



NATIONAL INSTITUTE OF FASHION TECHNOLOGY
BHUBANESWAR

ବେତ୍ର ବେଣୁ କଥା

Craft Research
Documentation
2023

Department of
FASHION AND LIFESTYLE ACCESSORIES
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NATIONAL INSTITUTE OF FASHION TECHNOLOGY
BHUBANESWAR
2023

Craft Research and Documentation

वेत्र वेणु कथा

Under the guidance of Mr. D. Harish Rajiv, Asst. Prof.

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BHUBANESWAR

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CHAPTER 01

Certificate

This is to certify that the document entitled वेत्र वेणु कथा submitted for the partial fulfillment of the requirements of the Craft Research and Documentation 2023 by the following students of Bachelor of Design (Fashion and Lifestyle Accessories Department) Degree of National Institute of Fashion Technology, embodies the bona fide work done under my supervision.

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Abstract

This document explores the long history of bamboo and cane craft, tracing its roots to early civilizations and examining its ongoing importance today. Generation after generation has passed down the craft of making bamboo and cane, retaining ancient methods while embracing innovation and contemporary design sensibilities.

Through this document, we examine the wide range of goods created by artists working with bamboo and cane. Each product, from tasteful furniture to delicately woven baskets, displays the skill, perseverance, and attention to detail of the craftsmen who made it.

The document also talks on how bamboo and cane crafts affect local economies and social structures. Frequently regarded as a means of support for rural artisans, the craft aids in the retention of specialized knowledge. The craft raises the living standards of skilled craftsmen while contributing to the preservation of traditional skills and cultural legacy, which is frequently thought of as a source of livelihood for rural artisans.

The imagination, sustainability, and cultural legacy of humans are all evidenced through the art of bamboo and cane craft. This declaration honors the tradition of this age-old craft and recognizes its contributions to community growth, artistic expression, and sustainable living. The enduring fascination of bamboo and cane craft endures as we strive toward a more environmentally friendly future, embracing tradition while accepting the difficulties of the modern world.



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Glossary

1	Kati - Flat Billhook
2	Katuri - Billhook
3	Aari - Hand saw
4	Thikiri - Diamond shape pattern
5	Churi - Knife
6	Bindhuni - Needle puncher
7	Gua kati - Nut/Supari cutter to cut cane
8	Bojha - Big size bamboo basket
9	Khili - Bamboo stick
10	Chakki - Weaving pattern of the base of basket of cane
11	Bichha Garia - Pattern inspired from Centipedes
12	Shola - Small cane vessel used in Laxmi puja
13	Adda - Medium cane vessel used in Laxmi puja
14	Dibba - Large cane vessel used in Laxmi puja
15	Kanni - Branches of Bamboo
16	Baunsha - Bamboo
17	Ganthi - Nodes of bamboo
18	Fhampa Baunsha - Hollow Bamboo
19	Mangala Maa - Village goddess
20	Pachiaa - Medium Basket of bamboo
21	Tokei - Bamboo Creel
22	Kula - Bamboo product used as Rice/grain cleaner

23	Binchana - Bamboo Hand fan
24	Khai chala - Bamboo sieve for popped rice
25	Panna - Measurement of quatity of cane(80 pieces)
26	Gauri Beta - Type of cane(yellow cane)
27	Pata Beta - Type of cane
28	Sundergadiya baunsha - Type of local bamboo
29	Ganda - Measurement of quantity of cane(4 peices)
30	Margasira - November-December month in odisha
31	Phalgun - February-March month in odisha
32	Manabasa - Goddess Laxmi puja
33	Gurubar - Thrusday
34	Dasadola - Lord Krishna's Puja(10th day of celebration)
35	Panchudola - 5th day of the celebration of krishna's puja
36	Mana pedi - Cane container to keep Goddess Laxmi's worship material
37	Gauni - cane container to measure grains
38	Dhana pedi - Cane container used to store grain during laxmi puja
39	Jhudi - Bamboo vessel to carry soil
40	Gandua - Bamboo vessel to carry Cowdunk
41	Raja - Famous festival of odisha
42	Dinabandhu - Wooden bar bending tool for cane
43	Doli - cane swing
44	Phula dala - Cane/bamboo basket to carry flower
45	Kanta - Nail
46	Chaitra - April-May month in odisha
47	Beta - Cane
48	Lanthan - Bamboo lanterns
49	Manda pitha - Authentic dish in odisha
50	Dhana - Grains

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CHAPTER 01

About Odisha

The gentility of Mother Nature is vividly smelled in Odisha, where God's presence is considerably accelerated. ODISHA is the 11th most vibrant country and the 8th largest country in terms of area. The name of the country was formally changed from Orissa to Odisha in late 2011. It's formed by the nations of Chhattisgarh to the west, the Bay of Bengal to the east, the nations of Andhra Pradesh and Telangana to the south, and Jharkhand to the north. There are hill stations, public demesne, beaches, and rain spouts on one side, and temples and other religious lodestones reside on the other.

LITERACY RATE

72.87%

81.59% men
64.01% women

SEX RATIO

979

i.e. for each
1000 male

POPULATION

45.43 million

Aadhar Statistics
the Odisha
population in
2022/2023



fig.1.1 Map of Odisha
(Source: Google Maps)

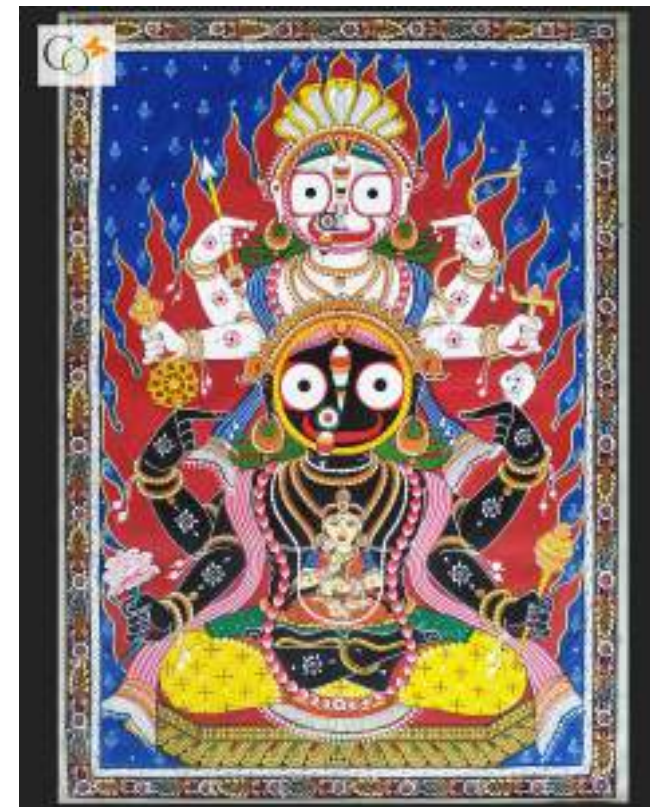


fig.1.2 Pattachitra
(Source: www.craftsodisha.com)

ART

PATTACHITRA

The art cultivation of Odisha Pattachitra 'Patta' literally means fabric, while 'Chitra' means picture. The themes and subjects are mythological, mainly centered on Jagannath and the Vaishnava persuasion.

SAND ART

It is performed on Puri beaches, with subjects ranging from Hindu deities to international events.

SILVER FILIGREE

This art shape, known as 'Tarakasi' in the region, dates back roughly 500 centuries. It's from Cuttack, also known as the Silver City of Odisha. Tarakasi jewellery is usually exercised to bedeck Durga icons during Durga Puja in Cuttack and by Odissi dance.

APPLIQUÉ WORK

This is a well-known textile craft that began in the village of Pipili, where it's known as 'Pipili Chandua Kama'.

MUSIC

Odissi music appears in the shape of Odramagadhi among the five branches of Indian prescriptive music.

LANGUAGE

The Odia language is connected to the Assamese, Bengali, and Maithili languages and belongs to the Aryan blood of languages.

FESTIVAL

RATHA YATRA

It entails carrying deity icons, especially Jagannath, Balabhadra, and Subhadra, on a great chariot from the Puri temple to the Gundicha sanctum for a nine-day stay.



fig.1.3 Rath Yatra
(Source: recipes.timesofindia.com)

It is also known as Mithuna Sankranti, its

a three day long festival for womanhood and the second day of this festival signifies beginning of the solar month which is the season of rain.

DUSSEHRA

It is celebrated to worship the goddess Durga (Goddess of Power and War) and *Nari Shakti*. The streets are lighted up and marquee are decorated.

DOLA PURNIMA

It corresponds with the Holi celebration for six days. It starts six days - on *Falgun dasami* day - before *Poonima* (full moon). Worshipping of Radha and Krishna in the swing celebration.

MANABASA GURUBAR

In Odisha individuals love Mata Laxmi on Gurubar (Thursday) during the lunar month of Margasira. It is accepted that Mata Laxmi visits each house during Manabasa Gurubar.



fig.1.4 Manabasa Gurubar
(Source: odiasamaj.org)

CLOTHES

Women usually wear saree, the most opprobrious of which are *Kataki*, *Bomkai*, and *Sambalpuri*. The *Sambalpuri Ikat* sarees are the most popular purchases made by sightseers.

CUISINE

The cuisine of Orissa is straightforward, delicious, low in calories yet abundant in nutrients, and it shares some subtle similarities with that of the neighboring states. The typical main course dishes include rice with vegetables, chapathi, dal, sweet and sour dish, and dessert. Mustard oil is utilized in the cooking process. Some of the components that are frequently utilized in meal preparation include jackfruit, plantains, papayas, coconut, curd, tamarind, and mango powder. The 'Maha Prasada' of the Jagannath Temple is regarded as one of the most significant sacrifices to the gods made by the temples in Odisha.

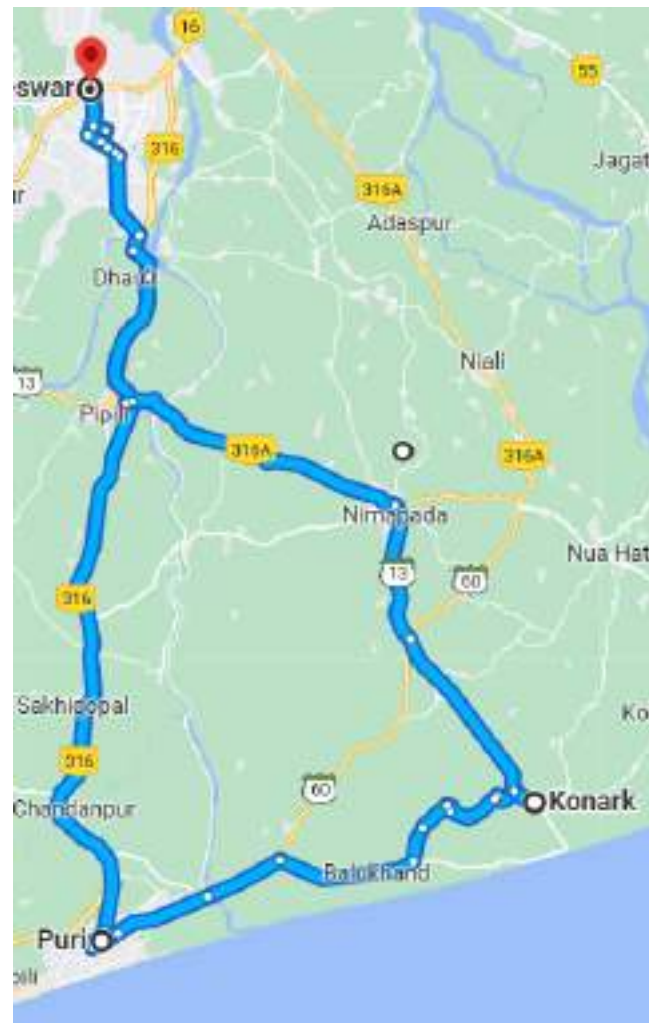


fig.1.5 Golden Triangle of Odisha
(Source: Google Maps)

Odisha's Golden triangle—Bhubaneswar, Konark, and Puri — attracts most of the tourists.

TEMPLES

The temples that the Aryans erected in Odisha is an example of the fineness and kingliness of the region's architecture.



fig.1.6 Lingaraj Temple
(Source: timesofindia.indiatimes.com)

LINGARAJ TEMPLE

The largest of all temples in Bhubaneswar's Temple City, it's one of the country's major rubberneck lodestones, with over 6,000 guests every day. Lord Shiva is canonized as Harihara, a crossbred of Vishnu and Shiva.

JAGANNATH TEMPLE

In this massive temple, Lord Jagannath is elevated in the coastal mega-city of Puri. It's one of the Char Dham pilgrimages



fig.1.7 Jagannath Temple
(Source: www.quora.com)

that most of the religious people visit once in their lifetime.

THE SUN TEMPLE

Also known as Konarak Temple, this exclusive temple was aimed in the shape of a massive chariot, comprehensive with seven horses and twenty- four machine, as a chariot of the Sun God.



fig.1.8 Konarak Temple Chakra

Fairs in Odisha

Odisha, a state with a lively culture, hosts a variety of fairs that, in addition to attracting large numbers of tourists from all over the world, significantly contribute to setting it apart from other states and giving it a distinctive cultural identity. These fairs' vibrant rites and traditions showcase the state's fascinating and diverse culture. With the active participation of people from all age groups and socioeconomic strata, fairs like the Bali Yatra, the Toshali Mela, the Sisira Sarasa Mela, the Khandagiri Mela and the Adivasi Mela are all held here in a grand and pompous style. The Bali Yatra, also known as the "Voyage to Bali," is one of the biggest fairs held in Cuttack, Odisha, every year. This fair is distinguished by a range of vibrant cultural activities, kid-friendly attractions, food booths, exhibitors offering a variety of goods, etc.

ADIVASI MELA

An annual fair known as the Adivasi Mela is held in January at the Adivasi Exhibition Ground in Bhubaneswar. One of the most well-known, exciting, and colorful festivals in Odisha, it is a must-see for all tourists. It displays the tribal communities' artistic and handicraft expressions. This unique exhibition showcases the art, artifacts, culture, distinctive traditions, music, and way of life of the tribal people of Odisha through a variety of handicrafts made by the tribal people, cultural programs, music, and dance performances.



fig.1.9 Adivasi Mela
(Source: www.bhubaneswarbuzz.com)

TOSHALI CRAFT MELA

Toshali National Craft Mela is held during the period of November and December and hosts at Janata Maidan each year. More than 400 skilled workers and weavers take part in the Mela. People can see the crafts and craftsmen from every corner of the State in the open pandal. The subject of the Toshali Specialties Mela depends on 'Handlooms'.



fig.1.10 Toshali mela
(Source: odishabytes.com)

KHANDAGIRI MELA

It is a 10-day-long social fair. Khandagiri 'Kumbha' Mela happens consistently on the favorable day of Magha Saptami, the seventh day of the lunar month of Magha according to the Hindu schedule (English month January or February). In this Mela, things like wooden utensils, bamboo, stone carvings, and different family items are selling. Visitors can likewise wide range of appreciative exhibitions by 12 Odia Jatra parties.

SISIRA SARASA MELA

In Sisira Sarasa majority of the nation participate in this occasion. Bamboo creations, winter clothing from North East, handloom, silk and decay ironworks from Uttar Pradesh, Tasar from Madhya Pradesh and Chhatisgarh, family enriching things from Gujarat and Rajasthan, food things from Maharashtra, handloom and home outfitting items from Andhra Pradesh and Tamilnadu, *phulkari* piece of clothing results of Punjab, woolen and dress

materials from Jammu and Kashmir are the focuses of the Mela.

BALI JATRA

In Hindu month of *Kartik* (October - November), in city of Cuttack in Odisha commends a famous celebration known as Bali Jatra. The name Bali Jatra signifies 'A Journey to Bali'. This well known celebration of Odisha marks its start from the day of full moon and go on for the following seven days at Gadagadia Ghat of the Mahanadi river, where they worship of Lord *Kartikeswar* - the directing god of this celebration. Besides, through this celebration, local people likewise honor that day when mariners of Odisha first campaign to far off lands.



fig.1.11 Bali Jatra
(Source: thesoftcopy.in)

List of Craft Clusters in Odisha

	District	No. of Clusters	Cluster Details	
			Location	Prominent Craft
1	Angul	2	Chhalipada	Terracotta
			Tubey	Brass & Bell Metal
2	Balasore	4	Soro	Stone Carving
			Baulagadia	Stone Carving
			Kantabania	Paddy Craft
			Nilagiri	Stone Carving
3	Bargarh	4	Katapali	Brass & Bell Metal
			Kultatikira	Brass & Bell Metal
			Sukuda	Cane & Bamboo
			Brapalli	Terracotta
4	Bhadrak	3	Kerasahi, Bideipur	Paddy Craft
			Gadeibindha	Paddy Craft
			Raipur	Wood Carving
5	Bolangir	5	Puintala	Terracotta
			Lakhapali	Terracotta
			Bhali	Paddy Craft
			Kumbhari	Terracotta
			Ranipur & Jharial	Applique
6	Boudh	1	Butupali	Applique
7	Cuttak	13	Brahmansalio	Jute Craft
			Ichhapur	Stone Craft
			Kulabhramansalio	Cane & Bamboo
			Cuttak	Silver Filigree
			Badabarsingh	Dhokra craft
			Talabasta	Cane & Bamboo
			Jagannathpur	Patta & Tasar Painting
			Rajnagar	Cane & Bamboo
			Bhatimunda	Brass & Bell Metal
			Tarato	Golden Grass
			Ranasinghpur	Dhokra craft
			Lalitgiri	Stone Craft
			Kadampada	Jute Craft
			Bamparda	Bamboo Craft
9	Dhenkanal	5	Sadeibereni	Dhokracasting

			Karmula	Tribal Jewellery
			Chittalpur	Terracotta
			Bhubana	Brass & Bell Metal
			Indipur	Brass & Bell Metal
10	Gajapati	1	Koinpur	Cane Craft
11	Ganjam	1	Mamudiha	Bell Metal
12		1	Lunukua	Terracotta
13	Jajpur	3	Sukhuapada	Stone Carving
			Gada Madhupur	Golden Grass
			Baidyarajpur	Brass & Bell Metal
14	Jharsuguda	1	Panchapada	Terracotta
15	Kalahandi	3	Khairpadar	Wood Carving
			Rengalpali	Wood Carving
			Narla	Bamboo Craft
16	Kandhamal	2	Barakhama	Dhokra Casting
			Phiringia	Wood Carving
			Jajanga	Golden Grass
17	Kendrapara	4	Baro	Golden Grass
			Teragaon	Terracotta
			Nantar-Pareswar	Nalia craft
			Bata Harichandanpur	Terracotta
			Haldharpur	Terracotta
18	Keonjhar	5	Fakirpur	Papermachie
			Kusunpur	Paddy Craft
			Dhakota	Stone Carving
			Kh mangasasan	Palm leaf engraving & Pattachitra
			Kakarudrapur/ Kenduli	Palm leaf engraving & Pattachitra
			Bhakarasahi, Banamalipur	Applique
			Rathijema/ Bainchuan	Brass & Bell Metal
			Naranagarh, Bhogapur, Hadapada	Stone carving
			Sisupalgarh, Lingipur & Dhauli	Stone carving
			Banapur	Cane & Bamboo
20	Koraput	6	Nuagaon	Terracotta
			Kusumi	Terracotta
			Girila	Iron Craft
			Bastamba	Tribal Jewellery
			Goudaguda	Terracotta
			Bapaniguda	Terracotta

			Kumbhar Limka	Terracotta
21	Malkangiri	1	Kumbharguda	Terracotta
22	Mayurbhanj	4	Kesana	Stone Carving
			Kuliana	Dhokracasting
			Kudiakhunta	Dhokracasting
			Gohaldihi	Sabai grass
23		9	Tondaguda	Terracotta
			Pilika	Tribal Jewellery
			Churahandi	Tribal Jewellery
			Ratakhandipada	Wood Craft
			Dhurupada	Wood Craft
			Khatiguda	Terracotta
			Jayantnagar/ Dabugaon	Dhokracasting
			Limbhata	Paddy Craft
			Chatahandi	Bamboo Craft
24	Nayagarh	4	Kantilo	Brass & Bell Metal
			Khalisahi	Brass & Bell Metal
			Khandapada	Wood Carving
			Adakata	Dhokracasting
25	Nuapada	1	Mandosil	Terracotta
26	Puri	4	Pipili	Applique
			Raghurajpur/Dandasahi	Pattachitra & Palm Leaf Engraving
			Maluda	Palm Leaf Decorative
			Delanga	Applique
27	Rayagada	7	Jhigidi	Tribal Jewellery & Dhokra
			Chatikona	Dongria Kandha Shawl
			Khatiguda	Tribal Jewellery
			Sorisopadar	Terracotta
			Amlabhatta	Soura Painting
			Kumudabali	Terracotta
28	Sambalpur	1	Sahajbahal	Terracotta
29	Subarnapur	3	Kuhibahal	Cane & Bamboo
			Silati	Terracotta
			Ullunda	Terracotta
30	Sundargarh	4	Sianbahal	Bamboo Craft
			Khuntgaon	Bamboo Craft
			Sanapatrapali	Terracotta
			Kundra	Terracotta



fig.1.12 Cane Basket weaving technique



CHAPTER 02

History of Bamboo and Cane

02

CANE

History of Cane Craft in India
This handicraft's origins can be traced back to the 2nd century AD. King Bhaskara Varma of Assam is said to have delivered beautifully constructed items to Emperor Harsha.

In The Cabinet Dictionary (1803), Thomas Sheraton proposed that cane be used for bed ends and "anything where lightness, elasticity, cleanness, and durability ought to be combined." Cane furniture based on English patterns was introduced into Germany, Spain, and the American colonies; for example, cane chairs were used in the council room in Williamsburg, Virginia, early in the 18th century.



fig.2.1 Cane Craft
(Source: wordpress.com)

BAMBOO

Bamboo is a renewable aid that is also incredibly flexible. Even as it grows in temperate, tropical, and sub-tropical places around the world. Researchers have decided archaeological proof that (bamboo) turned into utilized in China as far lower returned as 7,000 years the beyond. This proof became unearthed in what's now the province of Zhejiang. In the course of the Shang Dynasty, a number of the sixteenth and 11th centuries B.C., humans made bows and arrows of bamboo similar to family gadgets. Bamboo became additionally made into strips for writing earlier than the invention of paper; it was well-proper for this use because it turned into ample and masses less expensive than silk as a writing medium. All through the Han Dynasty, in 206 B.C. And 220 A.D.

First uses: The Chinese used bamboo to build tree houses more than 5,000 years ago, beginning its history as a sturdy building material. Between 200 BCE and 200 CE, bamboo produced books and paper.

More than furniture: Starting during the 600s, the Tang Line created bamboo instruments. The material laid out a considerably more grounded social inheritance with this bamboo application.

Bamboo becomes hardwood: China fostered a treatment that caused bamboo to look and feel like hardwood. By cutting and planning the bamboo stalks into boards, producers made a solid option in contrast to hardwood ground surface and sheets. Before the twentieth hundred years, China and Japan involved covered bamboo for the ground surface.

Difference between bamboo and cane

Cane and bamboo are both woody grasses that have a lot in common. Both are robust, resilient, renewable resources that grow quickly. These two materials do differ from one another in some significant ways, though. Cane normally has a solid center, whereas bamboo typically has a hollow one. Because of this, bamboo is more pliable and lightweight than cane. Bamboo is perfect for weaving because it can be broken into thin strips as well. Cane, on the other hand, is more appropriate for uses requiring a solid item, like in furniture or building. The way bamboo and cane look is another distinction. Cane is more likely to have a rough surface and a reddish-brown color than bamboo, which often has a smooth, yellow-brown surface. This distinction arises from the fact that cane is typically collected after it has reached maturity, but bamboo is frequently harvested before it does.

SIZE

The biggest distinction between bamboo and cane is size. Cane is frequently much thinner than bamboo, making it more appropriate for smaller projects like making baskets or furniture. On the other hand, bamboo is thicker and stronger, making it perfect for bigger projects like flooring or building.

STRENGTH

Due to its superior strength over cane, bamboo is the best material to use

in applications where durability is crucial. Bamboo is more flexible and less prone to break than cane, which is more likely to snap or break under stress. Because bamboo has a higher tensile strength than cane, there is a difference in strength between the two.

WEIGHT

The weight of these two materials is another distinction. When choosing a material for a project, bamboo is significantly lighter than cane. Bamboo is typically a better option if you require a robust yet lightweight material. Cane also absorbs moisture from the air more rapidly than bamboo, making it a more absorbent material.



fig.2.2 Bamboo Forest
(Source: stock.adobe.com)

Bamboo and Cane Craft in Odisha

Whether in Kerala or the North East, Odisha's style, quality, and designs are distinctive in their own right. Among the objects made from bamboo and cane are baskets, mats, ropes, string, brooms, toys, umbrella handles, dolls, musical instruments, furniture, rice containers, fans, candle stands, trays, wall hangings, vegetable strainers, and other things. Paralakhemundi, Ganjam, Subarnapur, Lachhipur, Biramaharajpur, Koraput, Rayagada, Kandhamal, and Kalahandi are just a few of the production hubs of Orissa. The most common sort of craft is basketry, which is produced in many types, sizes, and shapes depending on the intended function. Bamboo creators use only their hands and the most basic tools to weave the baskets by tying grass to grass and weaving leaves together. Although each district has its own distinctive weaving technique and aesthetic, conical baskets are typically used for storing and square or round bottomed ones for carrying. The *muli* umbrella handles, which are made of a unique species of bamboo with beautiful designs of flowers, foliage, and geometric shapes, are another regional specialty. As amazing as the handcrafted item itself, the making of Bamboo and Cane Craft began with the gathering of the raw materials from the forests. Once obtained, the bamboo stem is cut into sizes of the necessary length using a billhook or *dao*. This is then



fig.2.3 Bamboo baskets

further chopped using a variety of blades to the required thickness. Once this is complete, the thick bamboo can be used to frame the item being created, while the thinner strips can be utilized for designing and binding. The bamboo is bent and linked with tape, nails, or stitches made from other strips after being heated with a kerosene lamp to make it flexible. The product is then polished with varnish after being cleaned with sandpaper. In certain instances, embellishment on the object includes carving and the use of materials like paper, shells, lace, or pearls. Although the aforementioned is the usual procedure, different products have different processes. For instance, in coiled basketry, the base of the basket is made by spirally coiling a cane around a central core. The coils are then connected by stitching bamboo strip. However, making a mat

or *chatai* is much easier. To make the necessary length and shape, bamboo strips are woven one after the other. Since the beginning of time, bamboo has played a significant role in our lives. Historically, tribal tribes dominated the bamboo industry as a source of income. But because of widespread acceptance, government assistance, and a more structured crafts sector that provides this alternate form of livelihood, it is no longer restricted to the tribal market. Although a large portion of the bamboo items produced are sold locally, there is a continuously expanding market outside of the state lines, which is expanding the potential market for trade. Bamboo goods are well-known throughout the world for their unique combination of practicality, aesthetic value, and high-caliber craftsmanship. They play a significant role in the rural Indian economy. The craft is changing along with the rise in demand for bamboo goods. New styles and designs are



fig.2.4 Cane furniture

now being investigated thanks to improved access to emerging trends and effective marketing channels. Bamboo is being used to create novel modern products like furniture, lampshades, and even jewelry, rather than just everyday household things. As a raw material, bamboo's suppleness and durability open the door to new possibilities.

Climate Factors for Bamboo Agriculture

Bamboo is sensitive to chilly temperatures and does best in a warm, humid climate. In the summer, temperatures below 15 degrees Celsius are unfavorable and might cause plant death. Bamboo cultivation thrives in India's humid, tropical environment.

Soil Requirements for Growing Bamboo

For the healthiest and fastest growth, bamboo plants demand a slightly acidic pH soil. The general health of bamboo grass benefits from a pH of 4.5 to 6.0. Although bamboo may grow in a wide range of soil types—with the obvious exception of rocky soils—well-drained sandy loam and clay loam are the best options for growing bamboo. The majority of bamboo species are quite helpful in flood-affected areas since they are flood-tolerant and can withstand water-logging for a much longer amount of time.

At approximately 13 lakh bamboo artisans, **India is the second-largest producer of bamboo** in the world, after China. The majority of India's bamboo is produced in Assam. In addition to being utilized in the construction of structures.

Uses of Bamboo and Cane

BAMBOO

1. Roads made of bamboo are utilized. In Odisha, India, bamboo is being utilized to reinforce roads. China has also constructed bamboo bridges that can support trucks up to 16 tons in weight.

2. Bamboo is used in pharmaceuticals. Chinese medicine uses components from the black bamboo stem to treat kidney diseases. Roots and leaves have been used to treat both cancer and venereal diseases. According to reports, a small Indonesian village effectively treats bone problems with water from the culm (side branches).

3. Homes and schools are built out of bamboo. UNESCO estimates that 70 hectares of bamboo can yield enough material for 1,000 bamboo dwellings. Instead of using lumber, this would necessitate the removal of trees from a forest that is already in decline. More than a billion people on the planet today reside in bamboo homes.

4. Clothes are made from bamboo. It's the new hemp: bamboo. T-shirts, socks, robes, boxers- the complete wardrobe can be entirely sustainable and organic.

5. Accessories made of bamboo are available. Necklaces, bracelets, earrings, and other jewelry items are also made from bamboo.

6. Asian cuisine is the main region where bamboo shoots are consumed. The antioxidant qualities of bamboo skin are used as natural food preservatives in Japan to inhibit bacterial growth. Elephants and pandas both eat primarily bamboo shoots and leaves.

7. Scaffolding is made of bamboo. Because it is a resource that is both affordable and environmentally friendly, bamboo is frequently utilized for scaffolding. Because it is more readily available and less expensive than metal scaffolding, bamboo scaffolding is preferred in Hong Kong.

8. Bamboo is used to create exquisitely detailed beds, chairs, and tables.

9. Rugs made of bamboo are popular. Oriental rugs often make use of exotic woods like the mango.

CANE

Native American baskets from North America are one example of the functional and aesthetic uses for cane. Non-commissioned officers in several European armies were permitted to carry canes during the 18th and early 19th centuries; while not in use, the cane was attached to a cross-belt or



fig.2.5 Tribal woman peeling bamboo for making basket- Bhubaneswar



CHAPTER 03

About Banapur 03

In India's Odisha state's Khordha district, Banapur is both a town and a Notified Area Council. According to the epic, the town is called after King Banasura of the time of Lord Shri Krishna.

According to the localites Banasura used to rule over this region. The temple honoring Goddess Bhagabati, the ruling deity of Banapur and an Odisha Hindu goddess, is a main attraction here. It is one of Odisha's well-known *Shaktipithas*.

Additionally well-known for its cane goods is Banapur. It has a significant impact on the history of Odia. It served as a significant hub for Buddhism, Shaktism, and Shaivism. For thirty years, Lord Jagannath resided in Banapur's Bankada Gada Fort. The town is situated in breathtaking scenery. Three different kinds of massive hills, including Ghantasila and Chilika, surround it. With a surface size of more than 1,100 square kilometers (420 sq mi), Chilika is the largest brackish water lake in Asia.

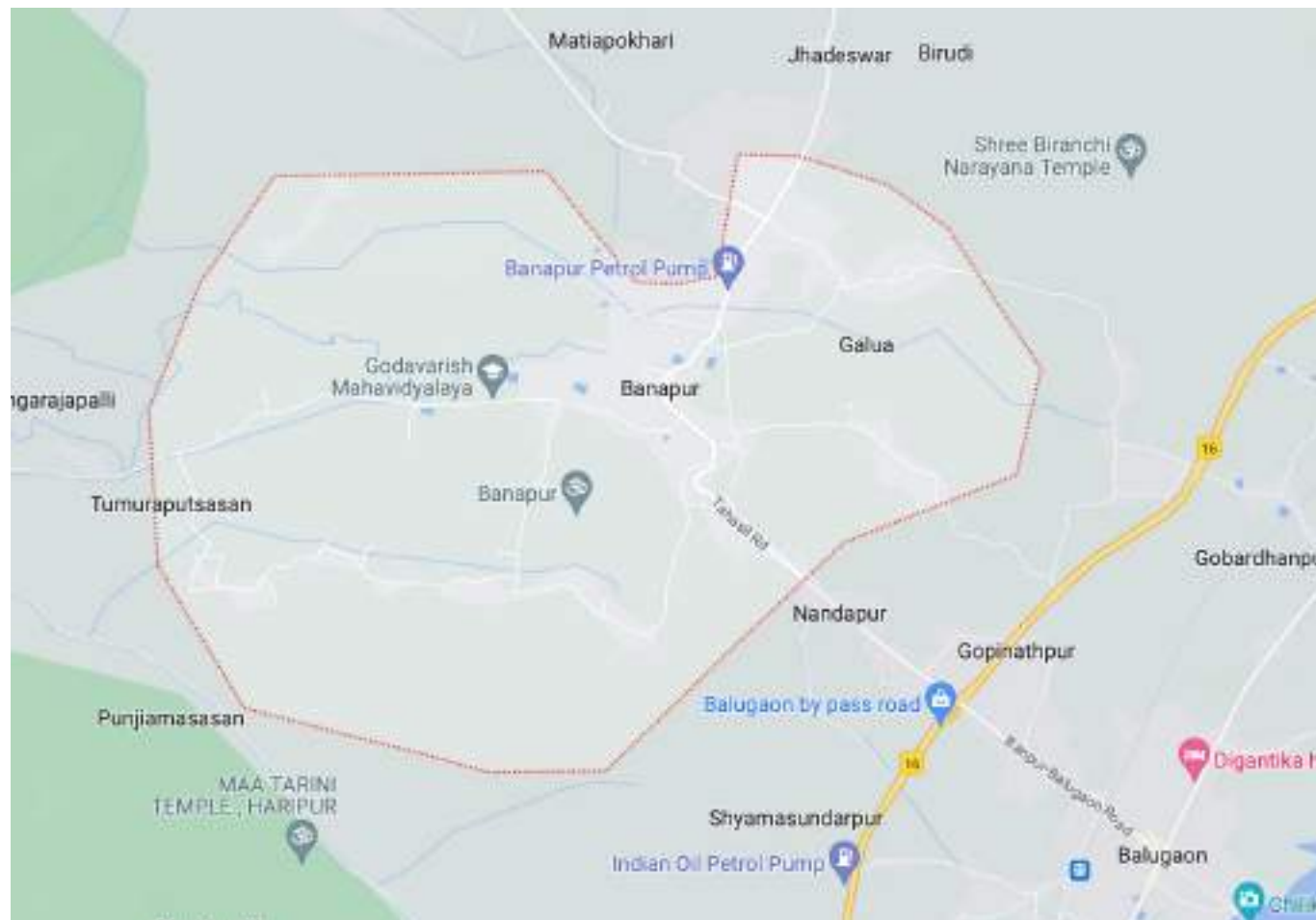


fig.3.1 Banapur Map
(Source: Google Maps)



fig.3.2 Chilika view from Banapur

EDUCATION: Males (55% of the population) and females (45% of the population) make up more than 80% of the educated people in the town. In the town, there are ten high schools and more than 15 primary schools.

CLIMATE: Since the town is located near the ocean, neither the summer nor the winter temperatures may be too extreme. It rains steadily and is good weather for crops.

GEOGRAPHY: The coordinates of Banapur are 19.78°N 85.18°E. It is 1 meter above sea level on average.

DEMOGRAPHICS: There were 17,278 people living in Banapur as of the 2011

India Census. Males make up 51% of the overall population, while females make up 49%. The average literacy rate in Banapur is 85.76%, which is higher than the national average of 72.87%. 91.85% of males and 79.61% of females in Banapur are literate.

BHAGAVATI TEMPLE

One of the twelve well-known *Shaktipithas* described by Sarala Dasa in his Oriya Mahabharata is Bhagavati, the patron deity of Banapur. According to legend, the Gajapati Maharaja of Puri built the current temple and his Jagamohana. The sanctum of the main temple houses a statue of Mahisamardini Durga, often referred to locally as Bhagavati. The god is shown as eight armed Mahisamardini Durgas. Eight hands are depicted, with four on the right holding swords, spears, short daggers, and arrows, and four on the left holding shields, bows, conches, and discs. On the lotus pedestal, the buffalo demon's severed head is laying.

FAIRS AND FESTIVALS

Banapur is a fantastic option for fairs and festivals as well as monuments and other attractions. When the sun reaches Capricorn's orbit in mid-January,



fig.3.3 Bhagavati Temple in Banapur
(Source: odishatour.in)

Makarasankranti is enthusiastically observed. Everyone worships the sun deity with great fervor and devotion. At the Banapur in Daksa- Prajapati Siva Temple, you can take in the celebration.

The most well-known and colorful celebration of Banapur is *Panchu-Dola*, or Holi, which is observed on *Phalguna-Purnima* (March-April) and the day after. Based on the Radha and Krishna amorous plays, devotees congregate in the streets with their idols atop gayly painted "Vimanas," chanting devotional songs in their adoration and dousing one another in color powders and water.

In October, they celebrate Durga Puja, which represents the triumph of good over evil. Durgapuja at Bhagavati Temple is well-known. This festival is attended by pilgrims from all over Orissa in Banapur.

HANDICRAFTS

One of the renowned cane furniture manufacturing hub in Odisha is Banapur. Cane is used to make the chairs, baskets,

garden swings, and domestic goods in this place. Many distinct baskets are produced using various cane species.

CUISINE

Freshwater and saltwater fish are the most often consumed. Crabs and prawns combine to make delectable delicacies for consumers. Popular cakes (*Pithas*) made from powdered grams include *Chakuli*, *Kakara*, *Manda*, and *Arisa*.

DIRECTIONS TO BIRIBADI

Banapur is located 100 kilometers from Bhubaneswar and 5 km from the town of Balugaon. There are many ways to get to Bhubaneswar, including by air, sea, and road.

The closest airport is located 100 kilometers distant in Bhubaneswar. The town of Balugaon is located along National Highway No. 5. South Eastern Railway connects to this town.



fig.3.4 Cane Market in Banapur



fig.3.5 Cane artisan working at Banapur

BANAPUR- Survey

ABOUT THE ARTISANS

In the village of Banapur, we got the opportunity to meet one of the artisans who has a work experience with cane for over 40



fig.3.6 Cane shop at Banapur

years. The 62 years old artisan has worked closely with this material and has inherited the knowledge about the techniques and the materials from his ancestors. He has a shop in Banapur which he has been running for over 40-42 years and has taken formal training from DC handicrafts for 4 years. Now he has 2 skilled artisans trained from Assam working under him. He mainly has expertise in making cane furniture which mainly includes sofa sets, dining sets, beds, swings, different kinds of chairs, stools, etc. He also has different shops in different places in Odisha as well as India like Behrampur, Bhubaneswar, Chennai, and Bangalore. He also attends different exhibitions in Odisha like Toshali mela, Adivasi mela, etc. Even after working for so many years in this sector he still has a keen interest in learning and associating with the new techniques and uses associated with this craft and material.

ABOUT TOOLS

The artisans in this village mostly use conventional tools, but recently within 10 years, they have started adopting new tools and equipment. Earlier they used kerosene lamps to bend and give shape to the cane but now with the help of government amenities they are using LPG gas stoves, they are also making advances in the traditional tools and are making them more efficient. Earlier they used a *supari* cutter and now they are using pruners. Here is a list of tools they use to make products out of different types of cane.

Sr. no	Tool name (English)	Local name	Use
1	Wooden bar bender	<i>Dinabandhu</i>	To bend the thicker Assam cane.
2	LPG gas stoves	-	To heat up the cane for easy bending
3	Bill shook	<i>Katuri/Kati</i>	To cut and peel the cane
4	Nut cutter	<i>Guakati</i>	To slice the cane
5	Knife	<i>Churi</i>	to peel the burnt part of the cane
6	Hammer	<i>Hatudi</i>	To put nails inside the cane
7	Nails	<i>Kanta</i>	Fix two cane pieces together
8	Pruner	<i>Beta cutter</i>	To cut cane



fig.3.7 *Dinabandhu*



fig.3.8 *Churi*



fig.3.9 *Gaukati*



fig.3.10 *Katuri*



fig.3.11 *LPG gas stove*

RAW MATERIAL

There are mainly two types of cane used by the artisans of Banapur. These materials are generally ordered in bulk. The local cane is legally cut from the Banapur jungle and transported two ways, either they are transported through autos from the jungle to the shop of 10,000 pieces of cane worth INR 10 per piece,

and auto fare costs INR 3000 to do so. The other is to send the localities from the jungle to cut the cane worth INR 160 per bundle with 1 bundle carrying 100 pieces. The Assam cane is first transported to Kolkata and then the artisan collects it from Kolkata and brings it to his place via trucks. The cane comes in the form of a bundle of 200 canes, and it costs Rs.1500 per bundle and he gets at least 30-40 bundles at a go.

Sr. no	Name	Price (INR)	About
1	Local cane	10/- per piece (15 ft)	They are legally sourced from the local jungles of Banapur and these are mainly used to make the intricate designs as they are thin and are easy to bend
2	Hill jati	150/- per piece (12 ft)	They are mainly Assam cane and are sourced in bulk,from Kolkata . They are thicker then local cane and thus are used to make the main frame of the products.



fig.3.12 Artisan working with Assam Cane in Banapur



fig.3.13 Cane Workshop in Banapur



fig.3.14 Cane fruit basket

Process of making Cane Furniture

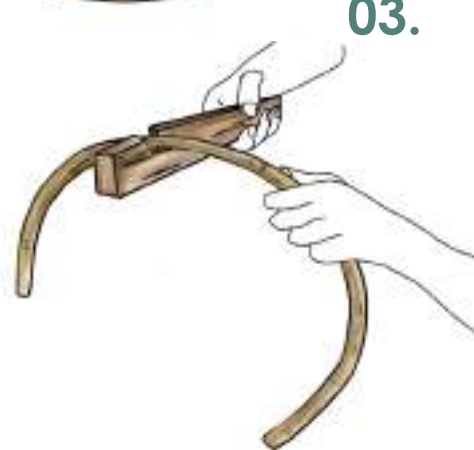
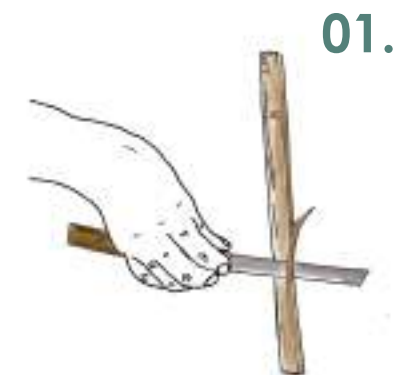
The process of making this craft begins with procurement of the raw materials. After procurement of the raw material they segregate the damaged cane. The product to be made is decided and according to its design the frame is made.

01. They remove the discoloration and nodes present on the cane using *churi*.

02. To make the frame they use the LPG burner to bend it to the desired shape.

03. For bending they use the tool *Dinabandhu* which is a wooden bar bending tool.

04. The burnt part is then scraped out using the *churi* or small knife.



05. Then nails are fixed at the places required and the frame is prepared for adding further details to it .

06. Further details are added to it using the thin local cane which is dipped in water for sometime and bend through hand and is fixed to the frame using nails .

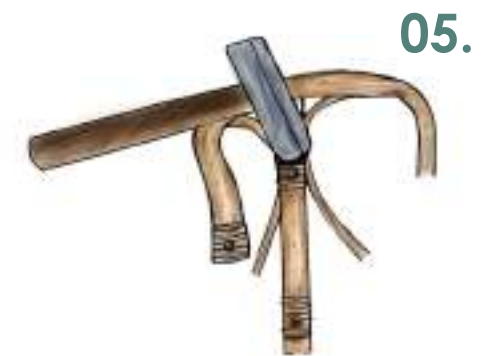
07. The details are fixated to the frame by tying cane rope.

08. Cane ropes are tied at the joints of the frame to give the frame more strength.

FINISHES AND PACKAGING

After completing the product they use both touchwood and varnish to give it a shiny effect and protect it from getting damaged by fungus and it also makes it more durable and aesthetically beautiful. Sometimes yellow and red chemical enamel paints are also applied if needed but they prefer the natural color of the cane.

When they are catering to the local customers the product is sent as it is and is not packaged but while it is for the larger market outside Odisha they are packaged into huge sacks and are transported through trucks.



BIRIBADI

LOCATION DETAILS

Biribadi hamlet is located in the Khordha district of Tangi Taluka in the Indian state of Odisha. Khordha district and Tangi taluka are both 51 and 12 kilometers away from Biribadi hamlet, respectively.

Biribadi is a village in the Indian state of Odisha's Khordha District in Chilika Tehsil. It is 51 kilometers west of the district headquarters in Khurda 58 KM away from Chilika. 79 KM from Bhubaneswar, the state capital.

Biribadi Kuhuri is the postal head office, and the pin code is 752027.

NEAREST TOWNS / CITIES

The cities that are close to Biribadi include Khordha, Jatani, Puri, and Ganjam.

The Bay of Bengal is nearby. The likelihood of dampness is present.

National Highways That Can Be Used To Get To Biribadi National Highway: NH16 National Highway: NH316

DIRECTIONS TO BIRIBADI

The closest train stations to Biribadi are Kuhuri train Way Station and Gangadharpur Rail Way Station.

There are bus stops at Biribadi, Chilika Kuhuri Bus Stop Kuhudi.

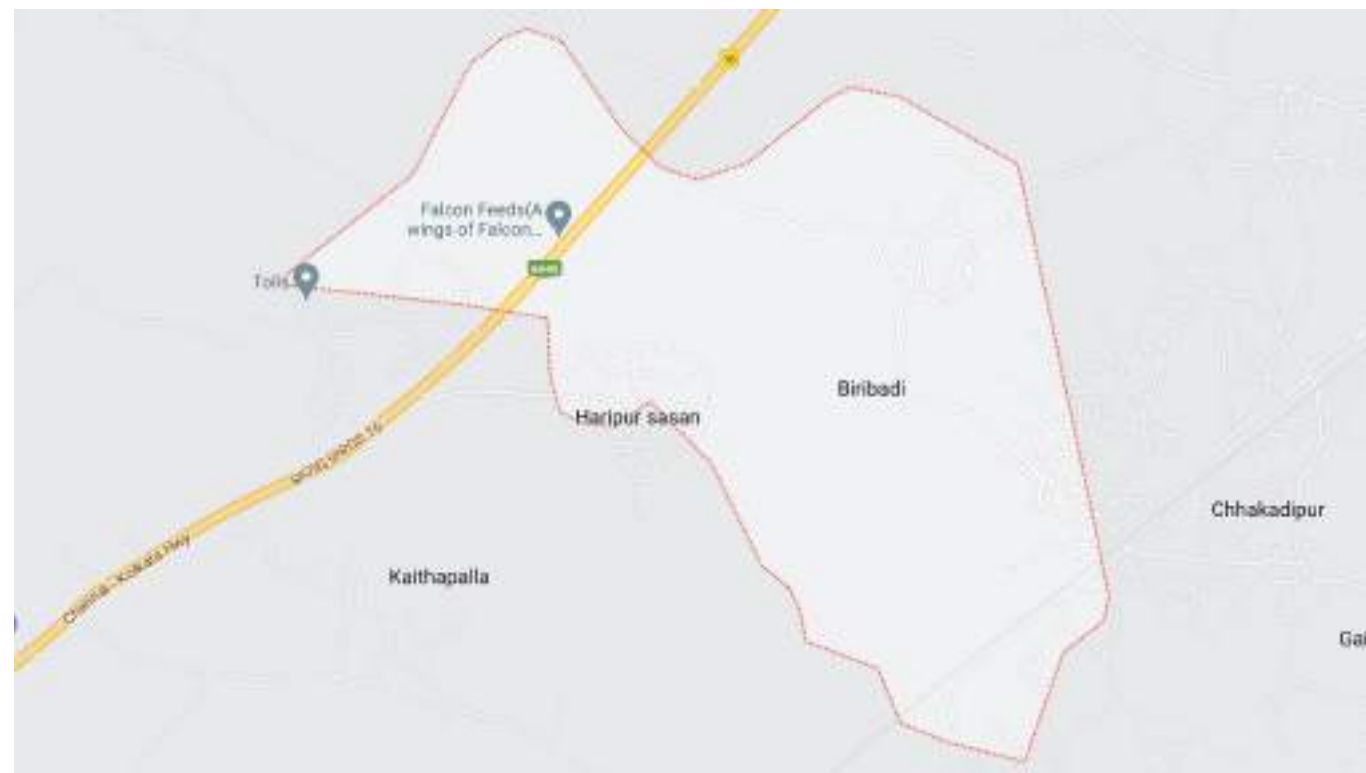


fig.3.15 Biribadi Map
(Source: Google Maps)

ABOUT THE ARTISANS

In the village of Biribadi, we met a very skilled artisan named Shrimati Satyabhama Nayak. She has been working with the cane craft for almost 48-50 years and she introduced us to the village and its people from Biribadi. Through her, we got to see the culture and craft done by the village artisans in more detail. The people in this village are doing this craft for ages and mainly specialize in household and worship material. The range of products has not varied from what it used to be earlier, they still make similar products as their ancestor without any introduction of new techniques although they have been trained about some techniques and methods by the nearby village of Nachuni. Both men and women are skilled at making the products but women are mainly involved in the making of the products. Some of the main products they make are *bojha* (big baskets used to carry things after a girls' marriage), *gauni* (container to measure rice), *mana* (container used during worshiping goddess Lakshmi) etc. Their main marketplace includes local markets like Kuhudi market, Banapur, Chandapur, Tangi, and fairs like Bali Jatra, Adivasi Mela etc. Apart from this they also have a boom in their sale during the festival seasons, like Kartika Purnima, Dasa Dola, Panchu Dola, Raja, and Taradei Goddess Jatra.



fig.3.24 Bojha base

TOOLS

Like Banapur, this village is also involved mainly with cane products, so the tools



fig.3.16 Tools artisans use in Biribadi

they use are almost the same except they use more conventional tools than the people in Banapur and even repair their tools themselves at their homes using things available around them. Apart from this they also use two other tools, one being *chenni* (small chisel to cut the outer peel of the cane), and the other is called *bindhuni* (needle puncher used in weaving the strips of cane).



fig.3.17 Peeling and cutting cane

RAW MATERIALS

They mostly use a locally available cane which is very thin which they get from the jungles of Banapur and Khordha. Unlike in Banapur, these people make thin strips out of the sticks instead of using them as a whole.

At a time they buy one pana (a measuring unit, 1 ganda= 4 pieces, 20 ganda = 1 pana which is 80 pieces) which costs them rs 800 for 5 feet. When it is offseason it costs them rs 1000 for the same.

TECHNIQUES

Like the other villages this village has also not evolved in terms of techniques and products as they used to be earlier. some

of common techniques used here are the twining technique and the *bichha garia*. *Bichha garia* is a weaving technique in which they weave some of the basket mainly used in flower baskets.

The people in this village have been trying out some different product categories such as flower vases and flowers which was different from any other village observed.

The artisans in the village of Biribadi use the different parts of cane to give colour variations to their products. While making strips out of cane the outer part of cane is darker and stiffer while the inner part of cane is lighter in colour as well as more flexible. They use both these parts of the cane to make different products.

Given below are two baskets made out of the two different parts of cane that is why one is darker in colour and the other is lighter also the stiffer one is more durable and hence is priced more than the flexible one.



fig.3.18 Variation of colors of different parts of cane



fig.3.19 Bichha garia



fig.3.20 Khilli



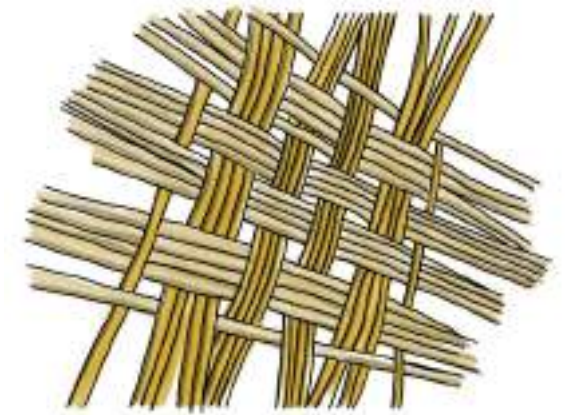
fig.3.21 Adda (medium baskets) and Dibba (small basket)

Process of making Cane Products

01. The cane is first cut into pieces of desired length using *gua kati* (nut cutter).
02. The cane is then split into two parts using a bills hook or *katuri*.
03. Then they cut the whole cane into thin strips by using a tool called *kati* (bills hook) before making the product.



04. The process begins with making the base called *chaki* (interlinked cane strips in form of checkered patterns).



05. Then they add the *khilli* (bamboo sticks) to support the base and it helps give the proper structure to the basket.



06. With wicker weaving technique is carried out starting around the base using a tool called *bindhuni* (needle puncher) and they use a small knife in the end to cut the extra ends of the cane.

06.



FINISHES AND PACKAGING

They prefer mostly natural finish of cane but if needed they use chemical color of (red and yellow color) some of the baskets to make it aesthetically pleasing. for packaging of the product they ply tie the product by using the coc rope while giving the product.



SORAN

LOCATION DETAILS

The Khordha district, which has the district code 386, is where the Soran settlement is located. This village's Tangi subdistrict (*tehsil* or *mandal*), which has the subdistrict code of 03052, is a low-level administrative division of a district. The Community Development Block (C. D. Block) code for Chilika is 0171, and it is a part of this village. The gram panchayat code for this village is 000009, and its name is Sorana. The Tangi Sub-District Headquarter is located 14 kilometers from this village and serves as the village's administrative centre. According to distance measurements, the village of Soran is 50 kilometers away

from the district headquarters, which is called Khordha.

NEAREST TOWNS / CITIES

The closest statutory town to the village of Soran is Balugaon, which is 28 kilometers distant.

SEX RATIO

In a population of 3648, the sex ratio is the proportion of males to females, normalized to 100. According to Fisher's principle, the ratio is typically 1:1 in the majority of sexually reproducing animals. In the village of Sorana, the sex ratio is 99.7.



fig.3.22 Soran Map
(Source: Google Maps)



fig.3.23 Temple Gate at Soran



fig.3.24 Temple at Soran



fig.3.25 ATM at Soran



fig.3.26 Health Center at Soran



fig.3.27 School at Soran

ABOUT THE ARTISANS

The village of Ghodadaud in Soran is rich in skilled artisans of the bamboo craft. here we got to meet a lot of skilled artisans and their families, who have been associated with this craft for more than 50 years and have been carrying this art from their ancestors. they have carried out the same processes and techniques as made by their ancestors although they have been taking training about new methods and techniques of this craft from the nearby village of Nachuni. They are only making household products that are commonly used for household purposes. some of the products are tokei (big basket), pachiaa(basket), binchana

(hand fan)etc.they sell their products mainly in front of their house and within their village and local markets and also some of the nearby village fairs. their products have a boom in sales during the festive seasons like Raja, Panchudolo, etc. The village is famous for its fish market near the Chitika lake.

TOOLS

The artisans of Soran have been using the same conventional tools as their ancestors and have not gone through any significant change. these are some of the tools commonly used by artisans to make the products of bamboo.

Sr. no	Tool name (English)	Local name	Usage
1	Hand saw	Aari	To cut bamboo into cylindrical shapes
2	Bills hook	Katuri	To cut the bamboo into strips
3	Flat bills hook	Kati	To cut the bamboo into thin strips
4	Knife	Churi	To clear the sharp edges of the bamboo



fig.3.28 Cuttinh bamboo with Katuri



fig.3.29 Bamboo peeling



fig.3.30 Bangles made with hollow bamboo



fig.3.31 Village of Soran

RAW MATERIALS

The raw materials for this craft are generally sourced from Satsanga (khordha), devli, puri and the local jungles near the villages. They get their raw materials through trucks and tempos and sometimes they cut the bamboo from the local jungles. During the offseason, they get around 50 -100



fig.3.32 Radiating spoke

pieces of bamboo and during festive seasons they get even more than that. they store their raw materials in front of their houses and also the making of the products is carried out in the same space. They generally source and use the local Surdergadiya bamboo for their products.

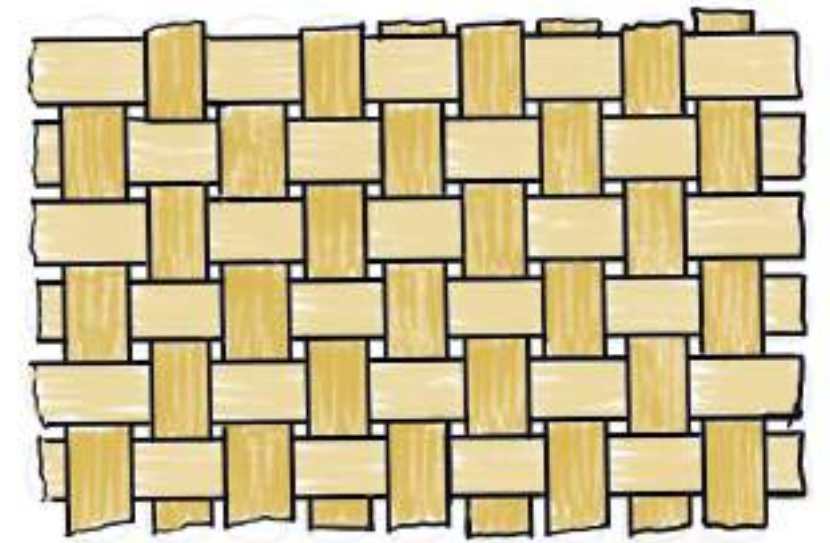


fig.3.33 Weaving a cage for hens

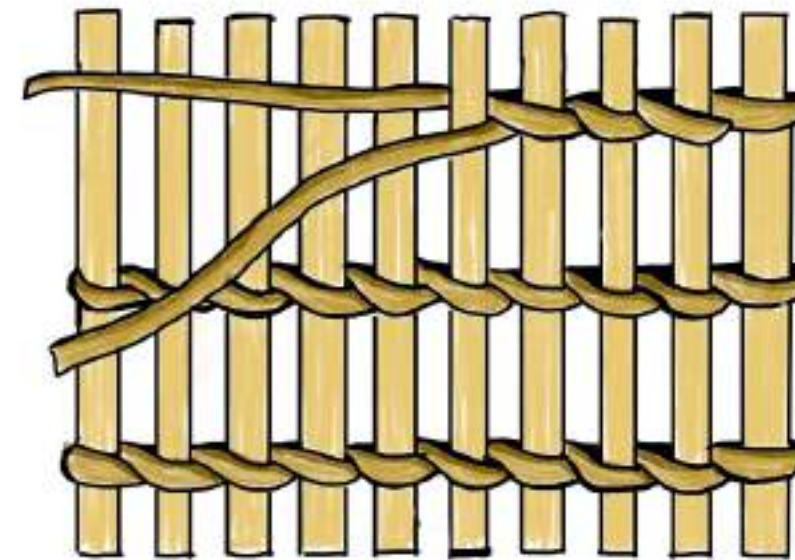
TECHNIQUES

There has not been much development and changes in the techniques and process of making products from how it used to be earlier. They use the most common techniques of weaving such as the plain weaving technique , the twining technique , the wicker technique etc.

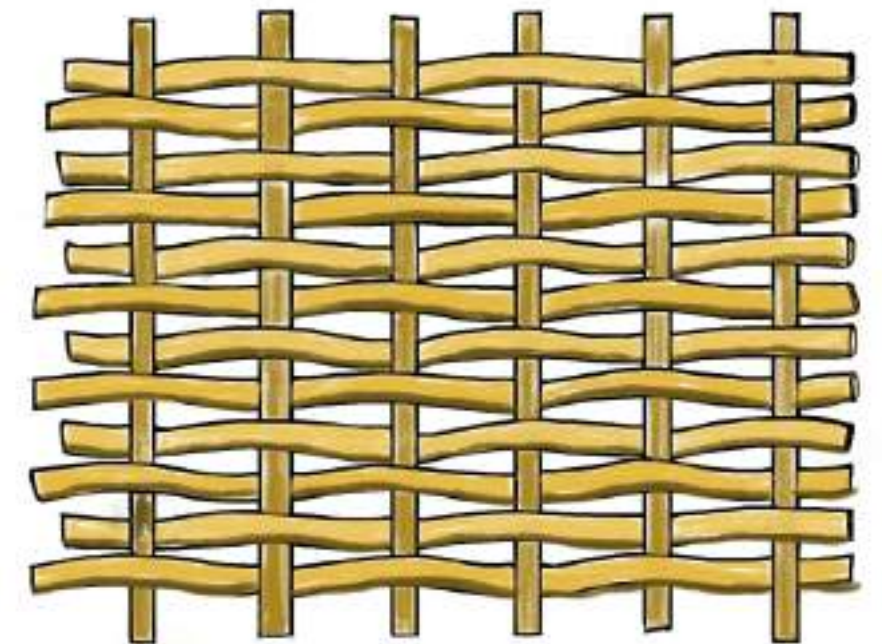
Although they do have been working on improving their skills by taking any training opportunities they are given. They have also been trying some new product categories which they only make on orders such as phone stands and some small fashion and lifestyle accessories.



Plane Weave Technique



Twining Technique



Wicker Technique

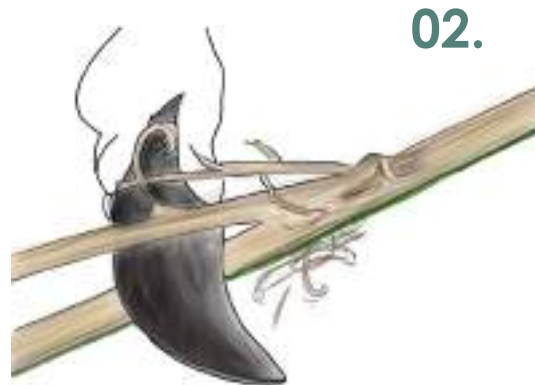
Process of making Bamboo products

01. The bamboo is divided into two parts using bills hook.



01.

02. The two halves are further sliced and cut into thin strips according to the product they are planning to make.



02.

03. They then clean the sharp edges of the flat and thin stripes using the *churi* (knife) to have smooth flat strips.



03.

04. The refined flat bamboo strips are placed on top of each other in a radial manner.



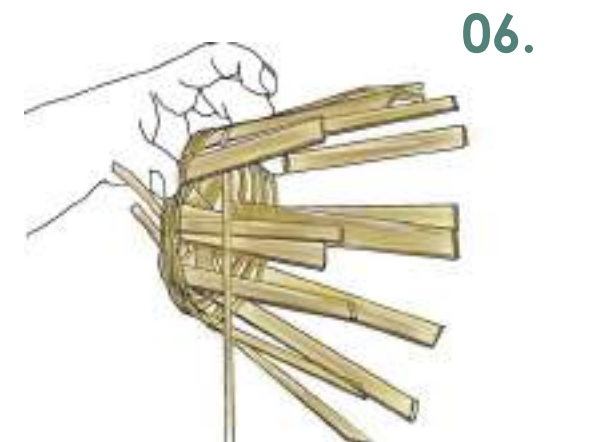
04.

05. Then the thinner strips is weaved between the flat strips which forms the foundation for the base.



05.

06. After making a strong base the structure according to the product design is made and weaved together with thin bamboo strips using wicker or twining techniques.



06.

FINISHES AND PACKAGING

The household products are generally not very finished and are left as it is while the decorative items, especially the Konark temple, bamboo houses, flower vases and phone stand have a layer of touchwood and lacquer applied to them to add to their aesthetics and to preserve them for fungus for a long time. when there is a large bulk of products ordered they are delivered with the products tied together with a plastic rope the tools, raw materials, processes, techniques and packaging done in this village are very similar to the village of Soran.



GORADAJHARI

LOCATION

Block / Tehsil- Balugaon
District -Khordha
State -Odisha

The village of Goradajhari is located in the Khordha district in the Indian state of Odisha. It is 22 kilometres from the sub-district headquarters in Balugaon and 57 km from the district headquarters in Khordha. The gram panchayat of Goradajhari village is Nachuni.

The community spans 713 hectares in total. There are 2,160 people living in Goradajhari, 1,106 of them men and 1,054 of them women. The literacy rate in

Goradajhari village is 64.17%, with 70.61% of men and 57.40% of women being literate. The Goradajhari community has about 433 residences.

The town of Balugaon, which is located approximately 17 kilometers away from Goradajhari, is the nearest for any significant commercial activity.

CONNECTIVITY OF GORADAJHARI

Private Bus Service

Available within 5 km distance

Railway Station

Available within 10 - 15 km distance



fig.3.34 Goradajhari Map
(Source: Google Maps)

ABOUT THE ARTISANS

This small village is full of skilled artisans of bamboo craft. This village is mainly dominated by female artisans and we met one such skilled artisan who let us know about the miniature bamboo craft as well as the household products she specialize in.

They use almost similar tools, raw materials, techniques , processes etc. as the artisans in Soran village. Though they do have their own way of innovating new miniature style of product making.



fig.3.36 Miniature bamboo box



fig.3.35 Miniature swing made with bamboo



fig.3.37 Artisan making a phone stand with bamboo



fig.3.38 Tribal lady peeling bamboo

Cultural Significance

Festivals play an extremely important role in the cultural of Odisha. Naturally it ensures the main Hindu festivals of Panchudola, Dasadola, Dusherra, Raja, Kartika Purnima etc as celebrated each year with great gusto which has a great significance with the crafts. The bamboo products like *bojha*, *dala*, *kula* and *jhudi* are used to carry Prasad (devotional offerings made to god). Manabasa (Godess Laxmi Puja) celebrated with the belief of Godess Laxmi for wealth and prosperity and have a

believe that Godess Laxmi visit their homes in the month of *Margsira* (November) on Thursday. In this day only the products of cane like *gauni*, *mana*, *manapedi*, *dala*, *phuladala* are used for keeping Prasad, flowers and mandatory dishes like *Manda Pitha*, *Chakuli*, *Kheeri* etc. are kept in this cane products. They also fill the *Mana* by freshly harvested paddy and grains which are offered to Goddess Laxmi. The believes in the localities that only the *Shudras* can make the worship material for Goddess Laxmi.



fig.3.39 Temple at Soran

Women Empowerment

- As per the latest Indian handicrafts census, 56.13 % of artisans are women. One rarely thinks of a woman while picturing a craftsman in a community that accounts for more than half of Indian craftspeople.
- Here are a few organizations that you can women artisans support in India.
- Sadhna: Sadhna was formed in 1988 to provide women in South Rajasthan with alternate revenue streams.
- Trishul: Trishul is a non-profit organization dedicated to empowering women and girls via skill development and educational activities.
- Shrujan: Established by Chanda Shroff in 1969 to lend a helping hand to women in a Kutch village during its fourth year of drought, Shrujan has grown to become a family of over three thousand five hundred craftswomen today.
- Happy Threads: In 2016, the NGO 'Supermoms4u', which works to empower women, created the Happy Threads program.
- Shrimati Satyabhama resolved to flout the norms in a society where women's duties were typically constrained to the boundaries of their homes. She could not only make beautiful cane goods, but she could also read and write, which was unusual for a woman in her village. Recognizing the importance of education, she felt driven to share her knowledge and encourage other women in her community.

- Undaunted by cultural conventions and expectations, she pursued her vocation with tenacity. She devoted her heart and everything to her trade, working an average of 42 hours per week throughout the year. She challenged prejudices and demonstrated that women can be the pillars of their families as the proud owner of a pukka (permanent) inherited house. She provided for her entire family with love and care, becoming a source of strength and inspiration for her loved ones.



fig.3.40 Tribal women making bamboo basket

Aabahana NGO

Aabahana is a non-governmental and non-profit organisation founded in 2004 working to improve the lives of tribal, rural, and urban poor, as well as marginalised youth and women, with a primary focus on poverty and hunger eradication, social inclusion and social justice, good governance, and citizen's rights.

Programmes under it:

- Women Economic Empowerment through SFURTI Programme of KVIC, MSME, Govt. of India.
- Women artisans from Sundarpur Colony, Kanheipur, Binjhala, Chintamanipur, Gamai, Moramori (Majhi & Dalit Sahi), Nachuni, and Nairi are being recruited for the SFURTI initiative for women food processing craftsmen.

Other programs:

- TI Project on HIV/AIDS, supported by OSACS.
- Integrated Rehabilitation Centre for Addicts (IRCA), Sankarakhol, Dist.-Kandhamal, supported by MoSJ&E, Govt. of India.
- Out Reach & Drop-in Centre (ODIC), Gotamara, Dist- Angul, Supported by Ministry of Social Justice & Empowerment, Govt. of India.
- Community- Based Peer- Led Intervention for Early Adolescents (CPLI), Gotamara, Dist - Angul, Supported by Ministry of Social Justice & Empowerment, Govt. of India.

- Community Based Peer-Led Intervention for Early Adolescents (CPLI), Sankarakhol, Dist: Kandhamal.
- Drug awareness in heaven's land Kandhamal, Out Reach & Drop-in Centre (ODIC), Sankarakhol, Dist: Kandhamal.
- International Day against Drug Abuse & Illicit Trafficking at Kandhamal.
- Baba Saheb Ambedkar Hasta Kala Vikash Yojna (AHVY) Program for the Artisans of Bamboo & Cane craft cluster of DC (Handicrafts), Ministry of Textile, Govt. of India.
- Helpline & Counseling Centre for Older Persons
- Skill Development Program & training on Aquaculture
- Legal Awareness for Women & Right
- Conservation of Endangered Species.



fig3.41 Pradhan Mantri Jeevan Jyoti Bima Yojana
(Source: www.newsclick.in)



fig.3.42 Artisan's family at Biribadi



CHAPTER 04

Pricing

04

Bamboo

Raw material	Cost (INR)
Rani Bamboo	250-300/- per piece
Sundergadia Bamboo	150-200/- per piece

Transportation	Cost (INR)
Auto [near jungle]	700-800/-
Truck -50-100 piece	1500/-

Product	Price (INR)
Small Phula jhudi	150/-
Medium Phula jhudi	200-300/-
Large Phula jhudi	500/-
Pula kunda	150-200/-
Small tokei	70/-
Medium tokei	120/-
Big tokei	180-200/-
Small Pachiaa	60/-
Large pachiaa	100/-
Kula	100/-
Bincana	40-50/-
Phone stand	150-300/-
Konark mandir	700/-
House	500/-
Jhudi	70-120/-
Gandua	60-100/-
Bojha	80-120/-



fig.4.1 Bamboo Transportation



fig.4.2 Phula Jhudi

Cane

Raw material	Cost (INR)
Local cane{Biribadi vil-lage}	80 Piece-800/- {12ft}
Local cane{Banapur}	1 piece-10/- {15ft}
Assam cane{Jung Rider}	1 piece- 150-200/- {12ft}
Hill jati cane	1 piece-100/-

Transportation	Cost (INR)
Auto [local cane]	1000 piece-300/-
Human	160 piece-200/-
Truck from Kolkata	1 bundle-1500/-

Product	Price (INR)
Gauni [3kg-7kg]	120-500/-
Mana	300/-
Dhanapedi	700/-
Small Bojha	150/-
Medium Bojha	350/-
Large Bojha	500-600/-
Chota dibba	50/-
Sola	60/-
Adda	120/-
Dibba	180/-
Brata Pedi	30-50/-



fig.4.3 Cane Bojha

Banapur- survey

Cane Furniture	Price (INR)
Jhula	2500-2600/-
Sofa sets	12000-25000/-
Chair	1700-2100/-
Stool	250-700/-
Recliner	3000-3500/-
Flower basket	120-200/-
Dinning set	15000-30000/-
Single bed	18000/-
Double bed	25000-30000/-
Table	2000-3000/-



fig.4.4 Jhula



CHAPTER 05

Age: 40 years

Mobile number: 8337933514

Artisan's Name:

Shankar Behera

Artisan card number:
ERBBC 519298

Aadhar card number:
9777 1262 3320

Home address:
Sorana Village, Chilika
Tehsil, Khordha District

Any Achievement /
Award / Years of
Experience: **30 years**



Shri Shankar Behera, a skillful 40-year-old male bamboo artist from Odisha, works year-round, pouring his heart and mind into crafting stunning bamboo masterpieces. During peak Pooja (religious) seasons, Shankar's ability shines even brighter as he meets his community's spiritual requirements with his elaborately designed goods. Recognizing the value of constant progress, he recently attended Nachuni training sessions to further his already excellent talents, embracing new techniques and ideas. He is the proud owner of a home that he built himself.

Age: 34 years

Mobile number: 9556022213

Artisan's Name:

Malaya Behera

Artisan card number:
ERBBC 519437

Aadhar card number:
3230 5888 2305

Home address:
Sorana Village, Chilika
Tehsil, Khordha District



Shri Malaya Behera a skilled 34-year-old male bamboo artisan with a family of six children to support, Ravi's days begin early, and he tirelessly works 8 to 7 hours every day throughout the year. Recently, he received training in the intricate art of miniature room making, further honing his already impressive skills. Ravi's creations bear the distinct mark of his traditional design, a reflection of his rich cultural heritage. His artistic spirit knows no bounds, as he dreams of perfecting his craft even more. With each masterpiece he creates, Ravi weaves a story of determination, love, and commitment, leaving an indelible mark on the world of bamboo craft in Odisha.

Age: 31 years

Mobile number: 9777196247

Artisan's Name:

**Tukuna
Behera**

Artisan card number:
ERBBC 519234

Aadhar card number:
7442 5464 9633

Home address:
Sorana Village, Chilika
Tehsil, Khordha District



Shri Tukuna Behera is a skilled 31-year-old male bamboo craftsman. Aside from being a skillful artisan, he lives a dynamic life by fishing in the magnificent Chilika Lake. Arjun's dedication to his craft has no bounds; he recently underwent training to improve his abilities, always striving for perfection. Balancing his love of bamboo craft with the duties of a devoted father to three children.

Age: 42 years

Mobile number: 7735535858

Artisan's Name:

**Swarnamaye
Nayak**

Artisan card number:
ERBBC 519162

Aadhar card number:
6410 4727 6954

Home address:
Gorodajhadi Village,
Balugaon Tehsil, Khordha
District



Shrimati Swarnamaye Nayak, a remarkable 42-year-old female artisan from Odisha, comes from a family with a lengthy tradition in this industry. Her dedication and enthusiasm are clear, as she works an average of 42 hours per week on exquisite Bamboo Products throughout the year. She is also proud to be the owner of a pukka (permanent) inherited house, which represents her family's dedication and accomplishment in the industry. Her path exemplifies how women in Odisha are empowered by bamboo craft, maintaining their traditional heritage, and ensuring a bright future for future generations.

Age: 60 years

Mobile number:

Artisan's Name:

**Satyabhama
Nayak**

Artisan card number:
ERBBC 519196

Aadhar card number:
2625 6144 0199

Home address:
Biribadi Village, Chilika
Tsil, Khordha District

Any Achievement /
Award / Years of
Experience: **50 years**



Shrimati Satyabhama Nayak, a 60-year-old female cane artisan, is an inspiration. For many years, she has dedicated herself to the art of cane crafting. With reading and writing abilities. She changes her schedule to fit the needs of her art, working about 10 hours per week. Aside from her creative endeavors, she serves as a mentor, sharing her experience and inspiring other women in her town to pursue their artistic talents. Her great religious dedication manifests itself in the religious products she passionately makes, bringing a touch of spirituality into the lives of her community members. She recently completed training at Nachuni to improve her skills even further.



fig.5.1 Artisan Satyabhama



CHAPTER 06

06

Market Survey in Bhubaneswar

The market study at Rajmahal, a marketplace in Bhubaneswar's core, was a fascinating journey into the field of cane and bamboo craftsmanship. We watched the miracle of artisans transforming raw cane and bamboo into gorgeous products right before our eyes as we walked the marketplace. From baskets and mats to finely designed furniture. The market was more than simply a place to do business; it was also a colorful festival of culture and creativity. We discovered that the products shown at Rajmahal were also displayed at melas

and festivals such as Ekamra Haat, where they drew attention and appreciation from guests from all over. Their collaborations with National Institute of Fashion Technology students demonstrated that they were open to collaboration and innovation. The artists passion, creativity, and adaptation exemplified the true essence of India's diverse cultural tapestry. We left the market with a great respect for the expert hands that brought cane and bamboo to life.

Bamboo products	Price (INR)
Kabab sticks	1 piece = 1/-
Kula	50-100/-
Khai chala	200-300/-
Lanthana	250-350/-
Jhudi	120-300/-
Tokei	200-230/-
Pachiaa	100-220/-
Basket (small)	100-500/-

Cane products	Price (INR)
Single chair	3000-3200/-
Shelf	3500-4000/-
Recliner	4000-4500/-
Table	2700/-
Jhula	3700-4000/-
Sofa set	12800-32000/-
Dining	15000-21000/-



fig.6.1 Artisan working at Rajmahal in Bhubaneswar



fig.6.2 Bamboo Lantern



fig.6.3 Cane products at Rajmahal



fig.6.4 Mana Cane



fig.6.6 Tokei (bamboo basket) and Khai Chala (grain seive)



fig.6.7 Cane fruit tray



fig.6.5 Phula dala (cane flower basket)



fig.6.8 Bojha



fig.6.9 Kula and Binchana (hand fan)



CHAPTER 07

Government Schemes

07

NATIONAL HANDICRAFTS DEVELOPMENT PROGRAMME (NHDP)

schemes have the following components.

01. Marketing Support & Services
02. Skill Development in Handicraft Sector
03. Ambedkar Hastshilp Vikas Yojana
04. Direct Benefit to Artisans[Welfare]
05. Infrastructure and Technology Support
06. Research & Development

The scheme's primary goal is to bring every handicraft artisan into the mainstream while preserving and ensuring the continuation of the country's prestigious crafts through marketing platforms for handicraft products, resilient infrastructure support, and skilling new entrants through various types of design and skill training programs, with a focus on capacity building for the sector.

In addition to boosting the handicrafts sector and empowering craftsmen, the



fig.7.1 Pradhan Mantri Jeevan Jyoti Bima Yojana
(Source: www.newsclick.in)

programs provide a safety net for millions of craftspeople by putting them under various social security schemes such as.

PRADHAN MANTRI JEEVAN JYOTI BIMA YOJANA (PMJJBY):

If the beneficiary dies from any cause within the policy period, Rs. 2 lakh is payable.

PRADHAN MANTRI SURAKSHA BIMA YOJANA (PMSBY):

During the policy period, the risk coverage

offered will be Rs. 2 lakhs for accidental death and permanent entire disability and Rs. 1.00 lakh for partial disability.

CONVERGED MODIFIED AAM ADMI BIMA YOJANA (CAABY):

It is an insurance scheme that provides life insurance coverage as well as accidental insurance coverage in the event of death or disability.

HANDICRAFT AWARDS:

Under this system, the Office of Development Commissioner (Handicrafts) bestows the highest honor in the handicraft sector, the Handicraft Award, on outstanding master craftspeople in honor of their contributions to the growth and development of the handicraft sector. The once-in-a-lifetime prize encourages them to retain our historic craft traditions and excellence in craftsmanship. As a result, the plan enables direct benefit transfer to the craftspeople. There are two categories for award distribution.

1. **Shilp Guru Award:** The prize is granted to a master crafts-person for an excellent piece of craft-work to encourage handicraft and teach the next generation of artisans. This is India's highest honor in the handicraft sector.



fig.7.2 Shilp Guru Award
(Source: www.anandabazar.com)

2. **National Award:** A maximum of 33 craftspeople will receive the National Award in recognition of their outstanding contribution to the development of handicrafts and to promote and support their craftsmanship.

In **2017**, India amended the Forest Act of 1927 to remove bamboo from the trees category and declared it as **grass**.

(Source: www.downtoearth.org.in)

SECTORS	SCHEMES
Market Support & Services	Gandhi Shilp Bazaar (GSB)
	The hiring of built-up space in events organized by other organizations
	Craft Demonstration cum Awareness Program
	Fashion Show
Design Development	DESIGN AND TECHNOLOGY DEVELOPMENT WORKSHOP (DDW)
	Toolkit Distribution Program
Training Programs	Guru Shishya Hastshilp Prashikshan Program
	Comprehensive Skill Up-gradation Program



CHAPTER 08

S

ENVIRONMENT FRIENDLY MATERIALS

Bamboo and cane being renewable and environment friendly is high in demands , also cane is a very durable material and is very low maintenance as well as easy to repair .

SKILLED ARTISANS

The artisans related to this craft have been working with this craft from their ancestors time and thus have a lot of experience with this craft .

KEEN ARTISANS

The artisans are keen to know more about the new trends and demands of the market and hence cater to customer needs.

VERSATILE MATERIAL

Flexibility and versatility of the material allows artisans to explore new designs and wide range of products.

W

LACK OF UPGRADATION

Usage of same conventional tools and no up-gradation in them.

LACK OF AWARENESS

The artisans are completely unaware about the government schemes and policies.

AVAILIBITY OF RAW MATERIAL

High prices and difficulty in availability of raw materials .

Not paid equivalent to the hard labour done by them .

Lack of awareness about the potential of this craft thus limits its market reach .

Unstable business environment and uncertain market competition.

O

High demand of decorative products made out of bamboo and cane in the current market scenario due to widespread notion of sustainability.

The different government schemes related to the development of these artisans which they are completely unaware of.

Fusion of different materials promotion of cultivation of more bamboo and cane.

T

Raw materials not easily available.

The nonacceptance of the craft by the newer generation and thus threat to the craft losing its identity.

Less shelf life of products if not treated after the making .

Suggestions

After a detailed SWOT analysis we got to know about the different strengths and weakness of the artisans that could be worked upon to make their lives a little better. In doing so it could be seen that each community had its own ways of dealing with the craft and thus each of them faced different difficulties , but it was also observed that with the help of government and organizations those can be addressed and tried to be worked on .

CREATING AWARENESS

Most of the artisans in the villages were unaware about the different government policies made by the government for their betterment thus awareness programs related to these policies could be carried in such villages so that the artisans could know about it and could become a part of it.

It was observed that most of the artisans working in these villages were self employed and worked alone , instead if they worked as a community and form small self help groups (SHG) then they would have more power and they a group could together address their issues related to the different issues they face. In this age of technology there is no better place to market then the social media and digital platforms , it was observed that although the present generation of artisans were not very much aware of this , their next generation were more accustomed to it so if awareness about using such platforms to promote the products could be created it could provide them a potential

market place to sell their products. As sustainability is gaining more and more popularity every passing day materials like bamboo and cane have also started gaining popularity and people have started knowing its importance , it being a sustainable material, recently there has been a huge demand of products made out of these materials , the artisans of the village are unaware about this and thus they stick to the conventional products they have been making since ages without knowing much about the demand of the market. The artisans of the village are keen to learn new methods and techniques of related to the craft if guided well they could also make products catering to the current market needs and increase their sales .

RAW MATERIAL

It was also observed that the artisans were also finding it difficult to source their materials ,promotion of cultivation of more bamboo and cane and thus availability of these raw materials at low subsidy rates to the artisans would help them to a great extend.

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Image Gallery







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Conclusion

Our field visit to the bamboo and cane villages was a knowledgeable experience. Visiting artisans' villages provided us with a unique opportunity to learn not just the craft itself, but also about the artisans' lifestyle.

The field visit to Banapur allowed us to see the process from raw material sourcing to the delicate steps of bending, shaping, and weaving to the finished product, as well as all the stages that were involved in making bamboo and cane into beautiful products. Seeing their precise attention and skilled hands at work revealed the inner beauty of their handicraft and a beautiful talent honed over generations. However, our perspective went beyond the boundaries of product making. We were able to appreciate the integration of their work and lifestyle by being a part of their daily lives. Their daily routines,

relationships, and timetables all reflected a sense of community and teamwork. This teaches us how the craft is more than simply a job; it is a way of life that brings families and communities together.

CRD was a transformative experience where we not only gained knowledge about the craft but also spun a tapestry of memories and connections that we will remember for the rest of our lives. The tradition of bamboo and cane craftsmanship lives on, and we are grateful to have had the opportunity to be a part of it, if only for a small point in time.





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