

Report on

Integrated Design & Technical Development Project

in

Bamboo Crafts

at

Rosera, Samastipur, Bihar

Period of Survey: 26. 10. 2019 to 25. 11. 2019 & Period of Prototyping workshop: 27. 11. 2019 to 27. 02. 2020



DEVELOPMENT COMMISSIONER (HANDICRAFTS) Ministry of Textiles, Government of India

Organized







Survey & initial design Report Bamboo Crafts



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Upendra Maharathi Shilp Anusandhan Sansthan, Patna

Upendra Maharathi Shilp Anusandhan Sansthan established in 1956 by the Department of Industries, Government of Bihar. Upendra Maharathi Shilp Anusandhan Sansthan is aimed to preserve research and promote the various forms of Bihari handicrafts. The institute is continuously working on growth and development of crafts sector and craftsmen in an integrated manner by generating requisite knowledge, training programme and workshops for upgradation of relevant skills. The Institute conducts product development, research and training activities and also attempts to safeguard the languishing crafts of the state. Spread in about six acre land, the institute is well planned in terms of physical infrastructure and operational activities. There are workshops, studios, museum, library, etc. in the campus itself.

The Museum:



The museum of Upendra Maharathi Shilp Anusandhan Sansthan showcases an awesome and permanent collection of arts and crafts of Bihar. People can see a huge collection of handicrafts in this museum like stone and wood carvings, Madhubani paintings, papier mache art, tikuli art, bamboo work, brass and bell metal products and many more. Museum is unique in the sense that apart from showcasing some of the most fascinating collections of traditional craft items it also provides an opportunity to craftsmen to visit here and participate in creativity workshops.

Aims & Objectives

Support Craft Production

- To facilitate in formation and organization of S.H.Gs/ Co-operative societies/ associations of craft persons.
- To promote establishment of common facilities centers and up-gradation of technology.

- - To acquire movable and immovable properties by purchase, lease, gift or rent and hold such properties in the name of the society for production and marketing initiatives.

Strengthen Craft Marketing Initiatives

- Set-up craft parks for the promotion of handicrafts.
- Organize buyers-sellers meet, craft exhibitions and bazaars.
- Strengthen web based marketing and e-commerce avenues.
- Conduct conferences, symposia, seminars, workshops, awareness camps etc.
- Arrange publicity through electronic and print media.
- Facilitate in obtaining patent /registering for G.I. for particular traditional handicrafts. To assist in of branding of particular traditional handicrafts and marketing of such craft products under that brand.

Establish craft resource bank/ preservation and revival

- Develop craft data banks.
- To manage the state crafts museum/ galleries.
- Update both physical and digital craft archives.
- To help in preservation and revival of languishing crafts.

Outreach, Collaboration and Network

- Establish synergy among various development partners in the field of handicrafts.
- To help craft persons/ associations in formulation of project reports.
- To enter into collaborative arrangements with other organizations for transfer of improved technology, procurement of raw-materials, marketing and sale of handcrafted products.

Artisan welfare

- Recognition of craft persons in the field of handicrafts by giving awards.
- Registration of craft-persons/associations of craft persons.
- To arrange welfare of crafts persons.

Consultancy and revenue generation

- To raise funds by way of grants, loans, contribution including foreign aid, through and from Govt. of India, Govt. of Bihar, statutory corporations, bodies, financing institutions & other sources and to invest and expend funds so raised as per the decisions of the executive committee.
- To promote savings and welfare of the society.
- To impose fees/charges for the services rendered by the society.
- To perform such other acts including execution of projects and programmes as Training and Assessment.

- To manage and supervise training centers.
- To help setting-up of training centers at field level.

Design and product Development

- To conduct examination for assessment of skill.
- To certify quality of handcrafted products.
- To manage and supervise the state level design center in order to promote design development, product innovation and product diversification.
- To conduct design development programs, arrange competitions among craft persons for development of new design.

Activities

<u>Workshops</u>

The Institute conducts several craft-specific workshops and training programmes to help artisans with new designs, tools, technology, techniques, raw material, etc. Most of these workshops have had global consultants coming together to work with groups of 20-50 artisans at a time.

Education & Training

Upendra Maharathi Shilp Anusandhan Sansthan runs training program of six months duration throughout the year in 10 various forms of art and craft. Students get trained under the guidence of skilled craftsmen. They also learn entrepreneurial skills, promotional activities connected with their traditional arts and crafts. These craftsmen come from various parts of India. Hostel facility is available for outstation students.

Marketing

In the past few years, Upendra Maharathi Shilp Anusandhan Sansthan has collaborated with other agencies, NGOs and organisations to provide inputs on design as well as marketing suggestions to local artisans. The institute also organizes exhibition of handicrafts for marketing purpose. The long term production and marketing channels are now being put in place.

Exhibitions

Upendra Maharathi Shilp Anusandhan Sansthan runs training program of six months duration throughout the year in 10 various forms of art and craft. Students get trained under the guidence of skilled craftsmen. They also learn entrepreneurial skills, promotional activities connected with their traditional arts and crafts. These craftsmen come from various parts of India. Hostel facility is available for outstation students.





Crafts Gallery





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Objective

The main objective of the project is to link this traditional stone craft with current domestic as well as international market. During the Project Designer will work together with Bamboo craftsmen including master craftsman and as an output of the Project potential designs will be developed.

The Project aim is to give inputs to artisans about color, current market, design process, inspirations as well as to connect youth and new artisans with the Bamboo craft. The designer shall provide market oriented designs to these artisans so as to develop good quality products which shall be displayed in the forthcoming theme pavilions, craft museum, trade fairs and other programs to provide the market linkage to these innovative Bamboo carving, cutting pasting, weaving, joinery designs.

This program is oriented mainly to enhance India's export potential and strengthen Indian Bamboo craft of Rosera in global as well as domestic market.



Executive Summary

The Integrated design and technical development Project is focusing to strengthen the Bamboo handicraft on the platform of international market.

The Project is mainly focusing to introduce the artisans with the design process, color theme, design inspirations and current market of the designs through providing a bridge to artisans as closely working with designer. The objective of the Project is to link this traditional Bamboo craft with current domestic as well as international market. During the Project Designer will work together with Bamboo craftsmen including master craftsman.

The Project aim to give inputs to artisans about color, current market, design process, inspirations as well as try to connect youth and new artisans with the Bamboo seasoning, joinery techniques, finishing scale craft.

Parameters of Research and Learning

Theory of Clusters, its development and of Bamboo Craft and significance of Bamboo Craft at Rosera, Bihar. The transformation of work through the state and understanding the reasons behind it Process of Product development.

Work Flow

Identifying the areas/pockets where the craft form is still alive tracing a timeline of the craft estimating the number of artisans who are involved in Bamboo Craft. Understanding the background of the craft and cluster Understanding their socioeconomic conditions. Interacting with artisans and master crafts-person's to gather information about the process.

Ethical Considerations

Approval for research from the competent authorities was sought. All interactions with participants and key informants will be confidential and they will not be identified in any report unless they give their permission for the same. Ethical work practices were maintained throughout the study.



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<u>Methodology</u>

The Project includes one month market research and three month physical training for design development including one month for promotion of the developed designs. Although technological advancement is the need of the craft yet this Project will try to enhance the understanding in design perception of the artisan. The designs developed through the Project will setup a new trend of designs for the artisan other than traditional ongoing designs. Most of the finding will be based on participant observations. Research will cover at least 8 exporting or retail firms and interaction with the stone craftsmen in the form of questionnaire, interview and participant observation to understand social, economic, and ecological and design aspects and thus help in up gradation of non-formal rural economy.

Data Collection

Primary data: The primary data will be collected using close-ended questionnaire, on which the respondent will be asked to indicate their response. it will include personal interviews through questionnaire.

Secondary data: The secondary data from different relevant sources such as in company literature; journal and the web are to be used to analyze the current situation.

About Handicraft

Handicrafts are unique expressions of a particular culture or community through local craftsmanship and materials. It is no longer possible to look at traditional artisan communities and their products in isolation from global market trends and competition. Handicrafts are part of a much larger home accessory market, which includes handcrafted, semi handcrafted, and machine-made goods. The home accessory market is strongly influenced by fashion trends, consumer purchasing patterns, and economic conditions in end markets. In many cases, artisans are out of touch with those end markets, which presents a challenge to those seeking to export their products. The response of consumers to handicrafts is unpredictable. Handicraft production is a major form of employment in many developing countries and often a significant part of the export economy. With increased globalization, however, products are becoming more and more commoditized, with artisan producers facing increased competition from producers all over the world, particularly in China and other Asian countries. The All India Handicrafts Board assisted the state governments in setting up their Design and Technical centers in Uttar Pradesh, Bihar, Kashmir, Rajasthan, Punjab, Andhra Pradesh, Tamil Nadu, Kerala, Himachal Pradesh, Madhya Pradesh, Gujarat, Orissa, Manipur, Tripura, Haryana, West Bengal and Goa. In these centers, craftsmen and the artists jointly work out new designs and items in selected crafts. These artists strive to combine the traditional with modern. The handicraft items are carefully made by artesian so that they retain the ethnic value, while they can be put to modern day use.

The designers have to keep in mind the changing needs of the consumers, especially the foreign markets.

Handicraft sector occupies a prime position in the Indian economy. It is the largest employer, next to agriculture. The sector, while providing livelihood for thousands of artisans, provides avenues for realization of social and cultural potential of millions of people. The mythological, religious, social, historical and artistic expressions in crafts symbolize the strengths of Indian heritage while combining in these crafts both utility and beauty.

High employment potential, low per capita investment and high value addition, involvement of women and weaker section, eco friendliness and the potential to stimulate creative talents make the sector one of the most preferred sectors in the process of economic development.

India which consists of a variety of ethnic traditions and culture is also a treasure house of Indian handicrafts. Exquisite handicrafts using diverse raw materials are produced in different parts of the country. This include art metal ware, wood ware, hand printed textiles and scarves, leather crafts, hand knotted carpets and embroidered goods, wood design, shawls as art ware, stone carvings, imitation jewelry and miscellaneous other handicrafts.

One of the unique feature of the handicrafts is that more often the same item of the handicraft, produced in different regions, are different from each other in terms of the craftsmanship, style, color combination and finish by artesian creativity. Handicraft is such a product that when a buyer likes it, he is prepared to pay a price, which may be far in excess of the standard price of the product.

The prime consideration is his liking of the product. Channel agents, such as middlemen, retailer or distributor try to capitalize on such possibilities and earn significant profit almost wholly at the cost of the craftsmen. Handicraft product may be categorized on the basis of price, export on domestic market, ease of maintenance, ease of storage, utility value or decorative value and modernity or traditional orientation. Besides, it is necessary for likeminded institutions to come together to provide the strategic direction and action plans to evolve systems. Procedure and norms related to design, market, technology, innovation and quality of life so that product designs, technology and marketing become integral part of the craft up gradation and repositioning process. Craft is the standard mark of creativity and the essential differentiator for a country in the sweeping wines of globalization. Most importantly, craft has to become a fountainhead for both industrial design and communication design, for deriving the differential advantage of Indian design in the global market place. Today the rural and urban crafts continue to make a hefty contribution to the economy of the country as they did in the past. In many cases this has been in hidden contribution since these did not necessarily get reflected in the visible part of our economy. For Centuries the rural Artisans have been fulfilling the needs of local farmers and other rural inhabitants in the form of locally made products and services. With the advent of machine produced goods, many of our traditional artisans have had to face intense competition from growing industrial sector. However, the inventiveness of the Indian craftsman and the various efforts for the development that has been invested over the years in human resource development and in product innovation and promotion has strengthened their ability to face this completion with a great degree of success.

Art and Crafts of Bihar

Bihar has a rich historical past. Right from the ancient history to the present century it was always a center of attention of historians. Powerful dynasty like Magadha Majanapadas, Mauryan Empire and Gupta Empire had flourished in the fertile land of Bihar. Some great name of Indian History like Ashok, Chandragupta Mauryan and the symbol of peace and non-violence Gautam Buddha had their root in Bihar. Some of the great religions of the world like Buddhism and Jainism had sprouted form here. Thus naturally Bihar is rich with varied arts and crafts. Throughout the generation



the rich heritage of art and crafts has been preserved though there are slight variations due to introduction of modern technologies. The unique features of art and crafts in Bihar are the intrinsic beauties and great creativeness. These creative beauties have been preserved in various forms like in ancient stone, wooden structures, grass-clothes, lacquer and metal-wares. Bihar's craftsmen have excelled in manufacturing artistic goods which have great demands in local and international market. The fine skill and perfection of Bihari craftsmen is clearly manifested from various archeological excavations in Kumhrar, Bulandibagh, Nalanda and other

places. Pottery, wooden articles, metal wares, stone wares, jewelry, lacquer works, kashida, sikki and moonj wares, wooden and clay toys, zari, artistic textile fabrics and printing on cloth are some of the contemporary crafts of Bihar which are known in well Indian as as international markets for their artistic beauties and innovations. Another chief feature of Bihar's their handicraft is



practicality and usefulness in everyday life like bangle making, khatwa works and stone works. However reasonable price the most important feature of the art and crafts in Bihar because of which there are in great demands in Indian as well as in foreign markets.

Madhubani Painting

Madhubani paintings as the name says get its name from Mithila region of Bihar where it is widely practised particularly by women. The history of Madhubani paintings goes back to the

time of Ramayana. Originally the painting was done on freshly plastered mud wall of huts, but now it is also done on cloth, hand-made paper and canvas. Madhubani painting mostly depict nature and Hindu religious figures and the themes generally associated with Hindu deities, Natural objects like sun, moon, and religious plants like tulsi.

Rock Paintings

Rock paintings are a particular form of paintings done on the walls and ceilings of the cave shelter of ancient man. These paintings were the reflections of their social, cultural, religious and economic life. His main object of drawing were objects of nature like sun, moon, stars, animals, birds, plants, trees and rivers etc. Besides he used to draw several activities of everyday life like hunting, running, dancing and walking. These paintings were engraved on the walls and ceilings of the rock shelters with the help of some



sharp objects like rock or metal pieces. Thereafter various indigenous colours like colours extracted form leaves of trees are applied on it.

Paintings

Paintings are the reflections of various aspects of human life. It is the artistic manifestation of his social, cultural, religious and economic life. The ancient men generally drew paintings about the various event of his daily life. Indians knew the art of painting since prehistoric times. Caves of Bhimabetka and Ajanta are the milestones which Indian Painting's heritage. He uses to draw pictures of natural phenomena, trees, animals, birds, rivers, his religious beliefs and economic activities. Painting in India has come a long way since then, and today represents the influences it drew from a blend of tradition and styles like Greeco-Roman style, Persian style, Mughal style and British style.

Wooden Work

From time immemorial Bihar had a history of wooden craft which consist of manufacturing of wooden furniture and toys. Right from the time of Mauryan and most particularly form the time of Ashok it has remained high on scale in terms of artistic beauties, creativity, durability and cheap price. During Ashok's reign beautiful royal throne, royal gates or doors and panels of temples were manufactured by wood artists of Bihar. This ancient and rich tradition of wood work has now converted into a big industries because of their huge demands in Indian and international markets. Patna is a very famous centre of wooden toy making. Similarly Danapur is also quite known for wooden furniture manufacturing.

Wood Carvings

Wood craving as a form of art and craft was very famous during Mauryan times. During such period wooden houses were made by carving out of wood. This ancient art has not only been



preserved but also has been converted into a means of livelihood by artists of Bihar which in one of the few places where wood carving work is still practiced. Bihar is one of the few places where The wood carving and inlay work is done with wall plaques, table tops, pens and paper cutters being from wood and inlaid with diverse materials ranging from metal, ivory, stag horn to chips of different wood. Presently Patna is well known for manufacturing of craved doors and windows.

Pottery Works

Pottery is made on clay. Bihar had a rich history of clay pottery work. Since the time of Mauryan and Gupta this art has been in practice in Bihar. The archeological excavations at places like Nalanda and Rajgir had confirmed the existence of this artistic craft in Bihar. Beautiful earthen utensils and tiles are made by potters of Bihar. They have the abilities and skill to do artistic and beautiful paintings on earthen pots. Patna is very famous for such work. Patna is also famous for making earthen statutes of various gods and goddess.



Bamboo Work

Bamboo work has been remained a culture of Bihar throughout the ages and time. Right form the pre-historic time forest dwelling tribes are experts in bamboo and cane work. They used to make many utility items like baskets, household wares, woven mats, furniture and cane products like cane furniture and other decorative objects. By utilizing their skill and techniques they turned these lifeless bamboo and cane into living object which are of great value in



everyday life.

Sikki Works

Sikki is a grass or a weed thrived on most of the river bank. Sikki work is a craft whereby the craftsmen turned these once unnecessary riverside weed into beautiful decorative objects. This craft is particularly practiced by women artisan in Bihar. Beautiful toys and wares are manufactured out of this grass. After collecting and drying they stitch these



grasses into various shapes like elephant, bird, snake and tortoise. They then put various dazzling colours on these toys to make it more attractive.

Metal Works

The brass work of Bihar is a continuation of the brass craft dome in prehistoric ages. But this form of art was at its peak during Mauryan and again during Gupta and Pala period. It has been confirmed from many archeological excavation sites like Nalanda and Rajgir. Even now artists of Bihar are very skillful in making images of god/goddesses, utensils, iron pitchers and other household utility articles with great fineness.



Tikuli Works

Tikuli is a form of craft made from broken glass. The craftsmen first melt the broken glass and then give is shape and design. Patna and Harihans

cities are very famous for manufacturing of this craft. The chief markets of Tikuli are Banaras, Patna and Calcutta.

Zari Works

Artistic embroidery and Zari works is very famous in Bihar and is also a livelihood business for many families. Some of the finest Zari works can be found in shamiyanas, kanath, chandwas, pillow-covers, batwas, covers for musical instruments, tablecloth, window curtains, blouse pieces, sari, borders, etc. Patna is very famous for Zari and embroidery works.

Kasida Work

The Kasida embroidery work is a very ancient form of art. Kasida embroidery is done with gold and silver metallic threads beads, silk, and sequins on satin or velvet having the motifs of birds, leaf and many other. Kasida embroidery with geometrical patterns is very famous in Bihar. Patna is a known center of such type of Kasida embroidery.

Textile Printing

Textile printing is as ancient in Bihar as other form of art and crafts. Particularly Patna is very famous for this art which is specialized for making chunris having motifs like, parrots, peacocks elephants, mangoes, conches, fish and various deities.

Jewelry

Silver and gold jewellery making is really associated with the history of Bihar which was cornerstone of Indian history particularly during the ancient times. Therefore silver and gold Jewellery works are very special in Bihar. Goldsmiths of Bihar are very famous for making beautiful and artistic ornaments of gold and silver. Particularly the craving or kundan work on silver Jewellery is highly praiseworthy because it requires high degree of skill and concentration.

Patna Kalam

Many Indian schools of paintings were flourished afterwards and they were heavily influenced by Mughal paintings. One among these was Patna School of Painting or Patna Kalam or Company painting. As we go back to history Patna Kalam was an offshoot of Mughal painting flourished during early 18th to mid-20th century in Bihar. Although they followed the basic features of Mughal painting their subject matter was different. Unlike Mughal painting whose subjects were mainly royalty and court scenes, painters of Patna Kalam were deeply influenced by daily life of common people. Their main subjects were bazaar scenes, local rulers, local festival and ceremonies.

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Lacquer Works

Bihar has a rich past of highly artistic and beautiful lacquer ware craft. Bihar's lacquer ware artisans are very famous for decorating various items beautifully with lacquer ware work like legs of beds, boxes, bangles and stools. Muzaffarpur, Darbhanga and Madhubani are famous for the lacquer-work, especially for production of lac-bangles.

Madhubani Paintings

Madhubani paintings as the name says get its name from Mithila region of Bihar where it is widely practised particularly by women. The history of Madhubani paintings goes back to the time of Ramayana when King Janak commissioned artists to do paintings at the time of marriage of his daughter, Sita, to Lord Ram. Initially women of upper castes like Brahmans and Kayasthas were using such paintings but later on followed by other castes also. Originally the painting was done on freshly plastered mud wall of huts, but now it is also done on cloth, hand-made



paper and canvas. Madhubani painting mostly depict nature and Hindu religious figures and the themes generally associated with Hindu deities, Natural objects like sun, moon, and religious plants like tulsi. Besides this scenes from the royal court and social events like weddings are also widely drawn. Madhubani Paintings has two varieties: Bhittichitra and Aripana. Generally Bhittichitra is done on the mud-walls of houses particularly at three places: room of the family god/goddess, room of the newly wedded couple and the drawing room. Also Paintings are done on the outer and inner walls of these rooms on some auspicious occasions like marriage, upnayana and festivities like Dussehra and Deepawali. Figures that are widely used are figures of various god and goddesses depicting Durga, Kali, Ram and Sita, Radha and Krishna, Shiva and Parvati, Gauri and Ganesha, the ten incarnations of Vishnu. Besides these pictures of Sun and Moon are also painted because it is believed that they bring prosperity and joy to the family. Other figures used are figures of various animals, birds, leaves, flowers, plants along with symbols of swastika, shankha. Mostly used colours in these paintings are deep colours like red, green, blue and black. Besides, deep colours other colours like yellow, pink, and lemon are also used. All these colours are prepared by indigenous methods form some household products like banana leaves, milk and vermilion. The other type of painting practiced by the women folk of Bihar is known as "Aripana" or "Alpana" which stands for line drawings on the floor of the House. Originally the purpose of this Aripana was to make the cultivated land fertile and fruitfully by magical performances. However as now Aripana are done on the eve of certain rituals or ceremonies such as Puja, Vrata, and Samskara. This type of paintings has a special feature that these are drawn fresh and new on each and every occasion especially in the courtyard, door front and other important places. In fact presence and popularity of Shakti cult in eastern India particularly in Bihar and West Bengal which was very popular during Gupta and Post-Gupta era is clearly and visibly manifested in the Aripana paintings.

Rock Paintings

There are a few tools that can discover into the various aspects of life of ancient man. They can be summarized as archeological excavation, rock and pillar inscriptions, cave paintings and relicts of historical monuments. Rock paintings are a particular form of paintings done on the walls and ceilings of the cave shelter of ancient man. These paintings were the reflections of their social, cultural, religious and economic life. As the process of evolution continued primitive men devised the techniques of drawing paintings to express his feelings of daily life through



pictures. His main object of drawing were objects of nature like sun, moon, stars, animals, birds, plants, trees and rivers etc. Besides he used to draw several activities of everyday life like hunting, running, dancing and walking. These paintings were engraved on the walls and ceilings of the rock shelters with the help of some sharp objects like rock or metal pieces. Thereafter various indigenous colours like colours extracted form leaves of trees are applied on it. Different ages in history have its own style of paintings. It is clearly evident from stark differences in paintings found from a single rock cave. Rock paintings were found all over the country. Some of the famous rock paintings found in various caves are that found in Ajanta and Ellora caves in Maharashtra and Bhimabetaka cave in Madhya Pradesh. Rock paintings were discovered from several parts of Bihar from which rock painting discovered in Kaimur plateau regions are the most important. Many rock painting sites have been discovered in the Kaimur district from which most important are Mokwas, Patesar, and Jhapia. Badki Goriya and Dugha. Besides Kaimur plateau there are other sites of rock paintings like Nawada, Jamui and Rohtas districts in Bihar. In spite of some distinctive features of Kaimur rock paintings most of their nature, style and content as compared to those in other rock painting sites of India are the same. Several rock paintings found in Bihar have some general features. Almost all these rock paintings have been executed on the smooth surfaces of the inner walls and ceilings of the rock shelters and caves. In many examples it is noticed that the paintings of the earlier period are superimposed by the subsequent paintings due to which sometimes it is very difficult to identify the paintings of a particular phase. This tradition of rock paintings are still found among forest dwelling tribals of Kaimur region. The most significant thing is that tribals of this region are still using the same symbols and pattern, same types of colours prepared form household objects. Similarly depiction of same subject matter such as various animals, human beings, floral design and geometrical pattern indicates great continuity in the tradition of rock paintings with little changes.

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Paintings

Paintings are the reflections of various aspects of human life. It is the artistic manifestation of his social, cultural, religious and economic life. Through various paintings we can dig into the past societies. The ancient men generally drew paintings about the various event of his daily

life. He uses to draw pictures of natural phenomena, trees, animals, birds, rivers, religious beliefs and economic his activities. Like other art and craft India has been the home to paintings since primitive times. Indians knew the art of painting since prehistoric times. Earliest cave paintings depicting various scenes are the ample testimony of this fact. Caves of Bhimbetka and Ajanta are the milestones which Indian Painting's heritage. Painting in India has come a long way since then, and today represents the influences it drew from a blend of





tradition and styles like Greeco-Roman style, Persian style, Mughal style and British style. Thus we have varieties of painting Ajanta such as painting, Miniature Painting, Madhubani Painting, Rajput Painting, Mughal Painting, Mysore Painting, Tanjore Painting, and the Bengal school of painting, each has its own identity. As Bihar was the cradle of many ancient civilizations it has rich heritage and antiquities of paintings. It seems that Bihar's own style of painting was developed during Gupta era. During the Palas a new method of painting on manuscripts was evolved commonly known as illustrated manuscripts.



Bamboo Crafts

Handicrafts that are made by using **bamboo** are the most eco-friendly **crafts** made in **India**. The diverse items made from **bamboo** are baskets, dolls, toys, furniture, mats, wall-hangings, crossbows, jewellery boxes and many more. **Bamboo handicrafts** are predominantly prepared in West Bengal, Assam and Tripura.





Bamboo and Cane crafts of Bihar

Initiated in the prehistoric age, the **bamboo** and cane **crafts of Bihar** comprise utility items like baskets, household wares, woven mats, furniture and cane products like cane furniture and other decorative objects.

The bamboo and cane crafts of Bihar have a rich historical past that is amalgamated with the preferences of the modern urban people. As Bihar is affluent in the tradition of the powerful dynasties like Magadha Majanapadas, Mauryan Empire and Gupta Empire, the artisans had received encouragement from them. With the introduction of modern technologies the bamboo and cane craft of Bihar has flourished. As the time precedes the tradition of the past and the style of the modern age have developed the cult of the bamboo and cane crafts of Bihar. This has also led to improvements of the products at a high grade with subtle changes.



Bamboo crafts in India are very popular due to its eco-friendly attributes.

The bamboo and cane crafts of Bihar have unique features that carry intrinsic beauties and great creativeness offered by the local artisans. Initiated in the prehistoric age, the bamboo and cane crafts of Bihar comprise utility items like baskets, household wares, woven mats, furniture and cane products like cane furniture and other decorative objects. The majority of artisans are the tribal people of Bihar who etch out the lifeless bamboos and canes with dexterity and turn them into exquisite art pieces that are of great value.

The abundant accessibility of bamboo and cane in the areas of Tarai and Bhabhar has aided the bamboo and cane craft of Bihar to reach its zenith. An oldest form of creation of bamboo and cane crafts of Bihar is basketry that is used to serve the purpose of utilitarian item as well as suit other





needs. The artisans of Bihar make deft synthesis of Japanese techniques with the Indian tradition and given rise to a complete unique crafts of bamboo and cane. The Bhotiyas, which are the tribal from the Trans-Himalayan region are skilled bamboo and cane artistry. A vast variety of baskets, cups, saucers created by them for local consumption has now found an export market and considering the financial assurance from these crafts the non-tribals are now taking up basket making as their profession too. The designs of these bamboo and cane crafts vary from simple plain weaving or ribbing and sometimes painting the bamboo-strips or cane reed in vivid colors.

The artisans while creating items from bamboo and cane keep in mind about their longevity that follows the style as well. They sometimes use bamboo stems or culms with smaller diameters along with cane in whole or split form for creating a variety of baskets, furniture, mats etc. Large containers are made and these are used widely for storing grain among the local people of Bihar. Apart from these bamboo and cane crafts, Bihar is adored for its creativity in making furniture out of bamboo and cane, woven mats for floors etc.





The availability of raw materials, suitable weather, numerous artisans and land for bamboo agriculture have fastened the growth of the bamboo and cane crafts of Bihar.

Bill-hook, knife and a jak (v shaped wooden frame) are the essential tools required for bamboo craft. Saws, hammers, pliers and pincers in addition to *daos* and knives are used

for making bamboo and cane furniture.



About Rosera

Rosera is a town (Subdivision) on the bank of River Budhi Gandak. It is a municipality in Samastipur district in the Indian state of Bihar.

Demographics

As per 2011 India census, Rosera had a population of 31,155, Males constituted 53% of the population and females 47%. Rosera had an average literacy rate of 64.5%: male literacy was 70% and female literacy 58%. 16% of the population was under 6 years of age.

<u>History</u>

Rosera is a trading center due to its location, situated on the trade route of the river Budhi Gandak. Rosera is an active business hub for lychee, jewellery, carpets, clothing, medicine and agriculture. As the birthplace of Krishna Karak (founder of bachchan vansi acharya gadi of <u>Kabir Panth</u>), Rosera became a place of pilgrimage for Kabirpanthis.

<u>Agriculture</u>

- 1. Rosera with multiple rivers flowing through is rich in agriculture because of its fertile plain.
- 2. Tobacco, maize, rice and wheat are the main crops.
- 3. Leechi and mango fruits are grown in abundance.
- 4. Sugarcanes are also produced here and sent to Hasanpur {Village in Rosera} chini mill for processing.

<u>Businesses</u>

Rosera was famous for wooden <u>kamandalu</u> used by Hindu sages for keeping water, though the art vanished with the death of the carpenter Jangal Mistree and Gulten Mistree.

Rosera has been a great hub for spices in the past due to its location near the tributary of River Gandak. In modern times, along with flour mills, Rosera has numerous clothing shops. Many branded showrooms are also being set up, making it more urbanized. The main market of Rosera is the Mahavir Chowk on the Station Road, and a jewellery market from Mahavir Chok to Purani Chok has many jewellery shops.

<u>Culture</u>

 Rosera celebrates many festivals during the year. One of the main festivals celebrated there is <u>Chhath</u>, five days after <u>Diwali</u>, <u>Makar Sankranti</u> is celebrated on 14 January, <u>Saraswati Puja</u>, <u>Holi</u>, <u>Ram Navami</u>, <u>Raksha Bandhan</u> and <u>Durga</u> <u>Puja</u>.

- 2. Mahaveer Mandir, Maa Bhagwati Asthan Bhirha Paschim, Bhola Baba Asthan in Bhirha Paschim and Thaneswari Mandir (at the police station road) and very famous temples of Lord Hanumaan and Goddess Durga.
- 3. Rosera is a multi-cultural society which also celebrates Eid and Muharram.

Connectivity

- 1. Rosera is well connected with other part of state through State Highway 55.
- 2. It also has a broad gauge railway station, Rusera Ghat Railway Station.
- 3. People who wish to visit Delhi can take a direct train boarding at Rusera Ghat railway station.
- 4. Rosera has bus services to Patna, Ranchi, Samastipur, Darbhanga, Muzzafarpur and DELHI also.

College

- U. R. College, Rosera, Samastipur.
- Musha Nayak.
- Shasi Krishna.
- Nilmani.
- Higher secondary

CBSE Affiliated Schools

- 1. D.M.P Holy Mission.
- 2. Sundari Devi Saraswati Vidya Mandir.
- 3. Saraswati Vidya Mandir Rosera.
- 4. Sun Shine school.
- 5. Prabhat Tara English School.
- 6. Kids Pathsala Rosera.
- 7. Pathak's English

Government School

- 1. Rosera High School, Rosera
- 2. Girls High School Rosera.
- 3. BBN HIGH SCHOOL
- 4. HARIVANSH NAYRAN SINGH HIGH SCHOOL.

Religious Places

- Maa Bhagwati Asthan, Burhba Bhola A Baba Asthan in Bhirha Paschim and Panchgamaathh.
- Mahaveer Mandir Situated at Middle of Rosera Market at Mahavir chowk.

- Mahavir Mandir Small is Situated at mid of block road it very holy place.
- Sonupur Durga Sthan is a famous ancient temple of Goddess Durga.
- Nagpanchami Mela Situated in Gaighat Paswan Mohlla is a famous ancient temple of Goddess Vishahar,
- Karoo Thakur Mandir situated in Prabhu Thakur Mohalla is a famous ancient temple of Goddess Durga, God Ram and Lord Shiva along with Goddess Kali situated outside the campus. This temple is one of the biggest temple in samstipur district having extended campus in 1 hactare which was established by Karoo Thakur in 1253 sal.
- Mahaveer Asthan situated in **Pabra** is a famous temple of **God Hanuman**.
- Nagpanchami Mela Situated in Phulaha Panchayat at Pipple Tree Ward No- 1 is a famous ancient temple of Goddess Vishahar,Mahavir Sthan in Gayghat village under Thahar Vasadhiya panchayat is one of the prestigious place of lord Hanuman in Rosera concituency.
- Rani sati temple situated in 1969 at dhab muhalla.Rani sati is the goddess is specially worshiped by marwari.
- Gayatri Mandir situated in Ward no-7 in Rosera.
- Jama Masjid in Gudri Bazar, Rosera.
- One Masjid in Fakirna and one is at Near Police station Rosera
- Baba gandakinath mandir situated at nayak toli rosera.

Famous Person

1 Prof. V. C. PATHAK (popularly know as Pathak Sir) is one of the renowned Professor of English, who laid the foundation of private coaching in 1986 at Rosera.

2. Late Ramakant Jha was a famous MLA & Freedom Fighter of Rosera.

References

- 1. <u>^ "Census of India Search details"</u>. Censusindia.gov.in. Retrieved 10 May 2015.
- 2. <u>^ "Rosera Map"</u> (PDF). NIC. Retrieved 24 April 2014.
- <u>
 [^]</u> "Census of India 2001: Data from the 2001 Census, including cities, villages and towns (Provisional)". Census Commission of India. Archived from the original on 16 June 2004. Retrieved 1 November 2008.
- 4. <u>
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 Population Finder Ministry of Home Affairs
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Beneficiaries at Rosera Cluster

















Master Craft Person Workshop at Rosera Cluster

M.C.P: Sunil Kumar Roy (State Awardee, Bamboo Crafts)

Workshop Venue:

Village: Mirjapur, Police Station: Rosera Post Office: Rosera District: Samastipur Pin Code: 848210













Characteristics of Bamboo – A Highly Sustainable Material

Bamboo

Bamboo is one of the fastest growing plants on the planet. A member of the grass family, bamboo is known for tall hollow stems that reach their full height in just one growing season. Over the next few years the fully grown bamboo stem continues to harden and mature. Bamboo is highly sustainable and can be harvested approximately every four to six years.

History of bamboo



Bamboo has been used for everyday objects for over 4000 years. In China, which has relatively few hardwood forests, bamboo has traditionally been used to make everyday items including dishes, musical instruments, chopsticks, and even furniture. Because of the durability of bamboo we have examples of these items that are thousands of years old.

Characteristics of bamboo



There are approximately 1200 different species of bamboo and both the species and the growing conditions will affect the characteristics of each individual bamboo stalk. In general bamboo is very durable. The outer layer of the stem is quite dense and strong. Bamboo is both flexible and elastic. As a result items made from bamboo tend to be very resilient and resist breaking when placed under stress. Bamboo does not have rays or knots the way wood does, this means that stress applied to the bamboo is evenly distributed over the surface.

Modern uses of bamboo

Bamboo is still used to make dishes, chopsticks, furniture and musical instruments. In addition, it is frequently made into paper, fishing rods, cutting boards, and even filters for water desalination. It can be used for <u>bamboo</u> <u>flooring</u>, decking, decorative paneling, and siding. Because of the natural characteristics of bamboo houses that are built with it are both earthquake and cyclone resistant.

Bamboo available in Rosera:

- 1. Makor Bamboo
- 2. Harout Bamboo
- 3. Chaw Bamboo
- 4. Lathi Bamboo
- 5. Bholuka Bamboo



Tools for Bamboo Handicrafts Modern tool kit

Socio-economic conditions : Craftsmen

There are over 80 craftsmen involved in stone craft at the cluster Rosera. <u>Income</u>: Craftsman is able to earn around Rs. 400 to Rs. 800 in a day (8 hours). <u>Education</u>: Average education is 8^{th.}

Health issues:

1. Chance of respiratory diseases like Dama and TV due to effect of dust directly on lungs the chances of the mentioned diseases are there.

2. Eye sight weakness: due to direct contact with dust eye sight weakness is general problem of the craftsmen.

Market Analysis

The Bamboo is turned into beautiful pieces of furniture & Décor goods. Different types of traditional tools are used in Bamboo Goods making. Sometimes, the automated electric drills, cutter are used while making joinery techniques. Types of Bamboo are classified according to the quality. The making technique varies as per the quality. Mostly they work with hammer and chisels.

Bamboo Cutter & Tools Round Stick Cutter Circular Saw Diamond Wheel Sanding Belt Square Stick Cutter Slicer Blade Slot Drill Bit Profile Cutter Bamboo Turning Tool Kit Samboo Turning Tool Kit



Traditional Tool



Initial Designs

Concept

To develop a range of New Designs as per the mixed test of tradition, contemporary art & modern design form & shape.

Target Market

- Mainly in the state of India.
- Some exposure towards the market outside India by experimenting and creating something different through the International Exhibition of Handicrafts

Consumer

> Directed towards upper middle class, upper class and craft lovers.

Motifs and Designs

Abstract shapes used with magic of color.

Product line

- Décors & Home Utility
- Lighting shade and flower vases
- > All trendy products as per international market and as per consumers need.

Mood : Sunrise


















































Needful Material

Bamboo Cane Fevicol Airaldite Feviflex Feviflex Rope Dori Nails Melamine polish Thiner Hardner Spray- color Pin Sand paper Borax & Boric acid





Vikram Rajak

(Impanelled Designer, O/o DC Handicrafts, Ministry of Textiles, Govt. Of India)

designer.vikram57@gmail.com

Cell: +91 8826639827

Home Address

S/0: Mr. Narayan Rajak Village: Khanjhapur Post Office: Hasanpur District: Samastipur State: Bihar Pin Code: 848210

Objective

To work in an Organization where, I can exhibit my Skill, Techniques, and Knowledge as per my ability & capacity to develop Design as well as current Design Direction. **Background:** Design

Work & Experience

Company Name: National Centre for Design and Product Development (Set-Up. By Ministry of textile, Govt. of India) Designation: Product Designer Product type: Handicrafts Goods Duration: (03. 02. 2014 to continue)

Project with NCDPD

Sisal Fiber Craft, Dehradun, Uttarakhand, (Design & Technical Development Workshop)
 Developed Product Category: Foot Wear, Hand Bag, Jewellery, Lamp Shades and Total Twenty Designs.
 Wood Craft: Nagina, Bijnor, Uttar Pradesh, (Design & Technical Development Workshop).
 Developed Product Category: Home Décor Products and Total Twenty Designs.
 Bell Metal Craft (Dhokra Casting), Raipur, Chhattisgarh, (Design & Technical Development Workshop).
 Developed Product Category: Home Décor Products and Total Twenty Designs.

4. Tribal Jewellery/ Handcrafted Jewellery, Nagaland, (Design & Technical Development Workshop)
 Developed Product Category: Mobile Holder cum Necklace, Pen Holder cum Necklace, Jewellery and Total Twenty Designs.

5. Bamboo and Cane Craft, Barpeta, Assam, (Design & Technical Development Workshop).
Developed Product Category: Kitchen Mat, Bathroom Mat, Train Berth Mat, Beach Mat, and Total Twenty Designs.
6. Tribal Craft/ Handloom, Nagaland, (Integrated Design & Technical Development Project).
Developed Product Category: Home Furnishing Goods, Textile. Total Forty Designs.
7. Soft skill training programme: In Assam for topic of Design Development, Entrepreneurs, Export marketing.
8. Soft skill training programme: In Sikkim for topic of Design Development, Entrepreneurs, Export marketing.

9. Horn & Bone Craft: Lucknow, Uttar Pradesh, (Design & Technical Development Workshop).
 Developed Product Category: Necklace, Table Accessory, lamp shade. Total Twenty Designs.
 10. Batik Print Craft: Ujjain, Madhya Pradesh, (Design & Technical Development Workshop).
 Developed Product Category: Home Décor Products, home furnishing goods. Total Twelve Designs.
 11. Metal Crafts: Mandi, Himachal Pradesh, (Integrated Design & Technical Development Project).
 Developed Product Category: Home Décor
 12. Natural Fiber Craft: Thrissur, Kerala (Design & Technical Development Workshop)

12. Natural Fiber Craft: Thrissur, Kerala (Design & Technical Development Workshop) **Developed Product Category**: Home Décor goods.

13. Natural Fiber Craft: Kanyakumari, Tamilnadu (Design & Technical Development Workshop) **Developed Product Category**: Home Décor goods, Home Furnishing, Fashion Bag.

14. Terracotta Craft: Varanasi, Uttar Pradesh (Design & Technical Development Workshop) **Developed Product Category**: Home Décor Goods

15. One Day Seminar at Kolkata & Puri: Design trend and color forecast and all managements for 100 people.

16. Exhibition cum sale at Kolkata: coordinated for five days.

17. Red Clay Pottery Craft: Chunar, Uttar Pradesh (Integrated Design & Technical Development Project) **Developed Product Category**: Home Décor Goods

18. **Patch Work Craft:** Shahdol, Madhya Pradesh (Integrated Design & Technical Development Project) **Developing Product Category**: Home Furnishing Products

19. Natural Fiber Craft: Tirunelveli, Tamilnadu (Design & Technical Development Workshop) **Developed Product Category:** Hand Bags and Basketry goods

20. Coconut Shell Craft: South Goa, Goa (Integrated Design & Technical Development Project) **Developed Product Category:** Home Décor Goods, Lampshades and Utility products

21. Exportable Product Development Program: Bamboo & Cane, Guwahati, Assam **Developed Product Category:** Tray Set

22. Integrated Design & Technical Development Project: Terracotta Crafts, Darbhanga, Bihar Developed Product Category: Décor Goods

23. Integrated Design & Technical Development Project: Stone Crafts, Patharkatti, Bihar Developed Product Category: Décor & utility Goods

Company Name: Equiplus (India) Exports Pvt. Ltd. Designation: Sampling Head, Designer Product type: Horse Riding Luggage Bags Duration: (June- 02- 2013 to December- 31- 2013)

Fabric Bags Buyer: Decathlon, Samsonite, Derby House, and Group Go Sports (At <u>Equiplus (India) Exports Pvt. Ltd</u>) Leather Goods Buyer: Benetton, Huftgold Berlin, Anthropologie, and Woodland. (<u>At Munshee Overseas, Delhi</u>)

Project during study at N I F T

Graduation project Company Name: **Equiplus (India) Exports Pvt. Ltd.** Designation – Merchandiser Duration: (December- 24- 2012 to April- 24- 2013) Product type: Horse Riding Luggage Bags, chaps & School Backpack

Internship Company Name : Munshee Overseas Designation : Merchandiser Duration: (May- 24- 2012 to July- 26- 2012) Product type: Leather Goods (Bag, Belt, wallet)

College project – 1 Art & Craft project (Under Govt. of Assam, November- 29- 2011 to January- 08- 2012)

College project – 2 Black pottery development projects (under Govt. of Meghalaya, November- 01- 2011 to November- 10- 2011)

<u>Computer proficiency</u> Corel Draw, Photoshop, Microsoft Office,

Other Technical skill Sampling: Leather goods, all type Hard Goods Product & Material, Fabric bags like: - samsonit, fastrack types. Conceptual Product Development Product cost Analysis Quality control, TNA, BOM, Deep knowledge of pattern making(Bag) & Operation Break Down(Technically sound) Photography



Competencies

Hard Working & Dedicated Ability to work in a team Organized and Well-structured at work

Education

Bachelor of Design (Fashion & Lifestyle Accessory Design) from National Institute of Fashion Technology, Shillong, Meghalaya, (Ministry of Textile Govt. of India), 2013. Period: 2009 to 2013

Personnel Information

: Vikram Rajak
: Mr. Narayan Rajak
: 10th January 1989
: Indian
: Male
: Married
: Hindi, English

Master Crafts Person Bio Data

Name: Manoj Mallik Father's Name: Sita Ram Mallik Home Address:



- State Award(1990): in bamboo crafts by Department of Industries, Govt. Of Bihar.
- Work Experience: 35 years in bamboo crafts.
- Project Experience: Madhubani- DRDA, Patna- UMSAS, Darbhanga- DRDA, Rosera-UMSAS, in bamboo crafts.
- Exhibition Experience: Patna, Bombay, Kolkata, Gaya, Delhi, Suraj Kund, Darbhanga, in bamboo handicrafts.
- Education: M. A. + BLIS.
- Martial Status: Married

Thanking You

Manoj Mallik



Artisans List

FINAL LIST OF HANDICRAFTS ARTISANS

FOR INTEGRATED DESIGN & TECHNICAL DEVELOPMENT PROJECT IN BAMBOO CRAFTS AT ROSERA, SAMASTIPUR, BIHAR- 848210,

PERIOD OF WORKSHOP: 27. 11. 2019 TO 26. 02. 2020 (75 DAYS OF WORKING) FINANCIALLY SUPPORTED BY O/o DC (HANDICRAFTS), MINISTRY OF TEXTILES, GOVT. OF INDIA ORGANIZED BY UPENDRA MAHARATHI SHILP ANUSHANDHAN SANSTHAN, GOVT. OF BIHAR

SI.	Name of Artisans	Father/	Address	Date of	Mobile No.
No.		Husband		Birth	
1	NEHAL KUMAR	SAMBHU ROY	BELSANDI TARA	08/08/2000	7352989275
2	VINIT KUMAR	ASHOK ROY	BELSANDI TARA	04/08/2000	9708411754
3	LALITA DEVI	ANIL THAKUR	SONUPUR	01/01/1985	8051566992
4	SAURABH KUMAR	LALBABU SAHANI	MIRJAPUR	10/08/2000	8409371389
5	SREE RAM BHAGAT	ARJUN BHAGAT	SUPAUL	01/01/1991	9773564815
6	REKHA DEVI	CHANDRADEV SHARMA	MIRJAPUR	01/01/1985	7070759947
7	SURAJ KUMAR	ASHARFI DAS	MIRJAPUR	14/03/2000	7079997120
8	SANTOSH KUMAR	SHAMBHU SAHANI	MIRJAPUR	30/04/2001	7367091323
9	LALBABU KUMAR	RAMCHANDRA MAHTO	MIRJAPUR	12/10/1989	9709972644
10	RADHA KUMARI	MUKESH THAKUR	MIRJAPUR	01/01/1995	7654031436
11	MANJU DEVI	PRAMOD SHARMA	MIRJAPUR	01/01/1982	9934952214
12	SUSHILA DEVI	RAMASHISH SHARMA	MIRJAPUR	01/01/1975	9939052248
13	JANAKI DEVI	RAMNARAYAN BHAITHA	BISHANPUR	01/01/1974	9661936860
14	GANESH KUMAR RAJAK	NARAYAN RAJAK	KHANPUR	03/11/1997	9708460945
15	RUPAM KUMARI	SANJIV PANDIT	SONUPUR	15/01/2000	9110921769
16	KAVITA KUMARI	NAVIN KUMAR	MIRJAPUR	01/01/1995	8677007735
17	NARAYAN BAITHA	BALESHWAR BAITHA	HASANPUR	01/01/9164	8969882408

A NAME				- 1 -	
18	MIRA KUMARI	PANKAJ KUMAR	MIRJAPUR	03/02/1995	9525459737
19	RAKESH KUMAR RAJAK	NARAYAN RAJAK	KHANJHAP UR	05/08/1994	9955677834
20	GAUTAM KUMAR	HARIKISHUN MAHATO	MIRJAPUR	01/01/1998	8651941426
21	NEHA	GANESH KUMAR	KHANPUR	01/01/1998	7091400133
22	NUTAN KUMARI	LALBABU SAHANI	MIRJAPUR	01/01/2001	9570440501
23	MITHILESH KUMAR	BHUKHA BAITHA	BALLOCHAK	01/01/1994	9661936860
24	KAVITA DEVI	DILIP RAM	MIRJAPUR	01/01/1987	8521332046
25	NUTAN DEVI	VINOD KUMAR	BELSANDI TARA	01/01/1989	6200538459
26	UMA	VIKRAM RAJAK	KHANJHAP UR	01/10/1998	8789778812
27	MAMTA DEVI	PAWAN RAJAK	MIRJAPUR	01/01/1975	7325030436
28	SAJAN RAJAK	FULO BAITHA	BHUTAHA	01/01/2000	8863053140
29	PRIYANKA KUMARI	SHAMBHU ROY	BELSANDI TARA	12/07/1998	7541857774
30	SHOBHA DEVI	FULO BAITHA	BHUTAHA	01/01/1978	9661228234
31	ASHA DEVI	BABULAL SHARMA	MIRJAPUR	01/01/1986	9507813013
32	PUJA KUMARI	AMARJIT KUMAR	MIRJAPUR	16/01/1999	9262848676
33	SHUSHEELA DEVI	GANGA PRASAD SAHANI	MIRJAPUR	01/01/1979	7808128205
34	PRITY DEVI	PANKAJ SHAH	MIRJAPUR	01/01/1992	7352093192
35	RAUSHAN KUMAR	DILIP SHARMA	MIRJAPUR	25/05/2001	7352307211
36	RAUSHAN KUMAR	HARILAL SHARMA	MIRJAPUR	05/08/1998	9708368792
37	RANI DEVI	NATHUNI SHAH	MIRJAPUR	01/01/1978	9507579896
38	RAMDULARI DEVI	SURENDRA SAH	MIRJAPUR	01/01/1987	7070760241
39	SANGITA DEVI	VIPIN SAH	MIRJAPUR	01/12/1980	9128927118
40	DILIP KUMAR	RAMKUMAR MAHATO	MIRJAPUR	01/01/2001	9572995118

Workshop Activity

Project: Bamboo Crafts, Venue: Mirjapur Rosera, Number of Beneficiary: 40



Beneficiaries are making Bamboo strips



Beneficiaries and master are doing weaving work at workshop



Designer and Beneficiaries are developing Product at workshop



Designer, Master and beneficiaries are working and sharing work technique.



























Attendance












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Artisans Registration Form



.8 रांगवित शिल्प में विहार सरकार या मारत सरकार द्वारा संवालित किसी मी प्रशिक्षण कार्यक्रम में शामिल उुए हैं ? (ध्रां/ नहीं)

9. उस्त शिल्प की प्रारंगिक जानकारी हे या नहीं

धोषणा पत्र

में क्रियेणा करता / करती हूँ कि मेरे द्वारा इसमें ही एट का तुझ करते. सही है। किसी का समय उपजोवत की मई सूचना गलत पांचे जाने का जानका प्रार्थक कर कर का का

स्रशीला देवी (प्रतिमानी का का

OTE



तदीग विमाग तमेन्द्र माहारथी शिल्प अनुसंचान सरथान, पटना ।

हस्तशिल्य में प्रशिक्षण हेतु आवेदन - प्रचन्न ।

01/01/1982

ा प्रतिमागी का नाम (साफ अक्षरों में) मंजू देनी

2 मिला / पति का नाम : प्रमोद आर्भ

5.40

अ स्थायो / स्थानीय पता २८गग- मिडार्गपुर वार्ड-06 फीठ- 2) सड़ा जिला - यमस्तीपुर किहार- 848210

- पत्राचार का पता :

इ.जीम/ भोबाईल नंबर 9934952214

७ जन्मतिथि

8. रावधित शिल्प में बिहार सरकार या मारंत सरकार द्वारा संचालित किसी मी प्रशिक्षण कार्यक्रम में शामिल हुए हैं ? (हाँ / नहीं)

• 9. जक्त शिल्प की प्रारंभिक जानकारी है या नहीं : E

घोषणा पत्र

में घोषणा करता / करती हूँ कि मेरे द्वारा इसमें दी गई जानकारी नेरी अपनी है जा सता एग सही है। किसी भी समय उपरोक्त दी गई सूचना गलत पाये जाने पर प्रशिक्षण कार्यक्रम से निष्ठाहिल

> मंज्य तेवी (प्रतिभागी, का हस्ताहार)



विधार सरकार वसीन्द्र मुखारणी) शिल्प अनुसंधान सरकांन परन्ता ।

हस्राशिल्<u>य</u> में प्रशिक्षण हेन्द्र यानवन प्रयन

ा प्रतिभागी का नाम (साफ अक्षरों म) रेस्त देनी



1 3 'श्यांगे/ स्थानीय पता भगज- मिर्जापुत् वाई 702 पी०- रोसड़ा जिल्हा - स्वायर का पता म्वायार का पता ग

01/01/1985

7 किस शिला में प्रशिक्षण चाहते हैं नेगु जिल्म

च जान्मसिधि ः

8. समिति शिल्प में विहार सरकार या मारत सरकार द्वारा संचालित किसी भी प्रशिक्षण कार्यक्रम में शामिल हुए है २ (हॉ / नही)

9. उक्त शिल्प की प्रारंभिक जानकारी है या नही - ही

> घोषणा पत्र

में भाषणा करेती, / कहती हूँ कि मेरे हाश इराम दी गई जानकारी मेंसे अवने हैं ते स सही है। किसी भी समय विपसेतत दी गई सुधना गलन पांधे जाने पर पश्चिमाण कामजा के प्रवताही दिया जा सकता है।

ेर्ट्या देवी (प्रतिमागी) का संस्थाल)

JE

विहार सरकार उद्योग विमाग लगेन्द्र महारथी शिल्प अनुराधान सरकान पहना ।

हत्तरिल्य में प्रशिक्षण हेनु पातनन - प्रयत्र

किमागी का नाम (साफ अक्षरों में) सीरभ कुमार

2. गिता / पति का नाम : लाल वा वू सहनी 1 3 'श्वायी / रह्यानीय पता ' भाष - मिर्डापु (वर्ड खेळ्जा - 05 पी० - रोखज़ जिला - खलस्तीपु (बिहा - 848210 - पत्रायार का पता :

क्रांस, मोबाईल संबद
 8409371389
 क जुल्मसिथि
 10/08/2000

7. किस शिल्म में प्रशिक्षण चाहते हैं वेणु बिल्प

.8 संवैभित शिल्प में भिरुत्र सरकार या मारत सरकार द्वारा संचालित किसी मी प्रशिक्षण कार्यक्रम में शामिल उुए है ? (हॉ / नही) नही

9. जनते शिल्प की पारंभिक जानकारी है या नही

• धोयणा यञ

में हैगपणा करता / करता हूँ कि पर दारा इसमें दी गई जनवार की आपन के साम क

भार का मार (प्रतिमामी) का स्वतन्त्र विहार सरकार उच्चीम विमाम तमेन्द्र महारच्या शिल्य अनुसंखान सरकारा पहना । हरसाशिल्य में प्रशिक्षण हेन्द्र क्रामेशन प्रयञ



मितियामी का नाग (शाफ अक्षर्थ म) लालिना देवी,

मार्ग / पति का नाम : अनिल 613र

" प्यायी/ स्थानीय पता ' भाग्त पी०- सोनुयुत् प्रखण्ड- रोखड़ा. जिल्हा - समस्तीपुर किहार-848210

^{5 मनिन}्र भोगईल नेकः 8051566592

· openfeiter 01/01/1985

7. किस शिला में प्रशिक्षण चाहते है . वैष्ट्र शिल्प

.ह. संत्रीधित शिल्प में विहार सरकार या चारत सरकार द्वारा सचालित किसी भी प्रशिक्षण कार्यक्रम में शामिल दुए हैं ? (ही / नहीं)

9. उनत शिल्प की प्रारंगिक जानकारी है या नहीं -

वांधयाः पन

व्यस्पता द्व

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(प्रतिभागी) की कार्यक

	बिहार सरकार
	उधोग विभाग
	उपेन्द्र महारथी शिल्प अनुसंधान संस्थान पटना
	हस्तशिल्प में प्रशिक्षण हेतु आवेदन - प्रपत्र
1. 9	तिभागी का नाम (साफ अक्षरों में) : 1155 ट्रब्राटी देवी-
	रेता / पति का नाम:
	थायी / स्थानीय पता किर्तिपुर सोसहा, समस्त्रिपुर
	त्राचार का पता
5. फ	गेन / मोबईल नंबर <u>7070760241</u>
6. ज	न्मतिथि
7. वि	नस शिल्प में प्रशिक्षण चाहते हैं देणु चिराट्य
8. सं	बंधित शिल्प में बिहार सरकार या भारत सरकार दारा संचालित किसी भी प्रशिक्षण कार्यक्रम में
	मिल हुए हैं ? (हाँ / नहीं)
9. 37	क्त शिल्प प्रारंभिक जानकारी है या नहीं
<u> ঘ্রাম্বালা - দর</u>	
मैं घो किसी भी समय : है।	षणा करता / करती हूँ की मेरे द्वारा इसमें दी गई जानकारी मेरी अपनी है, जो सत्य एवं सही है। उपरोक्त दी गई सूचना गलत पाये जाने पर प्रशिक्षण कार्यक्रम से निष्कासित किया जा सकता
	The Province

(प्रतिभागी का हस्ताक्षर)

विष्ठार सरकार उद्योग विष्ठान सर्वे महारच्या शिह्य अमुरोद्धान इत्रव्यान पत्नना

एत्रतशिल्य में प्रशिक्षण हेत् प्रायंतन प्रचल

: गिरामागी का नाग (साफ अक्षरों में) मीरा कुमारी

2 मिता / पति का नाम : पंका अमार

अ भ्यायी / स्थानीय पता ' भाग- मिर्जापु (वार्ड-02 पी० नथाना - र) रतज् जिला - खजस्तीपु (पिन - 84 8210 किहा)

ा मोन, मोनाईस नगर 9525459737 • नुन्मतिनि

7 किस शिल्प में प्रशिक्षण चाहते हैं में मिल्म

.8. संबंधित शिल्प में विहार सरकार मा मारत सरकार द्वारा सवालित किसी की प्रशिक्षण कार्यक्रम में शामिल उह है ? (हॉ / नही)

9. जनत शिल्प की पारमिक जानकारी है या नाम

धोयणा पत्र

S.M.O



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	बिहार सरकार
	उद्योग विभाग
	उपेन्द्र महारथी शिल्प अनुसंधान संस्थान. पटना
	हस्तशिल्प में प्रशिक्षण हेतु आवेदन - प्रपत्र
1.	प्रतिभागी का नाम (साफ अक्षरों में) : रंग्रेग्रे देवी
	पिता / पति का नाम: विपिन रताइ
3.	स्थायी / स्थानीय पताः 🍽 सिम्दिपुर वार्ड नंग - 5, रोसड्रा
4.	पत्राचार का पता :
5.	फोन / मोबईल नंबर :
6.	जन्मतिथि: 01, 19, 1980
7.	किस शिल्प में प्रशिक्षण चाहते हैं
8.	संबंधित शिल्प में बिहार सरकार या भारत सरकार द्वारा संचालित किसी भी प्रशिक्षण कार्यक्रम
	शामिल हुए हैं ? (हॉ / नहीं)
9.	. उक्त शिल्प प्रारंभिक जानकारी है या नहीं Lनाज कारी है ।
घोषणा - पत्र	
ा किसी भी सन् है।	मैं घोषणा करता / करती हूँ की मेरे द्वारा इसमें दी गई जानकारी मेरी अपनी है. जो सत्य एवं सही है। मय उपरोक्त दी गई सूचना गलत पाये जाने पर प्रशिक्षण कार्यक्रम से निष्कासित किया जा सकता
	संगीता हेवी
	२-१०११ (८) हिंदी (प्रतिभागी का हस्ताक्षर
	र्माराज्यां भा हस्ताक्षर

विद्वार सरकार उच्चीम तिम्ताम लपेन्द्र महारण्धी शित्य अमुसीयान सरकान पटना ।

एसाशिल्य में प्रशिक्षण हेल् कानेतन प्रवज्ञ



संविभागी का नाम (साफ अक्षरों में) राष्ट्रान कुमार,

्र मिता / प्रति का नाम : हरिलाल आर्मी

अ weith renthin un : ' भगम- मिडापि पार्ड - 02 पी०+ अला- रोसग STAT - ATREATY (FREK - 848210. । यजावार का पता

7808859276 5. गणेन/ भोबाईल नंबर

05 08 1998 ० जुन्मतिथि

7. किस शिल्म में प्रशिक्षण चाहते है . वैण्ट्र सिल्प्

.8. संतवित शिल्प में विहार सरकार गा गांडत सरकार द्वारा संचालित किसी भी प्रशिक्षण कार्यकम में शामिल इए है ? (हों / नहीं) जही

अनत शिल्प की पार्रमिक लागकारी है या नहीं

ET I

योषणा यत्र

भ द्वापणा करता / करती में कि मेरे दारा इसमें ही गई रचना जान जान जान सही है। किसी भी समय उपरोक्त दी गई सुराना गलत गांवे जाने या प्रान्त कार्स का बार कार्य कार्य , किया जा सकता है।

(प्रतिमाधी को का किल्ल

Rayshon Kymar

विकार संदेकार, जनाम शामाम लगनः महारणी शिल्म वानुसंधान संग्रतानः घटना

हस्तशिल्प में प्रशिक्षण हेतु आवेदन प्रथन ।

• प्रतिमामी का नाम (साफ असरों में) : २० । रोजाने जमार

2 पिता / पति का नाम :

दिलीप रामी

7352307211,

डा

25 05 2001

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वर्त हुन्ती र-गन मिर्धाप्र (यार्जन०-3) भी०+ शाना रोमडा, जिला० - २ मर्त्तापुर

3 स्थायी/ स्थानीय पता

ा पताबार का पता

5 मार्गन / मोबाईल चंबर

6 जन्मतिथि

S. No

7 किस शिल्म में प्रशिक्षण बाहते हैं के क्रिजिय

8. संबंधित शिल्प में बिहार सरकार या भारत सरकार द्वारा संचालित किसी भी प्रशिक्षण कार्यक्रम में शामिल हुए है ? (हाँ / नहीं)

· 9. उक्त शिल्प की प्रारंभिक जानकारी है या नहीं ·

द्योषणा पत्र

में घोषणा करता/करती हूँ कि मेरे झारा इसमें दी गई जानकारी मेरी अपनी है जो सत्य एव सही है। किसी भी समय उपरोक्त दी गई सुधना गलत पाये जाने पर प्रशिक्षण कार्यक्रण से निष्ठालेक विया जा सकता है।

> (प्रतिमागी, का हरतादार) Roushory sha amon

विहार शरकार उन्होंग विमान लगोन्द्र महारथी शिल्य अनुसंधान सरकाल पराना न



हस्तशिल्प में प्रशिक्षण हेन् कार्तवन - ग्रयन

: ऐतिमागी का नाम (साफ अक्षरों में) जुरुन देवी

· 2 पितां / पति का नाम : अने विनोद अगार

3 'श्यामी/ स्थानीय पता: '25.9+ मेo - केल र्याडी नारा अखण्ड - निम्नाई Dat - winedy ः पत्राचारः कृत् पताः :

otel

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5 फोन/ मोबाईल नंबर
6200538455
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7. किस शिला में प्रशिक्षण चाहते है : वेण्ट्र सिल्प

.8. संतैभित शिल्प में विद्यार सरकार या मारत सरकार द्वारा संचालित किसी'मी प्रशिक्षण कार्यक्रम में शामिल डुए है ? (हॉ / नही)

9. जनत शिल्प की प्रारंभिक जागकारी है या नही

घोषणा पत्र

में शिषणा करता / करती है कि भेरे द्वारा इसमें दी गई आवका के वस वायता के बात राही है। किसी भी समय अपनेवत दी गई सूचना गलत पांचे जाने पर पश्चिमण जाने का कार्यता के कि

त्तन देवी

(प्रतिमागी का कल्पलाल)

विहार सरकार उपोन्द मुदारण्धे शित्य अनुसंखान सरकारा, पहना ।

हरराशिल्य में प्रशिक्षण हेत् भावेधन - ग्रमत

धतिमागी का नाम (साफ अक्षरों में) भीरी देवी।

• 2. मिता / पति का नाम : . |

yong with

अश्वायी/ स्थानीय पता :

- पत्राचार का पता :

5 फोन/ मोबाईल नंबर

जन्मतिथि

01-01-1992,

7352093192

7. किस शिल्प में प्रशिक्षण चाहते है : विणु मिन्य

.8 संबंधित शिल्प में विहार रारकार या भारत सरकार द्वारा संवालित किसी'मी प्रशिक्षण कार्यक्रम में शामिल दुए है ? (एं / नही)

9. तक्त शिल्प की प्रारंभिक जानकारी है या नहीं

घोषणा पत्र

ग विययणा करता / करती हूँ कि मेरे हारा इसमें दी गई जनकरों तथ जन्म न सही है। किसी भी समय उपरोक्त दी गई सुचना गलत पांचे जाने पर प्रतिक्षण कार्यकर त रहतात्वर -किया जा सकता है।

जिति देवी

भिर्माष्ट्र - वार्ड नं - इ सांडेयुर दर्मिय

elegsi - 21072 Age . 19-1 -10 -848210

(प्रतिमागी का स्टब्स्ट्रांड)

विद्यार रारकार aritin farma वर्षेच्द्र महारणी शिल्य अनुसंचान हारव्यान, परना । THEY I I

हरराशित्व में प्रशिश्चाय हेतु पालंडन -ग्रमन

धियामी का नाम (साफ अक्षर) में) दिलीप दुमार

2 गिता / भूमा का नाम : राम अमार महला

अ 'ग्यांशी / स्वानीय पता : मिलाप्रिट पो० + भामा = रोश्डा जिल्ला... रामर्सी हरू जिलार (१48210)

5 गनेन/ भोबाईत नयर: 9572995118

1 operation " 01/01/2001

7. किस शिल्म ने प्रशिक्षण नाहते हैं देन नेगू नेगू शिल्म

.8. संबंधित शिल्प में विहार सरकार गा मारत सरकार द्वारा सचालित किसी में! प्रशिक्षण कार्यक्रम में शामिल इए है ? (हो / नहीं)

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9. उनत शिल्प की प्रारंभिक जानकारी हे या नही -

घोषणा पत्र

में बिरायणा बार्शा / करती हूँ कि को हास उसके ही एउँ राज्य करता कर साही है। किसी भी समय उपसेवत दी गई सुचना भलत पांचे जान का दौरानक अलमे कर व व्यवसाय ्विया जा सकता है।

pelip kumar

र्णतिभाषी को स्टब्स्

हस्तशिल्म में प्रशिक्षण हेन् आवेदन --प्रथव

Lista 4157

रोसडा समस्तीपर

9110921769

15-01-2000



. प्रतिमागी का नाम (साफ अक्षरों में) : २<u>२५ म</u> अगरी

2. पिता / पति का नाम :

,40

अ स्थायी / स्थानीय पता :

4 पत्राचार का पता :

5, कोन / मोबाईल नंबर

6 जन्मतिथि।

सीबुपुर, उतार वर्ड- 09

ह, संबंधित शिल्प में बिहार सरकार या भारत सरकार द्वारा संचालित किसी भी प्रशिक्षण कार्यक्रम में शामिल हुए है ? (सँ / नहीं)

9. उक्त शिल्प की प्रारंभिक जानकारी है या नहीं :

घोषणा पत्र

में घोषणा करता/करती हूँ कि मेरे द्वारा इसमें दी गई जानकारी मेरी अपनी है जो साथ एव सही है। किसी भी समय उपरोक्त दी गई सूचना गलत पाये जाने पर प्रशिक्षण कार्राक्रम से निष्कारित किया जा सकता है।

Flupam

(प्रतिमागी का इस्ताहार)

विहार सरकार जन्मेग विमाग समेन्द्र महारूथ) शिल्य जनुशैधान सरकाण पटना ।



हरराशिल्य में प्रशिक्षण हेतु वातंतन - ग्रयत्र

ा हतिमागी का नाम (साफ अक्षरों मे) राष्या अमरी

· 2. पिता / पति का नाम : मुफेश हाकुर

3 'श्याती/ स्थानीय पता ' भग - मिडाप्र 975-14 डारही पो०-2) रत्रा

अत्राधार का पता शिला - खगस्तीपुट पिन कोउ - 848210 (बिहार)

5. ग्रीत / मोवाईल नंबर 7654031436

7. किस शिल्म में प्रशिक्षण चाहरो है . वैज् शिल्प

.8. संत्रीमित शिल्प में विहार सरकार या मारत सरकार द्वारा संचालित किसी मी एशिलण कार्यक्रम में शामिल इए है ? (हा / ना!))

9. जनत शिल्प की प्राइंगिक जानकारी है या नारी

धोषणा पत्र

में दियायणा कारता / करती हूँ कि भेर द्वारा इसमें दी गई जानवर्ती भेरे अपने के साम के साम के साम के साम के साम के साम के सुधना मलत पांचे जाने के प्रतियंग कार्त्र का के स्वयंग के किया जा सकता है।



TE

N





हस्तशिल्ग में प्रशिक्षण हेत् आवेदन - प्रपत्र

वाषु लाहा आग

9507813013

2861/10/10

12/07

स्तिन्मर दाहाए। मिटार्ग्नर, रोस्टा, समादीग्रर

9×4- 26015

of

धतिमागी का नाम (साफ अक्षरों में) अग्रिमा देखी

1 जिसा / पति का नाम .

S.Mor

अव्यासी/ रथ्यानीय पता

ः पनाचार का पता

5 फोन/ मोबाईल नगर :

७ जन्मतिथि :

/ जिला शिल्प में प्रशिक्षण जावते हैं

त संतवित शिल्प में विशार सरकार था भारत सरकार द्वारा सनालित किसी में परिाह्यण कार्यक्रम में शामिल हुए हैं ? (हो / नहीं) जर्ही?

a. जन्म शिल्प की प्रारंमिक जानकारी है या नहीं

Plant na

4 धाषणा करता / करती है कि मेरे द्वारा इसमें दी गई जनकारी मेरी अपनी है, जो सत्य एवं ता काली भी धामय लगकोका की गई सूचना गलत पार्व जाने पर प्रशिक्षण कार्यक्रम से निष्कारीयन जा जनवा है।

आशा देवी (प्रतिमागी का हस्ताखर)

विहार सरतेतर वहाँग विमाग वहाँगदा महारणी शिह्य अनुराधान सरव्यान घटना ।



हरराशित्व में प्रशिक्षणा हेन् आने न - प्रमर्भ

परिमामी का नाम (साफ अक्षरों म) . स्मिन्नेका कुप्रारी

? गिता / पश्चिता माग : 2147 राभ

3 'श्वायी/ स्थानीय पता भागम पोस्ट - बेलयंडीतारा वार्ड - 02 भागा- चिन्ने जिला - समस्तीपुर बिहार - 848210

2 पत्राचार का पता

s' गोन / मोयाईल नवर ग541857774

o arentation '

7. किस शिल्म में प्रशिक्षण वाहते हैं वैणु जिल्म

8. संबंधित शिल्प में सिहार रारकार या मारत सरकार द्वारा संचालित किसी भी पशिक्षण कार्यक्रम में शामिल दुए हैं ? (हॉं / न्ती)

9. उक्त शिल्प की प्रारंभिक जानकारी है या नहीं :

ofer it

' घोषणा पञ

में धोपणा करता। / करती है कि मेरे द्वारा बसमें दी मंड जानकाई की आग्ना के साथ सही है। किसी की समय संपर्शावल दी गई सुधना मलत पांचे खाने पर प्रतिश्वक उतां हुए में तिकार्य-विचा जा सकता है।



विहार सरकार उप्योग विमाण लपोन्दु महारण्यी शित्य अमुर्शेखान सरकारण पत्ना ।

हस्ताशिल्य में प्रशिक्षण हेन्द्र यात्र न गणन

धतिमानी का नाम (साफ अक्षरों मे) पुना अभारी

2 गिर्म / पति का नाम : अमरजीत- कुमार

भागा स्थानीय पता 'रुटाम - क्रिडापिट वार्ड नवड पोठ- रोसटा जिला - समस्तीपुर बिहार - 848210

9 फोन/ भोनाईल संतर

e pritaize . 16 [01] 1999

7. किस शिल्य में प्रशिक्षण चाहते हैं नेणू शिल्प

.8. संबंधित शिल्प में विहार सरकार या मारत सरकार द्वारा सवालित किसी भी प्रशिक्षण कार्यकर्ग में गामिल उूए हैं ? (हाँ / नहीं) जरही

9. उसत शिल्प की प्रारंभिक जानकारी है या नही

भोषणा पत

S.N. 32

ST

विवार राष्ट्रकार असीम विमारग जमेन्द्र महारची शिल्य अनुसंघान सरकार, पटना ।

हर्साशिल्य में प्रशिक्षणा हेन्द्र आगे रन नगरान

- परियागी का नाम (साफ अक्षरों में) 232ीलिन देवी
- 2 पिता / पति का नाम : राजा असाद सहनी

5. 10.51

s partity contract and Aralyz रोसडा - समस्तीप्र

व पंचाधार का पता

- 5 मौन, मोनाइंल नवर

· .78 812 8205 6 जन्मसिथि

7 लिस शिला में पशिक्षण चाहते है वैठ्ड द्विल्प

8 संबंधित शिल्प में विहार सरकार या मारत सरकार द्वारा संचालित किसी भी प्रशिक्षण कार्यक्रम में शामिल हुए हैं ? (हों / नही)

9. उक्त शिल्प की प्रारंभिक जानकारी है या नहीं :

घोषणा पञ

म सामभा महता / करती में कि मेरे दास काम ही गई बानका जास जायक जाता के क सही है। किन्छ भी समय उपरोवल की गई सुचना गलन पाये जाने पर प्राणनमा जवगण न र रहानांद विया जा सकता है।

1-1-1979

orst.

(प्रतिमागी को उस्तालार)



विषयं सहकार नहाम जिल्ला नगीन्द्र महादेखी शिल्प जनुसंहाल राज्याल घटना

हस्तशिल्य में प्रशिक्षण हेत् आतेपन - गणन

रोसड़ा, समस्तीपुर

7325030436

01-01-19.75

2. पिता / पति का नाम : 49 न रें म 9

3 खायी/ खानीय पता मिलीपुर, सोनुपुर दिमिण

व पत्राचार का पता

5. फॉन/ भोगाईल नगर

6 जन्मतिथि

8. संबंधित शिल्प में विहार रारकार या मारत सरकार द्वारा संवालित किसी मी. प्रशिक्षण कार्यक्रम में शामिल हुए हैं ? (हॉं/ नही)

9. उक्त शिल्प की प्रारंभिक जानकारी है या नहीं :

घोषणा पत्र

में घोषणा करता/करती हूँ कि मेरे द्वारा इसमें दी गई जानकारी मेरी ठायनी है जो सत्य एव सही है। किसी भी समय उपरोक्त दी गई सुचना गलत पाये जाने पर पशिशण कार्यक्रम के जित्साजिल विज्या जा सकता है।

ममता देवी

(प्रतिभागी का हरताहार)

विहार सरकार उग्रीम विमाग लगेनद महारथी शिल्य अनुसंधान सरकार पटना ।

हरराशिल्म में प्रशिक्षणे हेन् कार्ययन - ग्रयन



: देतिमागी का नाम (साफ अक्षरों में) अमी देवी।

· 2. मिसा / पति का नाम :

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01-01-1978

वेषु भीत्रप

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निर्वाष्ट्र तार्ड नव - 5 सी इन्हे योवेग

etusi - 4472Age - At to - 8A210

3 'रथायी / रथानीय पता :

व पत्रायार का पता

5. गमेन/ भोबाईल नंबर

कुमालिथि

7. किस शिल्म में प्रशिक्षण चाहते है :

.8. संतैषित शिल्प में विहार सरकार या मारत सरकार द्वारा संचालित किसी'मी प्रशिक्षण कार्यक्रम में शामिल पुए एँ ? (हां/ नहीं)

9. उक्त शिल्प की प्रारंभिक जानकारी है या नही

चोषणा मञ

SiMorz

में किंग्रिणा करता / करती हूँ कि पेरे हारा इसमें दी गए जननार पंथ आपता के स्व सही है। किसी भी समय उपशेवत दी गई सुचना मलत पांचे जाने एक दलियाण कार्मकाल व प्रस्तु कर -किया जा सकता है।

राती हैवी

(प्रतिमामी का का का किस्टाइट)

विहार रारकार . लगांभ विमाग लगेन्द्र महात्थी शिल्य अनुसंधान सरकान पहना ह

हस्तशिल्म में प्रशिक्षण हेतु जागेयन प्रयत्र



धतिमानी का नाम (साफ अक्षरों मे) जूलन अमारी

2 1 / 2 का नाम : Minara 27EA

ा 'ender स्थानीय पता 'भाग - मिडापिट वार्ड-05 पो0+अग्ता- रोसडा जिला - रवमस्ती पुट बिहाट

र पत्राचार क्यू पता :

^{5 पनिन} भोनाईल नजर 957044050/

e prifata ' . 0-01-2001

7 किरा शिल्प में प्रशिक्षण चाहते हैं में में मिल्प

, 8. संबंधित शिल्प में विहार सरकार या मारत सरकार द्वारा सचालित किसी मी पशिसण कार्यक्रम में शामिल हुए हैं ? (हो/ नही)

9 जनत शिल्प की पारंभिक जामकारी है या नहीं

घोषणा पत्र

S. Nor

म कापणा करना / करती है कि भर हास इसमें ही मार बना जम भावन राही है। किसी भी समय जंपसीयत की मई सुधना गलत पांचे जान कर दोनजना ना में जन्म भाषा विशा सा सकता है।

Nutran Kromasi (प्रसिमागी का -

मही

de la
		बिहार सरकार		-	
		उधोग विभाग		1919	
	उपेन्द्र महारथी	चिल्प अनुसंधान संस	षान, पटना	6	
	हस्तशिल्प में प्र	<u>शिक्षण हेतु आवे</u>	दन - प्रपन्न		
1. ম্রনিধান	ी का नाम (साफ अक्षरों में	. सामन	ন হানক		
	पति का नाम:				
	/ स्थानीय पता :व्रार्ट			TAST	
	का पताः				
	मोबईल नंबर				
	1. 01/01/9				
7. किस शि	ल्प में प्रशिक्षण चाहते हैं	àroj f	द्राव्य		
8. संबंधित	शिल्प में बिहार सरकार	या भारत सरकार दारा	संचालित किसी अ	ो प्रशिक्षण कार्यक	म में
	हुए हैं ? (हाँ / नहीं) :				
9. उक्त शि	ल्प प्रारंभिक जानकारी है	या नहीं	तकारी। ह		
<u> ग्रेषणा - पत्र</u>					
मैं घोषणा व	करता/करती हूँ की मेरे द	ारा इसमें दी गई जान	कारी मेरी भएनी है	जो सन्य पर्व करी	*
कसा मा समय उपराक्त	न दी गई सूचना गलत पा	ये जाने पर प्रशिक्षण	कार्यक्रम से निष्का	सेत किया जा सक	ता
1					
				साजन रज	00

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	बिहार सरकार
	उधोग विभाग
	उपेन्द्र महारयी शिल्प अनुसंधान संस्थान, पटना
	हस्तशिल्प में प्रशिक्षण हेतु आवेदन - प्रपत्र
	1. प्रतिभागी का नाम (साफ अक्षरों में): नारायण देंछो
	2. पिता / पति का नाम: alcagat 201
	3. स्थायी / स्थानीय पता: स्तर्गपुट, टस्तपुट, स्रमाध्रेष्पट-
	4. पत्राचार का पता
	5. फोन / मोबईल नंबर :
	6. जन्मतिथि :
	7. किस शिल्म में प्रशिक्षण चाहते हैं
	8. संबंधित शिल्प में बिहार सरकार या भारत सरकार दारा संचालित किसी भी प्रशिक्षण कार्यक्रम में
	शामिल हुए हैं ? (हाँ / नहीं)
	9. उक्त शिल्प प्रारंभिक जानकारी है या नहीं
घोषणा -	<u>पत्र</u>
6-0-0	मैं घोषणा करता / करती हूँ की मेरे दारा इसमें दी गई जानकारी मेरी अपनी है, जो सत्य एवं सही है।
ाकसा क्षा है ।	समय उपरोक्त दी गई सूचना गलत पाये जाने पर प्रशिक्षण कार्यक्रम से निष्कासित किया जा सकता
	नारामग महा- (प्रतिभागी का हस्ताक्षर)

RA

विद्वार शरकार उद्योग विमाग सपेन्द्र महारथी शिल्य अनुसंधान सरकाम परमा ।



हस्तशिल्य में प्रशिक्षणे हेन् वानेवन - ग्रंपन

- ा हिमामी का नाम (साफ अक्षरों में) कविता कुमारी
- . 2. पिता / पति का नाम : जाविन कुगार
 - । 3 'स्थानीय पता भग मिजीपु(प्ररही, 975-0 पो० सेप्तरा जिला स्तमस्तीपु विहा (- 848210
 - ः पञाचारं का पताः · 8677007735
 - 5. गोन/ भोनाईल नगर
- .8 सांचधित शिल्प में विहार सरकार या भारत सरकार हारा संचालित किसी भी प्रशिक्षण कार्यक्रम में शामिल हुए है ? (हो / नही) जरि

9. उक्त शिल्प की प्रारंभिक जानकारी हे या नहीं

धोषणा पञ

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में कायणा करता / करती हूँ कि मेरे द्वारा इसमें दी गई बायला जुझ बायला सही है। किसी भी समय उपरावत की गई सुधना गलत पांचे जाने पा प्रतिशाध आत्रेवान सामग्राजन -किया जा सकता है।



	बिहार सरकार
	उधोग विभाग
	उपेन्द्र महारयी शिल्प अनुसंघान संस्थान, पटना
	हस्तशिल्प में प्रशिक्षण हेतु आवेदन - प्रपत्र
1.	प्रतिभागी का नाम (साफ अक्षरों में) :
2.	पिता / पति का नामः देव कु० दिंह
3.	स्थायी / स्थानीय पता: उट्र ग्रपुट, रवानपुट, समस्त्रीपुट
4.	पत्राचार का पता :
5.	फोन / मोबईल नंबर :
	जन्मतिथि: 01/01/1998
7.	किस शिल्प में प्रशिक्षण चाहते हैं वेजु न्द्रान्य
8.	संबंधित शिल्प में बिहार सरकार या भारत सरकार द्वारा संचालित किसी भी प्रशिक्षण कार्यक्रम
	शामिल हुए हैं ? (हाँ / नहीं)
9.	उक्त शिल्प प्रारंभिक जानकारी है या नहीं: जिन कारी दे
<u>घोषणा - पत्र</u>	
मैं किसी भी सम है।	घोषणा करता/करती हूँ की मेरे द्वारा इसमें दी गई जानकारी मेरी अपनी है, जो सत्य एवं सही है य उपरोक्त दी गई सूचना गलत पाये जाने पर प्रशिक्षण कार्यक्रम से निष्कासित किया जा सकता
	Neta (प्रतिभागी का हस्ताक्षर

बितार सरकार तत्वांग विमाग संपेन्द्र महारश्री शिल्प अनुसंधान संस्थान, पटना ।

हरतशिला में प्रशिक्षण हेत् आवेदन - प्रपत्र

प्रतिमागी का नाम (साफ अक्षरों में) : ठों/२म अमार्

2 पिता / पति का भाम :

ा स्थायी / रथ्यानीय पता

Fucilit - KithiL . Lour - Kunty

- 4. पत्राचार का पता
- 5 फोन/ भोबाईल नंगर :
- ७ जन्मतिथि :

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7 किस शिल्प में प्रशिक्षण नाहते हैं

в शंगपित शिल्प में शिल्प सरफार या भारत सरकार द्वारा तनालित किसी मी प्रशिलण कार्यक्रम में शामिल दुए हैं ? (सें/ नहीं)

9, जनत शिल्प की पारंभिक जानकारी है या नहीं

तोषणा पन

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(प्रतिमागी का हस्ताहार)

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स्तविल्प में प्रविक्षण देतु आवेदन - प्रपन्न . प्रतिभागी का नाम (साफ अक्षरों में) <u>क्षे किर्म</u> देवी . प्रतिभागी का नाम <u>फुल्से वेड</u> . प्रता / पति का नाम <u>फुल्से वेड</u> . स्यायी / स्यानीय पता <u>कर्ट के </u>
 प्रतिमागी का नाम (साफ अक्षरों में): भीन्सर देवी पिता / पति का नाम: फुल्से वेठा स्थायी / स्थानीय पता: वाई नेर-१२, भुग्रहर, के जैस्पड़ा स्थायी / स्थानीय पता: वाई नेर-१२, भुग्रहर, के जैस्पड़ा फोन / मोबईल नंबर: जन्मतिथि: 01/01/1978 किस शिल्प में प्रशिक्षण चाहते हैं: के जिन्ही निर्दार्थ
 1. पिता / पति का नाम: फुल्से देठा 3. स्थायी / स्थानीय पता: ताई ने 12, मुद्रदर, के जैसद्र 4. पत्राचार का पता: 5. फोन / मोबईल नंबर: 6. जन्मतियि: 01/01/1978 7. किस शिल्प में प्रशिक्षण चाहते हैं: ते जुल्की दिला
 1. पिता / पति का नाम: फुल्से देठा 3. स्थायी / स्थानीय पता: ताई ने 12, मुद्रदर, के जैसद्र 4. पत्राचार का पता: 5. फोन / मोबईल नंबर: 6. जन्मतियि: 01/01/1978 7. किस शिल्प में प्रशिक्षण चाहते हैं: ते जुल्की दिला
 स्थायी / स्थानीय पता: वाई के 12, मुद्रद्र, के जैस्ट्रा पत्राचार का पता: फोन/ मोबईल नंबर: जन्मतिथि: 01/01/1978 जिस शिल्प में प्रशिक्षण चाहते हैं: वर्ष्ट्रा विराज्य
 4. पत्राचार का पता :
6. जन्मतिथि:
6. जन्मतिथि:
7. किस शिल्प में प्रशिक्षण चाहते हैं के बा जिस्ता विकार के प्रशिक्षण चाहते हैं
8. संबंधित शिल्प में बिहार सरकार या आरत सरकार दारा मंचानित किमी भी प्रशिक्षण कार्यक्रम में
a server received to be a server and the server and the server and server at
शामिल हुए हैं ? (हाँ / नहीं)
9. उक्त शिल्प प्रारंभिक जानकारी है या नहीं
षणा - पत्र
मैं घोषणा करता / करती हूँ की मेरे द्वारा इसमें दी गई जानकारी मेरी अपनी है, जो सत्य एवं सही है। सी भी समय उपरोक्त दी गई सूचना गलत पाये जाने पर प्रशिक्षण कार्यक्रम से निष्कासित किया जा सकता
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(प्रतिभागी का हस्ताक्षर)

विद्वार सरकार उच्चोग विमाग लपोन्द्र महारथी शित्य अनुसंद्यान सरकान पत्रमा ।

हरराशिल्य में प्रशिक्षण हेन् यातः न प्रयज्ञ



अ अवायी / स्थानीय पता : मिर्जीयुट, 9ार्ड नं - (05), मोर्डयुट दर्मिण,

व पत्रायार का पता रोमडी, समस्तीप्र , 898210.

9 कोन/ भोवाईल नवर 736709/323

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7. किस शिल्प में प्रशिक्षण नाहते है . वैष्ठ हिल्म

.8. समैधित शिल्प में बिहार सरकार या भारत सरकार द्वारा संचालित किसी'मी प्रशिक्षण कार्यक्रम में थामिल दुए हैं ? (हाँ / उसी) जहीं

9. उनत शिल्प की पारंभिक जानकारी है या नही

योषणा पत्र

में शियणा करता है कि भेरे द्वारा इसमें दी गई जानका पर वास्ता के साम का कि साम करता है। सही है। किसी भी समय उपरांधत दी गई सुधना गलत पांध जाने पर पश्चित्रण काले का क्षिण का क्षिण के किया जा सकता है।

> sandosh kerman. (प्रतिमागी का section

विहार सरकार उद्योग विमाग लगेन्द्र महारथी शिल्प अमुर्शवान सरव्यान प्रतना ।

हरराशिल्य में प्रशिक्षण हेतु भातरत - प्रयत्न

र हिम्मामी का नाम (साफ अक्षरों में) भी राम भेनता ।

• 2 गिता / पति का नाम : अर्मुन भेगत

' venti / रथानीय पता: ' क्राम- वियपुट, नार्ड के - 0, बसंतपुट, छर्मात

म पता वार का पता बसंत पुर, स्त्रेपील -5 फोन/ मोनाइंस नवर १९१5

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7. किस शिल्य में प्रशिक्षण चाहते है . वैण्ठ ग्रिल्प

.8 सॉर्वधित शिल्प में गिहार सरकार या मारत सरकार द्वारा संचालित किसी मौ प्रशिक्षण कार्यज्ञम में शामिल दुए है ? (हॉ / नही)

अतत हिाल्प की प्रारंभिक जानकारी हे या नागे

घोषणा पत्र

में शिवणा करेता / करती हूँ कि मेरे द्वारा इसमें दी गई अल्लान नरा जाना कर साथ स्वान स्व स्वान स्वा

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(प्रतिमार्ग) का उल्लाहर,

बिहार सरकार
उधोग विभाग
उपेन्द्र महारथी शिल्प अनुसंधान संस्थान, पटना
इस्तशिल्प में प्रशिक्षण हेतु आवेदन - प्रपत्र
1. प्रतिभागी का नाम (साफ अक्षरों में) ठाठाद्वा कुमर र र र
1. प्रतिभागा का नाम (साफ अक्षराम) :' <u>२००७ २</u> २००२
2. पिता / पति का नाम:
3. स्थायी / स्थानीय पता: रवेद्रापुर, विराजुर, राप्तहीपुर
4. पत्राचार का पता :
5. फोन / मोबईल नंबर
6. जन्मतियि:
7. किस शिल्प में प्रशिक्षण चाहते हैं
8. संबंधित शिल्प में बिहार सरकार या भारत सरकार दारा संचालित किसी भी प्रशिक्षण कार्यक्रम में
शामिल हुए हैं ? (हॉ / नहीं)
9. उक्त शिल्प प्रारंभिक जानकारी है या नहीं ८ राज्यम्बरी दे
घोषणा - पत्र

मैं घोषणा करता / करती हूँ की मेरे दारा इसमें दी गई जानकारी मेरी अपनी है, जो सत्य एवं सही है। किसी भी समय उपरोक्त दी गई सूचना गलत पाये जाने पर प्रशिक्षण कार्यक्रम से निष्कासित किया जा सकता है।

(प्रतिभागी का हस्ताक्षर)

विहार राश्तार तदांग विधान रापोन्ड गढारथी। शिल्प अनुराधान राग्डान, पराना ।

रीस्डा, समस्त्रीपुर - 848210

हस्तशिल्प में प्रशिक्षण हेतु आवदन -ग्रमन

, प्रतिमागी का नाग (साफं अक्षरों में) का विरा देवी -

3 स्थायी/ स्थानीय पता: 975-4, मिर्जापुर, सीनुपुर

- पत्राचार का पता :

5 फोन/ भोगाईल नगर . 8521332046

7 किस शिल्प में प्रशिक्षण साहते है - मिएन चिल्प

9. उवत शिल्प की प्रारंभिक जानकारी है या नही :

घोषणा पत्र

में घोषणा करता / करती हूँ कि मेरे द्वारा इसमें दी गई जानकारी मेरी अपनी है जो साल एव. सही है। किसी भी समय उपरोक्त दी गई सूचना गलत पाये जाने पर प्रशिक्षण कार्मजन से जिल्लामन. किया जा सकता है।

किवादेवां

(प्रतिमामी का इत्ताहार)



बिलार सहकतर लयोग विमाग उपेन्द्र महारथी शिल्प अन्सवान संस्थातन, पटना ।

हस्तशिल्प में प्रशिक्षण हेत् आतेदन -प्रपत्र



प्रतिमामी का नाम (साफ अक्षरों में) लाल बाब अमार

2 पिता / पति का नाम . रामन्यन्द्र महत्री

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1 पत्राचार का पता

5 फोन/ भोबाईल नगर :

6 जन्मतिथि

7 किस शिल्प में प्रशिक्षण नाहते है

8 शांतवित शिल्प में विहार सरकार या भारत सरकार द्वारा तनालित किसी गी प्रशिक्षण कार्यक्रम में थागिल हुए हैं ? (तो / नहीं) जाही

9, रावत शिल्प की प्रारंगिक जानकारी है या नहीं :

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न पांचणा करता/ करती हूँ कि मेरे द्वारा इराम दी गई जनकारी मेरी आपनी हूँ जो सत्य एव ा के किनों भी समय जपनीवत की गई सूचना गलत पाये लाल यह प्रशिक्षण कारकाय से निष्ठतस्थित 1 210-11 21



(प्रतिमागी का हस्ताझर)

Satere meane जन्में विभाग लगोल्ड मानवथी शिव्य अस्त्रामान व्यवसार, गाव्या

सरसशित्व में प्रशिक्षण हेन्द्र आतंतव यात्र



भित्यामी का नाम (साफ अक्षर) मे) . विनित कुमार

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2 मिता / पहां का नाम : भी अवगेक राथ

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04/08/2000 क जाव्यातीक "

र किस शिल्म में प्रशिक्षण काउने हैं विग्र जिल्म

व संबंधित शिल्म में विहार सरकार या भारत सरकार हारा संचालित किसी मी प्रशिक्षण कार्यक्रम में शामिल हुए है ? (हॉ / नही)

9. उक्त शिल्प की प्रारमिक जानकारी है या नहीं

धोषणा मन

में झाणणा करता,/ करती हूँ कि परे हारा इसमें ही मई जनकर तरा जातर करते कर सही है। किसी भी समय जपरोक्त ही मंद्र सुधना मलत प्रांव वाले घर दानावण कार्यजन स्वतंत्र स्वतं किया जा सकला है।

> (प्रतिमामी को इलाह्यूल) viril Kumar

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्स्वरितन्त्र में प्रशिक्षण हेतु आगतन पत्रक



. धीरामागी का नाम (साफ असरों म) नेहाल 3मर

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अ भवाती र स्थातीय पता ' भाग + भे० - केलामंडीतारा वार्ड खेरल्गा : - 02 जिल्हा - भाग - विक्रतिपु जिल्हा - आगम्त्रीपु अ भवावार कर पता विहार - 848237

· Fridal · 08/08/2000

ा किस शिल्म में पशिक्षण पासते हैं में में मिल्म

.8. राजीधित शिल्म में विहार शरकार या भारत सरकार द्वारा संवालित किसी भी पशिक्षण कार्यक्रम में शामिल दुए है ? (हा / नही)

9. जरन शिल्य की पारंगिक जानकारी हे या नहीं

ः जीपमा पत

म लिया करता 'करता में 19 पर हास इसम ही रहे पर कर कर पर स्था के स्था प्राय कर क सही है। किसा भी समय खपरांका ही गई सुपना मनस मांवे आने पर प्रोत क्या क्या के कर कर

Nehael Karomal

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	बिहार सरकार
	उधोग विभाग
	उपेन्द्र महारथी शिल्प अनुसंधान संस्थान. पटना
	हस्तशिल्प में प्रशिक्षण हेतु आवेदन - प्रपत्र
	· · · · · · · · · · · · · · · · · · ·
	प्रतिभागी का नाम (साफ अक्षरों में) : (11नकी देवी
	स्थायी / स्थानीय पताः वियमपुर, उनाजपुर, राप्तरहेपुर
	. पत्राचार का पता:
	. फोन / मोबईल नंबर :
	. किस शिल्म में प्रशिक्षण चाहते हैं केणू जिन्नालय
	. संबंधित शिल्प में बिहार सरकार या भारत सरकार दारा संचालित किसी भी प्रशिक्षण कार्यक्रम में
	शामिल हुए हैं ? (हाँ / नहीं)
9.	. उक्त शिल्प प्रारंभिक जानकारी है या नहीं जितनादि हि ।
<u> ঘৌৰুত্যা - পৰ</u>	
ई किसी भी सम	ैं घोषणा करता / करती हूँ की मेरे दारा इसमें दी गई जानकारी मेरी अपनी है. जो सत्य एवं सही है। त्य उपरोक्त दी गई सूचना गलत पाये जाने पर प्रशिक्षण कार्यक्रम से निष्कासित किया जा सकता
1	ें घोषणा करता / करती हूँ की मेरे दारा इसमें दी गई जानकारी मेरी भपनी है जो मन्य पर्व परी है।

Prototypes



- Coffee Table
- Size: 18" x 18" x 14"
- Material: Bamboo
- This product helps you to organize our little accessory.

• Wall Shelf

- Size: 19" X 11" X 24"
- Great for holding Letter/ paper, folders, stationary, desk accessories.





- Office Side Table
- Size: 24" X 23.5" x 12.5"
- Utility in office, study room.....









- Center Table
- Size: 30" X 12" x 28"



- Single Seated Sofa
- Size: 27" X 31" x 32.5"













- Pen Stand
- Size: 4.5" X 4.5" x 4.2"



- Phone Stand cum Amplifier
- Size: 7" X 2.5" x 2"



Wall Hanging
Size: 11" X 24" x 1"



- Hanging Light
- Size: 12" X 6" x 3.5"





- Night Lamp Hanging
- Size: 13" X 5" x 5"

- Wall Hanging Light
- Size: 16" X 3.6" x 3.6"





- Wall Hanging Lamp
- Size: 11" X 8" x 4"



- Tray
- Size: 13" X 7" x 2"





- Wall Hanging Gandhi JI
 - Size:147" X16" x 1"



Wall Hanging Budhha
Size: 15" X 12" x 1"







Product Price List (Annexture- A)

S. No.	Product Photo	Product Name	Product Code	Size (in inches)	Main Material	Number of Product	Price
1		coffee Table	BR001	18" x 18" x 14"	Bamboo	2 pcs	रु 4,099.00
2		Wall Hanging Storage	BR002	19" x 11" x 24"	Bamboo	2 pcs	रु 2,499.00
3		Tray Selve	BR003	15" x 16" x 21"	Bamboo	2 pcs	रु 2,399.00
4		Office Side Table	BR004	24" x 23.5" x 12.5"	Bamboo	2 pcs	रु 4,199.00
5		Side Table	BR005	30" x 14.5" x 18.5"	Bamboo	2 pcs	रु 4,099.00
6		Centre Table	BR006	30" x 12" x 28"	Bamboo	2 pcs	रु 5,599.00

7	Single Seater Sofa	BR007	35" x 27" x 12.5"	Bamboo	2 pcs	रु 7,999.00
8	Single Seater Sofa	BR008	27" x 31" x 32.5"	Bamboo	2 pcs	रु 9,999.00
9	Cloth Hanging	BR009	60" x 28.5" x 19"	Bamboo	2 pcs	रु 4,299.00
10	Cloth Hanging	BR010	28.5'' x 70'' x 18.5''	Bamboo	2 pcs	रु 3,299.00
11	Cloth Hanging with Table	BR011	60" x 25.5" x 16.5"	Bamboo	2 pcs	रु 3,099.00
12	Wall Hanging Lady	BR012	11" x 24" x 1"	Bamboo	2 pcs	হ 1,699.00

13	Bamboo Tray	BR013	14.5" x 7.5" x 1.5"	Bamboo	2 pcs	रु 399.00
14	Phone Stand	BR014	10" x 2" x 2"	Bamboo	2 pcs	रु 359.00
15	Pen Stand	BR015	4.5" x 4.5" x 4.2"	Bamboo	2 pcs	रु 299.00
16	Wall Hanging Parrot	BR016	11" x 24" x 1"	Bamboo	2 pcs	₹ 1,499.00
17	Phone Stand	BR017	7" x 2.5" x 2"	Bamboo	2 pcs	रु 799.00
18	Hanging Decorative Lamp	BR018	12" x 6" x 3.5"	Bamboo	2 pcs	₹ 1,199.00

19		Night Lamp Hanging	BR019	13'' x 5'' x5''	Bamboo	2 pcs	रु 1,099.00
20	C. Ha	Wall Hanging Lamp	BR020	16" x 3.6" x 3.6"	Bamboo	2 pcs	रु 2,599.00
21		Wall Hanging Lamp	BR021	20" x 10.5" x 9"	Bamboo	2 pcs	रु 2,999.00
22	1	Wall Light	BR022	13" x 4.5" x 6"	Bamboo	2 pcs	रु 1,099.00

23		Wall Light	BR023	13'' x 4.5'' x 6''	Bamboo	2 pcs	रु 999.00
24		Wall Night Lamp	BR024	11" x 8" x 4"	Bamboo	2 pcs	रु 799.00
25		Bamboo Tray	BR025	13" x 7" x 2"	Bamboo	2 pcs	रु 300.00
26		Single Seater Sofa	BR026	44" x 44" x 21.5"	Bamboo	2 pcs	रु 8,599.00
27	W LAN	Wall Hanging Gandhi Ji	BR027	14" x 16" x 1"	Bamboo	2 pcs	रु 6,999.00

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28	Wall Hanging Lord Buddha	BR028	15" x 12" x 1"	Bamboo	2 pcs	रु 7,999.00
29	Bamboo Tray	BR029	13.5 x 9 x 1.5	Bamboo	2 pcs	रु 499.00
30	Тгау	BR030	10" x 4" x 2"	Bamboo	4 pcs	रु 299.00
31	Jhumar Light	BR031	31" x 11" x 11"	Bamboo	2 pcs	रु 2,199.00
32	Celling Hanging Light	BR032	12" x 5" x 5"	Bamboo	2 pcs	₹ 1,099.00

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Inspection

Period of Prototyping Activity: (27. 11. 2019 to 27. 02. 2020)

Survey+ Prototyping Activities Conducted by: Mr. Vikram Rajak, Empanelled Designer, O/o DC (H)

Name of Master Craft Person: Mr. Manoj Kumar Mallik, (State Award in Bamboo Crafts by Govt. of Bihar

Venue of Workshop: Village- Mirjapur, Samastipur, Bihar

Inspection at workshop was done by General Maanager (DIC, Samastipur). All Forty beneficiaries were present at the time of inspection. There was a good communication and conversation between GM, DIC Samastipur and all beneficiaries. They were communicated about workshop, design and advantage. GM, DIC Samastipur, motivated good speech of Product Development and advantage to the all beneficiaries.

They were motivated about three month program with aim to provide various New Designs as per market standard & as per working skill level of the beneficiary.











• Period of Prototyping Activity: (27.11. 2019 to 27. 02. 2020)	
 Prototyping Activities Conducted by: Mr. Vikram Rajak, Empanelled Designer, O/o DC(H) 	
 Name of Master Craft Person: Mr. Manoj Kumar Mallik, (State Ar Bamboo Crafts by Govt. of Bihar) 	ward in
Prototyping workshop was concluded on dated: 27. 02. 2020	

We started workshop with forty beneficiaries of DC Handicrafts, one Master Trainer and One Designer at **BAMBOO CRAFT MIRJAPUR ROSERA**, **SAMASTIPUR** Bihar. We started Prototyping Workshop for three month with aim to provide various New Designs as per market standard & as per working skill level of the beneficiary. We aimed to develop THIRTY TWO new Designs in two set for the Cluster as well as to do excellent test marketing.

Prototyping Workshop was conducted on daily basis five Hours for seventy five days. Prototyping workshop was inaugurated by General Manager, District Industrial Center, Samastipur Govt. of Bihar, dated on 27. 11. 2019. Inspection was done by General Manager, District Industrial Center, Samastipur Govt. of Bihar. Prototyping workshop was concluded on dated 27. 02. 2020. Till last date total 64 prototypes developed by the all beneficiaries. Prototypes developed under design category of Home décor, Furniture and Giftware. All beneficiaries were very motivated and they get well trained skills of prototypes development during the workshop at Rosera, Samastipur, Bihar in Bamboo Craft.







Achievement Report

Craft	Bamboo Crafts
Cluster	Rosera, Samastipur
Organized by	Upendra Maharathi Shilp Anusandhan Sansthan,
	Patna
Inspection done by	GM DIC, Samastipur
Duration of Prototyping	27.11.2019 to 27.02.2020
Number of Artisans	40
Name of Designer	Vikram Rajak
Name of Master craft	Mr. Manoj Kumar Mallik
Person	
Number of Prototypes	32 prototypes in two

O/o of the Development Commissioner (Handicraft) sanctioned Integrated Design and Technical Development Project in Bamboo Craft at Rosera, Samastipur.

UMSAS organized Integrated Design and Technical Development Project at Venue: **Mirjapur, Rosera, Samastipur (Bihar).** During the workshop Forty Artisans were trained in Design Development, Product Development, Skill Development, Marketing and Retailing.

Thirty Two new Designs were developed with proper finishing and having Furniture, Home Decor & Gift Ware collection by the artisans during the Workshop. Beneficiaries understand the thinking process for developing new designs; they improve their hand on technical skill.







DEVELOPMENT COMMISSIONER (HANDICRAFTS) Ministry of Textiles, Government of India

Integrated Design & Technical Development Project in Bamboo Crafts

