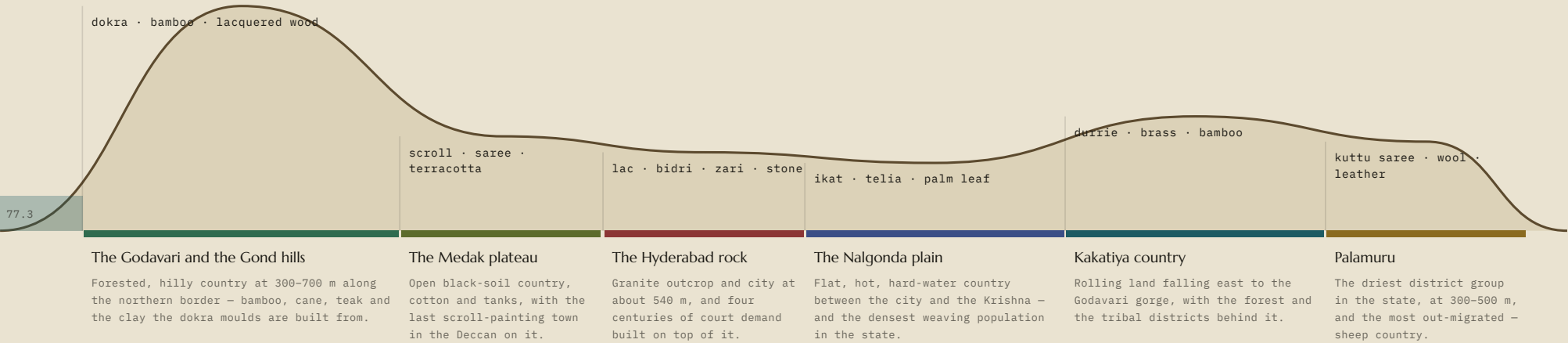
COMMUNITIES

MATERIALS



Six landscapes, west to east

Three things put craft where it is in Telangana: the two rivers, which fix the cotton and the forest; four hundred years of court patronage at Hyderabad, which produced crafts that needed a patron and lost most of them when the patron went; and the Kakatiya building programme, which set up metal and stone trades at Warangal that are still working eight centuries later.



The Karnataka line

The Godavari gorge

Two rivers and no coast

Telangana is the only state in this series with no sea. The Godavari runs across the north and the Krishna along the south, and almost every craft here sits on one of them or on the plateau between. There is no boat-building, no shell work and no coastal trade in this volume — and no cyclone season either.

The Deccan plateau

Hard red and black soil at 300-600 m, under 900 mm of rain, with granite outcrops through it. It grows cotton and it grazes sheep, which between them account for most of the fibre in this volume. Tandur limestone and Alampur sandstone come out of the same plateau.

The gorge forests

Bamboo, cane, reed and the material for every tribal craft here come off the Godavari gorge in Mulugu, Bhadradi Kothagudem and Adilabad. Forest access rules, not markets, are what decide how much of it gets worked in a given year.

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

1163–1323	 The Kakatiyas	Warangal fort, the thousand-pillar temple and Ramappa are built, and with them a standing demand for sheet brass, cast bronze and carved stone. Pembarthi's Vishwakarma families and the Panagal	sheet brass · stone
1518–1687	 Golconda and the Qutb Shahis	Hyderabad is founded in 1591 and the diamond and pearl trade with it. Laad Bazaar takes its name from the lac worked there. Bidri inlay establishes a second Deccan centre outside Bidar.	lac · pearls · bidri
1687–1724	 Mughal interval, and the weavers who stayed	Maratha and Mughal armies move through the south-west repeatedly. Narayanpet's pattern vocabulary is attributed to weavers left behind by Shivaji's camp – the only weave in this	Narayanpet
1724–1948	 The Asaf Jahi court	Himroo, mashru, zardozi and the karchob frame serve a court that commissions continuously for two hundred years. Nirmal's Naqqash families are settled and patronised; Karimnagar's filigree	court craft
1948–2004	 Cooperatives, powerlooms and Sircilla	Handloom cooperatives are built across the Telugu districts, then undercut. Sircilla converts to powerloom and becomes the largest weaving town in the region and the site of 402 recorded weaver	the powerloom shift
2004–2014	 The register fills	Thirteen of Telangana's fourteen handicraft registrations are filed in this decade, all of them under Andhra Pradesh. Pochampally goes first, as application number 4; Nirmal files three in one	GI filings
2014–today	 A state with an inherited register	Telangana is formed in 2014 and inherits the register whole. It has added one craft since – Hyderabad lac bangles, 2023 – while the Pochampally belt lost about five thousand looms and	one new filing

Craft here is carried by communities, not by individuals

Telangana's craft runs along three lines that barely touch. The first is the Padmasali weaving caste, which holds almost everything on a loom — ninety-eight per cent of Warangal's durrie artisans, most of Pochampally, Siddipet, Gadwal and Narayanpet. The second is Vishwakarma: silver at Karimnagar, sheet brass at Pembarthi, stone at Panagal and Alampur. The third is the one the register does not reach at all — the Gond, Kolam, Koya and Chenchu households of the forest districts, and the Banjara women of the thandas, whose work is made for use and never enters a market where a name would help it.

Four hundred and two

The number of weavers reported to have died by suicide in Sircilla between 2004 and 2014 — the longest such record attached to any single weaving town in India. Thirty-four more have been reported in the three years to 2026. The figures come from weavers' organisations and press reporting, not an official series.

The cooperatives have not voted since 2014

No weavers' cooperative elections have been held in Telangana since 2014; officials administer the societies. Unsold cooperative stock accumulates and weavers move to master weavers for lower-paid contract work. That is a governance fact, and it shapes more households in this volume than any technique does.

Who is not on any list

The Kolam and the Chenchu are particularly vulnerable tribal groups whose craft has never been enumerated as an occupation. Every scheme that works through artisan registration passes over them, and the Gussadi headdress — the most skilled object made in the Adilabad villages — is made by the man who dances in it.

A note on naming

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

On the loom

Padmasali more than 98% of Warangal's durrie artisans, and most of Pochampally, Siddipet, Gadwal and Suryapet

Devanga the second weaving caste, strongest at Narayanpet

Kuruma · Golla shepherds who rear, shear, spin and weave the gongadi themselves

Picture and needle

Nakashi of Cheriyal a handful of households holding the last scroll tradition in the Deccan

Karchob workshops zardozi for the Hyderabad wedding trade, men at the frame and women finishing at home

Banjara women the thandas of Kamareddy, Sangareddy and Mahabubabad

Metal, stone and wood

Vishwakarma silver at Karimnagar, sheet brass at Pembarthi, stone at Panagal and Alampur

Woj (Wojari · Otari) more than 100 families casting dokra across five Adilabad villages

Naqqash of Nirmal carving, painting and furniture — three registrations, one set of households

Forest households

Gond · Kolam bamboo, wall painting and the Gussadi headdress; the Kolam are a particularly vulnerable group

Koya thatti, traps and baskets along the Godavari gorge

Chenchu Nallamala forest craft, entirely instrumental, nothing made to sell

Nothing here travels far before it is made

From the cotton field

- Hank yarn, 40s count
→ the ikat belt – and the price that broke it
- Greige cotton
→ durries, Gollabhama, Gadwal bodies
- Zari
→ Gadwal, Narayanpet and Hyderabad zardozi
- Sesame oil and ash
→ weeks of it, before a telia thread is tied

From the flock

- Deccani fleece
→ the gongadi – black, undyed, and disappearing
- Goat hair
→ Gussadi capes and rope
- Hide, vegetable-tanned
→ Chevella and Wanaparthy footwear
- Sheep-dung ash
→ the first stage of the telia treatment

From the forest

- Poniki (duduku) wood
→ Nirmal toys, carved not turned
- Bamboo and cane
→ Adilabad, Mulugu, Khammam, Nallamala
- Damara orientalis resin
→ in the dokra wax, with beeswax and mustard oil
- Tamarind seed, boiled
→ Cheriyal's canvas and Nirmal's primer

From the ground

- Tandur limestone
→ floors half of south India, unprotected
- Alampur sandstone
→ Chalukya screens, repaired in kind
- Suddha matti (white clay)
→ the Cheriyal ground coat
- Bidar fort soil
→ the bidri black – no substitute in three cent

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

From the milk

What the yarn costs

Hank yarn, 40s count in particular, has risen locally while the spinning mills at Coimbatore and Salem have not met the 40% hank obligation. Add 5% GST on the yarn and 5% on handloom cloth and the arithmetic of a handloom saree stops working before the weaver is paid.

What has been substituted

Bicycle inner tube for cotton binding on the large telia resists. Chemical dye for vegetable on most Pochampally cloth. Enamel for herbal gold on some Nirmal work. Each substitution kept a trade alive and changed what it makes.

What cannot be substituted

Bidar fort soil for the bidri blackening — three centuries of attempts, none successful. Damara orientalis resin in the Adilabad dokra wax. And the fleece of the Deccani sheep, which is being bred out of existence underneath the gongadi.

Region 1 of 06

The Godavari North

ఉత్తర తెలంగాణ

ADILABAD TO KARIMNAGAR

Ten districts holding five of the state's fourteen craft registrations and, forty kilometres from three of them, the town with the longest recorded list of weaver suicides in India.

The north is where this volume's argument sits in the open. Nirmal filed three geographical indications in one year — toys, furniture and paintings — and holds a fifth of the state register by itself. Adilabad's Woj families cast brass by lost wax for the Gond and Kolam villages around them. Karimnagar draws silver into wire fine enough to be woven. And Sircilla, in the middle of all of it, weaves on power and is counted only when somebody dies.

ADILABAD	KOMARAM BHEEM ASIFABAD	NIRMAL	MANCHERIAL
NIZAMABAD	KAMAREDDY	JAGTIAL	PEDDAPALLI
RAJANNA SIRCILLA	KARIMNAGAR		





IN METAL

Adilabad Dokra

ఆదిలాబాద్ డోక్రా

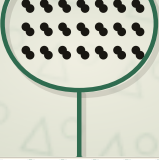
ADILABAD (JAINOOR • TAMSI • KERAMERI • ADILABAD RURAL)

The Woj community, also called Wojari or Otari — hereditary casters working for the Gond and Kolam villages around them

Lost-wax casting in brass, done without a single joint or weld. A clay core is built roughly to shape, covered in wax made from beeswax, the resin of the Damara orientalis tree and mustard oil, carved, then cased in clay with drain ducts cut into it. A crucible of brass scrap is tied to the mould and fired; when the wax runs out the mould is reversed and the metal fills the space it left. More than a hundred families work across five villages. What they cast is not decorative: Nagoba snake figures for the Mesram clan's January jatara, animal bells, measuring chittis, and the deities of households that have no other image-maker.

GI 521 100+ FAMILIES

● AT RISK



IN PIGMENT

Gond Wall Painting

గోండు చిత్రం

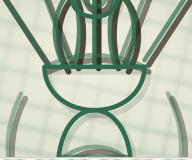
ADILABAD (UTNOOR • INDRAVELLI BELT)

Raj Gond and Pardhan households; the painting is done by women on house walls before Nagoba and Dandari

Earth and rice-flour pigment laid on a mud wall in dot and dash fill, the same visual grammar that made Pardhan Gond painting famous when it moved to paper in Madhya Pradesh in the 1980s. In Adilabad it never moved to paper. It stays on the wall, is renewed before the festivals and washes off in the monsoon, which is why it has no market, no register entry and almost no documentation on this side of the state line.

NO GI RITUAL PAINTING

● AT RISK



IN FIBRE

Gussadi Headdress Making

గుస్సాడి

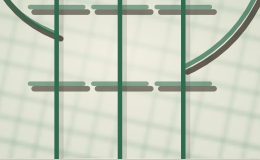
ADILABAD • KOMARAM BHEEM ASIFABAD (GOND VILLAGES)

Raj Gond men who dance the Gussadi at Dandari, each making his own

A headdress of peacock feathers bound to a frame over a deer-horn crest, worn with a goat-hair cape for the Dandari dance in the week after Diwali. It is made by the dancer, not for sale, and the peacock feather is now collected rather than taken. The craft is listed here because it is the most skilled object made in these villages and because the obvious risk — that it becomes a stage prop made by somebody else — has already begun.

FIELD-CHECK PEACOCK FEATHER

● AT RISK



IN FIBRE

Gond and Kolam Bamboo

వెదురు పని

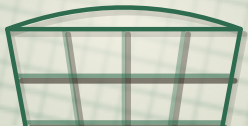
ADILABAD • KOMARAM BHEEM ASIFABAD (UTNOOR • KERAMERI)

Kolam and Gond households; the Kolam are a particularly vulnerable tribal group

Grain baskets, winnows, fish traps and the thatti screen, split and woven from the bamboo of the Adilabad forest. Made for the house and traded locally in small quantities. The Kolam in particular are counted as a PVTG and their craft has never been enumerated as an occupation, which means every scheme that works through artisan registration passes over them.

FIELD-CHECK HOUSEHOLD CRAFT

● AT RISK



IN FIBRE

Asifabad Cane and Reed

బెత్తపు పని

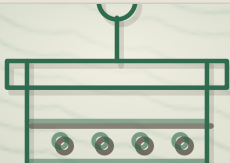
KOMARAM BHEEM ASIFABAD (SIRPUR • BEJJUR)

Forest-edge households across the Sirpur and Bejjur belt

Cane and reed furniture, baskets and mats worked along the Pranahita. The craft follows the minor forest produce, and the produce follows what the forest department allows to be collected in a given year, so the output varies more than the skill does. Verification here means establishing how many households still take a collection permit.

FIELD-CHECK FOREST PRODUCE

● AT RISK



IN WOOD

Nirmal Furniture

నిర్మల్ ఫర్నిచర్

NIRMAL (NIRMAL • BHAINSA)

Carpenter and Naqqash households working to order

Low tables, screens, chests and chairs in the same soft wood, lacquered and painted with the same gold work as the panels. It is the least visible of Nirmal's three registrations and the one most exposed to factory furniture — a hand-painted screen competes with a printed laminate at a tenth of the price, and loses on everything except the thing that cannot be photographed.

GI 105 LACQUERED

● AT RISK



IN WOOD

Nirmal Toys

నిర్మల్ బొమ్మలు

NIRMAL (NIRMAL TOWN)

The Naqqash families, brought here under the Nizams and said to have come originally from Rajasthan

Carved — not turned — from poniki, the soft white wood of the duduku tree, then coated with a tamarind-seed paste, polished and painted in oil with a gold-toned enamel made locally from herbal extracts. Fruit, birds, animals and figures. The gold finish is the signature and is the thing a mass producer cannot match cheaply; the carving is what takes the time. One of three geographical indications held by this one town.

GI 91 PONIKI WOOD

● HOLDING



IN PIGMENT

Nirmal Paintings

నిర్మల్ చిత్రాలు

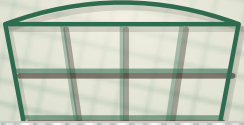
NIRMAL (NIRMAL TOWN)

The same Naqqash families; the painting and the toy trade share a workshop

Tempera on a seasoned wood panel, usually black or deep red, with figures drawn from the Ajanta line and the Mughal and Kangra miniature traditions and finished in gold. The panels were made for Nizam-era interiors and are now made for hotel lobbies and gift commissions. Fewer households paint than carve, and the painting is the harder of the two to pass on.

GI 106 GOLD ON BLACK

● AT RISK



IN FIBRE

Mancherial Bamboo Basketry

మంచెరియల వెదురు

MANCHERIAL (LUXETTIPET • CHENNUR)

Medara households, the bamboo-working community of the Telugu country

The Medara work bamboo as a caste occupation across the whole state; Mancherial and the Godavari bank villages are one of the denser concentrations. Baskets, cradles, grain bins and ceremonial items. Plastic took the utility market thirty years ago and what is left is the ritual order — which is steady, small and not enough to live on.

FIELD-CHECK MEDARA HOUSEHOLDS

● AT RISK



ON THE LOOM

Nizamabad Handloom

నిజామాబాద్ చేనేత

NIZAMABAD (BODHAN • ARMOOR • DICHALLY)

Padmasali weaver cooperatives across the Bodhan and Armoor mandals

Plain and checked cotton for the domestic market, woven in cooperative societies rather than for a named weave. It is exactly the kind of handloom the register cannot see: competent, large, unbranded, and therefore absent from every list of protected crafts even though it employs more weavers than several of them put together.

FIELD-CHECK COOPERATIVE BELT

● AT RISK



WITH THE NEEDLE

Kamareddy Banjara Needlework

బంజారా కుట్టు

KAMAREDDY (THANDAS ACROSS BANSWADA • YELLAREDDY)

Banjara (Lambada) women of the thandas; the stitch passes mother to daughter and is learned before marriage

Mirror, cowrie, coin and chain stitch worked on a dark ground in red, yellow and white — the phetiya skirt, the kanchali blouse and the chantiya head cloth. The market version is a cushion cover. The difference between the two is that the first is a woman's own dowry work, kept and repaired for decades, and the second is piecework at a price set by somebody else.

LAMBADI TRADITION WOMEN'S WORK

● AT RISK



IN METAL

Dharmapuri Bell Metal

ధర్మపురి కంచు

JAGTIAL (DHARMAPURI)

Hereditary metal-casting families supplying the Dharmapuri temple town

Bells, lamps, vessels and temple utensils cast and turned for a pilgrimage economy on the Godavari. The work survives because the temple keeps ordering; it is not exported and does not appear in any craft survey of the state. The first thing a field visit has to establish is how many furnaces are still lit.

FIELD-CHECK TEMPLE SUPPLY

● AT RISK



IN METAL

Karimnagar Silver Filigree

కరీంనగర్ వెండి పని

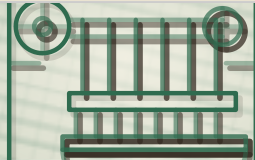
KARIMNAGAR (KARIMNAGAR TOWN • ELGANDAL)

Vishwakarma goldsmith families; about 520 artisans enrolled in the Silver Filigree of Karimnagar Welfare Society (SIFKA), formed 2008

Silver melted into rods, drawn through successively finer dies into wire, then bent, coiled and soldered into a mesh that holds its own shape with no backing. Roughly three per cent copper goes in at the rod stage, because pure silver will not take the drawing. The craft is about four hundred years old here and is tied to Elgandal fort, an armoury under the Mughals and the Nizams that drew metalworkers from a long way off. Known locally as Tarkasi.

GI 53 520 IN SIFKA

● HOLDING



ON THE LOOM

Sircilla Powerloom Weaving

సిరిసిల్లా మగ్గం

RAJANNA SIRCILLA (SIRCILLA • PEDDUR)

Contract weavers working looms owned by asamis — about 25,000 workers at the trade's height

Sircilla weaves on power, on contract, for a merchant who supplies the yarn and takes the cloth. Four hundred and two weavers died by suicide here between 2004 and 2014, the longest such record attached to any single weaving town in India, and reporting has started again: thirty-four deaths in the three years to 2026. Turnover rose from about ₹250 crore to ₹1,000 crore a year over the same period. Nothing Sircilla makes carries a name, so nothing it makes can be registered — the register is built for weaves, and this is a labour market.

NO GI 402 DEATHS 2004-14

● CRITICAL

Three certificates, one town

Nirmal is a small town in the north of Telangana with a population under sixty thousand. It holds three of the state's fourteen handicraft geographical indications — toys, furniture and paintings — all filed in the same year by the same set of households.

The craft is real and it is old. The Naqqash families were settled here under the Nizams and work **poniki**, the soft white wood of the duduku tree, which carves cleanly and takes a coat without splitting. The toys are **carved, not turned** — which is what separates Nirmal from Channapatna and Etikoppaka, where the lathe does the shaping. A tamarind-seed primer goes on, then oil colour, then the gold-toned finish made locally from herbal extracts that is the town's actual signature.

What is worth noticing is the arithmetic. One town of this size holds **twenty-one per cent** of the state's craft register. Warangal, with about two thousand durrie artisans, holds one entry. Sircilla, the largest weaving town in Telangana, holds none.

That is not evidence that Nirmal filed wrongly. It is evidence that the register records applications, not crafts — and that the ability to make an application is distributed very unevenly.



1

Seasoned and blocked

Poniki from the duduku tree, cut and seasoned until it will hold an edge without splitting.

2

Carved by hand

The form cut with chisel and knife. No lathe — which is why a Nirmal bird has an undercut a turned toy cannot.

3

Primed with tamarind

A paste of boiled tamarind seed seals the grain and gives the colour something to sit on.

4

Oiled, painted, gilded

Oil colour, then the herbal gold enamel that is the town's signature and the hardest part to copy cheaply.

Three filings, one year

Toys, furniture and paintings went in together in 2008–09 as applications 91, 105 and 106. Whoever assembled them understood that each product needed its own specification.

What it protects

The name and the specification, inside the named territory. It does not stop a factory making a gold-painted wooden bird; it stops one calling it Nirmal.

The register is not a survey

Three entries for one town of sixty thousand, and none at all for the weaving town forty kilometres away with twenty-five thousand workers in it. The map of what is protected is not the map of what is made.

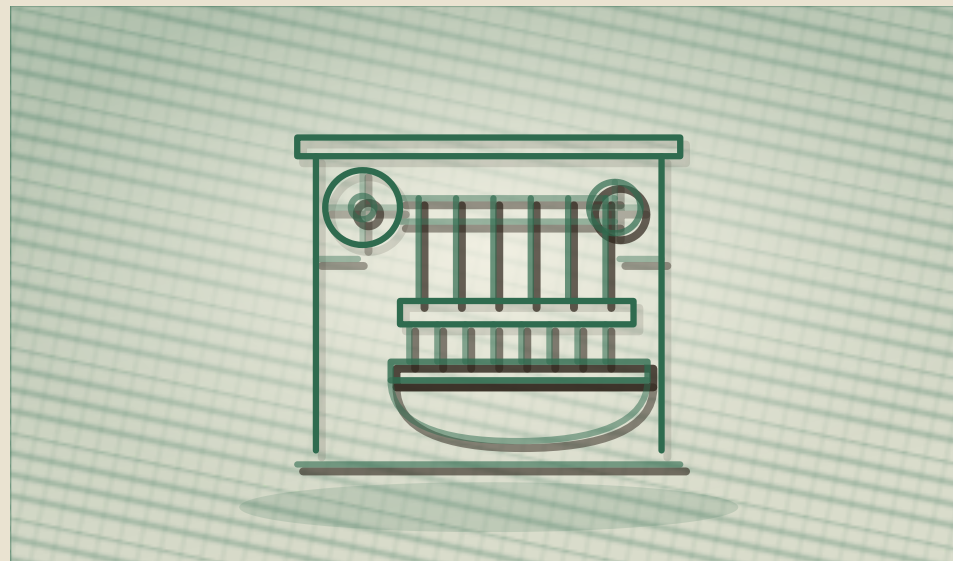
The town the register cannot see

Four hundred and two weavers are reported to have died by suicide in Sircilla between 2004 and 2014. It is the longest such record attached to any single weaving town in India. Thirty-four more have been reported in the three years to 2026.

Sircilla weaves on power, on contract. A merchant — the *asami* — owns the loom, supplies the yarn and takes the cloth; the weaver is paid by the metre for running somebody else's machine. At the trade's height around twenty-five thousand people worked that way in a town of under a hundred thousand.

Everything that happens to such a town happens through the order book. Turnover rose from about **₹250 crore to ₹1,000 crore** a year when the state placed large orders — Bathukamma sarees, school uniforms, a run of a hundred and fifty thousand national flags in 2015 — and the reporting of deaths stopped. When the uniform orders were cancelled, it started again.

Sircilla holds no geographical indication and cannot hold one. A GI protects a named product made to a specification in a defined place. Sircilla's product is whatever the contract says this month. **The craft register is built for weaves; this is a labour market.**



1

Yarn comes in

Supplied by the *asami* who owns the loom. The weaver buys nothing and therefore owns nothing, including the cloth.

2

Cloth is woven to order

Specification set by the buyer. Sarees one season, uniform cloth the next, flags the year the state orders flags.

3

Paid by the metre

Income follows the order book, not the skill. A fall in orders is a fall in wages the same week.

4

Nothing carries a name

No name, no specification, no territory — so nothing here is registrable, however large or however skilled.

Where the figures come from

Weavers' organisations, activists and press reporting — not an official series. They are recorded here because a craft survey that leaves them out is not describing the trade.

The governance fact

No weavers' cooperative elections have been held in Telangana since 2014. Societies are run by officials, stock accumulates unsold, and weavers move to master weavers for lower-paid work.

What would actually help

An order book, not a certificate. The only period in twenty years when the deaths stopped being reported was the period when the state was buying.

Region 2 of 06

The Medak Plateau

మెదక్ పీఠభూమి

SIDDIPET TO SANGAREDDY

Three districts and two registrations, both of them pictures: a saree that weaves a milkmaid into the body, and the last scroll-painting tradition in the Deccan.

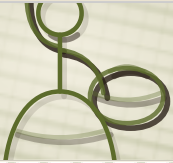
Cheriyal is the final outpost of a storytelling economy that once ran across the whole Telugu country — Nakashi painters supplying scrolls forty-five feet long to the Kaki Padagollu balladeers who carried them village to village. The balladeers are gone, so the painters make framed panels now. Siddipet's Gollabhama saree is the same instinct in thread: the milkmaid with her pot, lifted into the weave by extra weft.

SIDDIPET

MEDAK

SANGAREDDY





ON THE LOOM

Siddipet Gollabhama Saree

గొల్లభామ చీర

SIDDIPET (SIDDIPET TOWN • NARAYANRAOPET)

Padmasali weaving households of Siddipet; at last count a few dozen looms

A cotton saree with the gollabhama — the milkmaid carrying her pot — lifted into the body and border by extra weft, figure by figure, without a jacquard. The motif is specific to this town and has no equivalent elsewhere in the Deccan. It is slow: the weaver stops the shuttle for every figure. Registered in 2011, and the number of looms doing it has fallen since, which is the pattern this volume keeps finding.

GI 188 EXTRA WEFT

● AT RISK



ON THE LOOM

Dubbaka Handloom

దుబ్బాక చేనేత

SIDDIPET (DUBBAKA • HUSNABAD)

Padmasali cooperative weavers

Cotton sarees and dress material for the state's own schemes and the cooperative shops. Dubbaka is one of the towns the Bathukamma saree scheme was supposed to support and one of the places where weavers say the orders went to powerlooms elsewhere instead. That dispute is the single most important thing to verify in this district.

FIELD-CHECK COOPERATIVE BELT

● AT RISK



IN PIGMENT

Cheriyal Scroll Painting

చేరియల్ పటం

SIDDIPET (CHERIYAL)

Nakashi families of Cheriyal — a handful of households, the best known being the Danalakota and Vaikuntam lines

Khadi cotton coated three times with rice starch, white suddha matti clay, boiled tamarind-seed paste and gum, each coat dried before the next. Drawn straight on with a brush of squirrel hair tied to a stick, in colours ground from sea shell, lamp soot and turmeric, with red behind almost everything and no perspective at all. The scrolls ran three feet wide and forty to forty-five feet long, around fifty panels, unrolled one panel at a time by the Kaki Padagollu balladeers who travelled in teams of five with harmonium, tabla and castanets. Those teams no longer travel. The painters now make single framed panels, which is a different trade wearing the same name.

GI 190 LAST OUTPOST

● CRITICAL



IN WOOD

Cheriyal Masks and Dolls

చేరియల్ ముసుగులు

SIDDIPET (CHERIYAL)

The same Nakashi households; the masks were made for the same performers

Built up from sawdust and tamarind-seed paste over a light wood core, dried, coated and painted in the scroll palette. They were character heads for the performances the scrolls illustrated. With the performance gone they have become the saleable half of the craft, and for several households they are now the larger half of the income.

NAKASHI WORK SAWDUST AND TAMARIND

● AT RISK



IN CLAY

Medak Terracotta Votives

మట్టి బొమ్మలు

MEDAK (RAMAYAMPET · PAPANNAPET)

Kummari potter households supplying village shrines

Horses, bulls and guardian figures made for the Pochamma and Mysamma shrines that stand at the edge of almost every village in this part of Telangana. They are offerings, left in the open to weather, which is why the demand renews and the objects do not accumulate. No market beyond the shrine, and therefore no register entry and no scheme.

FIELD-CHECK SHRINE DEMAND

● AT RISK



WITH THE NEEDLE

Narayankhed Banjara Embroidery

బంజారా ఎంబ్రాయిడరీ

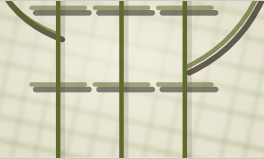
SANGAREDDY (NARAYANKHED · ZAHEERABAD THANDAS)

Banjara women across the Narayankhed and Zaheerabad thandas

The same stitch vocabulary as the Kamareddy thandas, worked on the Karnataka border where the Lambani and Banjara traditions meet. Several self-help groups here produce for urban buyers; the honest question is how much of the price reaches the woman holding the needle, and nobody has published an answer for this belt.

WOMEN'S WORK THANDA CRAFT

● AT RISK



IN FIBRE

Medara Bamboo Basketry

మేదర వెదురు

SANGAREDDY (JOGIPET · ANDOLE) · MEDAK

Medara households; the community takes its name from the work

Split bamboo worked into baskets, trays, cradles, fencing and the frames that village festivals are built around. The Medara are one of the few communities in India whose caste name is the craft name, which has meant that when the craft lost its market the community lost its stated occupation at the same time.

FIELD-CHECK CASTE OCCUPATION

● AT RISK

The scroll outlived its audience

A Cherial scroll ran three feet wide and forty to forty-five feet long, in around fifty panels separated by a floral border. It was not a painting. It was the visual half of a performance, unrolled one panel at a time over a night, and it has outlived the performance entirely.

The Nakashi painters made the scrolls. The **Kaki Padagollu** balladeers carried them, travelling in teams of about five — two narrating, the others on harmonium, tabla and castanets — village to village, caste by caste, each community's genealogy painted in its own scroll.

The making is slow before it is anything else. Khadi cotton is coated **three times** with rice starch, white suddha matti clay, boiled tamarind-seed paste and gum, each coat dried before the next. The outline goes on straight with a brush of squirrel hair tied to a stick — no pencil, no transfer. Colour is ground from sea shell for white, lamp soot for black and turmeric for yellow, with red behind almost everything and no perspective at all.

Television took the audience. The balladeer teams stopped travelling, so the long scroll had no buyer, and the painters moved to **single framed panels** — one episode, one character, hung on a wall. The technique survived. The form it existed for did not.



1

Khadi, coated three times

Rice starch, suddha matti, boiled tamarind seed and gum water. Each coat dries completely before the next goes on.

2

Drawn straight on

The outline laid in with a brush of squirrel hair bound to a stick. No under-drawing and no second chance.

3

Filled from the shell and the lamp

White from sea shell, black from lamp soot, yellow from turmeric, red behind almost everything.

4

Unrolled a panel at a time

Fifty panels, forty-five feet, one night of narration — the form the whole technique was built to serve.

What was lost first

Not the skill — the patron. The traditional buyers of a forty-five-foot scroll were the storytelling communities, and when they stopped travelling the product had nobody to sell to.

What the GI covers

Cherial paintings were registered in 2010–11. The registration protects the painting; it says nothing about the performance, which is the thing that actually ended.

The masks are now the income

Sawdust and tamarind-paste character heads, made for the same performances, are the saleable half of the craft and for several households the larger half of the earnings.

Region 3 of 06

The Deccan Court

దక్కన్ దర్బార్

HYDERABAD AND AROUND

What four hundred years of Qutb Shahi and Asaf Jahi patronage left behind: lac, silver inlay, gold thread, pearls, and one weave that is effectively gone.

This is court craft, and it behaves like court craft. It survived as long as there was a court, moved into the bazaar when the court ended, and is now kept alive by the wedding trade and the tourist. Laad Bazaar's lac bangles were registered in 2024, the state's most recent craft filing. Himroo, the brocaded cotton-and-silk the Nizams wore, has one working loom's worth of practitioners left and no filing at all.

HYDERABAD

MEDCHAL-MALKAJGIRI

RANGA REDDY

VIKARABAD





IN GLASS

Hyderabad Lac Bangles

లక్ష్మ గాజులు

HYDERABAD (LAAD BAZAAR)

About 300 workshop families in and around Laad Bazaar, many of them working from one room behind the shop

Lac is softened over a coal flame, rolled around a wooden former into a ring, then set with coloured glass and mirror while still warm. Laad Bazaar takes its name from the lac. The bangles are bridal — a Hyderabad wedding orders them by the set — which is what has kept the trade alive while the rest of the court crafts thinned out. Registered in 2023, the state's most recent craft filing and the only one made after bifurcation.

GI 917 FILED 2023

HOLDING



IN METAL

Hyderabad Bidriware

బిద్రి

HYDERABAD (OLD CITY WORKSHOPS)

A small number of inlay workshops, several of them families that moved from Bidar generations ago

A zinc-and-copper alloy cast, chiselled, inlaid with silver wire or sheet, then blackened in a solution carried from inside Bidar fort — the soil is the active ingredient and has never been successfully substituted. Hyderabad has made bidri for three centuries as the Deccan's other centre. The geographical indication belongs to Bidar, in Karnataka, and the Hyderabad workshops sit outside it: the same craft, the same technique, the wrong side of a state line drawn in 1956.

NO GI HERE ZINC AND SILVER

CRITICAL



WITH THE NEEDLE

Zardozi and Karchobi

జర్దోజీ

HYDERABAD (OLD CITY • BEGUM BAZAAR)

Karchob workshops, largely Muslim households, men at the frame and women finishing at home

Metal thread, sequin, dabka and stone couched onto cloth stretched on a wooden karchob frame with an ari hook. Hyderabad's version serves the wedding and the khada dupatta trade and competes directly with Lucknow and Mumbai. The work is steady and the rate is per piece, which means that a skilled hand and a fast hand earn the same and only the fast hand lasts.

WEDDING TRADE PIECE RATE

HOLDING



IN STONE

Hyderabad Pearl Working

ముత్యాల పని

HYDERABAD (CHARMINAR • PATHERGATTI)

Drilling, bleaching and stringing workshops behind the Charminar pearl market

Hyderabad has never produced a pearl. What it has is four hundred years of processing — drilling by hand on a bow drill, bleaching, grading and stringing — a skill set the Qutb Shahi and Asaf Jahi trade built and the city kept after the trade routes changed. It is a real craft with real specialists and it is invisible to every craft scheme in the state, because the register classifies it as jewellery retail.

TRADE CRAFT NO GI

HOLDING

ON THE LOOM

Himroo and Mashru

హిమ్రూ • మష్రు

HYDERABAD

A handful of weavers; the Hyderabad drawlooms largely stopped in the twentieth century

Himroo brocades a silk pattern over a cotton ground; mashru puts a silk face on a cotton back, woven so that only cotton touches the skin. Both were court cloth under the Nizams and both are now associated mainly with Aurangabad, where a few looms survived. In Hyderabad the trade is effectively over. It is listed here as a named gap: a cloth the city is historically responsible for, holding no registration on this side and almost no practitioners.

FIELD-CHECK

NEAR-EXTINCT

● CRITICAL

IN STONE

Tandur Limestone Dressing

తాండూరు రాాయి

VIKARABAD (TANDUR • BASHEERABAD)

Quarry and dressing yards employing migrant and local labour at scale

The blue-grey slab that floors a large share of south India, split along its natural bed and hand-dressed before polishing. Tandur stone is named after the town the way Kadapa black is named after its own, and like Kadapa it carries no protection of any kind while the agricultural product of the same town — Tandur redgram — was registered in 2022. The stone employs far more people than the pulse.

QUARRY BELT

NO GI

● HOLDING

IN LEATHER

Chevella Leather Footwear

చెప్పల తయారీ

RANGA REDDY (CHEVELLA • IBRAHIMPATNAM)

Madiga and Chamar households making and repairing for the villages around them

Vegetable-tanned hide cut and stitched into the plain Deccan chappal, with repair work carrying most of the income. The trade has been undercut twice: first by moulded rubber and then by the collapse of local tanning, so the hide now comes in from outside. It is one of the oldest continuous crafts in the state and one of the least likely to be recorded as one.

FIELD-CHECK

VILLAGE SUPPLY

● AT RISK

Region 4 of 06

The Ikat Belt

ఇకత్ ప్రాంతం

POCHAMPALLY AND PUTTAPAKA

The densest weaving country in the state and the first Telangana craft ever registered — down from about 14,000 looms to 9,000 in a decade, with 33 reported weaver suicides in one district.

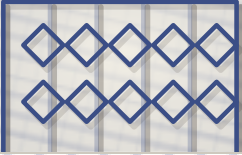
Everything here is resist-dyed before it is woven. Pochampally ties the warp or the weft; Puttapaka ties both, in the double ikat that only three places in the world still practise. The telia rumal adds an oil and ash treatment to the yarn that takes weeks before a single thread is tied. It is the most technically demanding belt in this series, and the one losing looms fastest.

YADADRI BHUVANAGIRI

NALGONDA

SURYAPET





ON THE LOOM

Pochampally Ikat

పోచంపల్లి ఇకత్

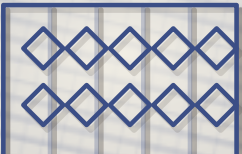
YADADRI BHUVANAGIRI (BHOODAN POCHAMPALLY AND ABOUT 80 VILLAGES)

Padmasali weaving households across the Pochampally, Choutuppal and Bhongir belt

The yarn is dyed before it is woven. Sections of warp or weft are bound off, dipped, unbound and re-bound for each colour, so the pattern exists in the thread before the loom sees it — and the weaver's job is to make the two halves meet. The first Telangana craft ever registered, in 2004, and the one whose decline is best documented: active looms in the belt fell from about fourteen thousand to nine thousand in a decade. Weavers' organisations report eight suicides at Pochampally and thirty-three across Yadadri district. Powerlooms print the design and sell it under the name, which the registration has not stopped.

GI 4 14,000 TO 9,000 LOOMS

● AT RISK



ON THE LOOM

Koyyalagudem Ikat

కొయ్యలగూడెం ఇకత్

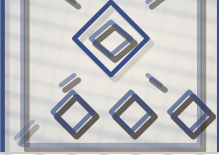
NALGONDA (KOYYALAGUDEM · CHITYAL)

Weaving households in the villages west of Nalgonda town

The same technique as Pochampally, in villages that fall inside the registered area and outside the name. Koyyalagudem weaves silk and cotton ikat to order for master weavers in Pochampally and Hyderabad. How much of the cloth sold as Pochampally is actually woven here is not recorded anywhere, and is the obvious thing to measure.

FIELD-CHECK WITHIN THE GI AREA

● AT RISK



ON THE LOOM

Puttapaka Telia Rumal

తెలియా రుమాల

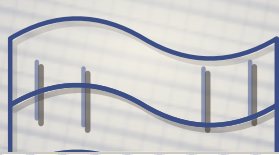
YADADRI BHUVANAGIRI (PUTTAPAKA)

A small number of double-ikat weavers at Puttapaka, the line revived by Gajam Govardhana

Telia means oil and rumal means square. The cotton is worked for weeks in sheep-dung ash and sesame oil before anything is tied, which is what lets a coarse cotton take and hold the deep red. Then both warp and weft are resist-tied — double ikat, practised in only three places on earth. Rumals are tied in sets of eight, folded so all eight take the same binding; large resists are wrapped in strips cut from bicycle inner tubes, small ones in cotton yarn. Red is always dyed first and then tied off before the black. Fifteen weft bundles for a simple design, up to a hundred and fifty for a complex one. Feathering on every edge of a motif is the proof it is double.

GI 599 DOUBLE IKAT

● CRITICAL



ON THE LOOM

Puttapaka Saree

పుట్టపాక చీర

YADADRI BHUVANAGIRI (PUTTAPAKA)

The weaving households of Puttapaka — most of the village's looms

A double-ikat saree with a tie-dyed body and a contrast pallu, finer and slower than the Pochampally single ikat it is usually sold as. The village holds a registration for the telia rumal, which almost nobody weaves, and none for the saree, which almost everybody does. That is the gap in miniature: the register protected the rarity and left the livelihood uncovered.

NO GI SOLD AS POCHAMPALLY

● AT RISK



IN FIBRE

Nalgonda Palm Leaf Craft

తాటి ఆకు పని

NALGONDA (DEVARAKONDA · CHITYAL)

Palm-tapper and labourer households; largely women's work

Mats, fans, baskets and the leaf boxes used at weddings, split and plaited from the palmyra that lines every tank bund in this district. It is the cheapest craft in the volume to learn and the hardest to earn from, and it survives because the raw material is free and the alternative is nothing.

FIELD-CHECK HOUSEHOLD CRAFT

● AT RISK



IN STONE

Panagal Stone Carving

పానగల్లు శిల్పం

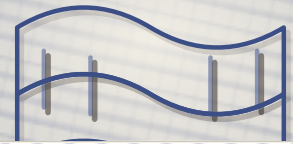
NALGONDA (PANAGAL · NALGONDA TOWN)

Shilpi families working to temple commission

Granite and dolerite carved for temple renovation and new images, in the line that built Panagal's Pachala Someswara and Chaya Someswara temples under the Kakatiyas. The work exists because temples keep being repaired. It is a commission trade with no product and no market stall, so it falls outside every craft survey conducted in the state.

FIELD-CHECK TEMPLE WORK

● AT RISK



ON THE LOOM

Suryapet Handloom

సూర్యాపేట చేనేత

SURYAPET (SURYAPET · KODAD · THUNGATHURTHY)

Padmasali cooperative weavers across the eastern ikat belt

Cotton and polycotton sarees woven on contract and through societies. Suryapet sits at the edge of the ikat belt and weaves both tie-dyed and plain cloth depending on what the master weaver is buying that season. It is the clearest case in this region of a large weaving population with no name of its own to defend.

FIELD-CHECK COOPERATIVE BELT

● AT RISK

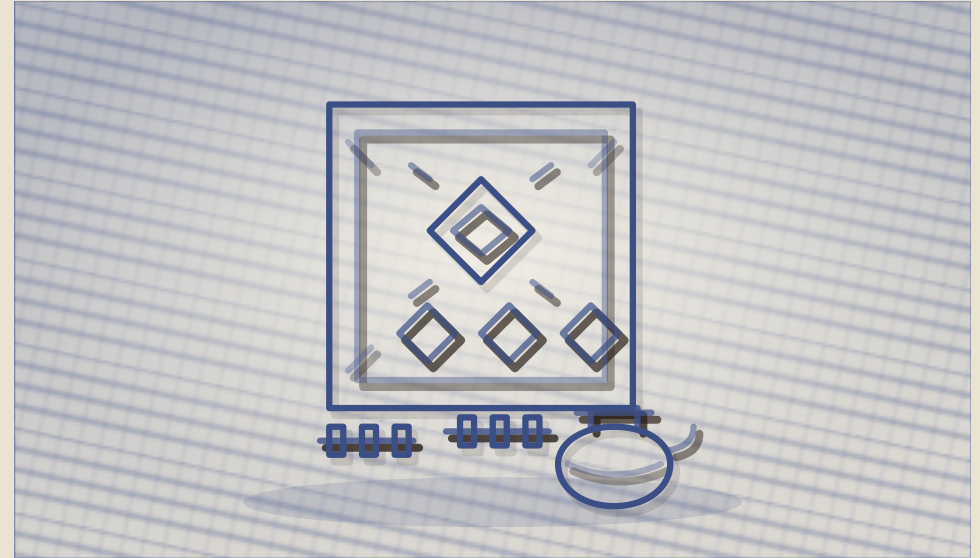
Weeks of oil before a single tie

Telia means oil; rumal means square. Before any thread is tied, the cotton is worked for weeks in sheep-dung ash and sesame oil — the treatment the cloth is named after, and the reason a coarse cotton can take and hold the deep red it is known for.

Then the hard part. The telia rumal is **double ikat**: warp and weft are both resist-tied before weaving, a technique practised in only three places on earth — here, Gujarat's patola, and Japan. The weaver's job is to make two independently dyed sets of threads meet in the right places on the loom.

Rumals are tied in **sets of eight**, folded so all eight take the same binding at once. Large resist areas are wrapped in strips cut from black bicycle inner tubes, because they are cheap, local and reliably waterproof; small areas are bound in cotton yarn. Red is always dyed first, and the ties are then rebuilt to protect the red and the white before the black goes on. Fifteen weft bundles for a simple design, up to a hundred and fifty for a complex one.

The square was worn — a turban or shoulder cloth for men, and under the Nizams, two joined squares as a dupatta for aristocratic women of Hyderabad. By the 1920s the motifs included aeroplanes and clocks. The craft began at Chirala on the Andhra coast and moved here; Chirala has effectively stopped making it.



1

Ash and oil, for weeks

The yarn worked repeatedly in sheep-dung ash and sesame oil until it will take the dye deeply and evenly.

2

Eight at once

Rumals folded in sets of eight so one binding serves all eight — the only way the arithmetic works.

3

Red first, then rebind

Dyed red, then the ties rebuilt to protect red and white before the black bath.

4

Woven to meet

Warp and weft both carry the pattern. Feathering on every edge of a motif is the proof it is genuinely double ikat.

How to tell it is real

Feathered edges on all sides of a motif. A single ikat feathers in one direction only; a print does not feather at all.

Registered in 2020–21

Puttapaka holds the geographical indication for the rumal. It does not hold one for the double-ikat saree that most of the village's looms actually weave, which is sold as **Pochampally**.

Why it nearly ended

Economic pressure rewards speed, and nothing about this is fast. The line survives largely because one master weaver, Gajam Govardhana, rebuilt it.

Region 5 of 06

Kakatiya Country

కాకతీయ సీమ

WARANGAL TO THE GORGE

The dynasty that built Ramappa and Warangal fort also set up the metal and floor-weaving trades that are still working, eight hundred years later, within sight of the ruins.

Pembarthi's Vishwakarma families embossed sheet brass for Kakatiya temple doors and chariots; they now make nameplates and trophies with the same lac bed and the same chisels. Warangal's Padmasali weavers — more than ninety-eight per cent of about two thousand durrie artisans — hold the interlocked-weft floor weave. Behind both, in the Godavari gorge, the Koya and Gond households make bamboo, cane and leaf for use and appear in no register at all.

WARANGAL	HANUMAKONDA	JANGAON	MAHABUBABAD
JAYASHANKAR BHUPALPALLY	MULUGU	KHAMMAM	BHADRADRI KOTHAGUDEM





IN METAL

Pembarthi Metal Craft

పెంబర్తి కంచు పని

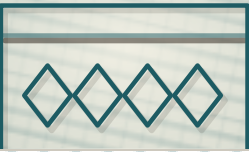
JANGAON (PEMBARTHI)

Vishwakarma sheet-metal families; the village once held close to six hundred working households

A brass or copper sheet is bedded on hot lac on a wooden table so it will take a blow without tearing. The design is transferred and then raised from the back with small hammers and fine chisels and chased from the front — repoussé, and the lac is what makes it possible. The piece is warmed off the bed, cleaned with ash, then washed in tamarind water, filed and buffed. The Kakatiyas commissioned temple doors, chariot fittings and lamps; the Nizams added paandans and boxes; the trade now makes nameplates, trophies and wall panels with the same two tools.

GI 194 ONCE 600 FAMILIES

● AT RISK



ON THE LOOM

Warangal Durries

వరంగల్ దుర్రిలు

WARANGAL (KOTHAWADA AND SEVEN VILLAGES)

More than 98% Padmasali; about two thousand artisans in Warangal and the villages around it

A flat floor weave built by interlocking the wefts where two colours meet, so the pattern is structural and reversible rather than printed on. Pit looms mostly, with two weavers side by side on one loom for a long repeat. Warp counts of 3/6, 2/10 and 2/20; rice-starch sizing cut with coconut or groundnut oil. The named designs are a vocabulary in themselves — Sitammajada, the braid of Sita; Mogga, the bud; Lahari, the wave; and the mihrab arch woven into the jainamaaz prayer rug.

GI 523 ~2,000 ARTISANS

● AT RISK



IN PRINT

Hanumakonda Durrie Printing

దుర్రి ముద్రణ

HANUMAKONDA (KAZIPET • ELKATHURTHY)

Dyeing and printing units serving the Warangal durrie trade

The block printing and kalamkari-style surface work applied to durries and furnishing cloth after weaving, in natural and azo-free dyes. It is a supply craft — it exists because the durrie trade exists — and like every supply craft in this series it holds no protection while the thing it serves does.

FIELD-CHECK SUPPLY CRAFT

● AT RISK



IN STONE

Ramappa Temple Stone Work

రామప్ప శిల్పం

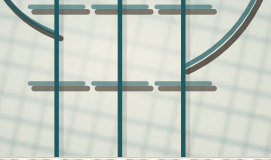
JAYASHANKAR BHUPALPALLY (PALAMPET • RAMAPPA)

Shilpi and conservation masons working under the temple authority and the Archaeological Survey

Ramappa was inscribed as a World Heritage Site in 2021. Its sandstone bracket figures and the floating brick of its tower are the high point of Kakatiya building, and the living craft attached to them now is conservation: matching stone, cutting replacements, consolidating what is there. That is real stone-carving skill with no product to sell, which means it survives only as long as the conservation budget does.

WORLD HERITAGE CONSERVATION ONLY

● AT RISK



IN FIBRE

Koya Bamboo and Thatti

కోయ వెదురు

MULUGU (ETURNAGARAM · TADVAI) · BHADRADRI KOTHAGUDEM

Koya households in the Godavari gorge forests

Thatti screens, grain bins, fish traps and the carrying baskets of the Godavari forest villages, split from the bamboo that grows on the gorge slopes. The Medaram jatara — the largest tribal gathering in the country, held in this district — moves enough of this work in a week to be worth measuring, and nobody has measured it.

FIELD-CHECK FOREST CRAFT

● AT RISK



WITH THE NEEDLE

Mahabubabad Banjara Embroidery

బంజారా కుట్టు

MAHABUBABAD (DORNAKAL · THORRUR THANDAS)

Banjara women of the eastern thandas

The eastern end of the Banjara belt, where the stitch sits alongside Koya and Lambada dress traditions rather than Gond ones. Same mirrors, same cowries, a slightly heavier hand. The craft is strongest where the thanda is furthest from a town, which is also where it earns least.

WOMEN'S WORK THANDA CRAFT

● AT RISK



IN FIBRE

Khammam Cane and Bamboo

ఖమ్మం వెదురు

KHAMMAM (SATHUPALLY · WYRA · KUSUMANCHI)

Medara and forest-edge households

Baskets, winnows, furniture and the ladders and frames that agricultural work needs. Khammam's bamboo comes down from the gorge forests and the trade follows the depots. It is a working craft rather than a decorative one, which is why it has outlasted several prettier ones and why it has never been promoted.

FIELD-CHECK MEDARA HOUSEHOLDS

● AT RISK



IN WOOD

Bhadrachalam Temple Woodwork

భద్రాచలం కలప పని

BHADRADRI KOTHAGUDEM (BHADRACHALAM)

Carpenter households supplying the Sita Ramachandraswamy temple and its pilgrim trade

Carved images, palanquin and chariot fittings, and the small devotional pieces a pilgrimage town sells. The temple's chariot work keeps a line of heavy carving alive that would otherwise have no commission at all. Like Dharmapuri in the north, this is a craft held up entirely by a single institution's ritual calendar.

FIELD-CHECK PILGRIM DEMAND

● AT RISK

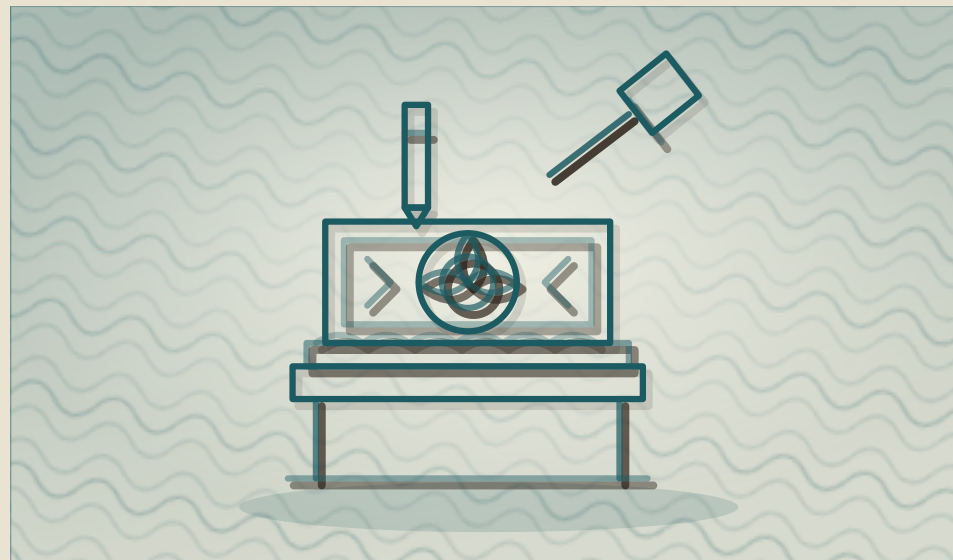
Raised from the back, on a bed of lac

A sheet of brass will tear if you hammer it in mid-air. Pembarthi's answer, worked out under the Kakatiyas and unchanged since, is to bed the sheet on hot lac spread over a wooden table, so that every blow is supported from underneath.

The design is drawn on paper and transferred to the metal. The artisan then works from the **back**, raising the form with small hammers and fine chisels, and turns the sheet to chase the detail from the front — repoussé, done without a single mould or die. The piece is warmed until it lifts off the lac, cleaned with ash powder, then washed in tamarind water, filed and buffed.

What the craft made changed with who was paying. The Kakatiyas commissioned temple doors, chariot fittings, lamps and idols — the village sits a short distance from Warangal fort and Ramappa. The Nizams added household silver and brass: paandans, boxes, trays. The trade now makes nameplates, trophies, wall panels and pooja articles, with the same lac bed and the same two tools.

Pembarthi once held close to **six hundred working households**. What it holds now is not published, which is the first thing a field visit has to establish.



1

Bedded on hot lac

Lac melted onto a wooden table and the sheet pressed into it, so the metal is supported wherever it is struck.

2

Raised from behind

The form pushed out from the back with small hammers and fine chisels, working to a transferred drawing.

3

Chased from the front

The sheet turned and the detail cut in from the face — the step that makes the difference between a bulge and a figure.

4

Warmed off and washed

Heated until it releases from the lac, cleaned with ash, then tamarind water, file and buff.

Eight hundred years, two tools

The hammer and the chisel are the whole toolkit. Everything that has changed is who is buying and what they want on the sheet.

Registered in 2010–11

Application 194, filed under Andhra Pradesh. The specification covers the sheet-embossing technique and the Pembarthi territory.

What is not counted

The number of working households. Six hundred is a historical figure; no current count has been published, and the GI application is the most recent document that tried.

Region 6 of 06

Palamuru

పాలమూరు

THE DRY SOUTH - WEST

The most out-migrated region in the state, holding two of its finest weaves and the wool blanket that every shepherd in the Deccan once owned.

Gadwal joins a silk border to a cotton body by interlocking the two wefts — kuttu — so that the expensive fibre is only where it shows. Narayanpet weaves to a Maratha pattern book left behind by Shivaji's camps. Both are registered. The gongadi, the black Deccani wool blanket the Kuruma shepherds wove from their own flocks, is not, and is the clearest unprotected case in the state.

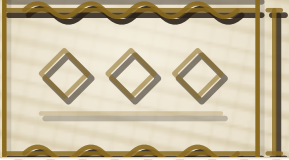
MAHABUBNAGAR

NARAYANPET

JOGULAMBA GADWAL

WANAPARTHY

NAGARKURNOOL



ON THE LOOM

Gadwal Saree

గద్వాల చీర

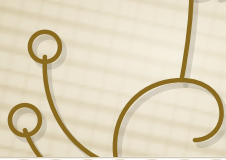
JOGULAMBA GADWAL (GADWAL · AIZA)

Weaving households of Gadwal town and the villages around it, two weavers to a saree

A cotton body with a silk border and pallu, joined not by sewing but by interlocking the two wefts at the seam — kuttu, also called kuppadam or tippadam. The point is economy: the expensive fibre goes only where it shows. A saree takes two expert weavers four to eight days on a pit loom, and the pure-silk kumbham version needs three shuttles. Gadwal was once famous for a saree fine enough to fold into a matchbox; nobody in the town weaves to that count now, and the cotton-bodied saree that made the name is losing ground to silk because silk can carry a higher price.

GI 137 KUTTU JOIN

● AT RISK



ON THE LOOM

Narayanpet Saree

నారాయణపేట చీర

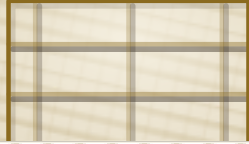
NARAYANPET (NARAYANPET TOWN)

Padmasali and Devanga weaving households, many of them Marathi-speaking

A cotton or silk saree with a narrow zari border and a distinctive chequered pallu, woven to a pattern vocabulary left behind when Shivaji's army camped here in the seventeenth century and some of his weavers stayed. It is the only weave in this volume whose design language came in with an army. The loom is set up to weave several sarees in one warp, which makes it cheaper than Gadwal and more exposed to powerloom copying.

GI 214 MARATHA PATTERN

● AT RISK



ON THE LOOM

Gongadi Wool Blanket

గొంగడి

MAHABUBNAGAR · NARAYANPET · NAGARKURNOOL (SHEPHERD VILLAGES)

Kuruma and Golla shepherd households — the same family rears the sheep, shears, spins and weaves

Coarse black and grey wool from the Deccani sheep, hand-spun on a drop spindle and woven in narrow strips on a pit loom, then joined. No dye: the colour is the animal's. It is a blanket, a sleeping mat on a mud floor, a rain cape and the wrap a newborn is given. The craft is collapsing for a reason that has nothing to do with the market — the Deccani is being replaced by hair-sheep bred for meat, which produce no usable fleece. Lose the breed and the craft goes with it, registration or no registration.

NO GI DECCANI WOOL

● CRITICAL



IN STONE

Alampur Stone Carving

అలంపూర్ శిల్పం

JOGULAMBA GADWAL (ALAMPUR)

Shilpi households working temple commissions at the Navabrahma complex

Alampur's nine Navabrahma temples are seventh- and eighth-century Badami Chalukya work, and the pierced stone screens there are among the earliest in the Deccan. The carving that continues is repair and replacement, in the same sandstone, at the confluence of the Tungabhadra and the Krishna. As at Ramappa, the skill is real and the livelihood is a budget line.

FIELD-CHECK CHALUKYA LINE

● AT RISK



IN LEATHER

Wanaparthy Leather Craft

తొలు పని

WANAPARTHY (PEBBAIR · KOTHAKOTA)

Madiga households; the trade served the Wanaparthy samsthan before 1948

Footwear, harness, drum skins and the leather fittings a cavalry samsthan needed. Wanaparthy was one of the larger princely estates in this region and kept a standing troop; the leather trade sized itself to that demand and has had nothing comparable since. What survives is village footwear and repair.

FIELD-CHECK SAMSTHAN TRADE

● AT RISK



IN FIBRE

Chenchu Forest Craft

చెంచు అటవీ కళ

NAGARKURNOOL (AMRABAD · MANNANUR · NALLAMALA)

Chenchu households inside the Amrabad tiger reserve — a particularly vulnerable tribal group

Bamboo and creeper baskets, honey-collecting gear, bows and the fibre rope the forest work needs. The Chenchu are hunter-gatherers by tradition and their craft is entirely instrumental: nothing is made to sell. Relocation out of the reserve core has broken the link between the household and the material it works with, which is a faster way to end a craft than any market force in this volume.

PVTG FIELD-CHECK

● CRITICAL



IN FIBRE

Palamuru Palm Leaf Craft

తాటి ఆకు

MAHABUBNAGAR (JADCHERLA · DEVARKADRA) · WANAPARTHY

Landless and tapper households, largely women

Palmyra mats, fans, baskets and rain hoods across the driest district in the state. Palamuru is the most out-migrated region in Telangana — whole villages empty for construction work in Hyderabad and the Gulf — and this is one of the few trades that can be done by whoever stays. That is its value and also the reason it pays nothing.

FIELD-CHECK HOUSEHOLD CRAFT

● AT RISK

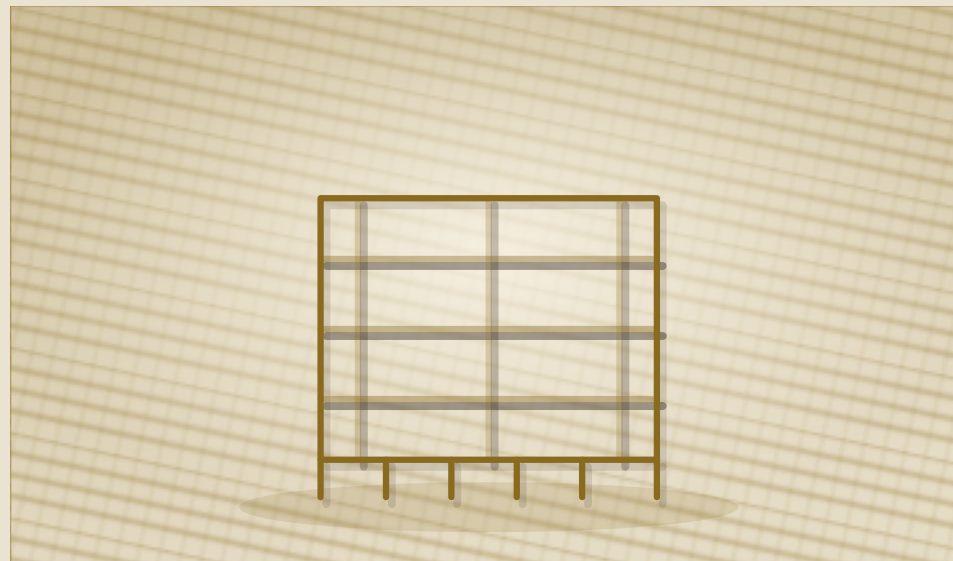
The craft is fine. The sheep are going.

Every craft in this volume is losing to a market, a machine or a change of taste. The gongadi is losing to a breeding decision. The black Deccani sheep whose fleece makes it is being replaced by hair-sheep bred for meat, which grow no usable wool at all.

The blanket is made end to end by one household. The Kuruma or Golla family rears the flock, shears it, picks and hand-spins the fleece on a drop spindle, and weaves it in narrow strips on a pit loom which are then joined. **Nothing is dyed.** The grey, brown, black and off-white are the animals' own colours, sorted at the picking stage.

It is not a decorative object. A gongadi is a winter cover, a sleeping mat on a stone or mud floor, a rain and wind wrap for a shepherd standing out all night, and the cloth a newborn is wrapped in. Coarse wool repels water and insects in a way that nothing cheap does as well.

The craft holds **no geographical indication**. It is the clearest unprotected case in Telangana — a named product, a named community, a defined breed — and it is also the clearest demonstration that a registration would not have helped, because the thing failing is upstream of anything a certificate can reach.



1

Shorn from the flock

Deccani sheep, shorn twice a year. The household that weaves is the household that rears.

2

Picked and sorted by colour

Black, brown, grey and off-white separated by hand. This is the only colour decision in the whole process.

3

Spun on a drop spindle

Coarse, uneven, strong yarn — the unevenness is what gives the blanket its loft.

4

Woven in strips and joined

Narrow widths on a pit loom, stitched together to size. A full gongadi is two or three strips.

Why the breed matters

Hair-sheep put on meat faster and need less care, so flocks are being converted. They produce no fleece worth spinning. The raw material is disappearing before the skill is.

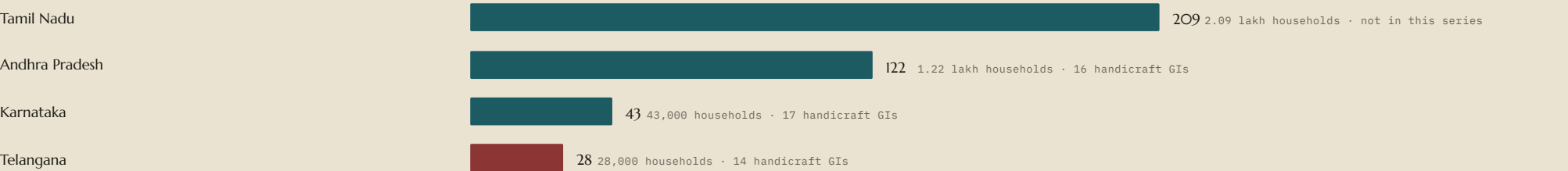
What a GI could not fix

A certificate protects a name against misuse. It does not keep a breed of sheep in the field. This is the case in the series where protection is most obviously the wrong instrument.

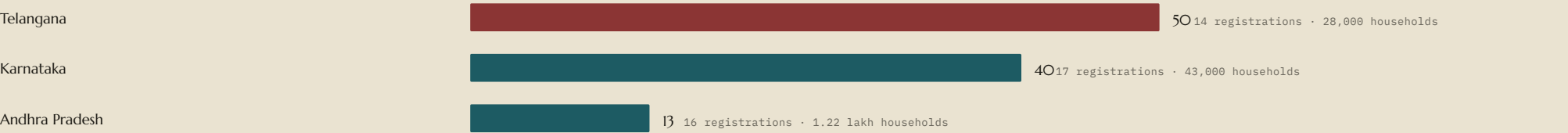
What would work

A buyer for the fleece at a price that makes keeping Deccani flocks worth it. Everything else follows from that, and nothing follows without it.

Fourteen certificates, twenty-eight thousand households



Handloom households, Fourth All India Handloom Census (2019-20), in thousands. Telangana holds fourteen handicraft geographical indications over the smallest base of the four.



The same two numbers as a ratio: handicraft geographical indications per 100,000 handloom households, $\times 10$. Telangana protects roughly four times as much of its weaving base as Andhra does – and has the worse record.

What the register got right

Pochampally went in as application number 4, among the first geographical indications granted anywhere in India. Telangana's crafts were identified early, specified properly and filed by people who understood the instrument. Fourteen distinct handicrafts is a serious register for a state this size.

What it did not reach

Sircilla, the largest weaving town, which has no name to register. The gongadi, whose sheep are going. Puttapaka's saree, as opposed to its rumal. Hyderabad's bidri and himroo. Tandur's stone, in a town whose redgram was registered in 2022. The misses are the big workforces and the supply crafts.

What a tag cannot do

Pochampally has been protected since 2004. In the decade to 2024 the belt went from about fourteen thousand active looms to nine thousand, powerlooms continued printing the design under the name, and weavers' organisations reported thirty-three suicides in the district. The registration and the decline are not in contradiction. They are measuring different things.

Read across the seven volumes, the finding is now stable. Goa protected nothing and is losing crafts. Andhra protected almost everything and is losing weavers. Karnataka protected most and turned exactly one craft around. Telangana protected early, thoroughly and well — and the town it could not register is the one with four hundred and two deaths in it. In every case that improved — Udupi, Sandur, Anegundi, Etikoppaka, Ponduru's Sunday purchase, Puttapaka's revived line — there was a body with staff and a bank account standing behind the name, or a buyer standing in front of it. **The certificate is the cheap part.**

What still needs to be shot

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

Cover and openers

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 objects matters more than beauty in any one.

Process sequences

Four to seven frames each for a telia weft bundle being bound at Puttapaka, silver wire coming off the draw plate at Karimnagar, a brass sheet being raised from the back on its lac bed at Pambarthi, and a Cheriya canvas taking its third coat of tamarind and clay. These four are the volume's highest photographic priority.

Detail macros

The feathered edge of a double-ikat motif at Puttapaka; filigree mesh held against the light; the interlock where two weft colours meet in a Warangal durrie; raw Deccani fleece beside a finished gongadi.

The people

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

The places

The Pochampally tying yards in full run, Laad Bazaar on a wedding week, the Sircilla loom sheds at shift change, the Jainoor casting furnaces before dawn, and the Medaram jatara ground.

Credit and consent

Every artisan photographed is credited by name in the caption, and holds a signed release. Two cases in Telangana need particular care. The Adilabad, Mulugu and Nallamala entries involve scheduled and particularly vulnerable groups, where consent is sought through the gram sabha and not only the maker — and the Gussadi headdress is worn in a ritual context where photography is not automatically welcome. And Sircilla and Pochampally carry recent bereavement; no photograph is taken in a weaver's house without first asking what has happened in it.

Licensing

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

Specification

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

This is a first edition, and it is wrong somewhere

Craft mapping is not a publication. It is a register that has to be kept. Fifty entries is a beginning; Telangana almost certainly holds twice that number, and twenty-three 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

Peddapalli, Medchal-Malkajgiri 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 Telangana 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