

Understanding the Craftperson Ecosystem of Delhi

*A Study by YFLO Delhi and
Nikore Associates*



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Nikore Associates is a research and advisory firm focused on public policy, gender economics, and inclusive growth.



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The Living and Learning Design Centre (LLDC)'s work in documenting and promoting India's craft heritage contributes significantly to strengthening the craft ecosystem of India. **LLDC** is acknowledged for its valuable inputs and feedback that informed this study.

Foreword: Aaradhana Dalmia

Chairperson, Young FICCI Ladies Organisation (YFLO)

Delhi is, in many ways, an improbable craft capital. It does not have a singular defining regional tradition, no equivalent of Varanasi's brocades or Jaipur's block prints that can be named in a single breath, although crafts like pottery and wood carving have a long history. What it has instead is something rarer and, in my view, more interesting: a composite craft identity assembled across centuries of migration, patronage, seminal events such as partition and urban growth, producing a city where zardozi embroiderers from Mughal-era workshops coexist with Rajasthani potter colonies, where wood inlay techniques that crossed the border in 1947 have become Delhi's own, and where crafts persons from twenty states converge to produce, finish, and trade goods that move across the country and the world. **This is not a heritage city frozen in time. It is a living, layered, and deeply underinvested craft economy.**



This report, produced by YFLO Delhi in collaboration with Nikore Associates and the Delhi Crafts Council, is a comprehensive mapping of that economy that has not been attempted in recent times. It documents ten craft categories, thirty-one identified products, and twenty-one active informal clusters operating entirely outside official recognition. It traces value chains from the artisan's workshop to the export house, identifies the precise points at which intermediaries extract margins that the producer never sees, and builds an evidence base that no craft directory or government scheme register has previously provided. An estimated 45,000 to 50,000 crafts persons work across Delhi's craft economy, yet fewer than half are officially registered. The majority are invisible to the institutions designed to support them. This report is, in the first instance, an act of making visible what has been overlooked.

Foreword: Aaradhana Dalmia

Chairperson, Young FICCI Ladies Organisation (YFLO)

But the report's ambition is larger than documentation alone, and I want to dwell on what I believe is its most important and forward-looking argument: that **Delhi is not merely a site where crafts happen to survive, but a city with the institutional assets, market connectivity, and creative talent to become India's foremost centre for craft research, design, and innovation.** The infrastructure for this already exists. The National Crafts Museum and Hastkala Academy at Pragati Maidan, the National Institute of Fashion Technology, and the National Institute of Design are all present in Delhi. Shahpur Jat demonstrates that organic co-location of zardozi workshops and designer studios produces commercially viable outcomes that neither could achieve independently. What is missing is not the raw material for a design and research hub. What is missing is the institutional architecture that would connect these assets deliberately and systematically.

At the foundation of Delhi's potential as a craft research hub is a data challenge that this report directly addresses. **India's handicraft sector is the second-largest source of rural employment after agriculture, and Delhi sits at its commercial and logistical centre - yet there is no consolidated, publicly accessible database of Delhi's artisans, no mapping of informal clusters that can guide scheme delivery, and no value-chain data that shows where government investment would have the greatest effect.** Policy decisions are currently made on the basis of national aggregates that tell us nothing about the ceramicist in Uttam Nagar or the chik weaver in Mandawali. A Centre of Excellence for craft research and documentation, connected to NIFT and NID, seeded with a publicly accessible artisan database, and building on the institutional presence of the National Crafts Museum, would change this permanently. Delhi has every asset required to become the institution that the rest of India's craft sector turns to for evidence, design support, and market intelligence. This report provides both the evidence base and the blueprint for that ambition.

Foreword: Aaradhana Dalmia

Chairperson, Young FICCI Ladies Organisation (YFLO)

The report also surfaces a set of findings that deserve to be read alongside YFLO's broader work on women's economic participation. Women contribute substantially to craft production across nearly every category, performing the most labour-intensive finishing stages in embroidery, paper crafts, and ceramics, yet their contribution is routinely recorded as household help rather than skilled labour. They are not counted as workers, do not hold artisan cards, do not access welfare schemes, and have no individual claim to the income their work generates. This is not an oversight. It is a structural misclassification with material consequences: invisible workers cannot be supported, trained, or protected. Any serious programme to revitalise Delhi's craft economy must begin by making women's craft labour legible, formally, statistically, and institutionally.

There is urgency here that I do not want to soften. Sanjhi craft has five to six active practitioners remaining in Delhi. The chik weavers of Mandawali, including national award winners, earn less than two hundred rupees a day and have no successors. Wood carvers report that the specialist tools required for their work must be hand-fabricated, and when the family exits the craft, the knowledge of how to make those tools disappears alongside it. The revival of Namdas in J&K by the Handicraft & Carpet Sector Skill Council demonstrated that reversal from near-extinction is achievable within a single policy cycle when interventions are designed around the real economic barrier rather than the imagined one. The window for Delhi's endangered crafts is still open. This report shows exactly where the door is, and how to walk through it.



Foreword: Aaradhana Dalmia

Chairperson, Young FICCI Ladies Organisation (YFLO)

I hope this report is read not only as an account of what Delhi's craft sector is today, but as a challenge to what it could become: the research spine of India's handmade economy, a city where tradition and design meet with institutional seriousness, and a place where a craftsperson's knowledge is valued, in policy, in markets, and in the data systems that shape both.

We are deeply thankful to the **Delhi Crafts Council**, for their guidance and support. We would also like to express our gratitude to **Ms. Jaya Jaitley and the Dastakari Haat Samiti, Ms. Poonam Muttreja and Dastkar**, and the **Living and Learning Design Centre** for encouraging this study and providing timely inputs whenever required.

Aaradhana Dalmia

Chairperson

Young FICCI Ladies Organisation (YFLO)

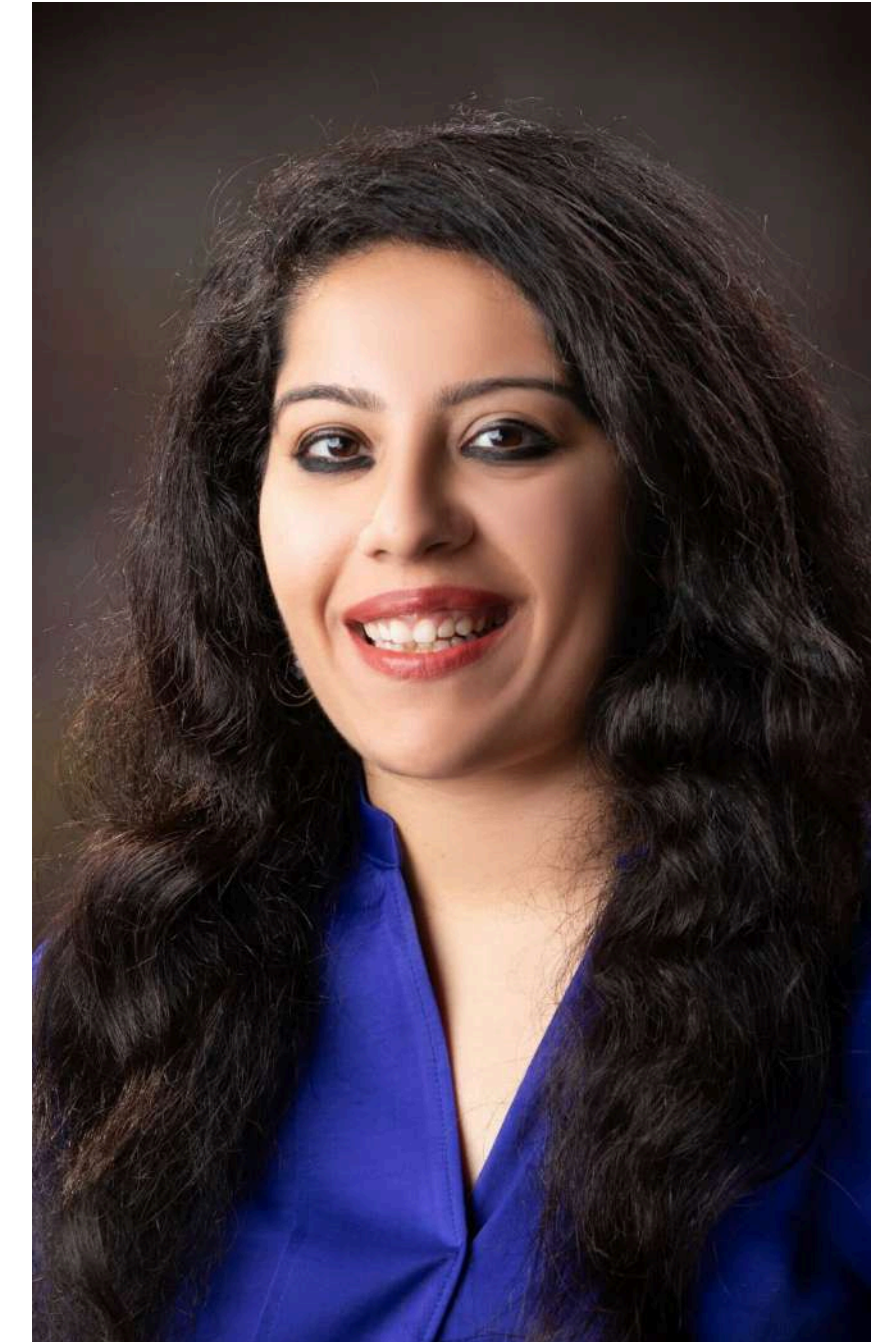
Introductory Note: Mitali Nikore

Founder and Chief Economist, Nikore Associates

This policy brief emerges from a very specific starting point: Delhi's craft economy is both everywhere and invisible at the same time. You will find its imprint in wholesale markets, resettlement colonies, and heritage precincts, yet the artisans whose labour sustains these spaces remain structurally excluded from policy design, data systems, and urban planning. **Developed by Nikore Associates in collaboration with the Young FICCI Ladies Organisation (YFLO) Delhi and the Delhi Crafts Council,** this study reframes crafts as a core part of Delhi's urban economy rather than a cultural afterthought.

Over the past months, our team at Nikore Associates has worked closely with craft communities, master artisans, NGOs, and market intermediaries across Delhi to build a grounded picture of how this economy actually functions. The fieldwork confirms what many practitioners have known for years: the binding constraints lie on the production side – in workspace insecurity, rising input costs, fragile supply chains, and the erosion of intergenerational knowledge. This is supplemented by limited policy focused on improving online market access, lack of financial support, and foundational digital literacy, due to which younger artisans are understandably exit the craft.

Experiences from Delhi, other Indian cities, and international contexts show that decline is not inevitable. Where craft has remained viable in high-cost urban settings, three elements recur: protection of production conditions, collective structures that reduce individual risk, and sustained partnerships with design institutions, museums, and markets. Delhi already has many of these ingredients; what has been missing is a coherent policy architecture that connects them to the lived realities of artisans in clusters such as Uttam Nagar, Kirti Nagar, and Sangam Vihar



Introductory Note: Mitali Nikore

Founder and Chief Economist, Nikore Associates

This brief does not call for a new flagship scheme. Instead, it sets out how existing instruments, including SFURTI, the Artisan Credit Card, PM Vishwakarma, Skill India grants, and the Kumhar Sashaktikaran model, can be better aligned and coordinated to work for craftspeople rather than around them. It proposes a focused set of interventions: raising awareness for the multi-craft common facility centres in priority clusters, quarterly artisan card and credit camps, and a structured, stipend-backed revival pathway for endangered crafts anchored in a Centre of Excellence.

Above all, this work centres artisans' own accounts of what must change for their children to see a future in craft. Our hope, as Nikore Associates, Young FICCI Ladies Organisation (YFLO) Delhi, and the Delhi Crafts Council (DCC), is that the documentation of production processes, analysis of key challenges, and recommendations here contribute to a policy agenda that **recognises Delhi's crafts as a living, productive system integral to the city's inclusive growth story – and acts on it.**

I extend my deepest gratitude to **Ms. Aradhana Dalmia, Chairperson, YFLO Delhi**, for championing this study and for her continued support in advancing research on Delhi's craftspersons. I also extend my thanks to the **Delhi Crafts Council, the Living and Learning Design Centre (LLDC), Dastkar, and Dastkari Haat Samiti** for their valuable insights and contributions throughout the research process.

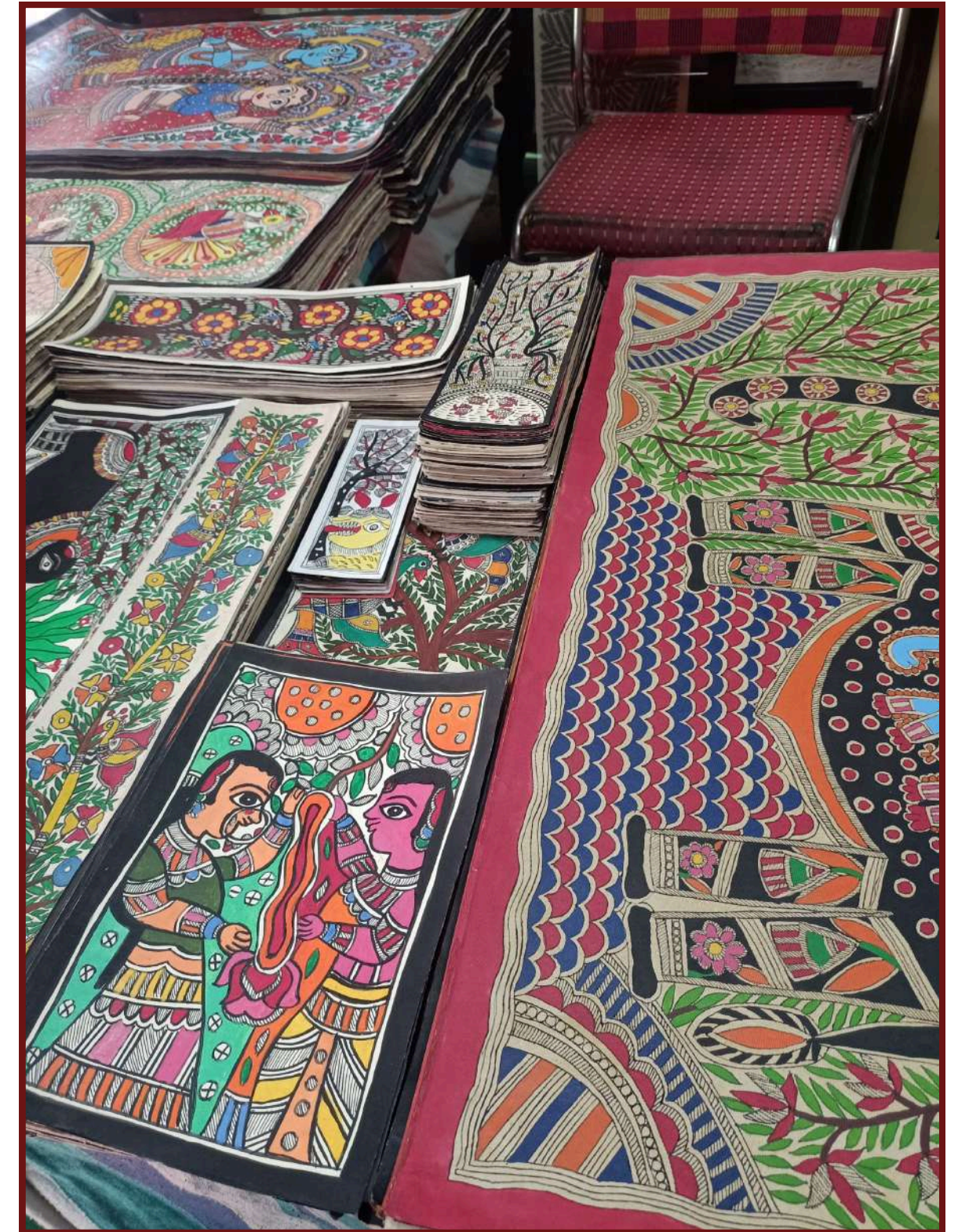
Introduction



Introduction

India's handicraft sector is one of the largest artisan economies in the world, and Delhi sits at its commercial and logistical centre. The handicrafts sector involves more than seven million craftspeople working across 67 officially recognised craft categories. India's handicraft exports reached approximately USD 3.5 to 3.9 billion in FY 2024-25. Within this national system, Delhi occupies a distinctive position. It functions simultaneously as a site of artisanal production, a major wholesale and retail hub, and a strategic gateway to export markets. Its connectivity, institutional presence, and concentration of buyers and exporters make it central to how Indian crafts reach both domestic and international consumers.

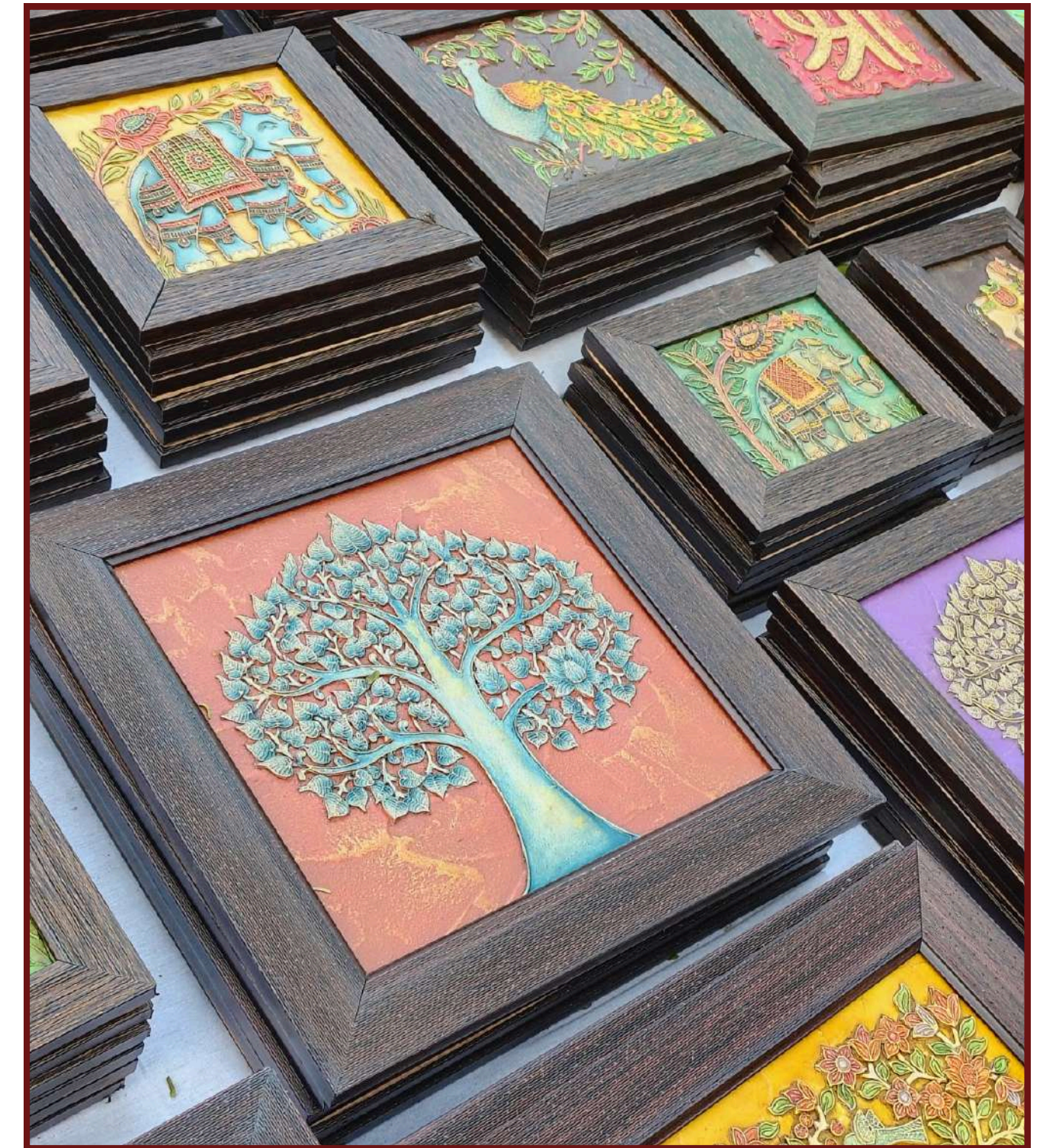
Craft plays a significant role in Delhi's cultural economy and tourism landscape. Delhi has remained the largest trade hub of crafts in India, with a high volume of whole craft markets, as well as craft exhibitions, melas, and workshops. Institutional spaces such as the National Crafts Museum and Hastkala Academy near Pragati Maidan, and Dilli Haat at INA, provide curated platforms for showcasing craft traditions. These venues attract domestic and international visitors seeking cultural experiences.



Study Objective

Existing data on Delhi's capacity as a production hub, and its role in facilitating craft beyond trade, remains limited. Delhi has an estimated artisan workforce of 45,000 to 50,000 people, but fewer than half are officially registered, leaving most outside the reach of government support. There is hence limited on population of Delhi's craft workforce, key production sites and clusters, and its craft history. Home-based artisans, informal micro-units, and hybrid craft-manufacturing operations across Delhi also remain underrepresented in existing data and research. This necessitates the documentation of data on the craftsperson landscape of Delhi, including key production sites and crafts, major wholesale and trade markets, and key challenges faced by artisans across Delhi.

The key objective of this study is to map Delhi's craft landscape and assess the conditions under which craft continues as a viable economic activity. This means going beyond heritage documentation to produce a grounded, evidence-based account of active clusters, artisan demographics, market structures, and institutional gaps. The study aims to generate information that is directly usable by government agencies, development practitioners, and researchers working on craft sector policy, urban livelihoods, and cultural economy at the city level.



Source(s): 1. Export Promotion Council for Handicrafts (EPCH). Export Performance Data, FY 2024-25. New Delhi: EPCH

2. Development Commissioner (Handicrafts), Ministry of Textiles. Artisan Registration and Cluster Data, 2023. Government of India, New Delhi.

Methodology



Methodology:

The study uses qualitative methods including key informant interviews (KIIS) with artisans, and consultations with government bodies as well as craft based NGOs.

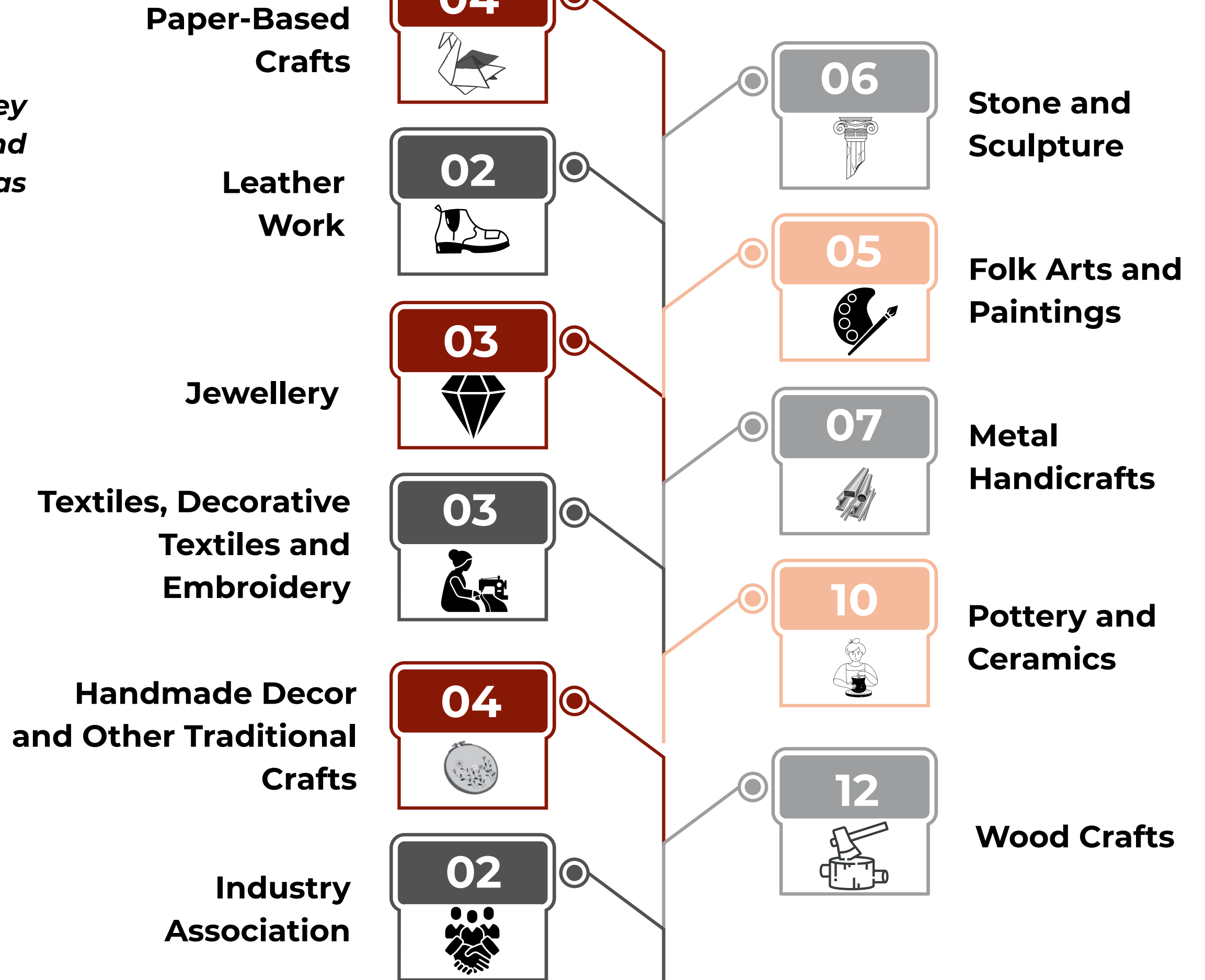
Key Informant Interviews: 61



Consultations with government stakeholders: 02



Consultations with NGOs: 4



Methodology: Overview



Stage 1: Inception & Scoping

Consolidated 67 official craft categories (Ministry of Textiles) into 10 broad groups. Validated with Geographic Indications Report for Delhi-NCR.



Stage 2: Secondary Analysis

Reviewed DC Handicrafts records, KVIC data, Dastkar/AIACWA artisan lists, SFURTI cluster reports, and EPCH export data.



Stage 3: Field Mapping & KIIs

58 consultations across all 10 craft categories — artisans, traders, exporters, NGO leaders, industry associations. Purposive and snowball sampling.



Stage 4: Analysis & Classification

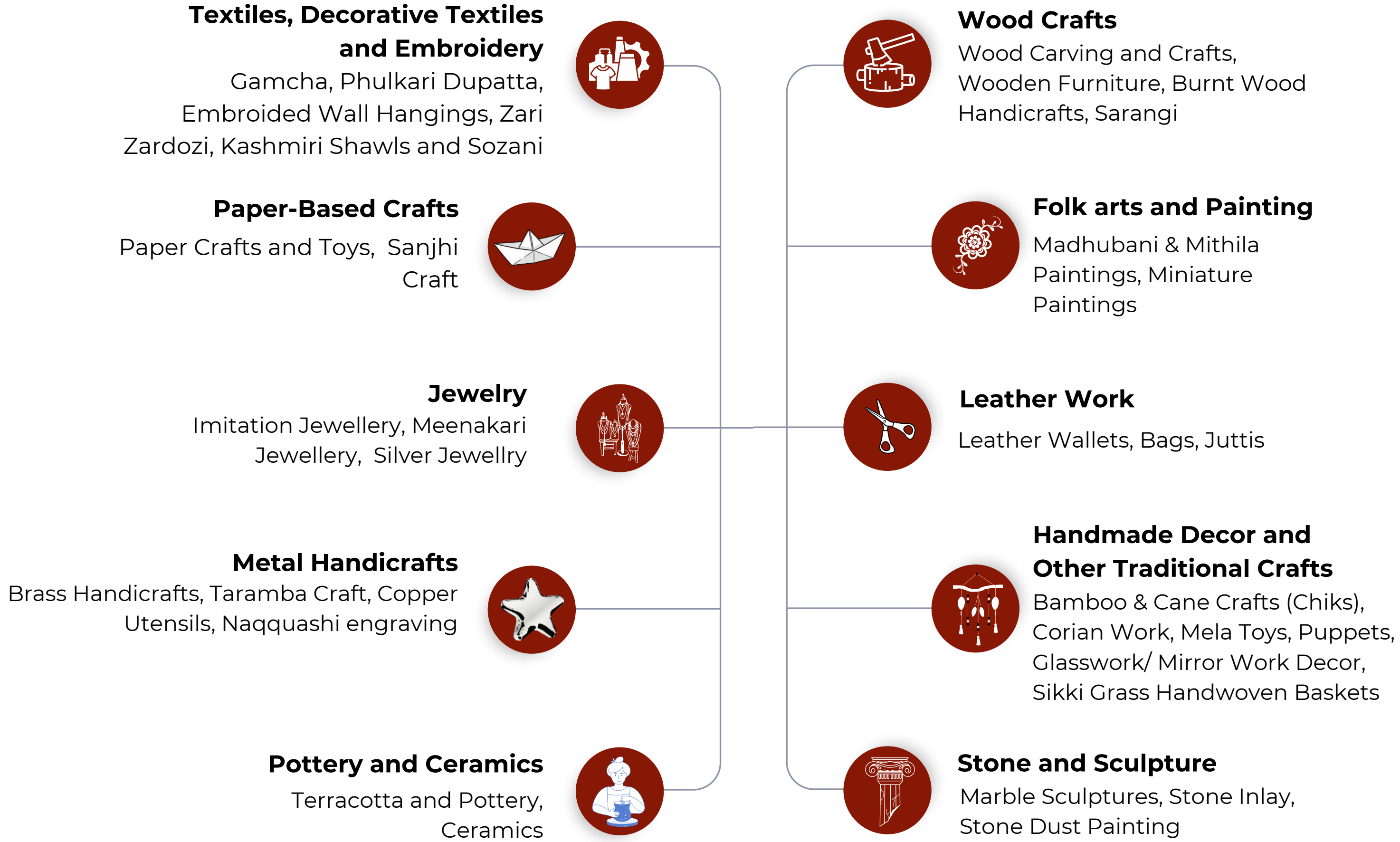
Crafts classified into three tiers based on production share in Delhi, cluster activity, and nature of Delhi's role (production vs. trade).

Methodology: Craft Categories

*This study has categorised Delhi's craft economy into 10 major categories and 31 documented craft products, reflecting both the city's historical depth and its role as a national trade centre. These craft categories were consolidated based on the **67 official categories classified** by the Ministry of Textiles. Craft categories were further identified and validated based on their **geographical connection to Delhi-NCR region** with the **Geographic Indications Report prepared by the Ministry of Textiles***



Methodology: Crafts Identified



Methodology:

Tier-wise categorisation of products

Delhi's craft ecosystem spans both locally rooted production communities and finishing or assembly functions for crafts produced outside the city. A three-tier framework captures these differences and provides an accurate foundation for understanding how various craft economic function in Delhi, the different support mechanisms available to them, and the key challenges faced by artisans.

Tier 1 crafts are those relatively traditional to Delhi, with a majority of production occurring in Delhi, and/or a history of production across production clusters in Delhi. **Tier 2 crafts involve significant production stages in Delhi,** including design, finishing, embellishment, and assembly.

Lastly, **Tier 3 crafts are those where Delhi functions primarily as a market and distribution hub,** with the city contributing finishing, design, or wholesale aggregation rather than core production.

Traditional Crafts



These products are indigenous crafts, with majority production occurring in Delhi and/or history of production across production clusters in Delhi

- Wood Crafts and Carvings
- Terracotta and Pottery
- Copper Utensils, Naqqashi engraving
- Paper Crafts and Toys
- Bamboo & Cane Crafts (Chiks)

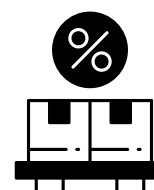
Significant Value Addition



These are products and crafts with a significant part of the production process occurring in Delhi (shaping, welding etc)

- Burnt Wood Handicrafts
- Zari Zardozi Embroider
- Stone Dust Painting
- Ceramics
- Madhubani & Mithila Paintings
- Miniature Paintings
- Leather Wallets, Bags, Juttis
- Imitation Jewellery/Silver Jewellery
- Brass and Metal
- Corian Work
- Mela Toys
- Puppets Glasswork/ Mirror Work Decor
- Sanjhi Craft

Minimal Production/ Wholesale Trade Presence



These are products with minimal parts of production such as finishing and designing taking place in Delhi.

- Marble Sculptures
- Stone Inlay
- Taramba Craft
- Kashmiri Shawls and Sozani
- Phulkari Dupatta
- Embroided Wall Hangings
- Meenakari Jewellery
- Gamcha
- Sarangi
- Sikki Grass Handwoven Baskets

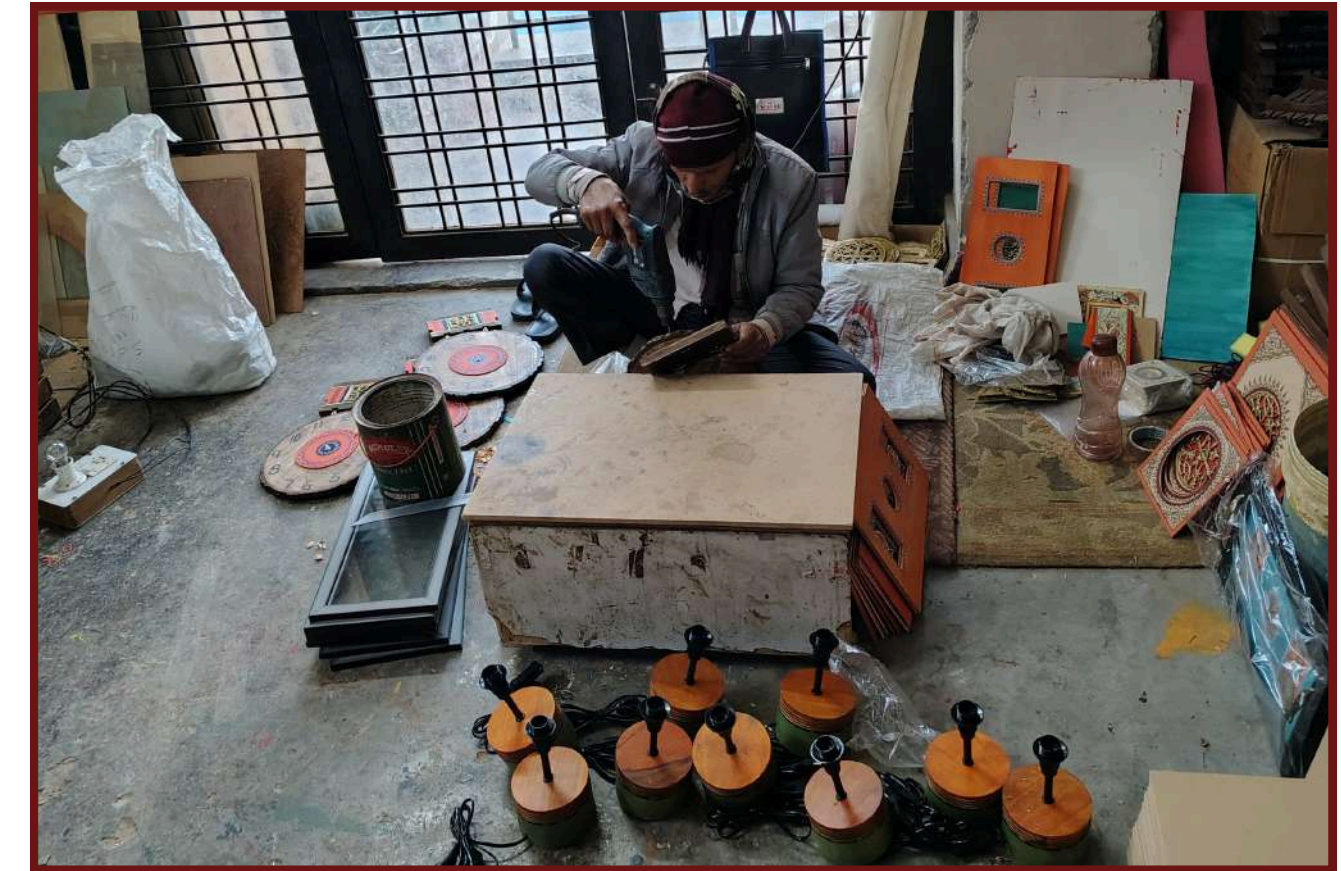
Methodology:

Identification of Production and Trade Sites

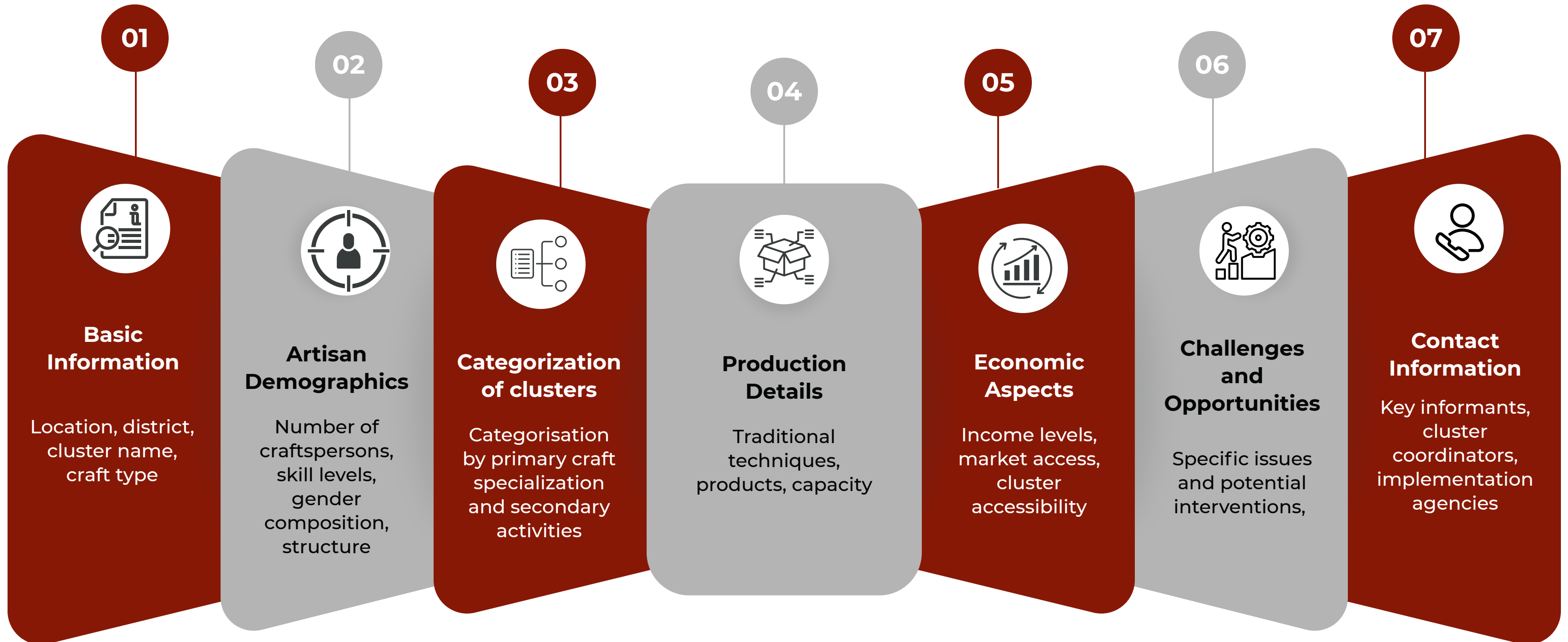
A production cluster is defined as a specific geographic area where multiple artisans or craft units work in close proximity, linked through shared supply chains, labour networks, or market connections. A location has been classified as a cluster only when there is clear evidence of ongoing craft activity across multiple households or workshops. Standalone units operating independently were recorded as production sites rather than clusters.

Clusters have been identified based on five key criteria: concentration of units, craft variety, signs of economic or generational decline, participation of women and home-based workers, and established connections to wholesale, retail, or export markets.

Wholesale market sites, retail nodes, and institutional platforms were selected based on transaction volume, the diversity of craft types handled, and the variety of actors present in the supply chain. Major wholesale hubs, including Sadar Bazaar, Gandhi Nagar, and Chandni Chowk, were included alongside specialist bazaars, curated platforms such as Dilli Haat, and emerging digital retail channels.



Key Parameters of Documentation



Key Parameters of Analysis

Key Production Sites and Types of Production

1.



Major Products & Production Stages

2.



Value Chain Analysis

3.



4.



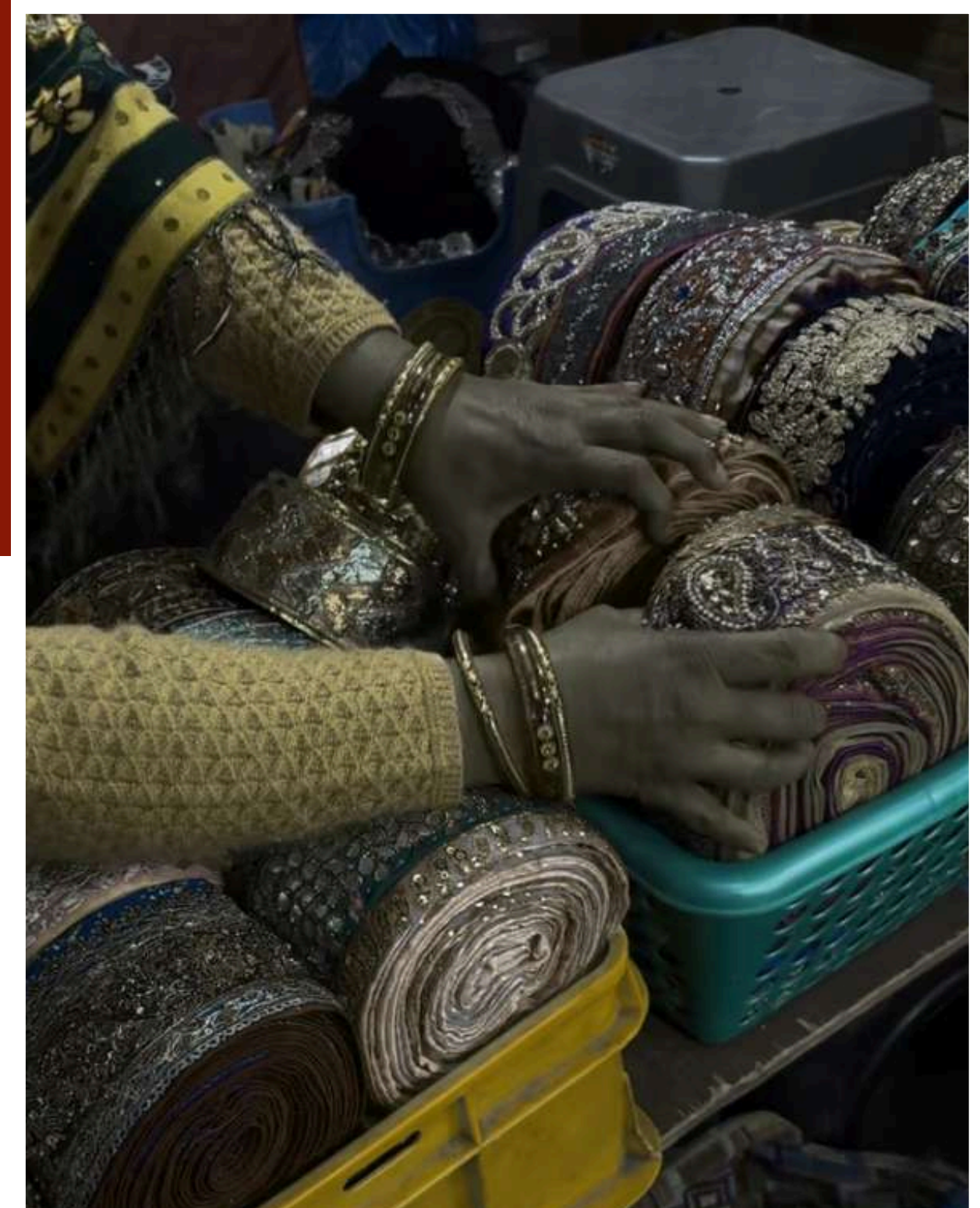
Key Challenges

5.



Support Infrastructure

Production and Trade Sites



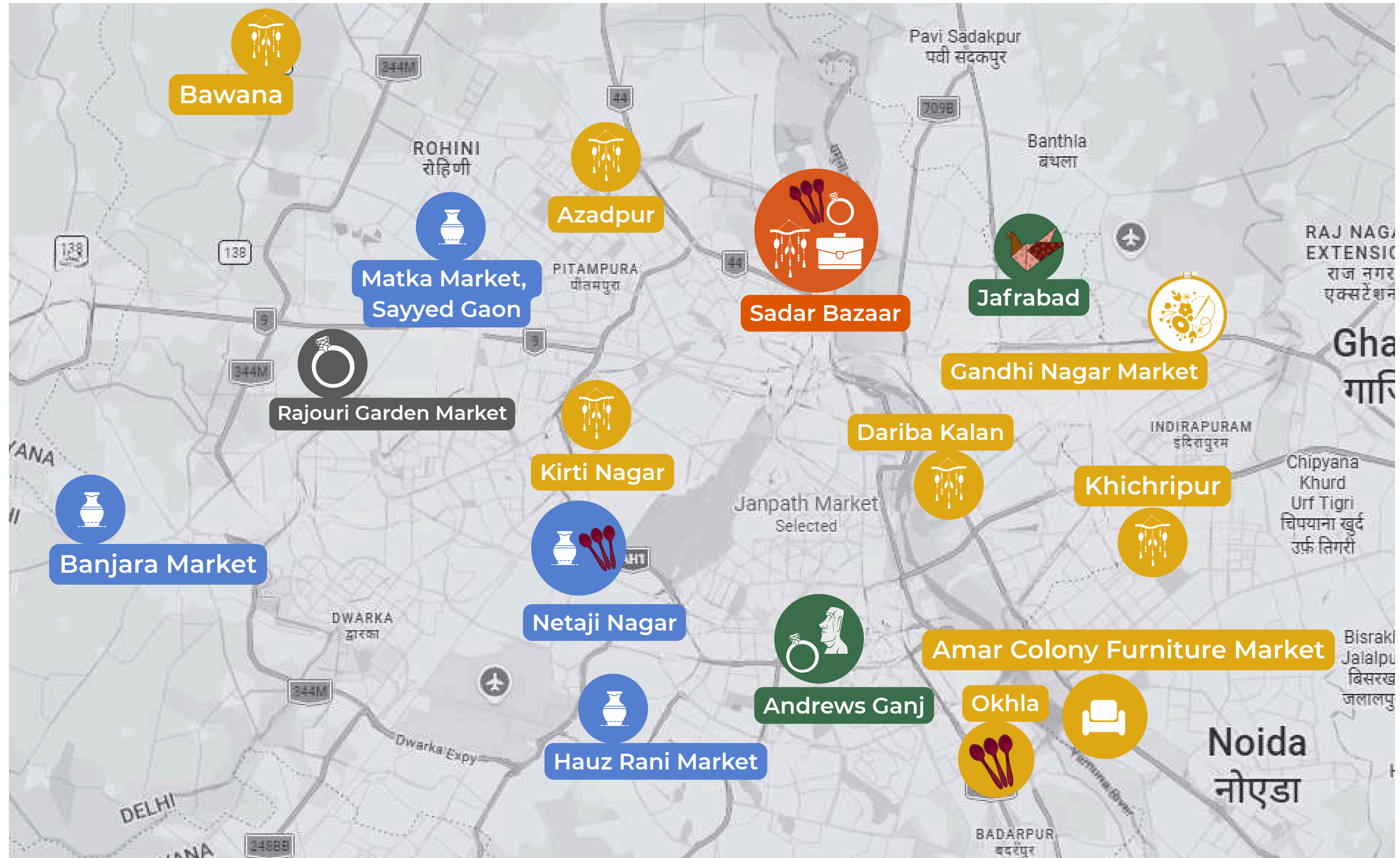
Major Production Sites in Delhi

-  Wood Carving and Crafts
-  Wooden Furniture
-  Terracotta and Clay Items
-  Embroidered Textiles (including Zari Zardozi)
-  Paper Crafts and Toys
-  Puppets
-  Chiks
-  Leather Wallets, Bags
-  Silver and Imitation Jewellery
-  Corian Work



Wholesale Trade Markets in Delhi

-  Wooden Furniture
-  Wood Crafts
-  Textiles, Decorative Textiles and Embroidery
-  Pottery and Ceramics
-  Paper-Based Crafts
-  Folk Arts and Paintings
-  Metal Handicrafts
-  Leather Work
-  Silver and Imitation Jewellery
-  Handmade Decor and Other Traditional Crafts



Wholesale Trade Markets in Delhi



Wood Carving and Crafts



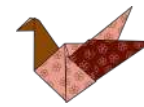
Textiles, Decorative Textiles and Embroidery



Stone & Sculpture



Pottery and Ceramics



Paper-Based Crafts



Folk Arts and Paintings



Metal Handicrafts



Leather Work



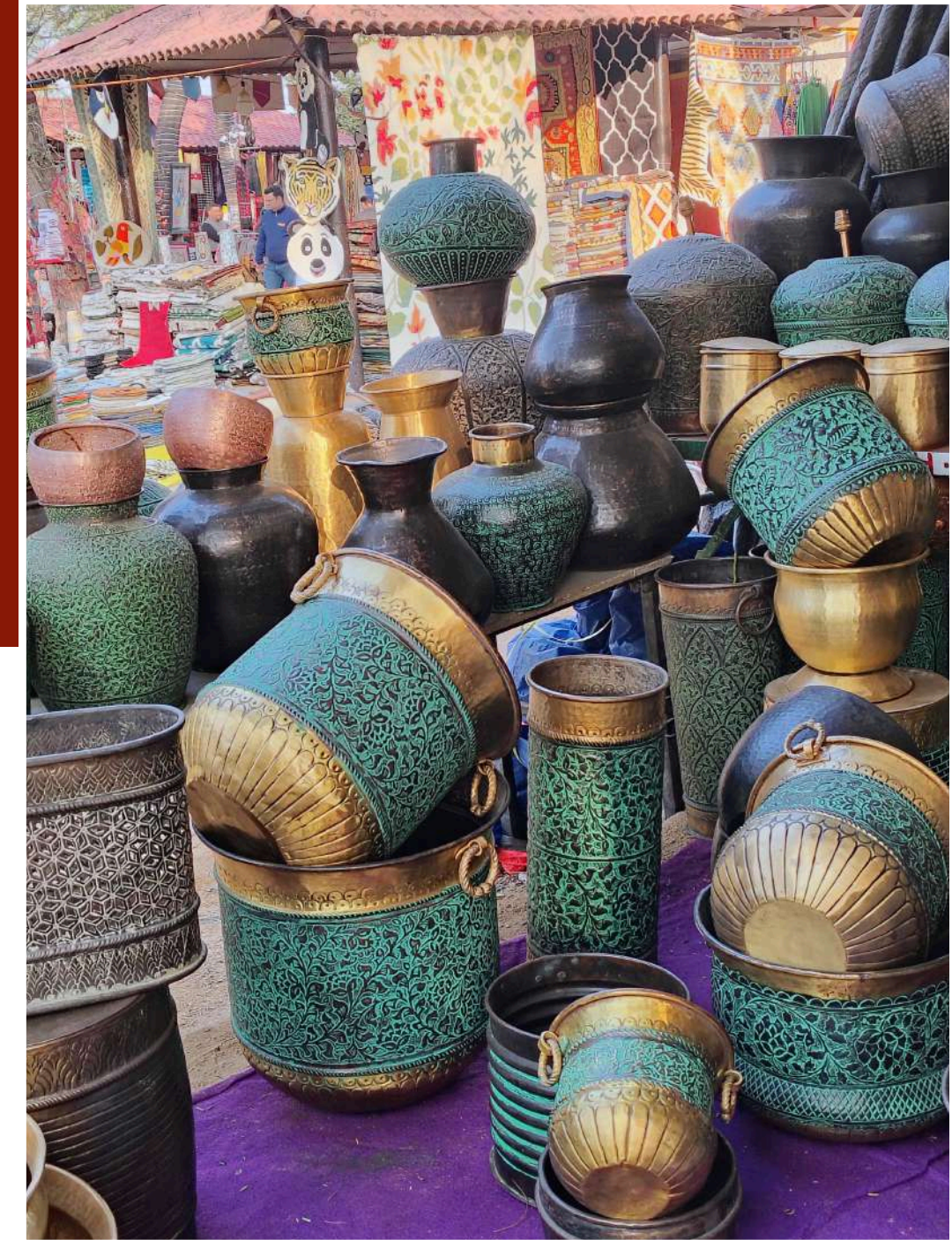
Silver and Imitation Jewellery



Handmade Decor and Other Traditional Crafts



Key Findings



1

Intergenerational Transmission of Craft Knowledge

Youth Exit

- Craft knowledge is concentrated in **ageing practitioners**. Younger family members are shifting to delivery work, gig jobs, and salaried employment.
- Families are also directing younger generations toward education rather than long craft apprenticeships.

Long Apprenticeships, Low Returns

- Apprenticeships have training periods of 5–10 years with minimal income.
- Informal family apprenticeship receives no stipend, certification, or recognition.

Cluster Extinction Risk

- Sanjhi has 5–6 practitioners remaining in Delhi.
- Chiks artisans (national awardees) earn below ₹200/day.
- The last active generation in several clusters states they will be the final practitioners. Several clusters face extinction within 5-10 years.

“

If he studies well, he will get a job... It would be better if he doesn't learn his work."

— *Wooden furniture artisan*

“

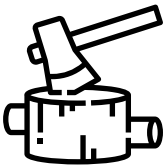

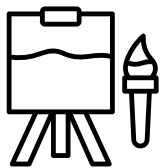
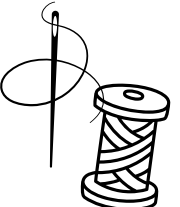
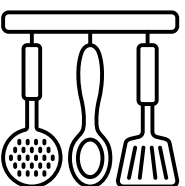
My daughter sees the value of money from a different perspective... what is the point of doing so much work for 50–100 rupees?"

— *Embroidery artisan*



Spotlight: Endangered Crafts in Delhi

Several Delhi craft traditions are on the verge of permanent loss. These crafts appear across the findings - in intergenerational exit, value chain compression, and absence of targeted institutional support.

Craft	Status	Key Risk
 <p>Wood Carving (Daryaganj)</p>	Functionally extinct cluster	Tools cannot be purchased; knowledge dies with last carver
 <p>Chiks (Bamboo/Cane)</p>	National awardees earning <₹200/day	Last generation actively working; income unviable
 <p>Stone Dust Painting</p>	Isolated home studios, no cluster	15–20 day production cycle; cannot compete with mass-produced art
 <p>Zari Zardozi (Bhatti Mines)</p>	Production hub has died down	Machine-made competition; skilled workers leaving
 <p>Copper Utensils (Naqqashi)</p>	Younger generation exiting	No craft-specific government scheme; volatile input costs

2 Value Chain Structure & Margins

Two channels exist: wholesale/export (requires aggregator) and exhibitions (often expensive entry costs).

The Problem

- Final retail price can be up to 10x what the artisan earns. Each intermediary takes a cut without adding craft value.
- Artisans working through aggregators have no control over pricing, timelines, or production volumes.
- **Liquidity stress is common:** leather artisans must pay advances for raw material months before the finished product is sold.
- **Artisans often have no direct market intelligence** or access to buyer demand.

“

The problem is that only those who work in the area get the facilities. Those who don't work in the area don't get the facilities."

— Jewellery artisan

“

Sometimes buyers come and set their own prices... We will bargain a little. Sometimes we have to settle for 2-5 rupees" —
Wood carving artisan

Root Causes

- **Information Asymmetry:** Limited mechanisms for artisans to access market **information or buyer demand directly.**
- **Income Volatility:** A few months of income making capacity due to seasonal shifts



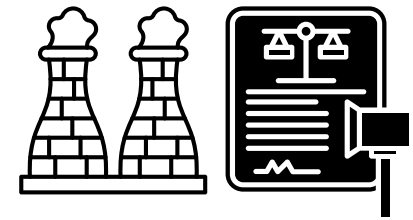
3 Access to Raw Materials

Craft production in Delhi is increasingly shaped by environmental regulations and sourcing limitations, leading to a reliance on neighbouring states. With the introduction of these regulations, **artisans require support** in transitioning to alternative raw materials, technologies, or compliant production processes.



Pottery and Terracotta

Digging soil prohibited in Delhi; forced to procure from Haryana or Rajasthan.



Environmental Litigation:

Traditional kilns face closure due to pollution-related litigation by the NGT and the Supreme Court



Material Volatility:

Metal handicrafts are highly vulnerable to market rate fluctuations.



About 4-5 years ago, our clay case was going on.. almost all the factories were closed."

— Potter, Uttam Nagar



The main challenge is the rates. Metal rates have increased a lot within two weeks. When the price of copper increases, customers are afraid to buy it."

— Copper Utensil Artisan

4

Working Conditions

Craft work is often home based, informal, and seasonal, often leading to craftspersons working in unsupported conditions and limited financial support. This results in artisans seeking alternative work, often as gig workers or wage labourers.

Home-Based Production & Labour Intensity

- Majority of Delhi's craft production is **home-based**, making artisans ineligible for schemes designed around formal workshops.
- Many products require **4-5 family members** across stages. **Income shared across this labour leaves individual earners with very little.**
- Most combine craft with daily wage labour, domestic work, or gig jobs.

Income Seasonality

- Craft provides **3-4 months of viable income annually**; the rest requires supplementary work.
- Some crafts - eg paper toys and mela toys, are solely reliant on school fairs to earn **decent incomes.**
- This creates a strain on cash flow and therefore resource availability.

Social Dimensions

- Leather craft is strongly tied to specific communities; due to which **no new artisans entering from outside traditional communities.**
- Women are heavily involved in embroidery, paper crafts, and finishing work, but are often invisible in supply chain data, counted as 'helping family' rather than as workers.

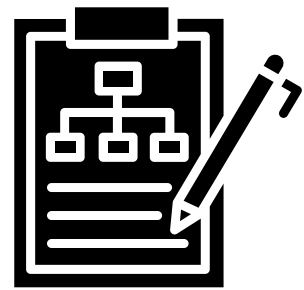


Our work is seasonal. We have to tell the suppliers a year in advance. We have to pay them in advance”
- *Kite Maker*



5

Institutional and Policy Environment



Government Schemes/Organisations (Ministry of Textiles & MSME)



National Handicrafts Development Programme (NHDP)

- **Nodal Agency:** Office of Development Commissioner (Handicrafts)
- **Support:** End-to-end assistance (skill development, marketing events, cluster development, direct artisan support)
- **Components:** Chaupal Program for grassroots awareness, capacity building, digital onboarding
- **Limitation:** Schemes exist but implementation barriers prevent artisan uptake

Scheme of Fund for Regeneration of Traditional Industries (SFURTI)



- **Nodal Agency:** Ministry of MSME Initiative, implemented by KVIC, Coir Board
- **Support:** Up to **₹5 crore** per cluster (>500 artisans), **251 functional clusters**, **~3 lakh** artisans across India
- **Components:** Common Facility Centers (CFCs), tool provision, raw material banks, skill training, design support
- **Limitation:** Cluster-based model; individual home-based artisans often excluded

Central Cottage Industries Emporium (CCIE)



- **Nodal Agency:** Directly run by Ministry of Textiles
- **Support:** Flagship retail channels in Delhi, Kolkata, Chennai, Bengaluru, Varanasi
- **Components:** Direct exhibition space, retail placement, marketing support
- **Limitation:** Payment delays documented (10-15 days); inventory carrying costs for artisans

Khadi and Village Industries Commission (KVIC)



- **Programs:** Under MoMSME, KVIC is the nodal agency for Prime Minister's Employment Generation Programme (PMEGP), and Khadi Vikas Yojana (KVV)
- **Support:** 8,000+ sales outlets for KVIC-assisted artisans, Subsidy distribution, skill development. For eg - **Kumhar Sashaktikaran Programme** (electric pottery wheels, tools)
- **Components:** organising training, credit linked subsidies
- **Reality:** Complex eligibility criteria; contact-based access reported

5 Institutional and Policy Environment



NGO & Exhibition Ecosystem



Dastkar (Established 1981, Private NGO)

- **Services:** organizing markets, providing capacity-building workshops, facilitating product design and innovation, and offering consultancy for craft development
- **Impact:** Works with **100,000+ craftspeople across 25 states**
- **Model:** Nature Bazaar (monthly thematic exhibitions, Gali-E-Khaas), active consultancy, Direct artisan-to-consumer connection, bypasses middlemen

All India Artisans & Craftworkers Welfare Association (AIACWA)



- **Services:** Capacity building, policy advocacy, Craftmark certification
- **Impact:** **42,628 artisans** supported; **₹17 crore sales** over **5 years** (2019-2024)
- **Model:** membership based model, collaborates with private sector companies, donors, craft NGOs, designers, operates a **Craftmark platform:** a certification and verification system for handmade products.

Dastkari Haat Samiti (Founded 1986, Jaya Jaitly)



- **Services:** Crafts bazaars in 9 Indian cities (Delhi, Mumbai, Pune, Hyderabad, Bangalore, Ahmedabad, Chennai, Bhopal, Chandigarh)
- **Impact:** **100-200 stalls** per exhibition; no screen/digital printing allowed, connecting with artisan organisations directly
- **Model:** 3-4 large exhibitions annually (8-15 days each), Free entry (except Delhi where entry fee collected by Delhi Tourism)

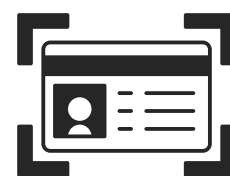
5 Institutional and Policy Environment

While several government schemes exist for artisans, **gaps in implementation, coordination, and information flow limit their effectiveness at the ground level.**



Accessibility Issues

Schemes like PMKVY and PMEGP are **often inaccessible** due to complex procedures and a lack of on-ground facilitation.



The "Artisanal Card" Barrier:

Some master trainers have been unable to secure an **Artisan Card** for years because of inter-departmental mismanagement & lengthy processes



Market Entry Costs:

High exhibition stall rents often make formal market participation financially unviable.

Lack of Integrated Support System

No single entry point connects production support (SFURTI), market access (CCIE/Dastkar), and financial sustainability (KVIC/ACC). NGO exhibition networks are seasonal and require prior awareness to access.



"Due to mismanagement and miscommunication.. I have not been able to get my artisan card made as a master trainer."

— Terracotta Artisan

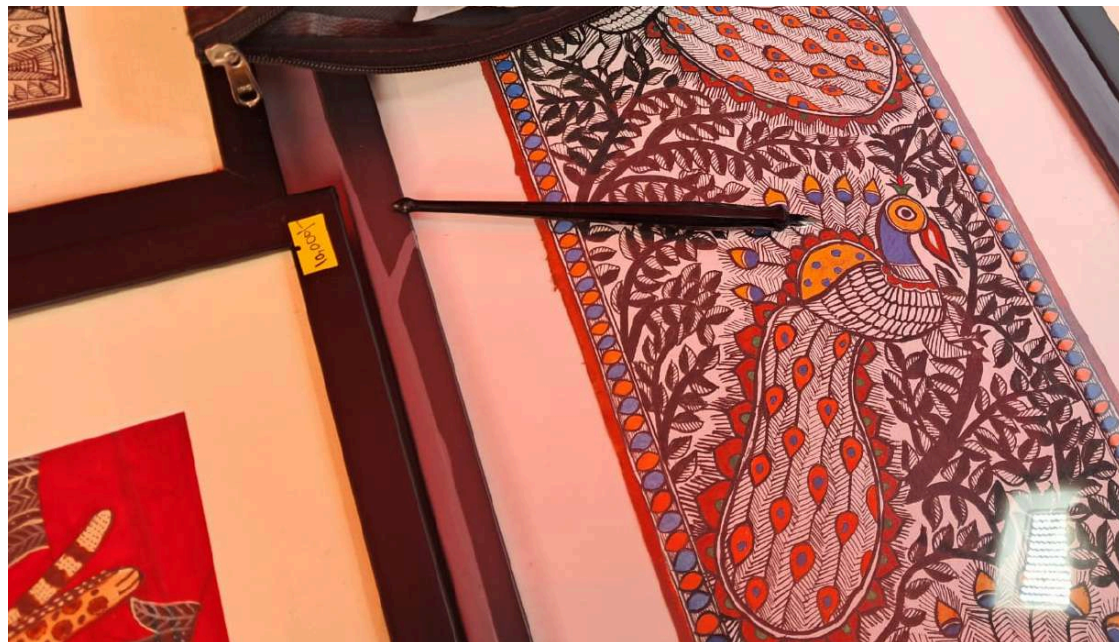


"Last time, I took 2 lakhs for a small stall... I came here at a loss."

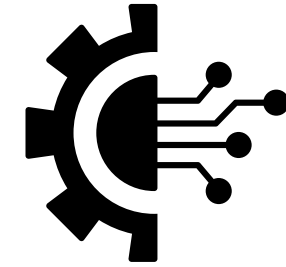
— Artisan at Craft Mela in CP



6 Access To Markets



Some modern artists are **surviving by pivoting from purely decorative items to utility-based contemporary designs** and leveraging personal narratives.



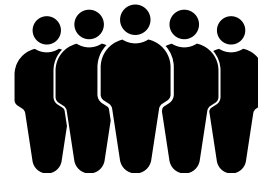
Utility Transformation:

To stay relevant in metro cities, artists are **converting traditional motifs into contemporary items**.



The Power of Story:

Modern buyers are often **"buying the story" rather than just the product**; storytelling is cited as a vital marketing tool.



Bespoke Models:

Many **artisans have shifted from mass manufacturing to customization** and workshops, providing specialized "one-piece" items.



I live in the metro city, I create such designs, so that it is easy for people to buy... They want a contemporary, modern look"

— Home Decor Artisan

6 Access To Markets



Artisans have limited capacity to transition to digital markets. While digital platforms are opening new markets for artisans, they can also **disrupt traditional craft systems** and methods of working and earning.



Devaluation of Handwork:

Consumers cannot distinguish handmade from machine-made products. Currently, no handmade tag or certification exists, forcing artisans in zardozi, folk painting, copper work to price products at machine-equivalent rates.



Platform Design Misaligned with Collective Production Models:

Online platforms are designed for individual sellers with consistent inventory. This doesn't fit artisan clusters, which involve multiple families, shared orders, and variable outputs.. Additionally, due to lack of knowledge on digital markets, listing a single product can take 2–3 months.



Commission Costs:

High digital entry costs, such as **21%** commissions on major platforms, eat into the already thin profit margins of small-scale sellers



But their commission is very high. So, the cost increases a lot... Ma'am, they charge 21%. So, you have to pay 21 rupees for 100 rupees."



Delivery people do not handle it carefully... they always play it like a catch and catch ball... so many damages and returns are there"

Recommendations



Pillar 1: Improve Access to Schemes for Craftspersons

Recommendations: 1. Launch Artisan Card Registration Drives | 2. Raise awareness of Artisan Credit Card (ACC)

Rationale: Artisan Card delays cascade across the support ecosystem. Small-scale artisans buy inputs at retail, paying above manufacturer rates. The Artisan Credit Card (ACC) offers up to ₹2 lakh in collateral-free working capital, however, awareness amongst artisans is low.



Artisan Card Registration Drives

State government bodies can launch quarterly registration drives with DC Handicrafts-affiliated officers using Aadhaar-based verification.

This can also be supported by deploying **mobile registration units** at key production sites and wholesale markets.



Artisan Credit Card Awareness

The state government and NGOs can run **awareness campaigns** through on Artisan Credit Cards and how to access them.

Pillar 2: Financial Support Initiatives

Recommendation: 1. Provide subsidy and technical assistance for raw material and tool provision | 2. Provide financial support or subsidies to stalls at craft exhibitions. | 3. Introduce artisan risk insurance to cover damage of craft products



Rationale: A majority of artisans across Delhi struggle to earn consistent incomes, and are faced with limited funds to invest in raw materials, updated technology and tools for craftsmanship, and high costs to set up stalls at exhibitions.



Tool, Material Support

Best Practice: The Khadi and Village Industries Commission's (KVIC) Kumhar Sashaktikaran programme provides electric pottery wheels, tools, and training for pottery artisan clusters across India

The state government can extend **KVIC's Kumhar Sashaktikaran model** to other sectors including wood carving, bamboo/cane, and metal handicrafts.



Financial Support For Exhibitions

State Government bodies as well as private organisations can **create a fund for artisans financial support** to set up stalls at exhibitions, which may often be unaffordable. Alternatively, exhibition stalls can be provided at a **subsidised rates** to artisans who submit applications of financial support



Insurance For Craftspersons

The office of Development Commissioner (Handicrafts) can introduce a **risk insurance for artisans covering losses at exhibitions, thefts, or any incidents.** This can prevent artisans and NGOs supporting craftspersons in case of damage or disasters.

Pillar 3: Improve Market Access and Innovation Amongst Craftspersons

Recommendations: 1. Establish Common Facility Centres for artisans | 2. Introduce Digital Literacy and E-Commerce Training Programme

Rationale: Production clusters lack shared infrastructure. SFURTI excludes individual home-based producers. Artisans struggle to photograph products, write descriptions, or manage platform eligibility, listing a single product often takes 2–3 months.



Common Facility Centres (CFCs)

Develop CFCs in key clusters with shared tools, product photography, quality testing, kiln access, design studios, and packaging support. **CFCs can also support design and innovation in crafts.** Fundable under SFURTI (up to ₹5 crore per cluster).

NGOs can assist artisans in forming **co-application groups for SFURTI eligibility.** Design institutions such as NIFT can also partner with artisans through CFCs for mentorship. This can translate to design and innovation

Best Practice: Tamil Nadu's Kancheepuram silk weavers' CFC reduced per-unit costs by ~20%.



Digital Literacy & E-Commerce Training

The **Office of the Development Commissioner (Handicrafts)**, as well as NGOs can introduce digital literacy training, including workshops covering mobile product photography, platform-compatible descriptions, pricing strategy (accounting for commissions/returns), and return management. This can also be supplemented by **Hindi-language, voice-assisted tools for first-generation platform users**, and AI-assisted cataloguing to reduce listing time.

Best Practice: Creative Dignity is a not for profit organisation that has worked extensively with craftspersons through digital literacy and online market access workshops. This model can be expanded for all registered artisans in Delhi.

Pillar 4: Revive and Support Endangered Crafts

Recommendations: 1. Facilitate a "Center of Excellence" for Endangered Crafts in Delhi | 2. Expand the PM Vishwakarma Scheme to Cover Endangered Crafts | 3. Connect Artisan Database of Delhi with Private Buyers and Markets

Rationale: When a family exits, tool-making and craft knowledge disappears permanently. Sanjhi has ~5–6 practitioners left. Designers, buyers, and researchers have limited access to Delhi-based artisans.

Centre of Excellence for Endangered Crafts

The MSDE can designate Sanjhi, Chiks, Wood Carving, and Stone Dust Painting as 'Endangered' crafts.

Establish a Centre of Excellence in Delhi for craft demonstration, training, apprenticeship, and direct market access.

Best Practice: Through the MSDE, J&K's Namdas revival expanded practitioners from near-extinction to 2,200 trained artisans in 3 years.

Craft Apprenticeship Supplement

PM Vishwakarma is a Central Sector Scheme launched by the MSME to provide end-to-end support to traditional artisans and craftspeople. This covers 18 traditional crafts.

This Scheme can be expanded to endangered crafts such as Sanjhi. State governments can also provide funding to similarly provide end-to-end support for endangered arts.

Artisan Database & Corporate Connect

Connect the database of **Delhi artisans with NIFT, NID Delhi, and private institutions for student projects, design interventions, and collaborations.**

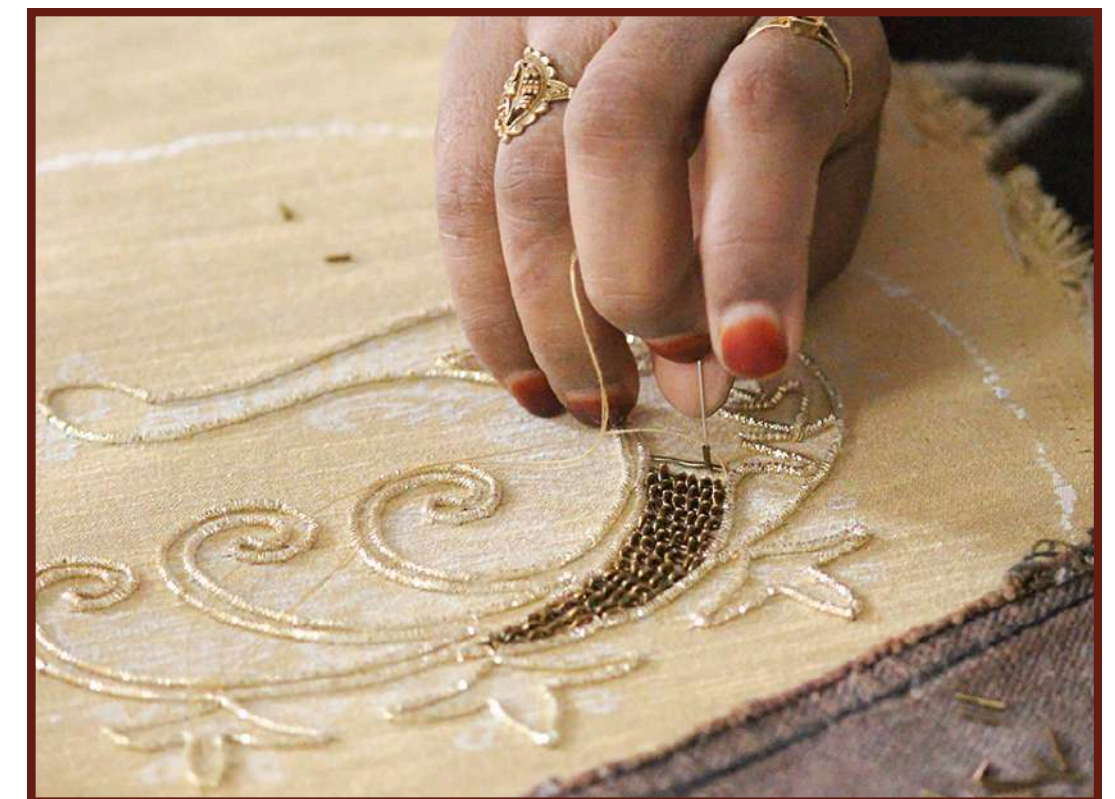
NGOs and private organisations can kickstart a '**Corporate Craft Connect**' programme linking artisans with corporate gifting, hospitality, and interior design buyers.

Conclusion

Delhi's craft economy operates through a combination of production clusters, finishing units, and wholesale trade networks that together link artisans to national and international markets. While the city is widely recognised as a major commercial centre for handicrafts, much of the production that supports this trade takes place in small workshops and home-based units that remain weakly captured in official data. Improving visibility of these segments is important for understanding the true scale and structure of craft activity in the city.

The findings show that the sector faces a set of structural constraints that affect both livelihoods and continuity of craft traditions. Incomes remain constrained by intermediary-driven value chains, rising raw material costs, and seasonal demand patterns. At the same time, several crafts are experiencing declining generational participation as younger family members move toward more stable forms of employment. These trends are particularly visible in smaller craft traditions where the number of active practitioners has already reduced significantly.

Addressing these issues requires improving how existing support systems reach artisan communities rather than introducing entirely new programmes. Strengthening shared production infrastructure, improving access to registration and financial tools, and supporting transmission of skills in vulnerable crafts can help stabilise the sector. With better coordination between institutions and closer integration of production clusters into Delhi's broader market and cultural economy, craft can continue to provide livelihoods while remaining an active part of the city's economic landscape.



Thank-You



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Annexe

**Craft Deep Dive: Craft
Wise Key Findings**



Tier 1: Traditional Crafts



Wood Crafts and Furniture



Key Production Sites

Daryaganj, Delhi:

Traditional hand-carving (functionally extinct, limited practitioners remaining)

Kirti Nagar, Amar Colony:

Furniture market wholesale

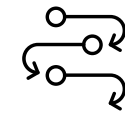
Chhattarpur:

Designer-led assembly hub (Beehive model)

Production Process (Traditional)



Hand-made tools (Burma, Khuriya, Kamani, Tehrger) — not market-available



Design visualization → Wood cutting → Carving → Assembly → Polishing

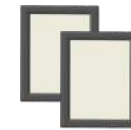


Photo frames (2 days) | Dollhouses (4-5 months) | Complex decks (6-7 months)

Key Challenges



Market Access



Key Bottleneck: Transmission of Tools



Intergenerational Collapse



Selling is the biggest problem. I have many ideas. I've kept it at home. What can I do? It doesn't sell." - National Award winner with unsold inventory

- Tools not available in the market → must be hand-made
- Tool-making prerequisite for apprenticeship
- Family-only transmission (only family has access to father's pre-made tools)
- When family exits → knowledge dies
- Trained **15-20 young people**; zero continued professionally
- Children prioritized education/salaried employment
- **4th-generation** tradition ends

Terracotta and Clay Items



Key Production Sites

Uttam Nagar:

primary terracotta production hub, dominated by the Kumhar (potter) community, Home-based family units, electric pottery wheels

Hauz Rani

Individual studio with centralized kiln

Kumhar Basti:

Wholesale distribution hub

Production Process



Preparation

Clay Preparation → Kneading → Shaping



Detailing and Drying

Detailing and Finishing → Drying → Decoration and Painting



Firing and Finishing

Firing (Bisque) → Cooling → Quality Check and Packaging

Key Challenges



Illegal Soil Sourcing and High Transport Costs

Soil extraction is illegal in Delhi, forcing artisans to source clay from neighbouring states at high transportation costs



NGT and Court-Ordered Kiln Closures

- Pollution cases in the NGT and Supreme Court led to temporary kiln closures, directly disrupting traditional production.
- Artisans were left without adequate alternatives or institutional support during shutdowns.



Customer Undervaluation of Handcrafted Work

Customers often undervalue artisan work and set lower prices, leaving no option for artisans but to comply in order to earn money.



A professional Potter can make upto 150 fancy pots in a day” — *Potter in Uttam Nagar*



Sometimes buyers come and set their own prices... We will bargain a little. Sometimes we have to settle for 2-5 rupees"

Copper Utensils, Naqquashi engravings



Key Production Sites **Copper Utensil:**

Chawri Bazar and Mosque Area,
Jama Masjid

Naqquashi engraving:

Gali Dhobiyan Bazaar, Delhi Gate

Production Process



Preparation and Shaping

Metal Preparation → Initial Shaping → Beating and Forming → Cooling



Assembly and Detailing

Assembly and Welding → Scraping → Naqquashi Engraving



Coating and Finishing

Base Coating → Polishing and Finishing → Quality Check

Raw Material

Copper sheets/ingots, brass, kansa, copper wire and pipes are sourced from Haryana and Delhi.

Tools Required

Mallets of varying weights, wooden supports, iron-pointed engraving tools, scraping tools, wood-fired furnaces, welding equipment, acid solutions, natural polishing materials

Key Challenges



Craft Losing Its Next Generation

Younger generations abandon the craft due to unstable, daily-wage income and physically demanding work



Volatile Copper Prices Stall Market



The main challenge is the rates. Metal rates have increased a lot within two weeks. When the price of copper increases, customers are afraid to buy it.” - Copper Utensil Artisan



Limited Institutional Support

Targeted government schemes or financial assistance does not exist specifically for copper artisans, leaving them with limited formal safety nets or market linkage support.

Paper Crafts and Toys



Key Production Sites

Paper Crafts:

Mehrauli, Kumbhar ka Mohalla,
Nizammudin (home based production)

Paper Mache:

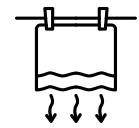
Jaffrabad (household production
+ trade)

Production Process



Preparation

Sorting and Preparation → Beating and Pulping → Sheet Formation and Pressing



Processing

Drying → Calendering and Cutting



Coating and Finishing

Manual Crafting and Assembly → Decoration and Finishing → Quality Check and Packaging

Raw Material

Locally and inter-state sourced Cotton rags, waste paper, jute, banana fibres, and textile scraps, are processed with lime, caustic soda, and bleaching agents. Bamboo sticks, adhesives, paints, and decorative elements used for final crafting.

Tools Required

Grinding machines (beaters), sheet-forming moulds, smoothing machines, paper cutters, scissors, and sun-drying racks

Key Challenges



Declining Sales and Market Access

Artisans face drastic income decline due to lack of consistent, year-round demand and accessible marketplaces, with no reliable platforms bridging craftspeople and consumers.



Competition from Mass-Produced Alternatives

Cheap machine-made and imported paper products undercut handcrafted prices, steadily eroding market demand for traditional artisanship and making fair pricing increasingly difficult.



Seasonal Demand and Cash-Flow Strain



Our work is seasonal. We have to tell the suppliers a year in advance. We have to pay them in advance” - Kite Maker

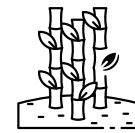
Bamboo and Cane Crafts (Chiks)



Key Production Sites

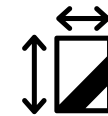
Small home based production in Kichripur, Govindpuri, Sangam Vihar, and parts of NCR near Meerut

Production Process



Sourcing and Initial Cutting

Raw bamboo stalks are cut using iron tools to make the base for products such as Sarangi, frames, and chiks



Splitting and Sizing

Bamboo is refined into usable strips or components

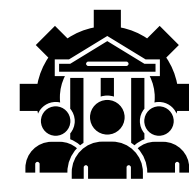


Hand-Finishing and Assembly

This includes weaving and joining for chiks and baskets, and polishing and building for Sarangi and furniture

Key characteristic: highly labor-intensive and performed entirely by hand

Key Challenges



Weak Government Support and Middlemen Issues

Although there are government schemes for artisans, the benefits do not always reach them properly.



90% of budget is spent when the new budget is about to come. Only 10% is actually spent on artisans” - National Awardee



Weak Market Access and Sales Capability

Most artisans lack structured market linkages, branding capacity, and sales skills. Production exists, but monetisation is weak.



Low Income Viability and Declining Continuity



No, no. I’m the last generation that’ll work in this field. A lot of national awardees are not even earning 200 Rs daily” - National Awardee

Tier 2: Significant Value Addition Crafts



Burnt Wood Handicrafts



Key Production Sites **Badarpur (Tajpur Pahadi)**
home-based production

Production Process



Preparation

Wood Selection and Preparation → Design Marking



Burning and Detailing

Burning/Pyrography → Coloring and Decoration



Assembly and Finishing

Assembly → Finishing → Quality Check

Raw Material

Locally sourced firewood, bamboo (for tool construction), heated metal tips/wires, colours, paints, and natural dyes for finishing.

Tools Required

Handcrafted bamboo-and-sand drilling tools, heated metal tips, carving knives, brushes, and assembly fixtures.

Key Challenges



Craft Losing Its Next Generation

Younger generations pursue alternative livelihoods, viewing the craft as financially unreliable and physically demanding, leaving experienced artisans without successors.



Disproportionate Labour-to-Income Ratio

Intensive manual work and significant time investment yield minimal financial returns, making the craft economically unviable compared to alternative employment.



No Institutional Aid or Networks

Absence of government schemes, marketing platforms, and organisational networks leaves artisans financially isolated without formal support or market linkages

Saanjhi Craft



Key Production Sites

No major production cluster remaining in Delhi.

Mostly concentrated in Mathura.

A few workshops in Nizamuddin.

Production Process

Design and Transfer

Design Conceptualization → Pattern Transfer



Cutting and Assembly

Paper Cutting → Layering and Assembly



Finishing

Finishing and Embellishment → Mounting and Framing → Quality Check



Raw Material

High-quality paper, tracing paper, carbon paper, adhesives, natural dyes, gold/silver foil, and decorative embellishments.

Tools Required

Fine-pointed scissors, sharp blades, cutting knives, stencil tools, brushes, and mounting frames.

Key Challenges

Craft Dying Without Successors

Younger generations refuse to learn Saanjhi due to extremely low earnings relative to the days of meticulous labour each piece demands, leaving the craft without future practitioners.



Lack of Market Demand

Minimal consumer awareness and appreciation for handmade paper stencils result in negligible sales and unsustainable income for artisans.



No Institutional Support or Promotion

Despite National Award recognition, no targeted government schemes, marketing platforms, or financial assistance exist to sustain Delhi's remaining Saanjhi artisans or revive interest in the craft.



Zari Zardozi Embroidery



Key Production Sites

Bhatti Mines/ Bhatti Kalan

taken up by families of miners through small textile unites/home based production, has died down significantly

Chandni Chowk, Sadar Bazar:

A hub for Zardozi production and selling (number of artisans are now limited and dispersed)

Production Process

Tracing

The design is first drawn on tracing paper, which is then perforated with a needle; a solution of ink or powder is rubbed over it to transfer the pattern onto the fabric.

Framing

The fabric is stretched tightly over a large wooden frame (called adda or karkhana) to ensure the material remains taut during the embroidery process.

Embroidery

Artisans use a specialized hooked needle (often called an aar) to stitch intricate patterns using metallic zari threads, beads, and sequins into the fabric.

Key Challenges

Vanishing Clusters and Decline of Production Hubs:

Areas like Bhatti Mines and Bhatti Kalan, which historically housed small to medium textile and embroidery job-work units, have seen these activities "**die down significantly.**"

Machine vs Handwork:

Artisans noted that machine-made products are taking over the market. Machine work can be completed in minutes, whereas hand-printing or embroidery takes days, making the handcrafted versions appear "**a lot more expensive**" to average consumers who do not value the labor involved



Skilled work is being drastically reduced... I personally feel that skilled work will either become very expensive in the future or less people will be available to do this handwork." - *Zardozi artisan*

Stone Dust Painting



Key Production Sites Individual home Based Studios around Delhi and Faridabad.

Production Process

 **Preparation**

Material Preparation → Surface Preparation → Design Transfer

 **Application and Drying**

Paste Application via Cones → Multi-Layer Drying (15-20 days)

 **Colouring and Finishing**

Colouring and Painting → Embellishment and Finishing → Quality Check

Raw Material Marble powder (stone dust), strong adhesives, canvas/boards as base, carbon paper for design transfer, oil paints, acrylics, gold leaf, and decorative embellishments.

Tools Required Sieve, hand-rolled paper cones, brushes, carbon paper, cutting tools, and mounting frames

Key Challenges



Craft Too Slow to Scale



It takes us 15-20 days to make a painting. This is the reason we can't sell online as they want items in bulk" - Stone Dust Painting Artisan



Customers Undervalue Handcrafted Work

Buyers focus on price rather than the weeks of skilled labour involved, making it nearly impossible to charge rates that reflect true production costs.



Competition from Mass-Produced Art

Machine-made textured paintings and cheaper alternatives undercut demand for authentic handcrafted stone dust work.

Ceramics



Key Production Sites

No production clusters in Delhi.

Though, individual home studios across Delhi (Malviya Nagar)/Noida/Gurgaon

Production Process



Preparation and Shaping

Clay Preparation and Kneading → Shaping and Forming → Drying → Sponging and Cleaning



Decoration and First Firing

Painting and Decoration → First Firing (Bisque) → Glazing



Final Firing and Finishing

Second Firing (Glaze Firing) → Final Detailing and Assembly → Quality Check

Raw Material

Ball Clay and Kaolin (Rajasthan, Gujarat), Silica (Uttar Pradesh), Feldspar (Rajasthan), Porcelain (India/Singapore), glaze mixtures, metal oxides for colouring, and jewellery components for finishing.

Tools Required

Potter's wheel, slab roller, rolling pin, moulds, sponges, brushes, carving tools, kiln, and glazing equipment.

Key Challenges



High Failure and Rejection Rates



There is a bubble in the clay, then in the kiln it will burst. That's why when you give me an order of 2 mugs, I would have made 6" - *Ceramics Artisan*



High Production Costs

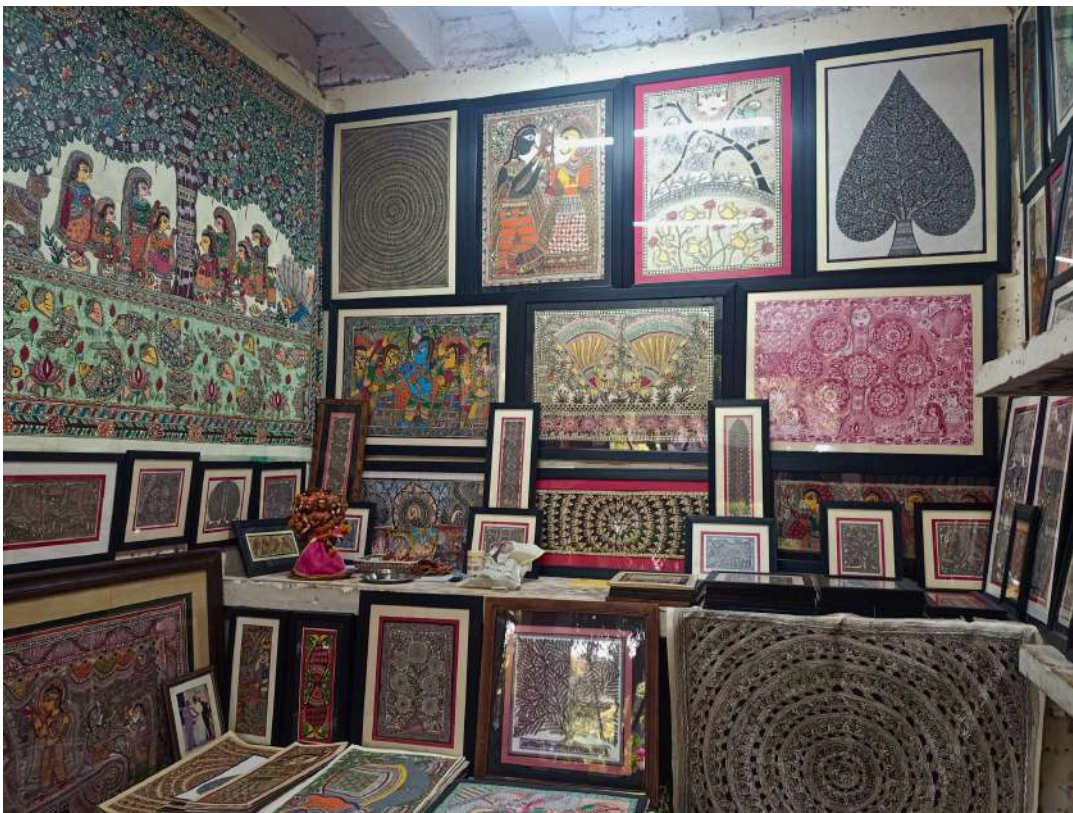
Kiln firing requires significant electricity/fuel costs alongside expensive raw materials, reducing profit margins for small-scale artisans.



Craft Too Complex to Scale

Mastering glaze chemistry, kiln mechanics, and creative design simultaneously makes ceramics highly technical, while the handcrafted nature prevents meeting bulk or e-commerce volume requirements.

Madhubani, Mithila, and Miniature Paintings



Key Production Sites

No production cluster

Home-based production and workshops across Delhi

Production Process



Preparation

Surface Preparation (coating with cow dung/rice paste) → Drying → Sketching Base Outline



Painting and Detailing

Filling Base Colours → Outlining with Black → Adding Intricate Patterns and Motifs



Finishing

Final Detailing and Touch-ups → Drying → Quality Check and Mounting

Raw Material

Handmade paper or cloth canvas, natural pigments (turmeric, indigo, vermillion, lampblack), cow dung, rice paste, neem twigs, bamboo pens, and mineral/vegetable dyes.

Tools Required

Bamboo pens, fine brushes, neem twigs, cloth, fingers for detailing, and flat wooden boards for support.

Key Challenges



Market Devaluation and Competition



When we go to the market for exhibitions, we don't get the money we deserve. There is a lot of competition. Prices have gone down. That's why the market is not as good as it used to be. We don't get the value" - Madhubani Painter



Insufficient Government Support

Reduced institutional backing, inadequate exhibition opportunities, and internal competition created by sending too many artists to one location.



Craft Too Complex to Scale

Limited storage space, expensive and risky transportation of delicate works from Bihar to Delhi.

Leather Wallets, Bags, Juttis



Key Production Sites

Seelampur (largest cluster), Wazirpur, Okhla

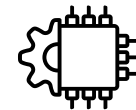
Nabi Karim (Old Delhi): Small-scale leather manufacturers

Production Process



Preparation

Design selection → Pattern making → Marking patterns on leather → Cutting leather pieces



Assembly

Edge thinning → Attaching lining and pockets → Stitching main panels → Fixing zippers and hardware



Finishing

Edge finishing and polishing → Surface cleaning → Quality check → Packaging

Raw Material

Tanned leather sheets, lining fabric, thread, zippers, buckles, metal fittings, adhesives.

Tools Required

Cutting knife, scissors, stitching machine, needles, measuring scale, hammer, edge tools.

Key Challenges



Scarcity of Skilled Labour

Leather goods production depends on manual skill, but fewer young workers are entering the craft. This creates difficulty in scaling production and maintaining quality.



Cash Flow and Working Capital Pressure

Export payments are delayed for several months, while wages and raw material costs must be paid upfront. This creates constant liquidity stress for small units

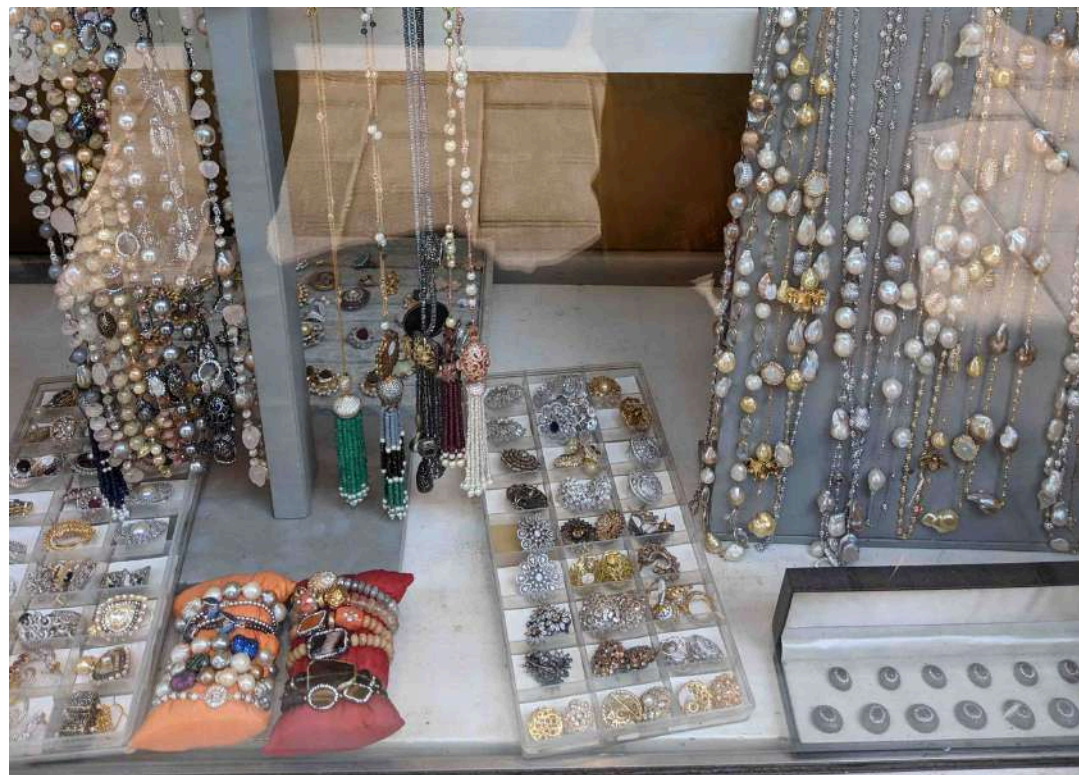


Global Trade Uncertainty and Tariffs



“Actually, the biggest challenge is due to international policies. For example, USA is one of the biggest customers. Due to the tariffs imposed on India, we got a lot of setbacks” - *Leather Goods Businessman*

Imitation Jewellery/ Silver Jewellery



Key Production Sites

Silver Jewellery / Seemapuri, Sadar Bazar

Small home based cluster

Imitation Jewellery / Shalimar Bagh & Arashnagar

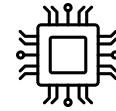
(no cluster as such)

Production Process



Preparation

Design selection → Material selection → Measuring and marking → Cutting metal pieces or wires



Forming and Assembly

Shaping and moulding components → Soldering or joining parts → Setting stones and beads → Attaching hooks, chains, and clasps



Finishing

Plating or colouring → Polishing and cleaning → Quality check → Packaging for sale

Raw Material Base metal sheets or wires, beads, stones, pearls, chains, hooks, clasps, adhesives, plating chemicals.

Tools Required Pliers, cutters, small hammer, moulds, polishing wheel, simple hand tools.

Key Challenges



Intense Price Competition

Imitation jewellery faces heavy competition from machine-made imports and large-scale manufacturers. Small artisans struggle to match low prices, especially against bulk producers and Chinese imports.



Fluctuating Raw Material Costs

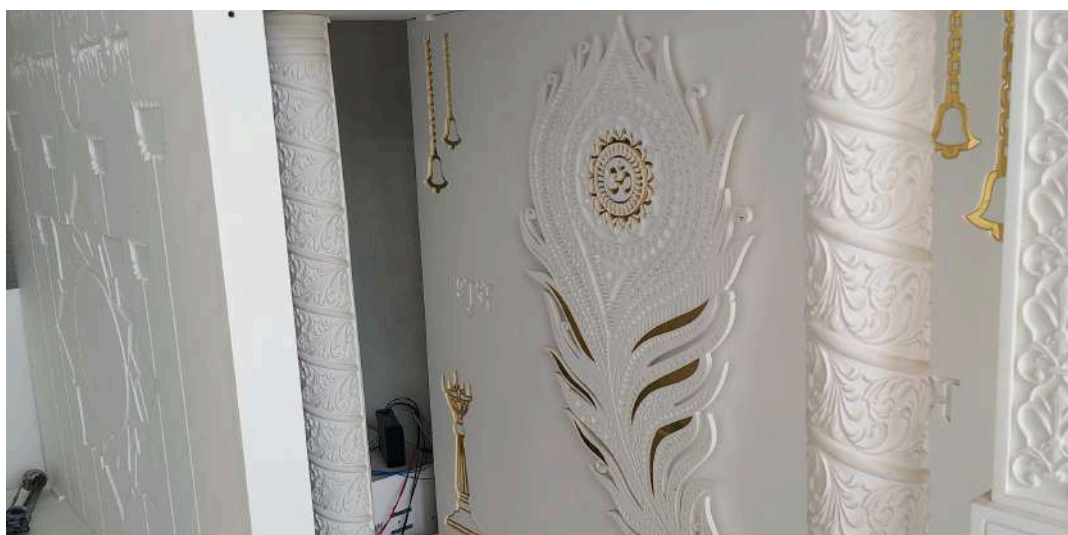
Prices of base metals, plating materials, stones, and beads frequently increase. Since most artisans work on thin margins, even small cost changes reduce profitability



Limited Access to Stable Markets

Sales depend heavily on seasonal demand, exhibitions, and middlemen. Many small artisans lack direct access to large retailers or online platforms, leading to irregular income.

Corian Work



Key Production Sites

Rithala

Small factory unit based production

Production Process



Material Setting and Machine Cutting:

Once an order is received, the specific design is set into solid acrylic sheets, which are then cut into individual parts and pieces using machinery based on the required dimensions



Assembly and Bending:

Laborers manually assemble the pieces to form the entire structure, utilizing techniques to ensure the sheets are jointless so that no seams are visible; if the design includes curved features like pillars, the material is manually bent into shape



Hand-Finishing and Installation:

Including pasting and mixing materials to complete the piece.

The final stage involves intensive manual labor, which accounts for 70% of the total work. The entire process typically takes about 21 days before the product is professionally installed at the customer's location

Key Challenges



Competition with Low-Quality/Inferior Materials

- Corian artists face a market flooded with cheaper alternatives that appear identical to genuine solid acrylic at first glance but lack durability. This makes it difficult for creators of high-quality, long-lasting work to justify their pricing to customers.



Limited Access to Market Platforms

- Because Corian work (such as modern temples and back-lit panels) is considered a high-end and "exclusive item," artisans struggle to find appropriate sales platforms. They face significant hurdles in obtaining slots at traditional exhibitions and fairs because their products are not mass-market goods.



It looks the same in the beginning. But it turns yellow in four months. It comes cheap. It is only for display. It has been five years. This is the difference." - Corian artisan on cheaper markets

Brass & Metal



Multi-State Production Model

Key Production Sites

Aligarh, UP:

10-40 workers, casting/carving workshops (primary production)

Gurgaon:

Premium segment (high-quality, custom orders, 4-5x higher pricing, wholesale selling)

Delhi:

Market interface & Self Help Group (SHG) distributed, home-based

10-Stage Production Process



1. Melting brass alloy



2. Hand-casting into molds



3-6. Shaping, welding, detailed carving



7-10. Polishing, surface treatment, finishing

Timeline: 5-12 days per item (intricacy-dependent)

Materials: Brass (Delhi market) | Lacquer (overseas, expensive, lead-free required)

Wholesale vs Premium vs SHG



Model 1:
Aligarh Wholesale

- **Income:** ₹8k-40k/month (Diwali-dependent)
- **Problem:** Casualized labor, no benefits, part-time supplementary work
- **Market:** Central Cottage Emporium



Model 2:
Gurgaon Premium

- **Income:** 4-5x higher
- **Advantage:** 10-20 year repeat clients
- **Market:** Custom orders from architects/designers



"Muradabad or Aligarh, our rates are four or five times higher... The people who bought our stuff 10, 15, 20 years ago, come back to us today"



Model 3:
SHG (NCAI, Delhi)

- **Margin loss:** ₹70-120 per item (SHG sells ₹80, market rate ₹150-200)
- **Problem:** High online commission makes Amazon/Flipkart unviable
- **Market access:** Geography-based exhibition allocation (discrimination)

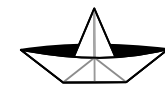


"The problem is that only those who work in the area get to sell at the exhibition. Those who don't work in the area don't get the facilities." — SHG coordinator, Delhi

Mela Toys



Production Setup



Paper toys:

Home-based (scissors, knives, herbal non-toxic paints)



Wooden toys:

Separate workshop location (3-4 workers)



Products:

Kaleidoscopes, magic cards, flying birds, animals

Market Channels



- **American Embassy School:** ₹8k for 5-day participation
- **Sriram School branches:** Repeat clients across NCR
- **Step-by-Step schools:** Consistent orders
- **Wholesale:** Orders 50+ pieces



American Embassy School pays ₹8,000 for 5-day participation. Sriram and Step-by-Step schools are repeat clients." — Toy maker, Chawri Bazaar



Gender-Specific Barriers

- **Post-Covid:** Exhibition opportunities declined sharply
- **Venue costs:** ₹5k-2L entry barrier
- **Non-exhibition periods:** Zero revenue generation
- **Result:** Forced toward alternative employment



After Corona, exhibition opportunities declined sharply. I was forced toward alternative employment." — Toy artisan, Chawri Bazaar

Puppets



Key Production Sites Kathputli colony

Shadipur Cluster

Family oriented production in homes.

Production Process

 **Carving**

The heads and limbs of the puppets are traditionally carved from light wood (such as mango wood).

 **Costuming**

Artisans sew vibrant traditional Rajasthani clothing from fabric scraps and stuff the bodies with cotton or rags to give them shape.

 **Stringing**

The puppets are attached to strings (typically controlled by a simple wooden cross or the puppeteer's fingers) to enable the specific movements required for performance.

Key Challenges

 **Dependence on Institutional and Government Support**

Historically, puppeteers were "drive artists" who performed specifically for kings in their palaces. Survival for Corian artisans now often depends on being part of large groups (20–25 people) that are sanctioned by the government or private interests to travel internationally for demonstrations

 **Constraints of Home-Based Production**

Puppet production is classified as "family-oriented" and "household-based". Operating out of homes rather than specialized workshops suggests challenges related to space and infrastructure common to other home-based Delhi crafts.

“

We had exhibitions in the beginning. But what happens is it is difficult to get a slot. It is difficult to get a slot because it is an exclusive item. Not everyone likes to buy it.”

Glasswork/ Mirror Work Decor



Key Production Sites Glasswork

Bindapur

Uttam Nagar

(Sanjay Colony) Bhati Mines

limited & dispersed

limited & dispersed

Production Type: Residential pockets and home based production (often by members of same community)

Production Process



Cutting and Shaping

Large sheets of glass are measured and cut into specific sizes or geometric shapes (such as the small circles or diamonds used in embroidery and decor) using specialized diamond-tipped cutters



Silvering (for Mirrors)

To create reflective mirrors, a chemical solution (typically containing silver nitrate) is applied to one side of the glass to create a reflective surface, which is then sealed with a protective backing



Engraving and Polishing

The edges of the glass are smoothed or beveled, and the surface may be decorated through Naqqashi (engraving) or hand-painting



Sourcing from Firozabad:

Decorative glass items, such as specialized bottles, are often sourced from Firozabad (the glass hub of India) and then further designed or finished by artisans in Delhi

Annexure: Key Production Sites and Wholesale Markets Identified

Craft Name	Production Sites	Tier	Production Scale	Production Type (Home-Based or Workshop)
Wooden Handicrafts	<ul style="list-style-type: none"> Wood Inlay came from Saharanpur to Delhi - now mostly home based production with some production in New Delhi district, near Janpath Daryaganj - traditional site for fourth-generation bone and wood carving, though the artisan presence is declining. Production is 	Tier 1	Significant Production	Household, Workshops
Wood Furniture	<ul style="list-style-type: none"> Kirti Nagar (largest wooden furniture hub in Delhi, with access to raw materials as well as finished products), Panchkuian Road, Jail Road Amber Colony Furniture Cluster (Finishing, polishing, wholesale trading) 	Tier 1	Significant Production	Workshops, Industrial
Terracotta and Clay Items	<ul style="list-style-type: none"> Uttam Nagar, Hauz Rani, Kumhar Basti 	Tier 1	Significant Production	Household, Home Studios
Paper Crafts and Toys	<ul style="list-style-type: none"> Paper Crafts: Mehrauli, Kumbhar ka Mohalla, Nizammudin (home based production) Paper Mache: Jaffrabad (household production + trade) 	Tier 1	Significant Production	Household, Workshops, Home Studios
Chiks	<ul style="list-style-type: none"> Small home based production in Kichripur, Govindpuri, Sangam Vihar, and parts of NCR near Meerut 	Tier 1	Significant Production	Household, Workshops
Copper Utensils, Naqqashi engraving	<ul style="list-style-type: none"> Copper Utensil: Chawri Bazar and Mosque Area, Naqqashi engraving: Gali Dhobiyan Bazaar, Delhi Gate 	Tier 1	Significant Production	Household, Workshops, Industrial
Sanjhi Craft	<ul style="list-style-type: none"> No major production cluster remaining in Delhi - mostly concentrated in Mathura. This is because the craft has slowly died in Delhi. 	Tier 2	Significant Production	Household, Workshops
Burnt Wood Handicrafts	<ul style="list-style-type: none"> Badarpur (Tajpur Pahadi): A site for burnt wood handicrafts, where artisans work as family units out of their homes 	Tier 2	Limited Production	Household
Zari Zardozi Embroider	<ul style="list-style-type: none"> Bhatti Mills/Bhatti Kalan used to have small and medium textile units and embroidery job-work units, including zari/zardozi-related work. However, this has died down significantly. Chandni Chowk, Sadar Bazar: A hub for Zardozi production and selling (number of artisans are now limited and dispersed), parts of 	Tier 2	Significant Production	Household
Stone Dust Painting	<ul style="list-style-type: none"> Individual home Based Studios (For example, Amita Sachdeva, Jangpura), Faridabad (Durga Vihar): A specific cluster for stone dust painting, where production is organized through a self-help group of 30-40 women 	Tier 2	Limited Production	Household
Ceramics	<ul style="list-style-type: none"> Individual home studios across Noida/Gurgaon, no production cluster 	Tier 2	Significant Production	Household, Workshops
Madhubani Paintings	<ul style="list-style-type: none"> No production cluster, Home-based and individual or family-driven 	Tier 2	Significant Production	Household, Workshops
Miniature & Mithila Paintings	<ul style="list-style-type: none"> No production cluster, Home-based and individual or family-driven 	Tier 2	Significant Production	Household, Workshops
Leather Wallets, Bags, Juttis	<ul style="list-style-type: none"> Seelampur (largest cluster), Wazirpur, Okhla Nabi Karim (Nabhikari): A site for small-scale leather manufacturers who produce small orders. (around Narain Market area of Sadar Bazar, Old Delhi) 	Tier 2	Significant Production	Industrial, Workshops, Household
Imitation Jewellery	<ul style="list-style-type: none"> Shalimar Bagh & Arashnagar: Production sites for imitation jewelry, often managed through women's self-help groups 	Tier 2	Significant Production	Workshops, Household
Corian Work	<ul style="list-style-type: none"> Rithala - small factory based production 	Tier 2	Significant Production	Industrial, Workshops
Mela Toys	<ul style="list-style-type: none"> Chawri Bazaar : A cluster for traditional paper and mela toys, where production has been passed down through generations and is largely home-based. 	Tier 2	Significant Production	Household
Puppets	<ul style="list-style-type: none"> Kathputli colony, Shadipur Cluster: Family oriented production in homes. 	Tier 2	Significant Production	Household, Workshops
Glasswork/ Mirror Work Decor	<ul style="list-style-type: none"> Glasswork; Bindapur, Uttam Nagar (limited, dispersed), Parts of West Delhi 	Tier 2	Limited Production	Workshops, Trade-only
Silver Jewellery	<ul style="list-style-type: none"> Seemapuri, Sadar Bazar 	Tier 2	Significant Production	Workshops, Household
Sikki Grass Handwoven Baskets	<ul style="list-style-type: none"> No major production cluster, mostly home based production by individuals 	Tier 2	Limited Production	Household

Annexure: Craftspersons Database of Delhi

S No.	Name of Artisan/Organisation	Craft	Mobile Number & Email ID	Address
1	Aditi Tangri	Teracotta	7303737652,9716064459,Pipihiri2021@gmail.com	Khar Khari Nahar, Najafgarh
2	Aht Ashamuddin	Home Furnishing	9313949187,9911851361,N/A	Nizamuddin, F-3/1, Bharat Nagar, Ashok Vihar, North West Delhi
3	Ajay Kumar	Glass Craft	9560543428,9711869785,crystalglassDelhi69@gmail.com	C6B93893 Janak Puri New Delhi - 110058
4	Angad Prajapati	Teracotta	9650284282,9650284282,Potter83Angad@gmail.com	Rz A42B Prajapati Colony Indra Park Uttamnagar
5	Ankit Kashyap	Blue Pottery	9582564527,9999641805,ankit.kashyap0@gmail.com	A-74 Gali No 9 Chander Vihar Mandawali
6	Arvind Kumar Gupta	Cane and Bamboo	9810473444,9911473444,guptaind@yahoo.co.in	A-8/30 Top Floor, Rana Pratap Bagh, Delhi - 110007
7	Bhakti Parekh	Patch Work	9625057196,9811157045,bhaktiparekh2004@yahoo.com	A-11A, Green Park (Main). New Delhi-110016
8	Chanchal Chakraborty	Metal Craft	9560023695,,tarambaart@gmail.com	G/319, Aya Nagar Extn. New Delhi -110047
9	Charu Lata	Imitation Jewellery	9650961539,,chhabracharulata@gmail.com	C-585, Third Floor, Street No-7, Majlis Park
10	Amit Malhotra	Crochet and Moonj Basketry	9899597728,9599453923,amit@monamifoundation.com	150-A, Dda Flat, Shahpur Jat, New Delhi- 110049
11	Dastakari Haat Samiti	Publication	9818840304,,dastkarihaat@gmail.com	6/105, Kaushalya Park, Hauz Khas, New Delhi -110016
12	Dharmender Kumar	Wood and Metal	9810406915,8800639450,d9610406915@gmail.com	62-A, Vishwakarma Park, Laxmi Nagar
13	Fatima Praveen	Kite Making	9315747120,,aarzok278@gmail.com	1705 Kakar Doma, Krishna Nagar, Gali Mallan Wali, East Delhi, Delhi
14	Ganga Lahiri	Teracotta	9910121426,,Email Not available	Rz-17B, Prajapati Colony. Uttam Nagar, New Delhi - 110059
15	Geeta Sharma	Block print and hand embroidered kids clothing	9999680045,9999680045,geet0k@gmail.com	78 A, Gali No.10, Dabar Enclave, Jaffarpur Kalan,
16	Gp Clay	Pottery	9810594197,8800306121,gpclyhandicraft@gmail.com	Rz-29 Prajapati Colony Uttam Nagar West Delhi 110059
17	Dilip Chourasiya	Brass Statues	8802721715,,dilip00058@gmail.com	B-157, Gali No. 1, 2Nd Pusta, Sonia Vihar, Delhi - 110094
18	Jyotsna	Sikki Grass	8373900866,,Jyotsnacreations@gmail.com	Flat No. 619, Sec. 13, Pocket A. Phase 2. Rosewood Apartment Dwarka, Delhi
19	Kahkashan	Fashion Jewellery	9953441851,9643741563,kkshr786@gmail.com	House No. 1504 Street Kotana Sui Walan Danya Ganj New Delhi 110002
20	Kailash Pandey	Felt Crafts	9990112373,9990112373,Kailashpandey@live.com	J67 Pandav Nagar, Mndawali East Delhi 110092
21	Kalpana Das	Embroidery and stiched garments	8076128801,7042517667,Kalpanadas2906@gmail.com	303 G Pocket 2. Mayur Vihar Phase 1,
22	Krishna Chandra Pandey	Jute Craft	9599404699,9881656032,krishnapandey83@hotmail.com	Sultanpur Mahrauli New Delhi
23	Kusum G Tiwari	Tie & Dye	9873690950,,kusum.qtiwari@gmail.com, prabha.gahtori@gmail.com	Building No. 197. 2Nd Floor, Near Ignou. Neb Sara

Annexure: Craftspersons Database of Delhi

S No.	Name of Artisan/Organisation	Craft	Mobile Number & Email ID	Address
24	Lakhmichand	Toys	72,918,311,598,851,900,000	
25	Lakshya Badte Kadam	Patch Work Bags	9910563378,,lakshyabk@gmail.com	Plot No. 5-1129. J Colony Mangol Purt, Delhi-110083
26	Lalitiksh Singh	Musical Instruments	8828354767,,lalithchoyal26@gmail.com	2. Lakra Marg. Ja Sarai, Hauz Khas, New Delhi-110016
27	Manju Rajoria	Food	9899994566,9899994563,bhanu7rajoria@gmail.com	CB/9, Krishna Nagar
28	Manoj Kumar	Metal Artware	9891207926,9891207925,Manojkumar3299@gmail.com	3299 Gall Dhobiyar Bazar Delhi Gate Dethi
29	Mansi Verma	Hand Painting on Terracota	871819056,8800402882,banerii.in@gmail.com	14. First Floor, Back Side, Main Market, Malviya Nagar
30	Mohammad Tahir	Wood Engraving	9811842464,,m.tahir4@gmail.com	F55 Shaheen Bagh Jamia Nagar New Delhi
31	Mohd Asim	Wire Art	9958012220,7678234850,Wirewoners4you@gmail.com	F-23 New Sealampur
32	Mohd. Matloob	Wood Carving	9810345887,011-22175532,matloobnationalawardco@gmail.com	C-204/18. Galil No. 2. Chauhan Delhi Bangar, Delhi-110053
33	Mohd. Rafeeq	Metal Craft	9350087428,,rafeeq.handicraf@gmail.com	Old No. C-6/32, New No. A-36 Gali No. 07. Chauhan Banger. Delhi-110053
34	Mohd. Yakub	Metal Ware	9873141786,,mohdtamim41766@gmail.com	8-57, Street No. 24, Gautam Puri, Grahampun Seelamour, Welcome, Dathi
35	Monali Roy	Weaving_ WestBengal	8800321505,,palletpallet721@gmail.com	G27/1. Upper Ground Floor, Aruna Park, Shakarpur,
36	Nadeem	Metal Artware	9,873,047,023	
37	Naresh Kumar	Paper Craits	9899931302,9810635678,nareshkumarhandicrafts@gmail.com	1646/C, Gali Number -15, Govind Puri, New Delhi, Delhi
38	Powher Charitable Trust	Recycle Products	9654610176,9999421624,powher.sfw@gmail.com	2/2, Singh Sabha Road, (Near Guru Hanuman Akhada), Shakti Nagar, Delhi - 110007, Delhi
39	Rachna Mehra	Cloth Toy and Puppets	9818840742,,rachnamehra.r7ndse2@gmail.com	R-7, South Extension, Part - 2, Delhi - 110049, Delhi
40	Rachna Pradhan	Recycle Products	9555907944,9911839736,delhi.jugaad@gmail.com	Registered Address - 4A, Pocket C. Siddhartha Extension, New Delhi, Delhi
41	Rajesh Roy	Hand Painted Artifacts & Jewellery	9811546336,,palletpallet721@gmail.com	G27/1, Upper Ground Floor, Aruna Park, Shakarpur, Delhi
42	Ramachandran Nair	Zardozi Embroidery	8800235310,9891591931,somefinehandicrafts@gmail.com	Jc-44F, LI G Flats, 2Nd Floor, Hari Enclave, Hari Nagar, New Delhi, Delhi
43	Rampal	Sarngi	72,918,311,598,851,900,000	Delhi
44	Ramrati	Terracotta	9971040366,9810397249,harikishan.111@gmail.com	Rz-111, Parjapat Colony, Uttam Nagar, New Delhi - 110050, Delhi
45	Ravi	Food	8368673072,,ravikumar002005@gmail.com	H. No. 3147 Lal Darvaja Sitaram Bazaar, Delhi
46	Riya Sequeira Shetty	Woollen craft	9476011323,8380920360,coordinator@centreforpastoralism.org	Centre For Pastoralism, F 301, 3Rd Floor. Chaudhari Prem Singh House, Himmat Singh, Delhi
47	Saba Begum	Mahendi Art	9015172692,,usmanjewellery@gmail.com	1424, Bazar Chitli Qabar. Matia Mahal. Jama Masjid, Delhi
48	Savita Katara	Stitched shirts & Kurtas	9810345644,,Kurtasamore@rediffmail.com	Block R - 14 -C Dilshad Garden, Delhi
49	Shabnam	Bangles	9811039746,9136360213,5911anas@gmail.com	Y-1353, Mangol Puri, Delhi - 11083, Delhi

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S No.	Name of Artisan/Organisation	Craft	Mobile Number & Email ID	Address
50	Shanti Paswan	Upcycled Products	9,313,880,856	B466 New Seema Puri Shadra Delhi, Delhi 95
51	Sneh Gangal	Miniature Painting	9810487001,9810487001,gangalsnch@gmail.com	Shree Rang Arts, B-30 Prakash Trade Centre. Subhash Chowk. Laxmi Nagar, Delhi
52	Suresh Pant	Wood	9891610346,8193877946,sureshdriftwood@gmail.com	House No. 192, Sultanpur. Mehrauli, New Delhi - 110030, Delhi
53	Surinder Handicrafts	Brass	9811259538,,surinderhandicrafts@yahoo.co.in	1246/2, Chah, Rahat, Jama Masjed, Delhi - 110006, Delhi
54	Topkay	Beads Craft	8800104017,,Email Not available	71. B-100 Old Chandrawal Road, Kheleava Pass, Civil Line North - 110054, Delhi
55	Usman Beg	Artificial Jewellery	9811219247,,usmanjewellery@gmail.com	736 Second Floor Katra Fazal Pura Sui Walan Daryaganj, Delhi 2, Delhi
56	Yatendra Kumar	Crystal work	9818749359,8368809288,Crystal.jatn@gmail.com	Rzb 83 Bindapur Extension Uttam Nagar New Delhi 110059
57	Ravi Kumar	Stone Carving	9311665554,,stoneageofindia@gmail.com	10/5 First Floor, Old Rajendra Nagar, New Delhi-110060
58	Amit Dhawan	Bone Inlay Furniture	9871746499,9312664264,toamitdhawan12@yahoo.com	D-97 Phase -4, Opp. Shiv Mandir, Bandh Road, Aya Nagar,
59	Sanjay Singh Choudhary	Contemporary art	9818052611,,sanvistudio1976@gmail.com	S/o: Panni Singh Choudhary Rz 260/20, Tughlakabad Extension, New delhi-110019
60	Balkishan	Brass Crafts	9990262448,,balkishan1499@gmail.com	1499 Gali Arya Samaj Sitaram Bazaar, Delhi
61	Rita Malik	Knitting , Crochet	9354197912,,ritamalik95@yahoo.com	C-1/1509, Vasant Kunj
62	Mohd Adnan Khan	Block print	9911805515,,adnanyousufzai198@gmail.com	House No. 334, Street No. 22, Zakir Nagar, Okhla - 110025
63	Shoba Ben	Patch Work Bags	9015803800,,pkundhiya@gmail.com	Delhi
64	AACH POTTERY STUDIO (AANCHAL SINGH)	Pottery and Ceramics,CERAMIC PRODUCTS	8882915780/8927497167/8178310522,8882915780/8927497167/anchusingh8178310522@gmail.com	HOUSE NO. 184, PHASE 3, J.J COLONY MADANPUR KHADAR, SARITA VIHAR, SOUTH DELHI-110076
65	ABHYUDAYA	Textiles, Decorative Textiles and Embroidery,SINDHI EMBROIDERY, KANTHA EMBROIDERY AND MIRROR WORK	8287619437/9599059271,helloabhyudaya@gmail.com/singhsimone370@gmail.com/ratidelhi@gmail.com	A 116/A, SANJAY COLONY BHATI MINES, NEW DELHI- 110074
66	AHARAM TCPLC WEAVERS (SUNBIRD)	ORGANIC COTTON	9953244492/9818907009,info@sunbird-design.com/karinkock@gmail.com/sunbirdorganic@gmail.com	R-17, HAUZ KHAS ENCLAVE, DELHI-110016
67	AKRITI CRAFTS	Paper-Based Crafts,STATIONARY ITEMS	9871119931,akriticrafts@gmail.com	D-79 CHATTARPUR ENCLAVE NEW DELHI- 110074
68	AMBIKA DEVI	Folk Arts and Paintings,MADHUBANI PAINTING	9871359151,ambikadevimp12@gmail.com	A-192, STREET NO.22 NEW ASHOK NAGAR DELHI+F20
69	AMODINI	,EMBROIDERY	9711621681,amodini1604@gmail.com	B-7/46, MAIN,2ND FLOOR, SAFDARJUNG ENCLAVE, NEW DELHI-110029
70	ANSHUKAM KRTI	,HANDLOOM AND BLOCKPRINTS READYMADES	9,311,974,096	ABHYUDAYA
71	ANURAG POTTERY	Pottery and Ceramics,STUDIO POTTERY - CERAMIC WORK	9,910,704,603	14 , 2ND FLOOR MAIN MARKET MALVIYA NAGAR NEW DELHI -110017
72	ARANYAM NATURAL OPTIONS	,LAKADONG TURMERIC-VALUE ADDED PRODUCTS & HERBAL BEAUTY PRODUCTS	9899087036/9899550673,aranyamnaturals@gmail.com	A-227, G.F., FRONT SIDE, KALKAJI, NEW DELHI- 110019
73	ARTISANNS NEST	,PATCHWORK & UPCYCLING	9650269129,hello@artisannsnest.com	J 14 SAKET, 3RD FLOOR NEW DELHI- 110017

Annexure: Craftspersons Database of Delhi

S.No.	Name of Artisan/Organisation	Craft	Mobile Number & Email ID	Address
74	ASAAS ROOTED IN CRAFTS	,KASHEEDA KARI	9313569127/9313569127,shaziahanif0@gmail.com	H.NO. 2337, 3RD FLOOR, GALI MIR MADARI, FARASH KHANA, AJMERI GATE, DELHI-110006
75	AUREATE (PARUL BHATIA)	,BLOCK PRINTING	9810080489,aureatedesigns@gmail.com	F-332, GUMBAD PARK, CHATRI WALA KUAN, GROUND FLOOR, LADO SARAI, NEW DELHI- 110030
76	AYENI CREATION	,WIRE WORK	9958012220,ayenicreation@gmail.com	F- 23 NEW SEELAMPUR, DELHI-110053
77	BANERII-ITS HANDMADE	Pottery and Ceramics,TERRACOTTA WORK	9,871,819,056	1ST FLOOR,14 MAIN MARKET, MALVIYA NAGAR,SOUTH DELHI-110017
78	BELIEVE INDIA FAIR TRADE PVT LTD	,POTTERY, DURRIE, JUTE HOME DÉCOR ETC.	9910730525,idea@divyangjanindia.com	PLOT NO-4, SECTOR 19, DWARKA-75
79	BENT HANDICRAFTS	Handmade Decor and other Traditional Crafts,CANE,BAMBOO HANDICRAFTS	8920736473,khanjuaid0@gmail.com / 8920736473	G/F 2224 ,CHITLI QABAR,GALI CHANOREY WALI,NORTH DELHI,110006
80	BHAVYA ARYA	Wood Crafts,WOOD CRAFTING, CARVING, CANE WEAVING	9654446953,bhavya13n@gmail.com	E88, 1ST FLOOR, RAMESH NAGAR, DELHI-110015
81	BRINDAVANI	,HAND EMBROIDERY	9871567488/9810003569,thakur.sma@gmail.com	C-290, SARITA VIHAR, NEW DELHI- 110076
82	CHAAKMAATI (PRIYA YADAV)	,CERAMIC JEWELLERY	9899298949,chaakmaati@gmail.com	595, KATRA NEEL, CHANDNI CHOWK, DELHI- 110006
83	CHITTHI ENTERPRISES	,HAND EMBROIDERY	8700028451/8860235123,shivanisinghsanskrit@gmail.com/chittistudio@gmail.com	K-75, GALI NO- 4, WAZIRABAD VILLAGE DELHI- 110084
84	CLAY GROUND (SEEMA MOHALEY)	Pottery and Ceramics,POTTERY & CERAMICS	9811295800,seemamohaley@mail.com	D-165-175, LAJPAT NAGAR-I, 2ND FLOOR, NEW DELHI-110024
85	CLAY PERFECT CERAMICS	Pottery and Ceramics,STUDIO POTTERY	9312873983,bahlanita@yahoo.co.in	B-15 INDERPURI NEW DELHI -110012
86	Color Singh	,RANB-JOD AJRAKH	9910265265,iamcolorsingh@gmail.com	14, 1ST FLOOR, BACK SIDE, MAIN MARKET, MALVIYA NAGAR, NEW DELHI-110017
87	CRAFTS AQUEDUCT LLP	,HANDKNITS AND MOONJ GRASS BASKETRY	8800702154/9289610373/9899595928,craftsaqueduct@gmail.com/anurag@monamifoundation.com	FLAT NO 8C PROP, E-4, 2ND FLOOR, DEFENCE COLONY, NEW DELHI- 110024
88	CROCHET N KNIT	,CROCHET, KNITTING & EMBROIDERY	9999099280,upadhyayaparuli@gmail.com	A 1/15 HAHNEMAN ENCLAVE SECTOR 6, DWARKA NEW DELHI 110075
89	CRYSTAL DESGINER- AJAY KUMAR	Jewellery,CRYSTAL WORK	9871245428/01145066270,crystalglassdelhi69@gmail.com	C6B-93, JANAK PURI, NEW DELHI-110058

Annexure: Craftspersons Database of Delhi

S. No.	Name of Artisan/Organisation	Craft	Mobile No. and Email Id	Address
90	DEJUNK PVT LTD	,ZERO WASTE UPCYCLING	9816927865/9811927865,ashwajeetsingh12@gmail.com	KH NO.675,GROUND FLOOR, SIROSPUR, JEEVAN PARK CITY, DELHI- 110042
91	DELHI BLUE POTTERY	,BLUE POTTERY	9582564527,ankit.kashyap0@gmail.com	A-74, CHANDER VIHAR, GALI NO. 9, MANDAWALI, DELHI- 110092
92	DHARO BY DHWANI	,KUTCHI EMBROIDERY	9833238276,dharobydhwani@gmail.com	B-1/556, 2ND FLOOR, JANAKPURI, NEW DELHI-
93	DITI MISTRY	,HAND EMBROIDERY	9871708516,diti.mistry@gmail.com	109 GUJARAT VIHAR, VIKAS MARG, DELHI-110092
94	GINNI SURI	Pottery and Ceramics,STUDIO POTTERY	9716289451,ginnisuri81@gmail.com / 9716289451	B-80, GANGOTRI ENCLAVE, ALAKNANDA- N- DELHI-110019
95	GRANMADE	,KNITTING, CROCHET, SILAI, HAND EMBROIDERY	8588881476,granmadein@gmail.com	B-84, SECTOR- 60, NOIDA, UTTAR PRADESH- 201301
96	HAMARA CREATION (PREETIKA DHAWAN)	,BLOCK PRINTING	9711747406,sherewituambar@gmail.com	G-1/10 FRONT PORTION ,MALVIYA NAGAR NEW DELHI-110017
97	HANDCRAFTING HAPPINESS (OPC) PVT LTD (RINKI ASHRIN DESIGNS)	,KANTHA EMBROIDERY	8130877271,RINKI.NDIM@GMAIL.COM	E-227 , GROUND FLOOR , AMAR COLONY , LAJPAT NAGAR IV, DELHI- 110024
98	HEALTH & YOU	,REUSABLE PERIOD AND INCONTINENCE PRODUCTS	9910243346,thehealthandyou@gmail.com	B554, NEW FRIENDS COLONY, NEW DELHI-110025
99	HIMALAYAN ARTEFACTS	Jewellery,HANDICRAFT AND ETHIC JEWELLERY	9810183342,dorjee.sonam@gmail.com/9810183342	GROUND FLOOR,K-24,TRANS YAMUNA,LAXMI NAGAR ,EAST DELHI,DELHI-110092
100	HOUSE OF JAISINGH	,AJRAKH PRINTING & BLOCK PRINT	9350300004/9910265265/9953593331,himanibothra@gmail.com	14, 2ND FLOOR, MALVIYA NAGAR, NEW DELHI
101	Ikriitm's (Aihika by Hanisha Bansal)	,Crochet	7042029928,aihika.hanishabansal@gmail.com/ikriitm.hanishabansal@gmail.com	2397, MANDI EXTENTION, NARELA, DELHI-110040
102	INARA HOME PVT LTD	,CHIKANKARI & HAND BLOCK PRINTING	7080484949,polin.srivastava@theinarahomr.com	59, CHOTA SINGH BLOCK, ASIAD GAMES VILLAGE, DELHI/607, SURYA SQUARE APARTMENT, VIKALP KHAND, GOMTI NAGAR, LUCKNOW, UTTAR PRADESH-226028
103	INDIAN HANDICRAFTS	Metal Handicrafts,METAL CRAFT	9310247215/8802721715,info@indianhandicraftscompany.com dilip00058@gmail.com / 9310247215, 8802721715	D 1/36, SECTOR 7, DWARAKA-110075
104	INSHA E NOOR PRODUCER COMPANY LIMITED	Paper-Based Crafts,SANJHI, CROCHET, EMBROIDERY, TAILORING, BINDING & PACKAGING UNIT	9810461184/9205308098,insha.e.noor@gmail.com / 9810461184, 9205308098	161, GALI GADARIYA WALI, BASTI HAZRAT NIZAMUDDIN, DELHI-110013
105	J.P. HANDICRAFTS	,CLOTH & PAPER	9871779154,jagdish919@gmail.com	265 SOURABH VIHAR, GALI NO. 8, JAIPUR BADORPUR, NEW DELHI- 110044
106	JANSANDESH (SHANTI PASWAN)	,RECYCLED/UPCYCLED FABRIC	9313880856,shanti_paswan@yahoo.com	D-45, NEW SEEMAPURI, SHAHADRA, NEW DELHI-95
107	JAYOTI ACHARYA	,KANTHA WORK	9911344472,prasadchr60@gmail.com/jayotiacharya05@gmail.com	83, U.G., RADHA APARTMENT, SAFADARJUNG ENCLAVE, NEW DELHI-110029
108	JUHI MALHOTRA	,CORD EMBROIDERY	9811789967/9811783367,juhimalhotra16@hotmail.com	B-5/ 47E, 2ND FLOOR, SAFADARJUNG ENCLAVE, NEW DELHI-110029
109	JUST PRERNA	Jewellery,JEWELLERY MAKING	8005495353,justprernasingh@gmail.com/8005495353	71 & 72, G/F GRAM SABHA SEVAK PARK, DWARKA MOR METRO STATION, UTTAM NAGAR- 54
110	KAINAAT	,BLOCK PRINTING	9650009522,kainaatdesign@gmail.com	S 112, GK II, N. DELHI-110048
111	KALAKARI CHAOS	,MACRAME, CROCHET, STRINGART, UPCYCLING	7042490024,at.onlywork@gmail.com	MU-17, UPPER GROUND FLOOR, PITAMPURA, DELHI- 110034
112	KASHIDA COUTURE LLP	,HAND EMBROIDERY ON BAGS	9999039816,info@shopmiri.in/contactkashida@gmail.com	3rd FLOOR, 1397,KATRA NAGIN CHAND, CHANDNI CHOWK,CENTRAL DELHI ,DELHI-110006

Annexure: Craftspersons Database of Delhi

S.No.	Name of Artisan/Organisation	Craft	Mobile No. & Email Id	Address
113	KAVITA HANDKNITS	,HAND KNITTING	9871995698/9871995692,idihrdeptt@gmail.com	327, 1ST FLOOR, MASJID MOTH, OPP. C-42, SOUTH EXTENSION PART II, NEW DELHI, DELHI- 110049
114	KHAKI DORI	,CROCHET, MACRAME, WEAVING	9599458611,khaki.dori@gmail.com	A 96 SARASWATI VIHAR, PITAMPURA, NEW DELHI- 110034
115	KILCHU CRAFTS	,HANDLOOM	8879053638,contact@kilchu.com	297, JASWANT NAGAR KHATIPURA ROAD JAIPUR/ 846 M G ROAD PILLAR-115, GHITORNI, DELHI-110030
116	KLEDA	,HANDCRAFTED SOY CANDLES & FRAGRANCES	8510003569/8527387660/9910003570,contact@kleda.in	A-142, 4TH FLOOR, SARASWATI VIHAR, PITAMPURA, DELHI- 110034
117	KRITENYA	,HANDCRAFTED BAGS & ACCESSORIES	8130479470,kritenya@gmail.com	101/46 E, MOHAN NAGAR, PANKHA ROAD, NEW DELHI- 110046
118	LADAKH ART & CRAFT	,BEAD WORK	8,800,104,017	TOPKAY, N 71. B.100, OLF D CHANDRAWAL ROAD, CIVIL LINE, WEST DELHI-110054
119	Lavanya	,Hand Block Print	9999766405,lavanyaclothing@gmail.com	D-10, 3RD FLOOR, EAST OF KAILESH NEW DELHI-110065
120	LIVING SPACES A VISION - ARTISAN SAGA	,TEXTILES	9910045009,artisansaga@gmail.com	2, CHAUDHARY HOUSE, CLUB DRIVE, GHITTORNI, NEW DELHI- 110030
121	MALAVIKA	,CHIKAN EMBROIDERY	9891237729/9811349877,chatterjeemalavika@gmail.com	86/4, 2ND FLOOR, HUMYUNPUR, SAFADARJUNG ENCLAVE, NEW ELHI-110029
122	MARM	,	9,811,842,434	GROUND FLOOR , H.NO17 , VILLAGE SHAHPUR JAT, NEW DELHI-110049
123	MOH MOH KE DHAAGE	,CROCHET WORK	8800755245,info.mmkd@gmail.com/anshkumar@live.com/rachn akumar1967@gmail.com	B/9, 6354, VASANT KUNJ, NEW DELHI-110070
124	MOHAMMAD TAHIR BLOCK MAKER (AJ CRAFTS)	Wood Crafts,WOODEN ENGRAVING	9811842454,m.tahir4@gmail.com / 9811842454	F-58 SHAHEEN BAGH JAMIA NAGAR NEW DELHI-110025
125	MUD & PETALS	,HANDMADE SKINCARE PRODUCTS	9821039624,mudandpatel21@gmail.com	100-B, SHIVAM ENCLAVE, DELHI- 110032
126	MURA COLLECTIVE TEXTILES & CRAFT PRIVATE LIMITED	,SHIBORI	9811582826/9873696990,kusum.gtiwarii@gmail.com/prabha.gaht ori@gmail.com	A1, FIRST FLOOR INDIRA ENCLAVE, NEB SARAI, NEW DELHI- 110068
127	N K PAPER CRAFTS (NARESH HANDICRAFTS)	Paper-Based Crafts,PAPER CRAFT	9899931302/9810635678,nareshkumarhandicrafts@gmail.com / nkpapercrafts @gmail.com/ 9899931302,9810635678	1734, GALLI NO- 5,GOVINDPURI KALKAJI, NEW DELHI-110019
128	NEAT STUFF	,	9,818,340,037	C-37, MAYFAIR GARDEN, HAUZ KHAS, SOUTH DELHI-110049
129	NOMAD	,APPLIQUE, FLOWER MAKING, SILVER PATTRA WORK	9,818,138,856	D-34 HARIJAN BASTI OPP. B-8 VASANT KUNJ- 110070
130	OFF CENTER	Pottery and Ceramics,STUDIO POTTERY	9917744474, 9917700000	FIRST FLOOR ,4004,C-4,VASANT KUNJ,NEW DELHI,SOUTH DELHI-110070
131	PAASBAAN (AASHITA GUPTA)	Textiles, Decorative Textiles and Embroidery,EMBROIDERIES AND PRINTING	9311908082,agmini.02@gmail.com / 9311908082	54, SURYA NIKETAN, DELHI- 110092
132	PADMEHUM CLAYSTUDIO PVT LTD	,PORCELAIN	9540422678,aniapril1985@gmail.com	B-105, BLOCK K CHITTARANJAN PARK ROAD, SOUTH EAST DELHI-110019
133	PAULAMI	,TEXTILE JEWELLERY	9999091208,shoppaulami@gmail.com/paulami.saha@gmail.com	G-115, F.F , KALKAJI, NEW DELHI-110019

Annexure: Craftspersons Database of Delhi

S.No.	Name of Artisan/Organisation	Craft	Mobile No. & Email Id	Address
134	PIPIHIRI (ADITI TANGRI)	Pottery and Ceramics,TERACOTTA	7303737652/9310116452,adititangri12@gmail.com /pipihiri2021@gmail.com/7303737652/9310116452	Plot no.213 Village kharkhadi Nahar, NaJafgarh, New Delhi 110043
135	POLKA BLUES PRIVATE LIMITED (D'ART STUDIO)	Textiles, Decorative Textiles and Embroidery,ARI & ZARDOZI EMBROIDERY	9910110167,manushee@gmail.com / 9910110167	1296/2 , BAWA POTTERIES, OPP.KISHANGARH,VASANT KUNJ-110070
136	POWHER PRAKRITIK	,RECYCLE PRODUCTS	9654610176/9999421624,powher.sfw@gmail.com	2/2 SINGH SABHA ROAD, SHAKTI NAGAR, DELHI- 110007
137	PRAPUN	,HANDLOOM WEAVING	9311974096,prapuncal6@yahoo.com	1470,7 NEAR HARS PANT,WAZIR NAGAR,NEW DELHI-110003
138	PRODUCT SONICA SARNA DESIGN (RASHMI MISHRA)	,SUSTANABLE FASHION	1140193691,customer@sonicasarna.com	TERRACE FLOOR, A-102/3, OKHLA INDUSTRIAL AREA, PHASE-2 , NEW DELHI -110020
139	RACHNA MEHRA TOYS	Handmade Decor and other Traditional Crafts,TOYS	9818870742,rachnamehratoys@rediffmail.com / 9818870742	R-7,SOUTH EXTENTION ,PART-2 NEW DELHI-110049
140	RADHA CHOPRA	Paper-Based Crafts,SANJHI, BLOCK CARVING, BURNT WORK	9810952465,radhachopra@gmail.com/9810952465	N-40 PANCHSHILA PARK NEW DELHI-110017
141	RAJNI SELF HELP GROUP	,RECYCLED WORK	9999862342,rajni_bhatia19@yahoo.in	C-77, JMD CHOWK, SANJAY COLONY, BHATTI MINES,NEW DELHI-110074
142	RANGILA DHAGA	Textiles, Decorative Textiles and Embroidery,GAMCHA WEAVING	8076128801,kalpanadas2906@gmail.com / 8076128801	52/10 CHITTARANJAN PARK, NEW DELHI-110019
143	READ CENTER FOR EDUCATION AND EMPOWERMENT	,KAHDI WEAVING, HANDLOOM & HANDICRAFT PRODUCTS	9625532240/9811681776,smitarai@read-india.in/deeksha@read-india.org	FIRST FLOOR, HOUSE NO.109, SHAHBAD MOHAMMADPUR, NEW DELHI-110061
144	REALYON VENTURES LLP (DOLSHYNE)	,FLAVOURED TEAS AND HANDCRAFTED SOAPS	9289273758,hello@dolshyne.com/info@dolshyne.com/support@dolshyne.com	69, DIN APARTMENT, PLOT-7, SECTOR-4,DWARKA,SOUTH WEST DELHI -110078
145	REETA (DILIP CHOURASIYA)	Metal Handicrafts,BRASS METAL CRAFT	9934987665,dilip00058@gmail.com, 9934987665	B-157, GALI NO- 01, SONIYA VIHAR, DELHI
146	RUAAB SEWA ARTISANS PRODUCERS COMPANY LIMITED	,EMBROIDERIES AND WEAVING	9711925771/8527587773/9718813024/9999188150,anjunegi.ruaab@sewabharat.org	C1/49, NEAR SURAJ CABLE, MALDA MARKET, NEW ASHOK NAGAR, DELHI- 110096
147	S.J HANDICRAFT	Jewellery,BEAD WORK	9953224596,shamim1975ahmed@gmail.com / 9953224596	HOUSE NO -946 STREET NO-8 CHOHAN BANGAR, NEW SEELAMPUR DELHI-110053
148	SADABAHAAR	Jewellery,TRIBAL SILVER JEWELLERY	9555266569/8107106005,9555266569/8107106005	E-516, LANE NO. 1, SAIDULAJAB, DELHI
149	SAMSKAR	,WRITING, PAINTING & KNITTING	9958410093,madhulika55.agarwal@gmail.com	B-35 SWASTHYA VIHAR, FIRST FLOOR, DELHI-110092

Annexure: Craftspersons Database of Delhi

S.No.	Name of Artisan/Organisation	Craft	Mobile No. & Email Id	Address
150	SAVING MY NAP TIME	,CROCHET AND KNITTING	9650123515,fazanarizwi@gmail.com	H.NO- 284 SECTOR- A, POCKET- C, VASANT KUNJ NEW DELHI 110070
151	SAYED MAHDI	,DRY FRUITS	9582061572,snk_khadija@yahoo.com	28 BHOGAL, BHOGAL JANGPURA-110014
152	SHALINI	,MACRAME	9650593558,dreamygirlworld2016@gmail.com	283/11-B VISHNU GARDEN,KHYL, NEW DELHI STATE DELHI PINCODE-110018
153	SHILPAJIVIN ART COLLECTION	,HAND EMBROIDERY, BLOCK PRINT	9810948732,shilpajivin.artcollection@gmail.com	D-674, GF, CHITTARANJAN PARK, NEW DELHI- 110019
154	SHOPZIDDI CRAFTS PRIVATE LIMITED	Jewellery,(THREAD & BEAD WORK)PATWA CRAFT	8851406591,shopziddi@gmail.com Mo: 8851406591	C-45, GREEN PARK MAIN, DELHI-110016
155	SHREE RANG ARTS- SNEH GANGAL	Folk Arts and Paintings,MINIATURE PAINTING	9810487001,gangalsneh@gmail.com/9810487001	B-30, PRAKASH TRADE CENTRE, SUBHASH CHOWK, LAXMI NAGAR, DELHI
156	SOCIETY FOR CHILD DEVELOPMENT	,HANDCRAFTED AND RECYCLED ITEM	9810003512,madhumita.puri@gmail.com/operations@sfcindia.org.in	PILLI BUILDING, COMMUNITY CENTER, BEHIND ROSHNARA CLUB, SHAKTI NAGAR, DELHI-110007
157	SONDHA- THE GARDEN SHOP	,GARDEN DECORATIONS	9810053013,vinitanath2@gmail.com	39, PRITHVI RAJ ROAD, NEAR SAFDURJUNG TOMB, NEW DELHI- 110011
158	SOULWEAVES PRIVATE LIMITED	,PASHMINA WEAVING	9811053638/9873381331,studio@soulweaves.com	PLOT NO. 8, FIRST FLOOR KHASRA NO. 289/2, M.G. ROAD SULTANPUR, NEAR LATA GREEN , NEW DELHI-110030
159	STONE AGE OF INDIA- RAVI KUMAR	Stone and Sculpture,STONE CARVING	9311665554, 9311600000	10/5, OLD RAJENDRA NAGAR, NEW DELHI
160	STUDIO BARAF	,HANDKNITTING	9930581402,muskan@studiobaraf.com/mala@studiobaraf.com	C-68 PUSHPANJALI ENCLAVE,PITAMPURA, DELHI- 110034
161	SUNBIRD -AHARAM TCPLC WEAVERS	,ORGANIC COTTON, NATURAL DYES, HAND EMBROIDERY	9818907009,info@sunbird-design.com	R-17, HAUZ KHAS ENCLAVE, DELHI-110016
162	SVATANYA	,CROCHET, KNITTING, AND EMBROIDERY	9560703555,amarynworld@gmail.com	BE-9B, DDA FLATS, MUNIRKA DELHI 73
163	TARAMBA ART	Metal Handicrafts,ART METAL CRAFT	9560023695,tarambaart@gmail.com/9560023695	G-319, AYA NAGAR EXTENSION, NEW DELHI- 110047

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S.No.	Name of Artisan/Organisation	Craft	Mobile No. & Email Id	Address
164	THE BEEHIVE INDIA (PANKAJ NARAIN)	Wood Crafts,WOODEN WORK	9811413110/9711413110/9899146272,beehive.pankaj@gmail.com / thebeehiveindia@gmail.com /9811413110/9711413110, 9899146272	466, GROUND FOOR, GALI NO 37, 100 FEET ROAD, CHATTARPUR, NEW DELHI-110074
165	THE ENAMELIST SOCIETY	,FIVE ENAMEL	9910912535,core@thejoyfulenamelist.com	B25, CHINAG ENCLAVE, NEW DELHI
166	TM FIRED ENAMELS (KAVITA DHANKAR)	,VITREOUS ENAMEL JEWELLERY	8708174150/8708184177/9820719575,timelessmoment1@gmail.com/kavikana2006@gmail.com	SANSKRITI KENDRA, ANANDGRAM, M.G. ROAD, ARJAN GARH METRO STATION, NEW DELHI-110038
167	TORA ARTISANS	Wood Crafts,METAL & WOOD	9871400868,golakeshav2001@gmail.com/toraartisans@gmail.com/9871400868	62-A, VISHWAKARMA PARK G-F, DELHI- 110092
168	UNWAVERING KALA	Paper-Based Crafts,CRAFTS WITH PAPER, CANDLE, MACRAME	9650153090,unwavingkala@gmail.com / 9650153090	86-B, HARI NAGAR, ASHRAM, NEW DELHI-110014
169	URMIS BAKERY LLP	,BAKERY PRODUCTS	9811458153/7303395018/9899495018,urmisbakery@gmail.com	108/3, MADANGIR VILLAGE NEAR LSC COMPLEX NEW DELHI- 110062
170	USE ME WORKS	,RECYCLED WORK	9899680669,meenakshi@usemeworks.com	D-333 3RD FLOOR,ANDHERIA MORE,CHATTARPUR, NEW DELHI-110074
171	VEER SNGH (AIACA)	Wood Crafts,WOOD CARVING	9868741382,veersingh11838@gmail.com / 9868741382	H NO-661 RAM SUKLA CAMP TAJPUR PAHADI BADARPUR NEW DELHI- 110044
172	VIJAYSHREE SOVANI DESIGNS LLP	Jewellery,SILVER WORK	7024213399,vijayshreesovanidesigns@gmail.com Mo: 7024213399	FLAT NO-1185, SECTOR-A, POCKET-A, VASANT KUNJ, NEW DELHI-110070
173	VINOD BHATT	Handmade Decor and other Traditional Crafts,PUPPET MAKING	9811990222,vinodbhatt883@gmail.com / 9811990222	C64, PANDAV NAGAR, DDA FLATS NEW DELHI-110008
174	VIVALDI LEATHER PRIVATE LIMITED	Paper-Based Crafts,PAPER CRAFT	9971920885,amandeep@designatviva.com /info@designatviva.com/ 9971920885	S-4, Khirkee Extension Malviya Nagar, New Delhi, South Delhi- 110017
175	ZAINA BY C TO K	,CHAINSTITCH AND AAVI EMBROIDERY	9810603139,zainabyctok@gmail.com	C- 2300, VASANT KUNJ, NEW DELHI- 70
176	ZIMIK STUDIO	,NATURAL AND HERBAL SKIN CARE	8826129035,worthinglazimik@gmail.com	C-344, 2ND FLOOR SHIEKH SARAI- PH 1, MALVIYA NAGAR, NEW DELHI-110017
177	Usman	Wooden Furniture	-	
178	Shrichand	Wooden Furniture	-	

Annexure: Craftspersons Database of Delhi

S.No.	Name of Artisan/Organisation	Craft	Mobile No. & Email Id	Address
179	Rishabh Luthra	Wooden Furniture	-	
180	Narbahadur	Wooden Furniture	-	
181	Junash	Wood Carvings and Crafts	9958408339	
182	Archana Singh (The Beehive India)	Wood Carvings and Crafts	9899146272	
183	Raghuvansh	Burnt Wood Handicrafts	9911605291	
184	Vinod	Wooden Furniture	7303874843	
185	Rehan Ahmad	Wood Carvings and Crafts	9045175364	
187	Abdul Hasib	Wood Carving and Crafts	9811402506	
186	Firoz Khan	Wood Carvings and Crafts	9871421298	
188	Rangeela Dhaga/ Kalpana	Gamcha	8076128801	
189	Manocha Textiles	Phulkari Dupatta	-	
190	Krishan Murti	Marble Sculptures	9810623914	Qutub Road, Paharganj
191	Suraj	Stone Dust Painting	9350372839/ 9555414669	
192	Jaipur Murti Kendra	Marble Sculptures	9891145501	
193	Nisha	Stone Dust Painting	9555414669 / 9350372839	

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S.No.	Name of Artisan/Organisation	Craft	Mobile No. & Email Id	Address
194	Imtiaz	Stone Inlay	84397 63882	
195	Sheemita Vatsyayana (mrida ceramique)	Ceramics	9810493555	
196	Deen Dayal Prajapat	Terracotta and Pottery	9717252194	Prajapat Colony, Uttam Nagar
197	Rajendra Kumar	Terracotta and Pottery	-	
198	Sumit Kumar	Terracotta and Pottery	9971050869	
199	Neeti Sharma	Terracotta and Pottery	8800358135	
200	RN Handicraft	Terracotta and Pottery	099902 53433	
201	Prajapati Studio Pottery classes	Terracotta and Pottery	087440 12531	
202	Fatima	Paper Crafts and Toys	9315747120	
203	Nan Baboo Jaiswal (Powher Charitable Trust)	Paper Crafts and Toys	9999421624	
204	Akriti Paper Crafts	Paper Crafts and Toys	-	
205	Meenakshi Sharma	Paper Crafts and Toys	9899680669	Andheria Mor, Chhattarpur
206	Prem Art Gallery	Brass Handicrafts	9999483418	Bazar guliyan, Jama Masjid
207	Adinath Handicrafts	Brass Handicrafts	-	
208	Amandeep Saluja (Vivaldi Leather Pvt. Ltd.)	Leather Wallets, Bags, Juttis	9971920885	
209	Ideal luggage	Leather Wallets, Bags, Juttis		

Annexure: Craftspersons Database of Delhi

S.No.	Name of Artisan/Organisation	Craft	Mobile No. & Email Id	Address
210	Lakshmi Lal	Meenakari Jewellery		
211	Swati Ornaments	Silver Jewellery	-	
212	Shelley, Dastkar	Industry Association	-	
213	Designo Crafts and Creations	Corian Temple	7503870299	Loni Road, Timber Market, Shahdara
214	Deepali Bhat	Puppets	98710 57011	
215	Aakriti Art Creations	Home Decor	9810436314	
216	Khushi	Mela Toys	8178585957	
217	Vivekananda Bagchi	Bamboo & Cane Crafts (Chiks)	9312190059	Guru Nanak Gali, Ground Floor, Mandawali
218	Rashmi Dhar	Madhubani Paintings	-	
219	Navin Kumar Jha	Madhubani Paintings	9931069450	
220	Dr. Sneh Gangal	Miniature Paintings	9810487001	
221	Unparalleled Roots	Resin Art	-	
222	Rakesh Chandra Rathore	Wooden Handicrafts	9312348797	
223	Mahesh Chand Sharma	Wood Furniture	9350878123/7838140236	26 1st Floor, Old Anar Kali (Near Radha Puri), Krishna Nagar
224	Mukesh Malkheda	Terracotta and Clay Items	9891938281	Prajapat Colony, Uttam Nagar

Annexure: Craftspersons Database of Delhi

S.No.	Name of Artisan/Organisation	Craft	Mobile No. & Email Id	Address
225	Girraj Prasad	Terracotta and Clay Items	9810594197	
226	Lachi Ram	Terracotta and Clay Items	9910805782	Parjapat Colony, Uttam Nagar
227	Zahoor Hussain Alamgir	Paper Crafts and Toys	1124377357/1146037392	Jungpura, Delhi
228	Ajaz Ahmad Shah	Paper Crafts and Toys	9849113508	
229	Reetu Kansal	Paper Crafts and Toys	9971819194	Narang colony, Khanaiya Nagar
230	Rahul	Bamboo & Cane Crafts (Chiks)	8287878831	Delhi 91 khichdipur, near post offc, before Akshardham
231	Mohd Yaqoob	Copper Utensils, Naqquashi engraving	9873141786	S-57, Main Road, Brahampuri, Delhi
232	Bal Kishan	Copper Utensils, Naqquashi engraving	9990262448	
233	Ram Soni	Sanjhi Craft	9829231175	
234	Raghuvansh Kumar	Burnt Wood Handicrafts	9911605291	
235	Neelansh Jariwala	Zari Zardozi Embroider	1141516173/9811598814	2060 Tiraha Bazar, Parantha Gali, Chandni Chowk
236	Amit Sachdeva	Stone Dust Painting	99715 93574	Centrum Plaza, 216, Golf Course Rd, Gurugram
237	Suman Sonthalia	Madhubani & Mithila Paintings	9810436314	
238	Hira Devi	Madhubani & Mithila Paintings	9891121561	
239	Jai Prakash Lakhiwal	Miniature Paintings	9810372631	Pahar Ganj New Delhi
240	Onkar Meghwal	Miniature Paintings	9636654047/8619088283	
241	Alok Mittal	Leather Wallets, Bags, Juttis	9810438418	west gorakh park,street no-1G,shahdra
242	Vikas Sharma (Designo Crafts & Creations)	Corian Work	9999412207	Loni Road, Timber Market, Shahdara
243	Mohd. Ishitiyaq	Marble Sculptures	9312121633	
245	Lalls Emporium	Brass Handicrafts	1145110256	Chawri bazar, Near jama masjid
244	Heritage Artefacts	Stone Inlay	9333008000	Agra / Dariyacha 39, Hauz Khas Village, New Delhi