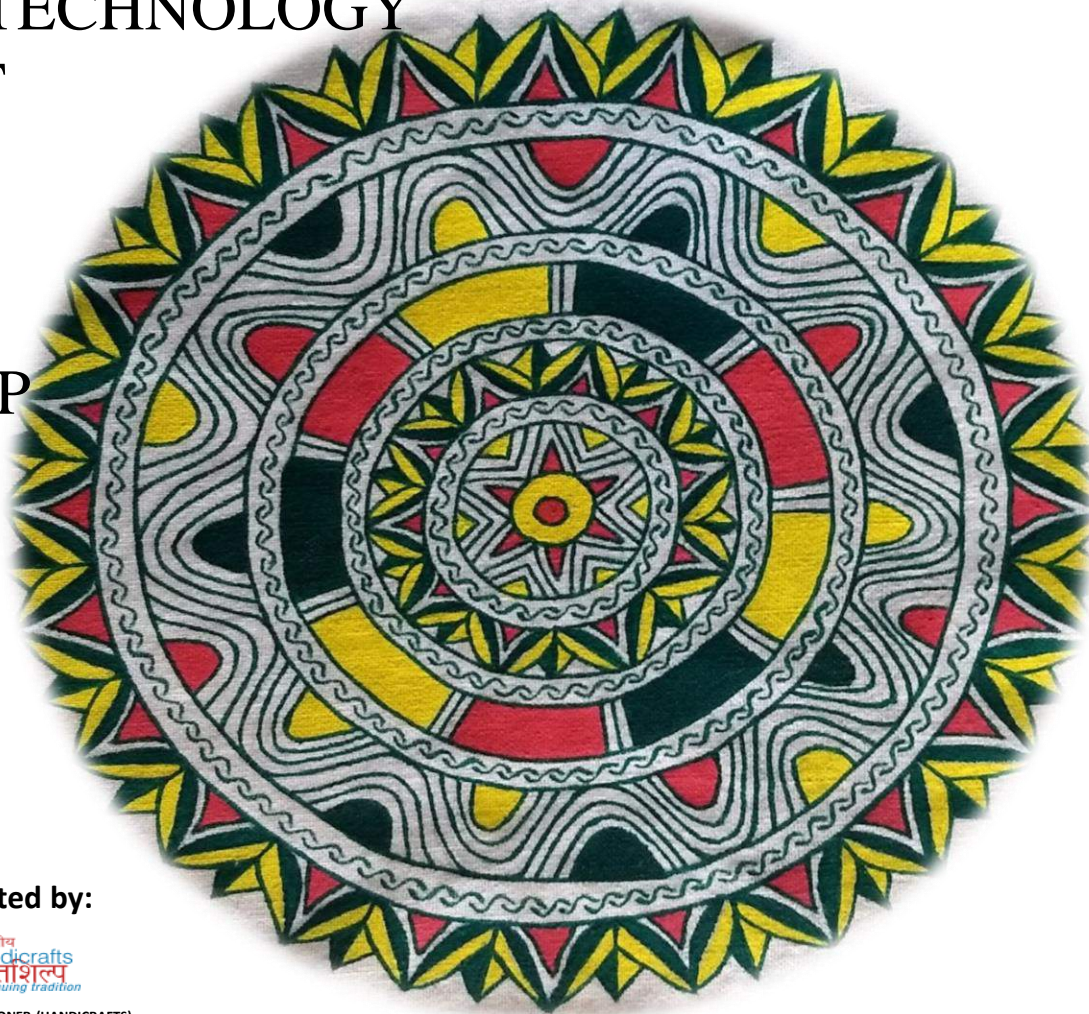


A
REPORT ON
INTEGRATED DESIGN & TECHNOLOGY
DEVELOPMENT PROJECT
ON MANJUSHA CRAFT
AT BHAGALPUR, BIHAR

DURATION OF WORKSHOP
01/11/2018 TO 05/03/2019

SUBMITTED BY
ASIM ANAND



Organized by:



**UPENDRA MAHARATHI
SHILP ANUSANDHAN SANSTHAN**

Upendra Maharathi Shilp Anusandhan Sansthan
Patliputra Industrial Area
Patna – 800 013, Bihar, India.

Financially supported by:



DEVELOPMENT COMMISSIONER (HANDICRAFTS)

Ministry of Textile, Govt. of India

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Web: www.handicrafts.nic.in , www.craftclustersofindia.in

**DOCUMENTATION REPORT
Of
INTEGRATED DESIGN &
TECHNOLOGY DEVELOPMENT
PROJECT**

**NAME OF CRAFT : MANJUSHA
NAME OF CLUSTER : BHAGALPUR**

**DURATION OF WORKSHOP
01/11/2018 TO 05/03/2019**

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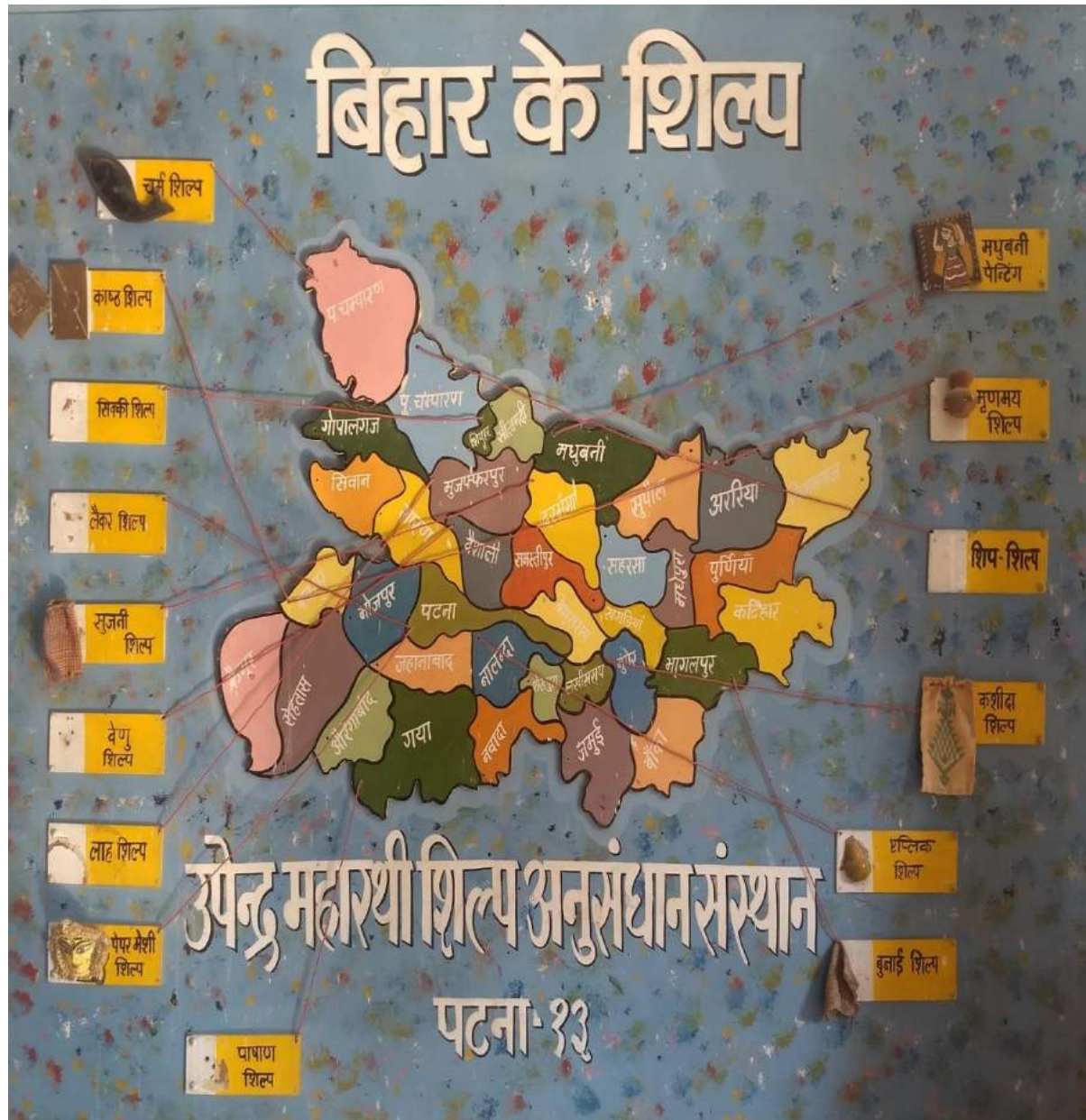


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ACKNOWLEDGMENT

I have immense pleasure in successful completion of the Five months project (Integrated Design and Technology Development Project) in Manjusha Craft at BHAGALPUR, Bihar. The helpful environment provided at DIC, BHAGALPUR by DIC cluster and master Trainer Mrs. Ulippi kumari (State Awardee) & Centr co-ordinator Mr. Kamaldew Pathak, who was involved in the activities of “Manjusha Craft” facilitated our work on this project. We greatly appreciate all the craft person for their warm participation and inclination towards innovative designs. We thank to all craft persons who responded promptly and enthusiastically to all our requests, queries for frank comments, despite their Congested schedule and for guiding us all throughout the tenure, and encouraged us to extend our reach. We acknowledge the support, the encouragement extended for this study by all the communities and industries involved in Manjusha craft who helped us to know more about this craft. We are indebted to all of them, who did their best to bring improvements through their suggestions. I am also Thankful to Sri. Mukesh Mishra { Assistant Director, o/o D(CH) Madubani for his kind inputs for the workshop And Big thanks to UMSAS & NCDPD family, especially Kvita Mam . Who directly or indirectly have been helpful and humble.

OVERVIEW OF INDIAN HANDICRAFT



Handicrafts are still today a vibrant aspect of Indian culture and society. Crafts have been interwoven with the culture of the people in India from the beginning of human history. Crafts have been an integral part of daily life in villages, towns, courts and religious establishments. The variety of crafts and craft skills available in India and their continuous development throughout the centuries make India a unique country unlike any other in the world. Ours is one of the few countries in the world where crafts are practised throughout the land and by many people. India is the only country in the world with a unbroken, living vibrant tradition of crafts. While agriculture employs the largest number of people in India, the crafts sector is next and sustains over 20 million practitioners. The wide geographic spread embraces all of India and covers a huge gamut of widely differing work structure and cultures. Crafts communities, using similar materials that range from clay to precious metals, work with widely differing techniques and technologies to create a rich variety of forms.

CRAFT TRADITION



Crafts Traditions A historical overview of crafts traditions from ancient and medieval, to modern and contemporary periods would be required in order to situate them in the cultures that produced them. The associations between living practices and temples or hunting traditions, nomadic journeys, ritualistic practices, ceremonial occasions, customary beliefs, would all in some way or the other become part of the study of the culture of crafts. The history of a particular craft tradition, its geographical distribution, myths and legends associated with different influences on the craft and patterns of patronage etc. be discussed here.

Stone work

Another basic material that does not need much processing and technology is stone. Different types of stones from the most common ones to region specific ones to precious gems have been used in different ways from architectural construction, to sculptures, to making jewelry and so on. One would need to discuss different aspects of stone works that have existed through thousands of years.

India is one of the important suppliers of handicrafts to the world market. The Indian handicrafts industry is highly labour intensive cottage based industry and decentralized, being spread all over the country in rural and urban areas. Numerous artisans are engaged in crafts work on part-time basis. The industry provides employment to over six million artisans (including those in carpet trade), which include a large number of women and people belonging to the weaker sections of the society. In addition to the high potential for employment, the sector is economically important from the point of low capital investment, high ratio of value addition, and high potential for export and foreign exchange earnings for the country.



The export earnings from Indian handicrafts industry for the period 1998-99 amounted to US\$ 1.2 billion.

Although exports of handicrafts appear to be sizeable, India's share in world imports is miniscule. It is a sector that is still not completely explored from the point of view of hidden potential areas. India, a country with 26 states and 18 languages and more than 1500 dialects offers an enormous range of handicrafts from each of the states. Major centres in Uttar Pradesh are Moradabad also known as the "Peetalnagari" (City of Brass), Saharanpur for its wooden articles, Ferozabad for Glass. The North Western state of Rajasthan has to offer the famous Jaipuri quilts, Bagru and Sanganer printed textiles and wooden and wrought iron furniture from Jodhpur. The coastal state of Gujarat comes with embroidered articles from Kutch. Narsapur in Andhra Pradesh is famous for its Lace and Lace goods. But this is only a small part of the total product range. India offers much more.

Handicrafts are classified into two categories:

Articles of everyday use

Decorative items

The craftsmen use different media to express their originality. The diversity of the handicrafts is expressed on textiles, metals – precious and semi-precious, wood, precious and semi-precious stones, ceramic and glass.

Metal has a wide variety where technology plays an important role. A number of crafts communities have been sustaining on age old practices of making objects from metal which involves the knowledge of technology/ indigenous technology among artisans, from processing the metal, to casting, polishing and finishing the objects. Whether it is Moradabad in Uttar Pradesh, or Kondagaon in Bastar or Cuttak in Orissa and so on, these are the pockets where the livelihood of families of hundreds of craftsmen is sustained through metal crafts.

Jewelry, whether made from precious stones, beads and metals or bell metal or terracotta, from most intricate and delicate forms to the bold and traditional motifs, Indian traditional jewelry is one most cherished items in the international market, among tourists, foreigners and Indians are the biggest buyers of jewelry in the world.

Being one of the most basic materials found in every corner of the country, clay has been used for making earthen ware, figurines, bricks, tiles, beads etc. Terracotta objects are one of the earliest artifacts found during excavations of archaeological sites as early as the chalcolithic period and continue to exist in the present times. This chapter will deal with the different practices, techniques and distribution of pottery and terracotta crafts in India.

Another basic material that does not need much processing and technology is stone. Different types of stones from the most common ones to region specific ones to precious gems have been used in different ways from architectural construction, to sculptures, to making jewelry and so on. One would need to discuss different aspects of stone works that have existed through thousands of years.

Natural fibres such as grass, bamboo, shola pith, cane, jute, leaves etc. have varied usages from making/ weaving baskets, mats, brooms, rooftops, clothing etc. which provided shelter and income to many communities in India. Many communities have a practice where women themselves weave household objects for their daily use whereas many industries survive on production of materials from jute. All north-eastern states have rich traditions of handicrafts manufactured from cane and bamboo. By and large weaving from natural fibres is part and parcel of every region/ state.

Clothing and textile being one of the three basic needs of human beings, apart from food and shelter, finds place almost everywhere from the most common material of cotton to the expensive silk and wool. Most of the textile crafts are self sufficient systems where the process starts right from acquiring raw materials to making them worthy to be woven, dyeing, printing, painting, embroidery, etc. Some of these traditions are hundreds of years old.

Painting is one of the first expressions which makes manifest different emotions and deeds of the earliest human settlements. Whether painted on walls, floor, roof, paper, palm leaf, wood, cloth or any other surface, paintings have a pictorial communication/ a visual language narrating traditional practices, folklores, folktales etc. Paper and paper crafts Handicraft traditions where different products are made from paper and papier mache have been prevalent from Jammu and Kashmir to Kerala for preparing various objects. The process of making these objects, vary from place to place. To study them from the point of view of resources available in the region and the opportunity to market their products are some of the aspects which needs attention.

In some parts of the country performing art traditions draw on other art forms in their performance, theatre being foremost among them. Theatre has many crafts which make them a successful performance tradition, be it stage-crafts where carpentry, carvings, paintings etc. are involved or costume design and jewelry, facial masks and depending on the tradition, many other crafts may be involved. Exploring various aspects of the theatre crafts will enhance the understanding of students to how traditional societies have integrated various art forms into their practice; how crafts have traditionally been used in performance and how different traditional crafts have become a part of contemporary theatre.

About DC(Handicraft)

After Independence the newly elected government take a great initiative for the promotion of Handicraft. In 1952 Government set up All India Handicraft Board to advise the government on problem of handicrafts and suggest measures for improvement and Development. The Board took up a number of new schemes for imparting training in selected crafts and design development, dovetailing training and design efforts, for improvement of tools and techniques used by the craftsmen, expansion of abilities, and for extending the marketing network in both internal and external markets. In 1980 All India Handicraft Board has constituted in two commission, one is Development Commissioner Of Handicraft and second one is Development Commissioner Of Handlooms under Ministry Of Textile (Govt. Of India) The office of Development Commissioner (Handicrafts) is the nodal agency in the Government of India for craft and artisan-based activities. It assists in the development, marketing and export of handicrafts, and the promotion of craft forms and skills. The assistance is in the form of technical and financial support, including in the form of schematic interventions implemented through its field offices.

Initiatives Of DC(Handicraft)

Research and design development

Promotion of design

Technical development

Packaging

Marketing

Prizes, awards and schemes for craft



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.

Aims & Objectives

- 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

**SURVEY REPORT
ON
MANJUSHA CRAFT
BHAGALPUR BIHAR**

Designer – Asim Anand

Date- 01/11/2018 TO 30/11/2018

BHAGALPUR

Bhagalpur is a city of historical importance on the southern banks of the river Ganges in the Indian state of Bihar. It is the 3rd largest city of Bihar and also the headquarters of Bhagalpur district and Bhagalpur division. Known as Silk City, it is a major educational, commercial, and political center, and listed for development under the Smart City program, a joint venture between Government and industry. The Gangetic plains surrounding the city are very fertile and the main crops include rice, wheat, maize, barley, and oilseeds. The river is home to the Gangetic dolphin, the National Aquatic Animal of India, and the Vikramshila Gangetic Dolphin Sanctuary is established near the town.



Bhagalpur is located in Bihar

Location of Bhagalpur in Bihar

Coordinates: 25°15'N 87°0'ECoordinates: 25°15'N 87°0'E

Country -India

State -Bihar

District -Bhagalpur

Urban Agglomeration -Bhagalpur

Municipal Corporation -Bhagalpur

Municipal Corporation Government

- Mayor Seema Saha (BJP) Area
- Total 342 km2 (132 sq mi) Area rank 2nd Elevation 52 m (171 ft)

Population (2011)

- Total 410,210
- Rank 115th

Languages

- Official Angika, Hindi

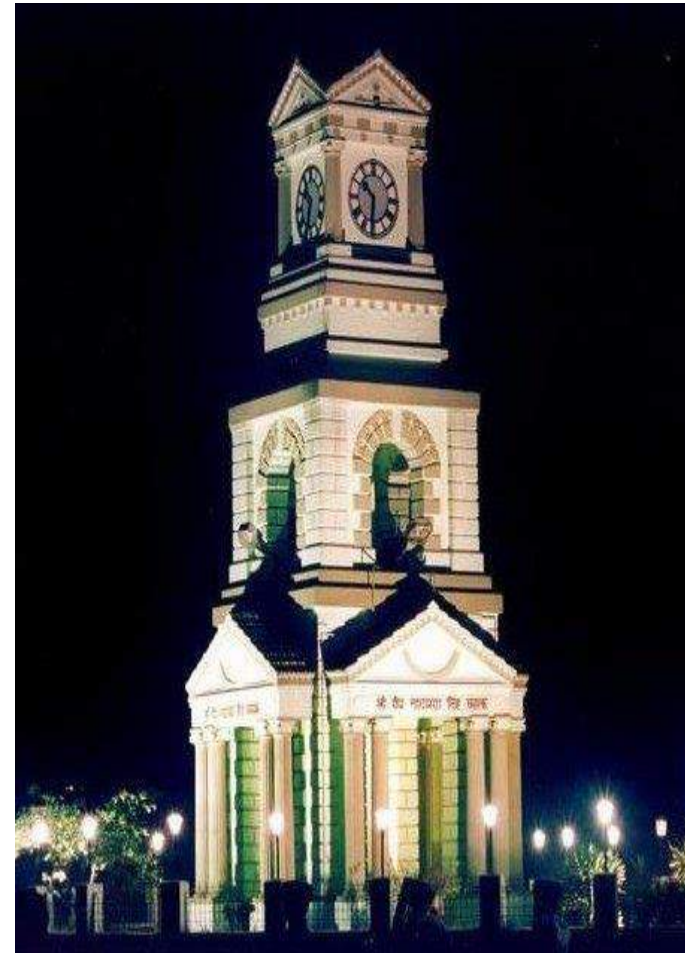
Time zone UTC+5:30 (IST)

Postal Index Number 812001

STD Code 0641

Vehicle registration BR-10

Website bhagalpur.bih.nic.in



ECONOMY

Bhagalpur has been associated with the silk industry for hundreds of years, and famous all over India for its Tussar Silk & Bhagalpuri Saree. Silkworms are employed to produce the renowned Tussar Silk from which Tussar Saree is manufactured. The Silk Institute and Agricultural University are located in the city. However, due to the industrial revolution, large portions of the silk business, based on the handloom were affected.

INDUSTRY

The thermal power plant at NTPC Kahalgaon in Kahalgaon falls under Bhagalpur district. The largest industrial belt of the district is Barari industrial Area, with Kahalgaon industrial Area being equally important. The Government of India has established a Hand-loom park. A food park has been established by private entrepreneurs.

DEMOGRAPHY

As of the 2011 India census, Bhagalpur town has a population of 410,210, while the district as a whole has a population of 3 million. It is the 3rd largest city in Bihar in terms of urban population. Males constitute 54% of the population and females 46%. Bhagalpur has an average literacy rate of 81.16%, while the male literacy rate is 85.38% with women at 76.31%

Religion	Percent
Hindus	69.92%
Muslims	29.05%
Christians	0.29%
Jains	0.21%
Others†	0.51%
Distribution of religions Includes Sikhs (0.04%), Buddhists (0.01%).	

VIKRAMSHILA GANGETIC DOLPHIN SANCTUARY

Vikramshila Gangetic Dolphin Sanctuary is famous for Gangetic dolphins, locally called as sonse. The Vikramshila Gangetic Dolphin Sanctuary was established to protect the endangered Gangetic dolphins. This is the only sanctuary in Asia for the conservation of Gangetic dolphins.

Once found easily in Ganga, today only 1500 Gangetic dolphins are left in the world. Half of them can be found at the Vikramshila Gangetic Dolphin Sanctuary.

The sanctuary is a 50 km stretch of the river Ganga from Sultanganj to Kahalgaon. Gangetic dolphins are the major attraction of the sanctuary. Vikramshila is one of the few dolphin tourism spots in India. Take the boat ride in the 50 km stretch of the Vikramshila sanctuary and you will definitely come across several Gangetic dolphins in the region. For dolphin sightings the best time to visit Vikramshila Sanctuary is June and October. There is other wildlife at the Vikramshila. several species of freshwater turtles, waterfowl, otter and *Gavialis gangeticus*



GARUDA (GREATER ADJUTANT)

World's Second Largest Rescue and Rehabilitation Area for Garuda is Bhagalpur. In Indian mythology, Garuda is considered the vahana or carrier of the god Vishnu. The mythical Garuda is staging a comeback - only this time in reality. Four years after these endangered birds of the stork family started nesting and breeding in Bhagalpur district, their number has increased over sixfold - from 78 to over 500. Worldwide its population is about 1200-1300. They live in only three places; one is Cambodia and other two are in India. In Cambodia, the garuda population is about 150, in Assam the garuda population is about 650, and in the Bhagalpur district (around Kadwa Diyara, a place nearby Naugachia) the garuda population is about 500.

Loss of nesting habitat and feeding sites through drainage, pollution and disturbance, together with hunting and egg collection, caused a massive dip in the population of the species. First spotted the Garuda birds nesting and breeding in 2007 on a silk cotton tree near a village in the Ganga-Diara area in Bhagalpur. In May 2006, 42 birds were seen by the Mandar Nature Club team for the first time. Prior to this, the species had never been seen in Bihar during its breeding period.

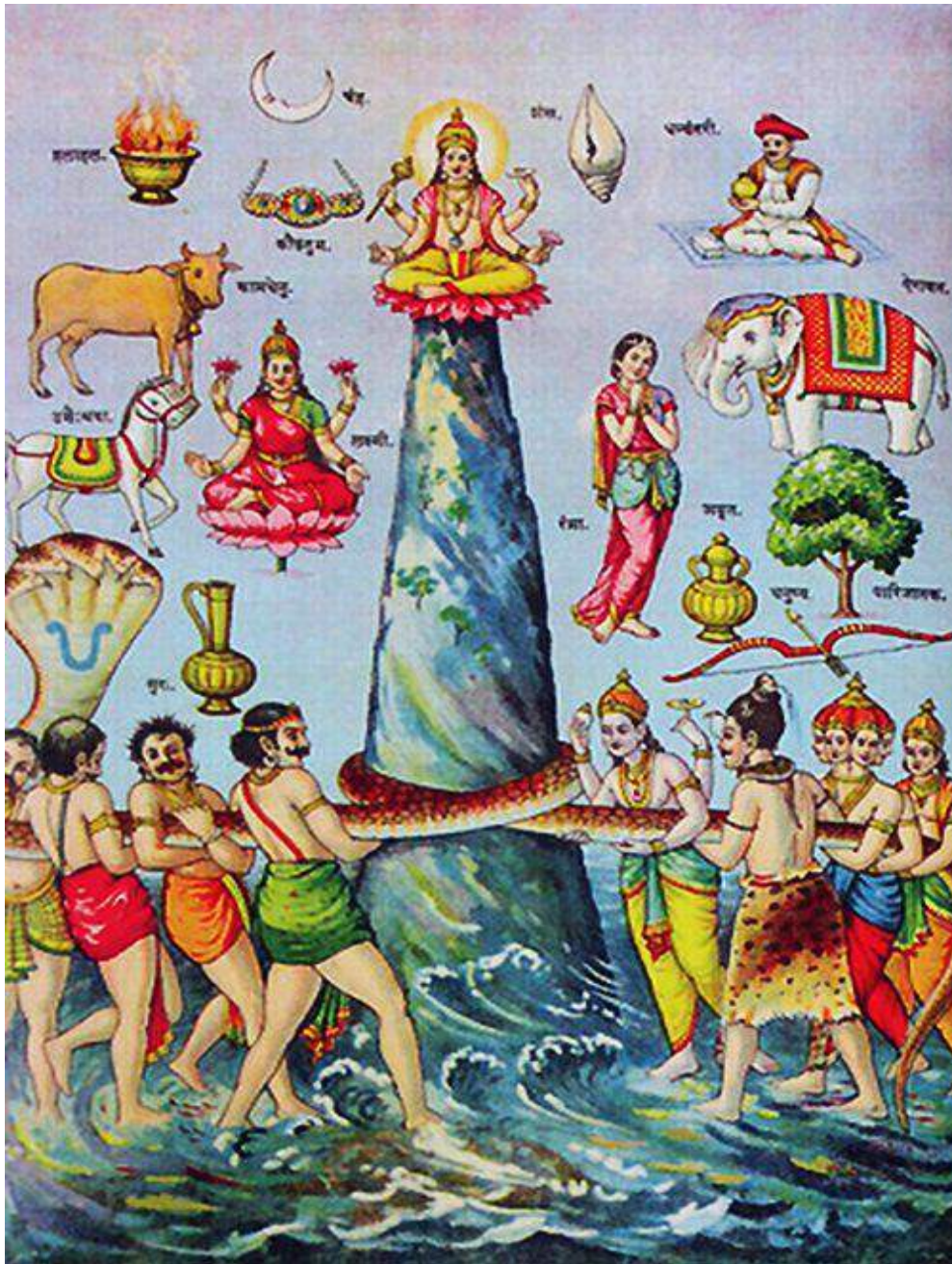
The garuda, biologically known as greater adjutant (*Leptoptilos dubius*), is classified as endangered on the IUCN Red List 2004 of threatened species and listed under Schedule IV of the Indian Wildlife (Protection) Act, 1972. This huge stork has a naked pink head, a very thick yellow bill and a low-hanging neck pouch. The neck ruff is white. The bird looks like a vulture. Other than the pale grey edge on each wing, the rest of the greater adjutant's body is dark grey. Juveniles have a narrower bill, thicker down on the head and neck, and entirely dark wings. A Garuda bird measures 145–150 cm (about three feet) in length and four to five feet in height.



VIKRAMSHILA

Vikramashila was one of the two most important centres of learning in India during the Pala Empire, along with Nalanda. It is located 38 km from Bhagalpur and owes its origin to Dharmapala (770-810 AD), the devout Pala king who loved to call himself Paramasaugata (chief worshipper of the Buddha) and was a great patron of Mahayana Buddhism. Dharmapala was impressed by two things which prompted him to establish Vikramshila. Firstly, the rocky hillock anchored around the confluence of Kosi and Ganga at Vateshwarasthan was not only a scenic attraction but a popular tantric site as evident from the presence of a Kali temple (instead of Parvati's) in front of Shiva temple, besides various other caves and rock cut sculptures dating back to the 6th or 7th century AD. Secondly, the place was associated with pilgrimage due to Uttarvahini Ganga which drew large crowds during Varsavardhana. Unlike Nalanda, sources of information on Vikramashila is confined to Tibetan texts and they make us believe that Dharmapala in his earlier birth was an accomplished acharya, Kampilya, who had attained siddhi or perfection in Mahayana mudra mysticism here and was determined to build a monastery one day.





MANDAR PARVAT (HILL)

SAGAR MANTHAN

Mandar Parvat (Hill) is roughly 700 feet high. It is situated about 30 miles south of the Bhagalpur town in Bihar. There is an eastern railway line connecting Bhagalpur with Mandar Hill. Mandar Hill station is about three miles from Mandar Hill. There is also an all-weather road that connects Bhagalpur with Dumka.

Amrit Manthana or Samudra manthan which suggests that the hill was used by the gods to churn the ocean to procure amrit. The serpent, Basukinaga offered to serve as the rope and has left behind an impression of the coil on the granite hill. It is believed that panchjanya, the conch shell used in Mahabharat War, was discovered here in the Sank kund.

The puranas refer to various sacred places on the hill which is also believed to be the abode of Vishnu under the title of Madhusudana or the destroyer of a demon called Madhu who was killed by Vishnu and then covered by the Mandar hill. Kalidasa's Kumārasambhava refers to foot prints of Vishnu on the slopes of Mandar. Besides inscriptions and statues, there are numerous rock cut sculptures depicting various Brahmanical images.

The hill is equally revered by the Jains who believe that their 12th Tirthankara attained nirvana here on the summit of the hill.

At the salvation place on Mandar Hill, a grand Jain Mandar Hill Temple is erected. A pair of feet images (about 3000 years old) are installed there. There is a place where Lord Vasupujya attained Kevalgyan (supernatural knowledge) near the place of salvation. Three pairs of ancient feet images are installed here. Near the place of salvation, a beautiful cave temple is viewable with a 5-foot-tall standing idol



KUPPA GHAT

The word 'Kuppa' means a tunnel or cave, and "Ghat" means place located on a river-bank. Accordingly, there is a cave at Kuppaghat which has been rendered famous and immortalised by Maharshi Mehi Paramhans, the legendary exponent of Santmat. Kuppaghat is a place located on the banks of the holy river Ganges at Bhagalpur, Bihar, India. Maharshi Mehi Ashram, Kuppaghat, Bhagalpur has, over the years, grown into a sacred pilgrimage for millions of followers of Santmat from India and abroad. The auspicious occasions of the birth anniversary of Maharshi Mehi Paramhans and Maharshi Santsevi Paramhans, the successor of Maharshi Mehi, who also made this ashram his main camp and residence, and Guru Purnima the ashram draw lakhs of devotees presenting a celebratory environment impregnated with piety. Maharshi Mehi practised surat shabd yoga or the Yoga of Inner Sound for several months here in this cave and later constructed his ashram also; several yogis or spiritual aspirants can still be seen practising the Yoga of Inner Light & Sound in this dark cave completely insulated from the din & bustle and brightness of the outside world.

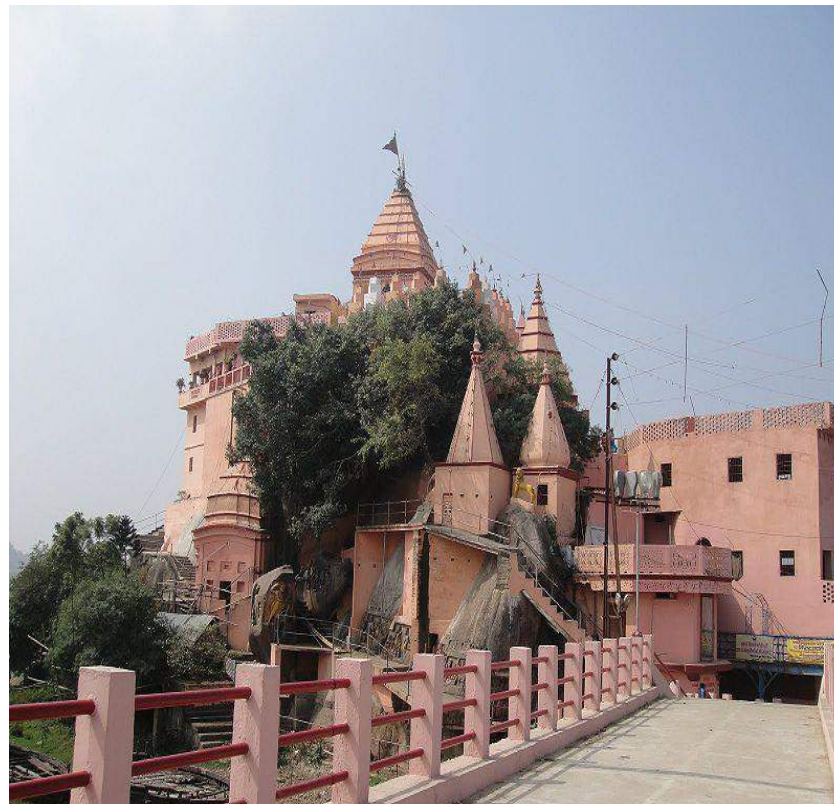
Maharshi Mehi Ashram blossomed under his dynamic leadership to become the national headquarters of Akhil Bharatiya Santmat-Satsang. It has an aesthetically laid out garden and orchard beautifully punctuated with sculptures, paintings and quotes having spiritual significance like a cottage showing Lord Rama visiting great female devotee Shabri and killing of Jatayu, the vulture, at the hands of the demon king Ravana.



AJGAIVINATH TEMPLE SULTANGANJ

Ajgaivinath Temple is the one of the famous Indian Hindu Temple dedicated to Lord Shiva situated in Sultanganj. It is believed that the deity of the temple is Swayambhu. Sultanganj is a place of great antiquity. It has been traditionally associated with Jahnu sage, whose ashram was a centre of learning and culture. Muni Ashram Jahnu in the rock protruding into the bed of the Ganges. Now the site has Ajgaivinath Shiva temple, also known as Gaibinath Mahadeo. The story is that of the Ganges on their way to the ocean in the Muni hismeditation interrupted by the fever of its currents. The wise man swallowed the river in one stroke. Bhagiratha Muni intervened and once again let her out by making an incision in the thigh. That is why the Ganges also called Jahnvi.

Sultanganj traditionally been part of a large state Anga. On the Day of the Mahabharata, Karna, the brother of the sixth five Pandavas, ruled Anga. The capital of Anga was Champa. This Champanagar Champa is located three miles west of Bhagalpur. King Karna had castles at Champa (currently Champanagar) and Jahnugiri (modern Sultanganj). Currently Champanagar, Karna the castle site, is well known as Karnagarh. Karnagarh is practically part of the town of Bhagalpur.



BUDHANATH TEMPLE

Spread over three acres Budhanath temple is located on the banks of the Uttarvahini Ganga (flowing from south to north) River. Being one of the oldest temples in the region, it witnesses influx of devotees throughout the year. It is about twenty minutes from the main town. Reference of Baba Budhanath can be found in Shiva Purana as Baba Bal Vridheshwarnath. Also, this name has been stated in the first segment of the eighth segments of Shiva Purana. The lingam of this place of worship is self-incarnated nevertheless as to when it come into being is still unknown. Idol of Ma Bhavani can be seen beside the Shivalinga or Lingam.

SHRI CHAMPAPUR DIGAMBER JAIN TEMPLE



Print media include the Hindi Dainik Jagran, Dainik Bhaskar, Aaj, Hindustan (under Hindustan Times) and Prabhat Khabar,, while English Times Of India, The Telegraph and Hindustan Times are also available.

Broadcast media include All India Radio (Frequency 1458 kHz, 1206 kHz) 90.4 FM Radio Active (Bhagalpur), and AIR FM Rainbow India 100.1.M, sadhna plus news channel

Telecommunications services include BSNL, Airtel, Vodafone Idea, Reliance Jio, .

Jio-fi Broadband Services, BSNL and Sify are providing broadband services in this region.

Champapur is an ancient and historic Teerth Kshetra of Jainism. Champapur is the place where all the five Kalyanaks i.e., Garbha, Janam, Tapa, KevalGyan and Moksha Kalyanak of Bhagwan Vasupujya, the 12th Jain Teerthankar, have taken place. The Champapur was the capital of 'Anga Janpada'. The Anga Janpada was one of the 52 Janapada established by Adi Teerthankar Bhagwan Rishabh Deo. Champapur also existed as Mahajanapada among the six Mahajanapadas during the time of Bhagwan Mahavira Swami.

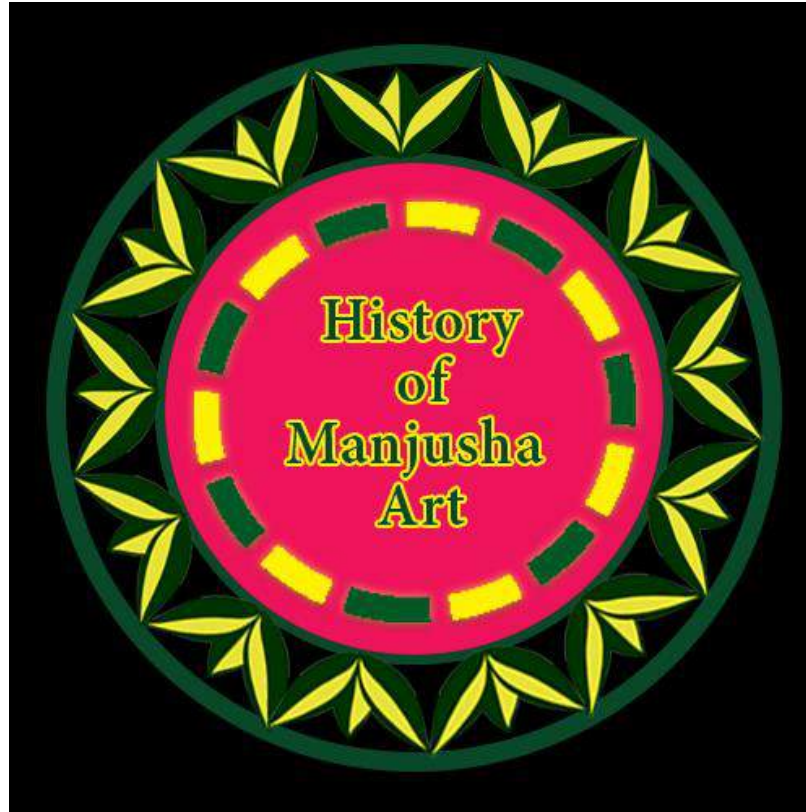
The three Chaturmas of Bhagwan Mahavira Swami during his Dikshakal, religious propagation centre of Anga-Banga-Magadh-Vaishali, test of modesty of Sati Subhadra and Anantmati, Aahardan to Bhagwan Mahaveer Swami by Sati Chandan Bala have taken place in Champapur. Champapur is also related to great stories of 'origin of Harivansha, Shripal-Mainasundari, Shri Dharma Ghosh Muni, King Karna of Mahabharata, King Mudrak and great architect Vishvakarman'.

The main temple of Champapur Siddha Kshetra is quite ancient (about 2500 years). This temple being symbolic of 'Panch Kalyanaka' is adorned with 5 altars, magnificent spire and 2 columns of fame. It is said that there were 4 'Columns of Fame (Keerti Stambha)' which existed in four corners of the campus of the temple. Later on the 2 out of 4 were destroyed in the earthquake of year 1934 & repair (Jirnoddhar) of other 2 columns was done in 1938. The 'Columns of Fame' are about 2200 years ancient.[13] In 2014, the tallest statue of Bhagwan Vasupujya was built and donated by Smt Sona Devi Sethi Charitable Trust based at Dimapur, Nagaland. The statue is 31 feet in height, and the stone for the statue was brought all the way from Karnataka. The Panch Kalyanak Pratishtha Mahotsav of the statue was done from 27 February 2014 to 3 March 2014. Hundreds of thousands of Jain devotees from all across the world come and visit Champapur throughout the year. This majestic addition to the Champapur Digambar Jain Temple is attracting visitors from other beliefs as well.

KHANQAH E SHAHBAZIA

The Khanqah e Shahbazia is situated near Bhagalpur railway station. Every Thursday there is a mass congregation of people from all faiths to request spiritual blessings. Visitors mainly come from the eastern part of India and from neighbouring countries including Bangladesh. This mosque was built by Mughal emperor Aurangzeb and was often visited by the emperor to get blessings from the Sufi shrine of Shahbaz Rahmuttallah. Shahbaz Rahmuttallah was considered one of the sacred 40 Sufis who was sent to spread the message of Allah to the masses. He is often considered sacred as per Barelvi sect of Islam. Also water content of the inside pond from this mosque has some medicinal benefits as per believer, especially as a cure from snake bite. Also it is good to be stated that Archaeological Survey of India has found some valuable manuscripts from the basement of this Khanqah dating back to the Mughal era.

HISTORY OF MANJUSHA ART



Manjusha art is the folk art of “Angpradesh”, Ang region which is currently known as Bhagalpur in Bihar State.

This art was earlier done by only two families the Kumbhakar caste and the Malakar caste. The Kumbhakar caste used to make the pots on which the manjusa art is painted and worshipped during the festival. The Malakar caste makes the actual “manjushas” and paint the manjusa art on this structures. There is another caste called the Kashira caste, they used to make the pots out of “peetal”/brass. There are only two families left who still practice this art.

Earlier the Pandit family Cheddhi and Basant Pandit used to make the manjusa art for the temple, for this service all their expenses were taken care of by the village.

This art has been prevalent in Bhagalpur for a long time but between 1931 -48 , it was brought to the forefront. In this period during the British rule, an ICS officer by name W.G.Archer and his wife started finding out more about Madhubani painting and Manjusha art. He fell in love with the art form . W.G.Archer put a collection together of manjusa art and had an exhibition in The India Office Library in London which became part of the Archer Collection. It was at this time that Manjusa art gained international recognition. But at that time due to the British rule the artisans could not flourish. After this golden period, Manjusa art seemed to be fading away in the background and was being practiced only by some people. In 1984 the Bihar government made an initiative called “Jansampoorna Vibagh” in which they went to the villages of Bhagalpur and showed them slideshows of Manjusa art and educated people about this traditional art form in the hope of reviving it.

After which Smt.Chakravathy Devi and Jyothi Chand Sharma came into the picture and helped revive this craft. Smt.Chakravathy Devi was one of the most traditional artisans and belonged to one of the two families who have started this art. She has worked tirelessly in reviving this craft. During the same time Smt.Nirmala Devi also started working in this field and has come to be known and honoured for her efforts to revive this craft.

In 1992, an artisan by name Mr.Manoj Pandit started experimenting with different materials and started painting on silk and other fabrics which helped take this art to the next level. From being just an art done for religious purposes, the artisans were able to use it in products more suited to the market.

The Bihar government has been making a lot of efforts to revive this craft and many skill upgradation trainings have taken place both in Bhagalpur as well as in the nearby villages. They have made a good effort in trying to make people aware of this craft. They have taken certain moves like it is mandatory that all the Zilla Parishad banks have to have a manjusa art painting hanging in their banks, which automatically provides the artisans with some kind of market. Recently the Bihar government has put together a committee which comprises of 11 people out of which 4 artisans will be present to apply for a patent for the manjusa art form. They are planning to patent it as a Bhagalpur folk art.

COLORS IN MANJUSHA ART/PAINTING



MOTIFS IN MANJUSHA ART

Significance of Colors

Pink – Offering (Care, Relation, Victory)

Green – Happiness (Nature & Health, Dark green associated with Financial Businesses)

Yellow – Prosperity (Joy, Young, Fun, Happy Feelings, Confidence, Boost enthusiasm, Optimism) Also for cultural and Vedic Progress.

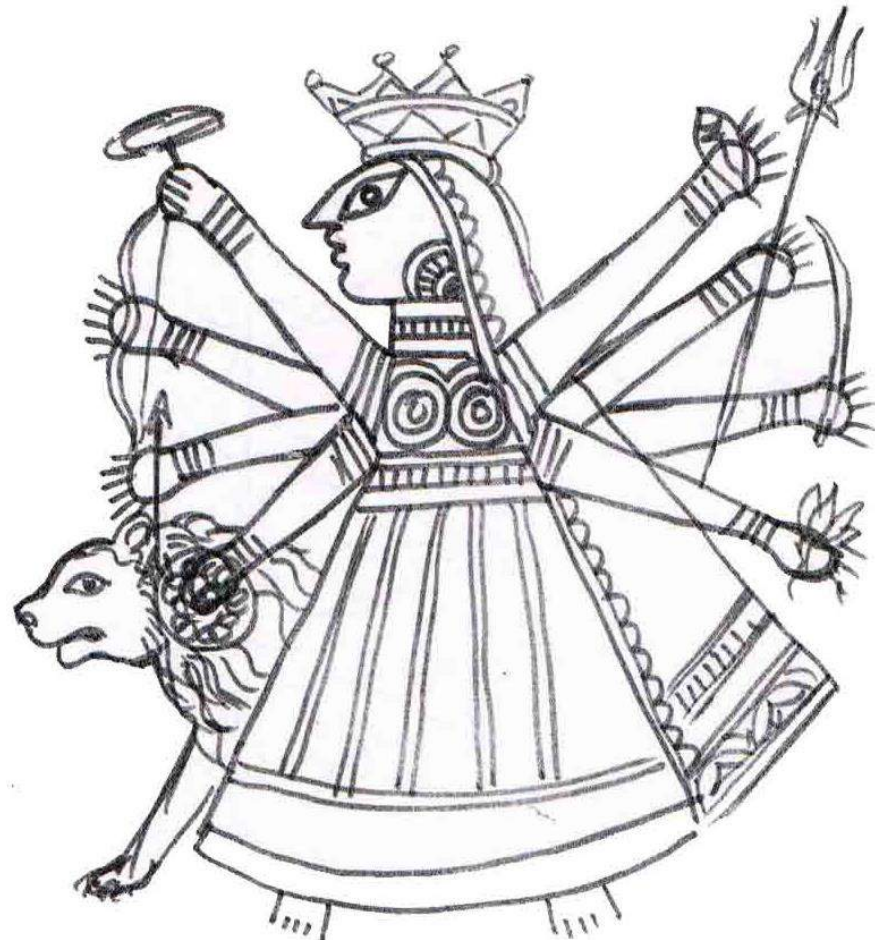
Impact of Manjusha Art Colors on Human Life/Mood

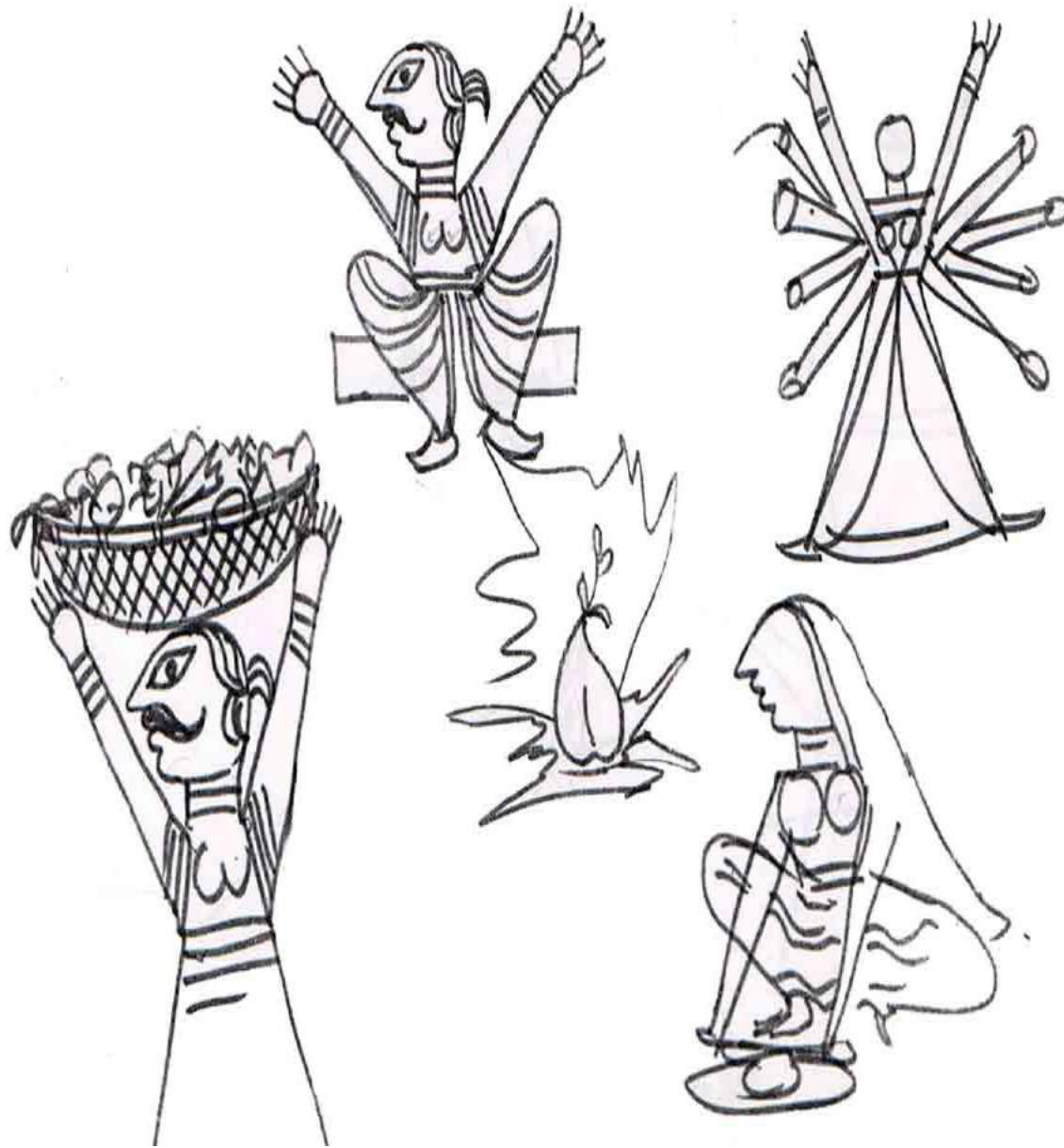
Pink – Increase Energy, Pulse, Blood Circulation. It gives peace, relaxation, and satisfaction. Pink color reduces erratic disorders.

Green – Mental & Physical Relaxation, opt out from depression, nervousness and anxiety

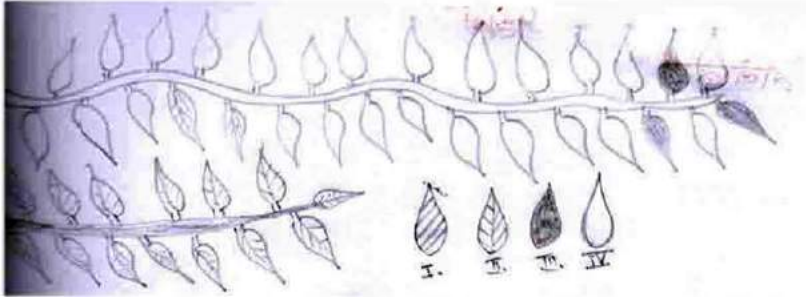
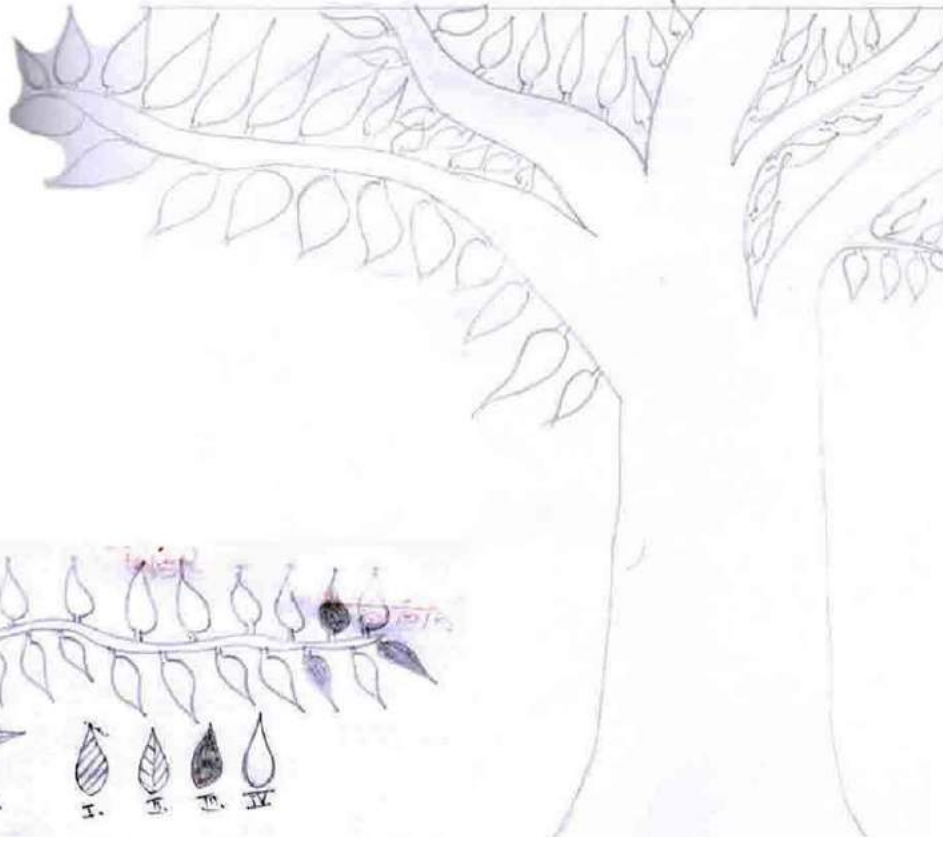
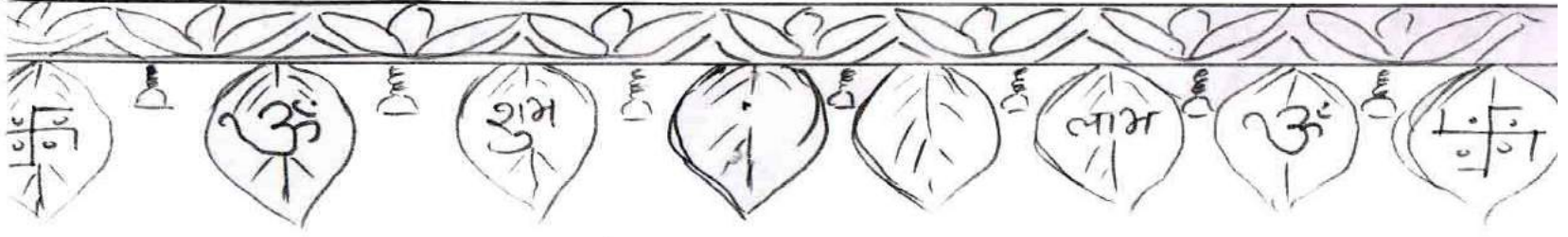
Yellow – Improve Nervous System, Memory and concentration. Enhance Communication.

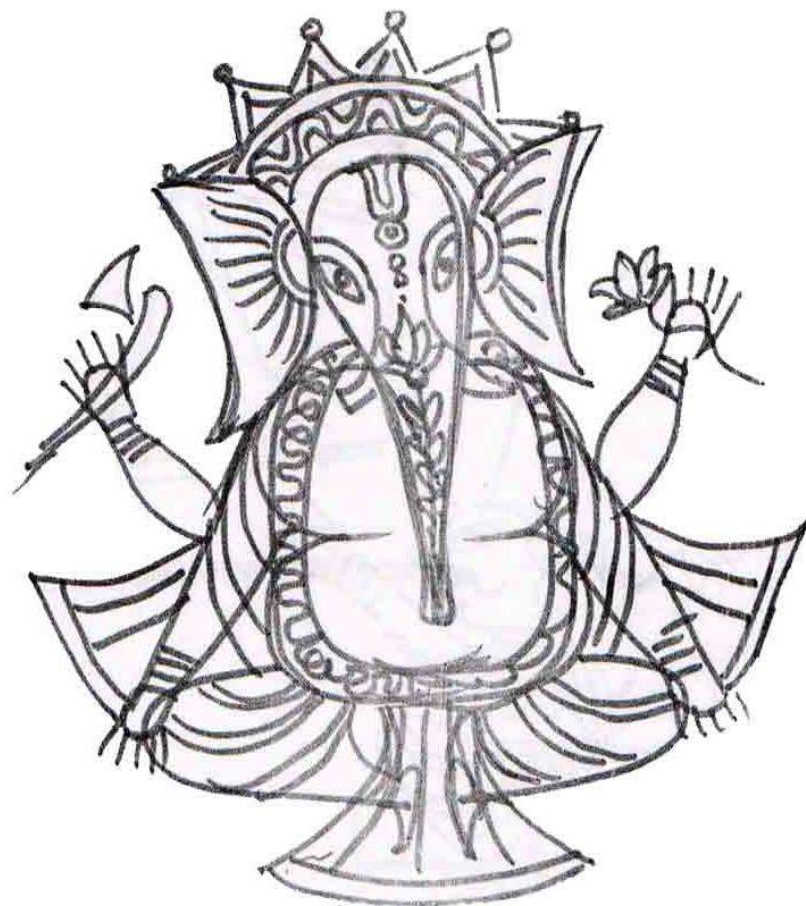
Background: Most of Paintings created on white Background.

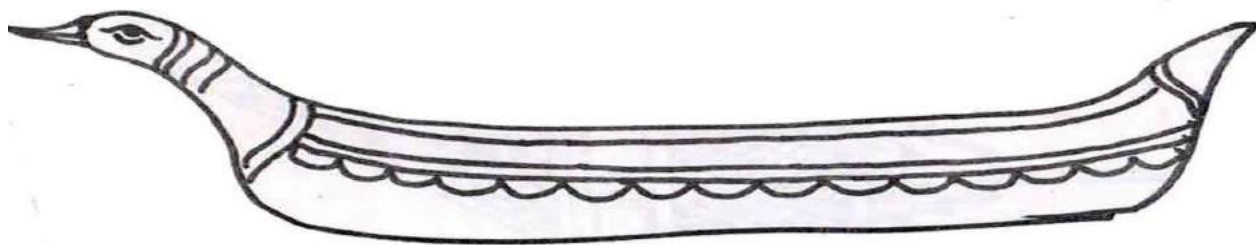
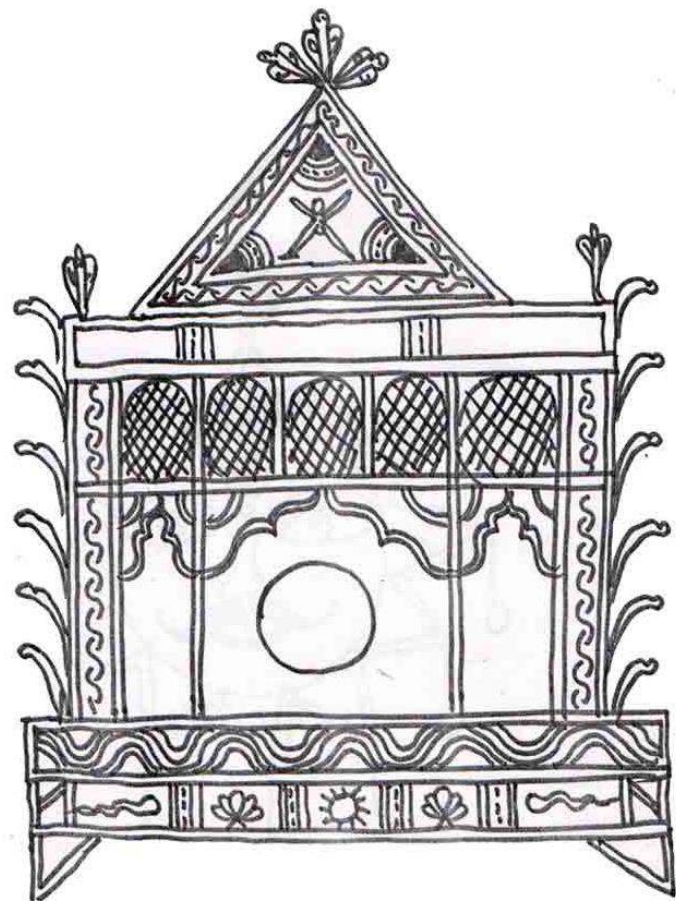


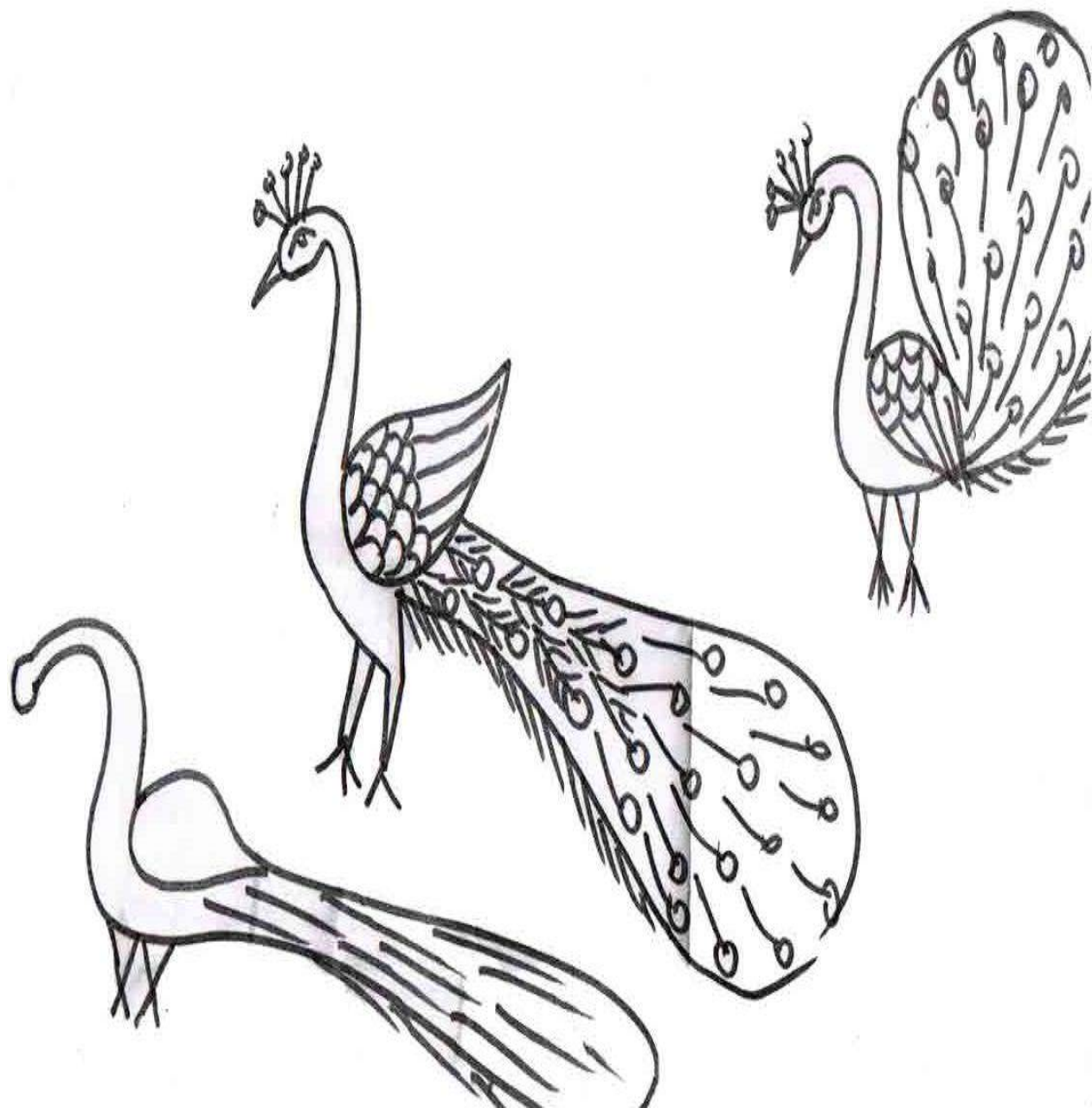


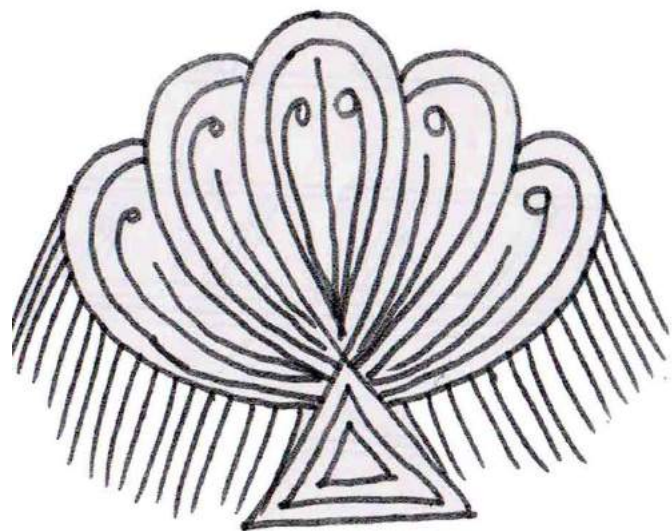
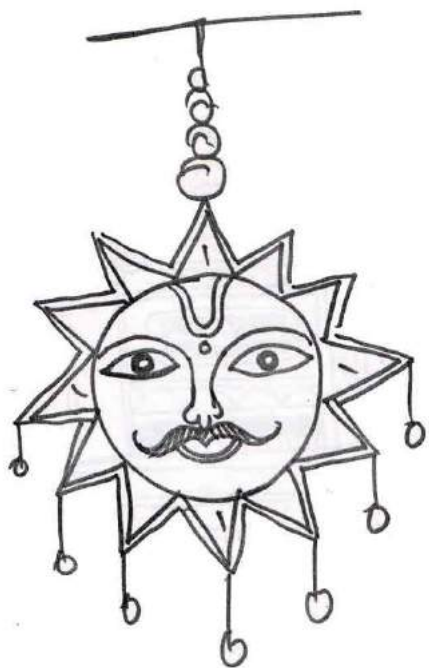


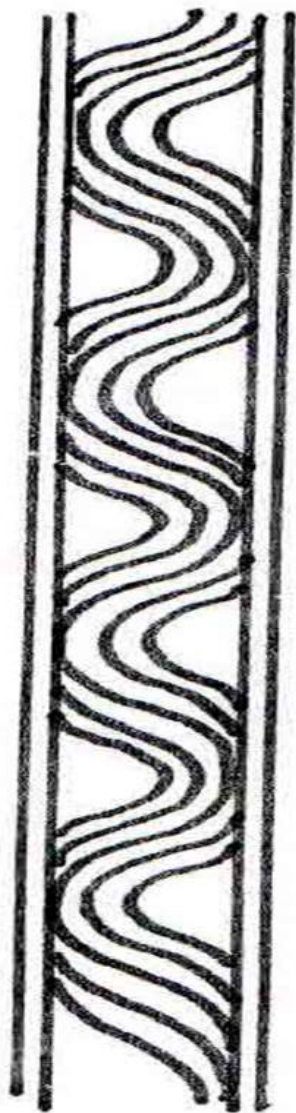
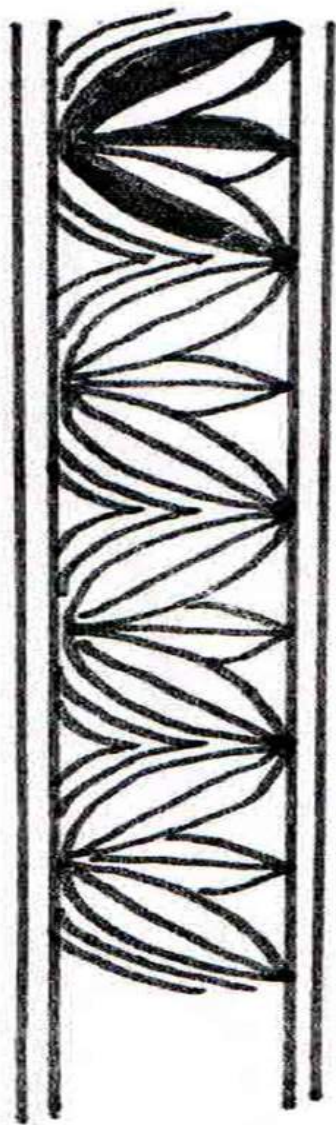
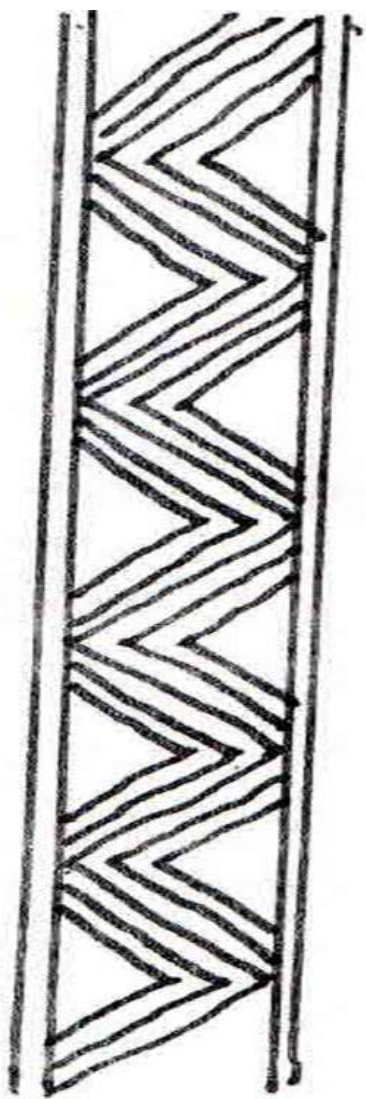


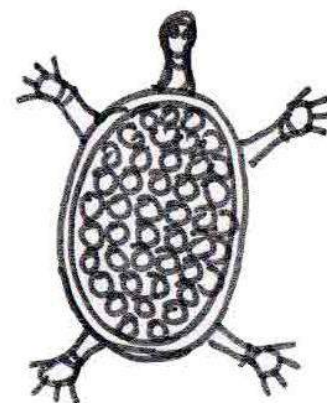
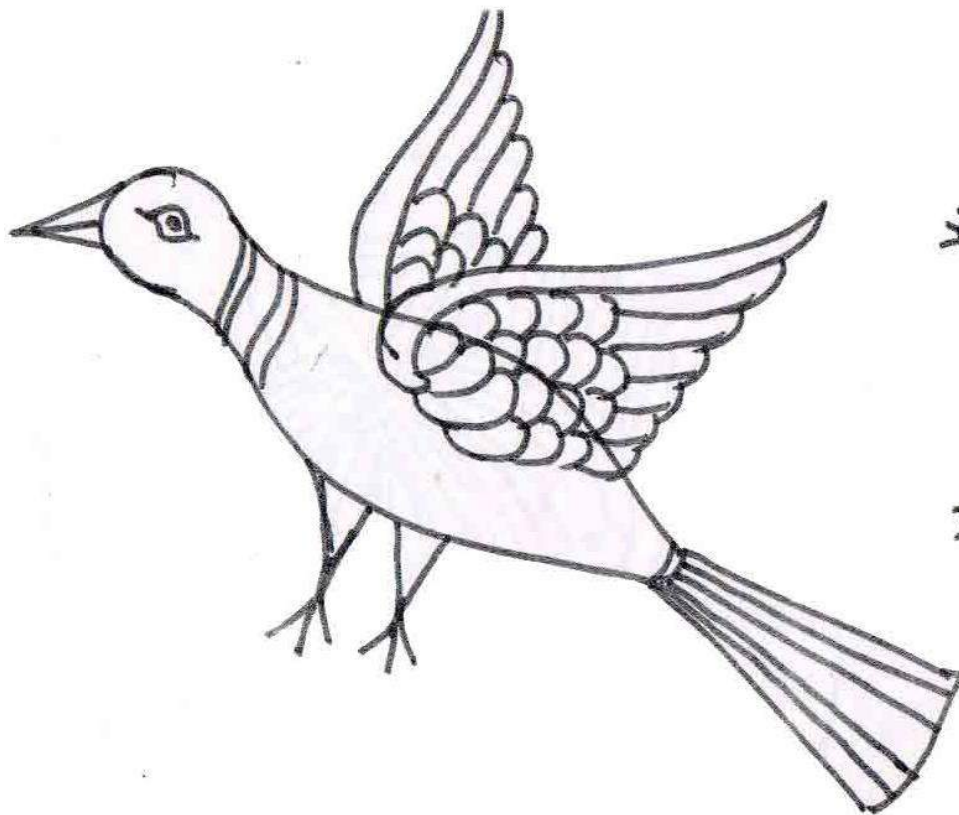
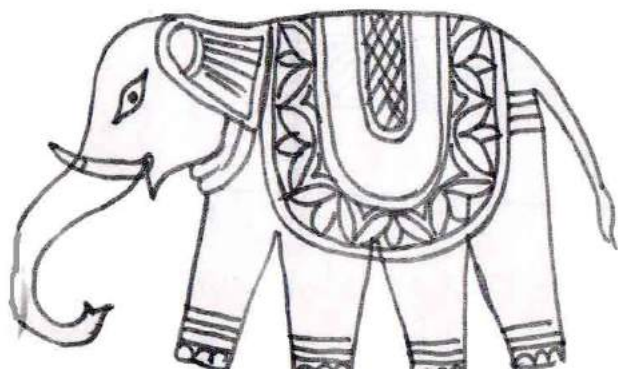
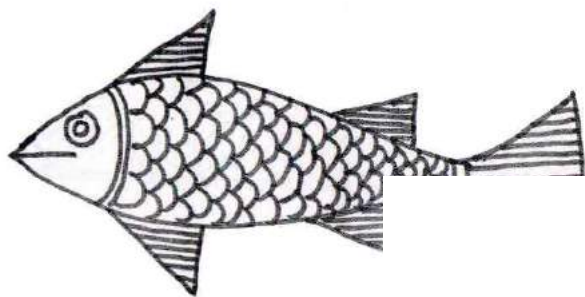














BORDERS IN MANJUSHA ART

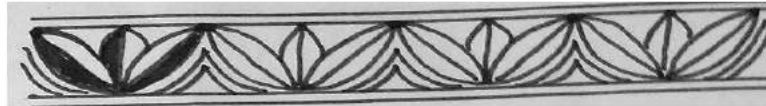
In Manjusha Art borders are very important, every painting must contains one or more border in it. Manjusha art have five borders.

1. Belpatr – It is the symbol of holy leafs of Belpatr. In Hindu tradition we worship Lord Shiva with Belpatr leafs.
2. Lehariya – it is the symbol of Waves of River, Waves shows up and downs in life and how we overcome from difficulties. It embarks struggle and strength.
3. Mokha – Mokha shows the design and decoration used by ancient peoples of Ang region in their houses.
4. Tribhuj – The Triangle, a symbol of Lord Shiva in Hindu Religion. Point-up triangle indicates the spirituality and point-down triangle indicates physical presence. Symbol Triangle can be also connect with concept of Time as past, present & future.
5. Srp Ki Ladi – So many snakes pattern connected to each other, it is sign of unity.

Lehariya



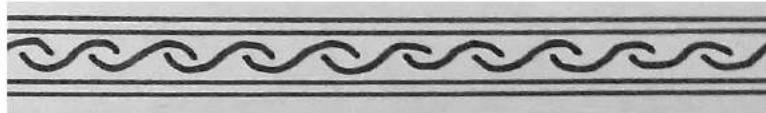
Belpatr



Tribhuj



Srp ki Ladi



Mokha-1



Mokha-2



STORY OF BIHULA BISHARI

Manjusha Art is based on a folk story. The tale is that of Bihula who saved her husband from the deity's wrath and a snake-bite and also of Bishahari or Mansa, the snake goddess. Earlier this story used to be sung in the oral tradition, Nowadays though the oral songs are not as popular, an effort is being made to revive them. Manjusha Art is the first narrative folk art below is the story on which Manjusha Art is based and is illustrated.



The story goes that one day Lord Shiva was taking a bath in Sonada lake, at which time 5 hairs from his plait broke and fell into the water. These 5 hairs become 5 lotuses at the bank of the river. As Shiva continues with his bath, he hears a sound coming from the lotuses, all 5 of the lotuses request Lord Shiva to accept them as his daughters. Shiva replies that without seeing their true form, he cannot accept them. All 5 lotuses convert into their true forms of 5 women. They are 5 sisters their names are

- Jaya Bishahari – symbols – bow & arrow + Amrith Kalash
- Dhoothila Bhavani – symbols – one hand the rising sun and in the other hand a snake
- Padmavathi – symbols – one hand there is a lotus
- Mynah Bisahari – symbol – the mynah bird in one hand
- Maya bishahari / Manasa bishahari – symbols – both hands are snakes.



Lord Shiva accepts these 5 women as his “Manasaputri” which means he accepts them as his daughters in the human form. They are also known as “Datta Putri” daughters who have been adopted. As he accepts them in their human form, they are also known as “Manasa”.

The 5 sisters go to Goddess Parvati and ask her to accept them as her daughters, to which she refuses. The sisters get agitated and they turn themselves into their snake form and hide in the flowers. When Goddess Parvati goes to pick the flowers the snake bites her and she becomes unconscious, at that time Lord Shiva comes and requests them to revive her and that she will accept them. Jaya Bishahari feeds Goddess Parvati amrith from her amrith kalash and revives Goddess Parvati. Parvati grants them a boon saying that they can get rid of the snakes poison and were called as “Bishahari”.

One day all the 5 sisters were playing together in their snake form a game called “Jhingri”. At that time Lord Vasuki Nag approaches them. The sisters tell him that now that they are of Lord Shivas family and everyone of his family is worshipped then they too should be worshipped. Lord Vasuki Nag replied that in Angpradesh Kingdom, in Champanagar there is a Lord Shiva Devotee by name ChandoSaudagar. If he accepts to worship them then everyone on earth will follow. On hearing this, the 5 sisters ask Lord Shivas permission to approach ChandoSaudagar and head towards Champa Nagar. ChandoSaudagar was a very successful businessman. He was a very strong Lord Shiva devotee and did business all over the country and beyond. He had 6 sons. When the Bishaharis approached him and asked him to worship them, and they said if he did so, then they would grant him boons of wealth & power. At which Chandosoudagar’s reply was that he did not know who they were and He will not worship Them. On hearing this Mynah Bisahhari gets really angry and curses him” if he does not worship them then they will ruin his business and kill his family.” But ChandoSaudagar even on hearing this refuses to worship them. ChandoSaudagar was also known as a very stubborn man and once he made up his mind about something, it was very difficult to get him to change it.

Once when ChandoSaudagar was travelling with his sons in the boat “Sonamukhi” which was made of gold, his wife Sonka Sahund requests ChandoSaudagar to worship the Bishaharis, at which he again refuses. Bishaharis become furious on his refusal and drown the entire family along with the boat.

But the Bishaharis discuss amongst themselves and realise that if they drowned Chandosaudagar also then their wish of being worshipped would not be fulfilled. So all 5 sisters prayed to Lord Hanuman, who appeared in front of them and He pulled out Chandosaudagar from the sea.

After this incident, Chando Saudagar still refuses to worship the Bisaharis, as time passes

by, Chandosaudagar and his wife have another son BalaLakhendra. Once the son grows up they go in search for a suitable bride for him. His marriage is fixed with a girl by name Bihula from the nearby village of Ujjaini. This proposal was accepted by Chandosaudagar after much deliberation, as he was very much aware of the Bisaharis curse and wanted to make sure the girl whom his son marries would be able to stand up against the Bisaharis.

There are many other small stories here, which claim that Bihula had been cursed by an old woman that she would become a widow on her wedding night.

It is said Chandosaudagar tests Bihula's intelligence by asking her to prove herself through some tasks he set her. After he was satisfied, the proposal was accepted and with a lot of pomp and celebrations the wedding took place. Always aware of the threat of the Bisaharis, an iron house had been constructed for the couple's wedding night. This house had been constructed by no other than the “Daivashilpi” Bishakarma Dwara. The Bisaharis though had made sure that they had intercepted this plan and had requested him to leave a small hole as fine as a hair in the wall of the room. The night of the marriage the house was surrounded by a lot of people guarding it and also mongooses - the enemies of the snakes.

The Bisaharis managed to get Lord Shiva's snake “Maniyar” to enter the house and kill Bal- Lakhendra.

Bihula distraught at her husband's death starts crying, at which the rest of the family appears. Chandisaudagar is about to order that his son's body is to be immersed in the river, when Bihula stops him and says she will travel with his body and approach “Nethula Devin” to revive him. Bihula orders the same Bishakarma who had constructed the house to construct a boat for her, in which she can take her husband's body and a cover /Manjusa to cover the body. She also requests an artist to draw the story of her tribulations on the Manjusa in which all her family members were depicted. She also requested him to portray all the flora and fauna of the Ang Pradesh.

The colours were used such that sacrifice, Determination and happiness were portrayed.

As Bihula takes her husband in the manjusha they go through sonapur ghat, godha ghat, Jwari ghat, Jokaseni ghat, Sahushanka Ghat, Bhojaseni ghat, then they finally reach galantri ghat, where the water is such that it is like acid and there the flesh of Bala gets dissolved and only the skeleton remains. (Even today the water there is not used, it is said to cause deaths for animals, it is on the way to Katihar). She puts the skeleton into a potli and continues on her journey.

As she is going ahead, she experiences an incident. She sees one woman with two men. She was the form of Nethula dhobin. She saw her cut her husband into “koota” and the son she cut and made into a “paat” .

She washes her clothes (story goes that she used to wash the clothes on all the gods and goddesses) and once she is done with certain mantras she brings back her husband and son alive and then they continue on with their work.

She requests Lord Shiva that she wants all the wealth that her Father in Law Chandosaudagar lost to be returned to him, and requests all the other gods and goddesses, that when she entered Champnagar all the happiness had gone, so she requests them to give them back their happiness. She also asks that her 6 sis in laws who are widows should become “suhaa- gan” again, and that she is blessed with the happiness of having children.

All her boons were granted, at that point of time she removes her ghonghat and Bisahari recognizes her as Bihula. At that point Bisahari tells her that all your boons will come true only on one condition that you will make sure that Chandosaudagar will worship her and her sisters. Bihula agrees and assures her that she will get this pooja done.

Bisahari brings Bala back to life.

The entire family with the sonamukhi boat and their wealth head back to Champnagar. Once they go the entire family starts greeting one another with a lot of celebrations and festivities. At that point of time Bihula stops them and say there is one condition that Chandosaudagar has to do pooja for Bisahari. He refuses, the moment he refuses Bisahari asks Bihula with her power to create a sense of darkness “aandhi”. Bihula does so, and the 7 brothers again fall into the lake where they are getting drowned, the family requests Chandosaudagar to do pooja, he still refuses and says he would rather die then do this pooja, as he removes his sword to kill himself, and offer himself to Lord Shiva, Lord Shiva appears and tells him not to kill himself and Bisahari is his daughter, on hearing this Chandosaudagar says he will offer pooja in his right hand only to Lord Shiva, so Shiva says then offer pooja to her with your left hand.

Chandosaudagar accepts this and worships Bisahari with his left hand

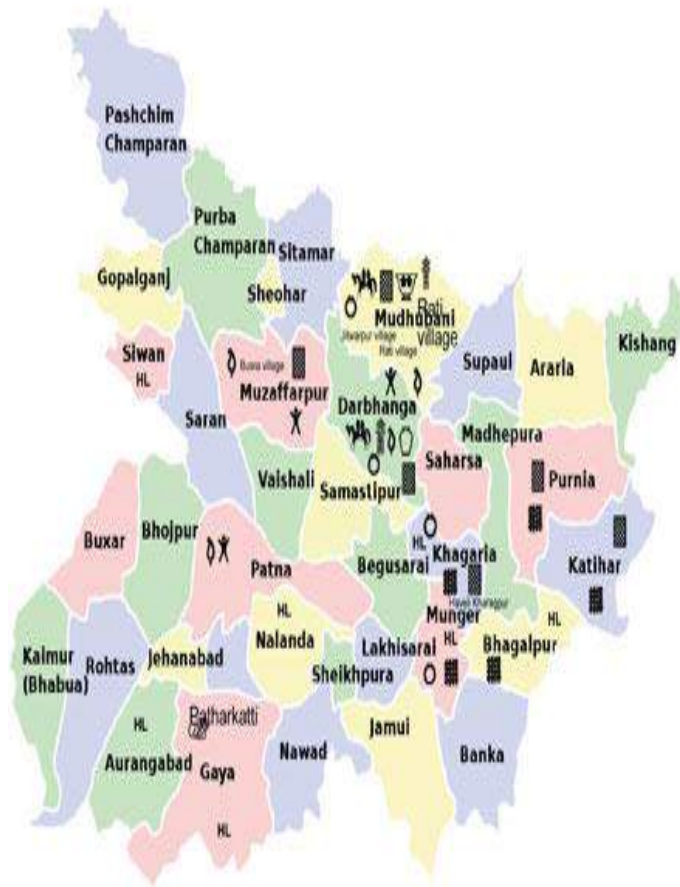


Manjusha Art and Madhubani Art both are the famous art form of Bihar. These are the some basic differences between them.

Manjusha Art	Madhubani Art
Manjusha art is a Line Art based art form.	Madhubani Art is also a line art based art form.
Manjusha Art Line color is green.	Madhubani Art line color is black.
In Manjusha Art Borders are very important.	In Madhubani Art Borders are optional.
Manjusha Art have restriction to use three colours(Pink, Green, Yellow.)	In Madhubani Art so many Colors used.
Manjusha Art belongs to Ang Region.	Madhubani Art practiced in Mithila Region of Bihar.
Manjusha Art is based on Folklore of “Bihula-Bishhari”.	Madhubani Art portraits stories of Ramayana, Culture and Rituals of Mithila
It is story oriented Art.	It is design oriented art.
In Manjusha Art majorly object and painting area filled with Colors.	In Madhubani Art object and painting area occupied by patterns, filling and compact designs.
Manjusha Art motifs are mostly derived from “Bihula-Bishhari” Story.	Madhubani Art motifs are derived from rituals and culture of Mithila Region.

BIHAR

Bihar



Madhubani painting



Grass craft : sikki craft, jute craft



Terracotta



textile: embroidery-*Sujuni*, *Khatwa* – appliqué work



textile weaving: silk - *tassar*



Jewellery : Lac bangles- *lahath*, *kiri*, Tribal jewellery



Stone carving



Papier-mâché



Wooden toys

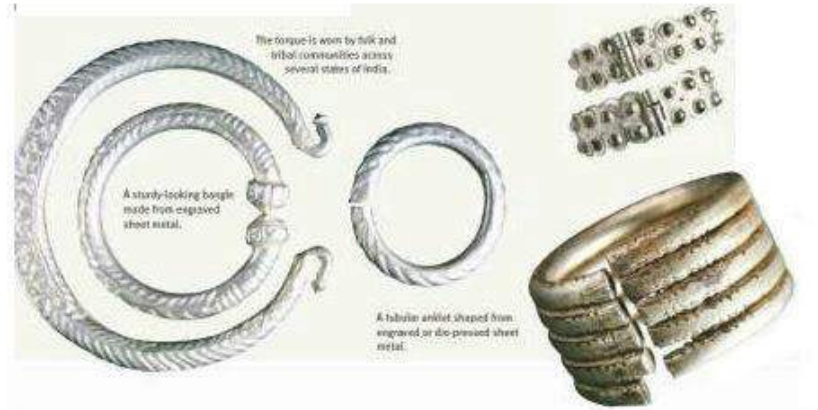


Terracotta - votive figures

DISTRICT	CRAFT	VILLAGE/SUB DISTRICT
Rhagal pur	Handloom silk tasar weaving	
Darbhanga	Sujuni embroidery	
Darbhanga	Khatwa — applique work	
Darbhanga	Khatwa applique	
Darbhanga	Lac bangles - lahath, kiri	Paridasari village
Darbhanga	Sikki grins work	
Darbhanga	Wooden toys	
Gaya	Stone carving	Patharkatti, Khukdi , Gaya
Haveli	Handloom silk tasar weaving	
Haveli	Tribal jewellery	
Katihar	Handloom silk tasar weaving	
Katihar	Jute craft	
Madhubani	Sujuni embroidery	
Madhubani	Khatwa — applique work	
Madhubani	Khatwa applique	
Madhubani	Lac bangles - lahath, kiri	BHAGALPUR town
madhubani	Papier-mache Kati, Rahiyam, villages in Rajnagar	
Madhubani	Sikki grass work	
Madhubani	Terracotta	
Darbhanga	Rvlaula Ganj	
Munger	Handloom silk tasar weaving	
Munger	Tribal jewellery	
BHAGALPUR	Sujuni embroider y .	
BHAGALPUR	Khatwa — applique work	
BHAGALPUR	Khatwa applique	
BHAGALPUR	Sikki grass work	BHAGALPUR town
BHAGALPUR	Wocden toys	
Patna	Khatwa — applique. work	Patna
Patna	Khatwa applique	Patna city
Patna	Wooden toys	
Patna	Sujuni embroidery	
Purriea	Handloom silk tasar weaving	
Purnea	Jute craft	



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ART AND CRAFTS

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 Indian as well as international markets for their artistic beauties and innovations. Another chief feature of Bihar's handicraft is their 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 from 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 Bhimbetka 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 Greco-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 from 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 carving 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 carved doors and windows.

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.

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. BHAGALPUR, Darbhanga and Madhubani are famous for the lacquer-work, especially for production of lac-bangles

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.

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.

BAMBOO WORK

Bamboo work has been remained a culture of Bihar throughout the ages and time. Right from 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 objects which are of great value in every day life.

SIKKI WORKS

Sikki is a grass or a weed that 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 artisans 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.

BRASS WORKS

The brass work of Bihar is a continuation of the brass craft done in pre-historic 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 archaeological 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 it shape and design. Patna and Harihar cities are very famous for manufacturing of this craft. The chief markets of Tikuli are Banaras, Patna and Calcutta.

Photos of market Survey

PHOTOS DURING CRAFT VISIT



























PROFILE OF DESIGNER

Asim Anand
Premashram Gayatrinagar Purabsarai
Munger, Bihar- 811201
Phone: +91- 7307247329
Email: asimanand93@gmail.com



OBJECTIVES:

A challenging career in the field of Textile Designing where my knowledge will be utilized to the fullest in designing skills, academic including research for the wholesome uplifting of designing profession. Willing to offer my diversified skills and experience to the company that offers a challenging carrier with long-term opportunities where my skills and talent will be used to achieve organization's goals, which in turn enhance my capabilities.

HIGHLIGHT OF SKILLS

- ❖ Honest, keen learner, Positive attitude
- ❖ Confident client management skills & Sense of responsibility
- ❖ Hard work, ethic and productivity focus
- ❖ Good team player with leadership skills
- ❖ Self-motivated and open and adaptive to new situations and culture
- ❖ show respect for others and their differences
- ❖ Good written and communication skills

PROFESSIONAL QUALIFICATION

- ❖ Working With NCDPD New Delhi (Empaneled Designer Ministry of Textile Govt. of India, D.C Handicraft).
- ❖ Degree in Textile Design from NIIFT, Mohali in 2015 with 1st Division
- ❖ Intermediate from TNBE University, Bhagalpur in 2010 with 1st Division
- ❖ Matric from CBSE Board in 2008 with 1st Division

TECHNICAL SKILLS

- ❖ MS Office
- ❖ Photoshop
- ❖ Corel Draw

AREA OF INTEREST

- ❖ Art & Craft / Designing / Merchandising
- ❖ Team Leading
- ❖ Hard Working
- ❖ Field Work

EXPERIENCE

- ❖ Did Internship (45 Days) From R.K DERAWALA, Jaipur (Manufacturer of Fabindia)
- ❖ Graduation Project (GP) From- A& A EXPORTS, Jaipur & (NCDPD) 6 Months
- ❖ IITF 2014 to 2018 Visual Merchandiser
- ❖ Indian Handicraft & Gift Fair Delhi Fair 2014 to 2018 Autumn Visual Merchandiser
- ❖ Indian Houseware & Decorative Show 2014 to 2018 Visual Merchandiser

CRAFT PROJECT EXPERIENCE WITH MINISTRY OF TEXTILE GOVT. OF INDIA

Project Title: Block Printing

Client: O/o D C (Handicrafts) Ministry of Textile govt. of India

Project Location: Varanasi (U.P)

Sanction Order No: C-11011/31/2015-16/I.D.P.H/Varanasi/2200

Role: Textile Designer

Project Title: Traditional Embroidery

Client: O/o D C (Handicrafts) Ministry of Textile govt. of India

Project Location: Ambala (Haryana)

Sanction Order No: J-12012/114/2016-17/DS/NR/SC/23.`12.12016

Role: Textile Designer

Project Title: Manjusha Painting

Client: UMSAS & O/o D C (Handicrafts) Ministry of Textile govt. of India

Project Location: Bhagalpur Bihar

Sanction Order:

Role: Designer

Project Title: Natural Fiber
Client: O/o D C (Handicrafts) Ministry of Textile govt. of India
Project Location: Kolkata West Bengal
Sanction Order No: J-12012/136/2016-17/DS (NR)/SC dated 23.12.2016
Role: Textile Designer

Project Title: Leather Craft
Client: O/o D C (Handicrafts) Ministry of Textile govt. of India
Project Location: Birbhum West Bengal
Sanction Order No: J-12012/136/2016-17/DS (NR)/SC dated 23.12.2016
Role: Textile Designer

Project Title: Jute Craft
Client: O/o D C (Handicrafts) Ministry of Textile govt. of India
Project Location: Birbhum West Bengal
Sanction Order No: J-12012/136/2016-17/DS (NR)/SC dated 23.12.2016
Role: Textile Designer

Project Title: Zari Craft
Client: O/o D C (Handicrafts) Ministry of Textile govt. of India
Project Location: Kanpur (U.P)
Sanction Order No:
Role: Textile Designer

Project Title: Traditional Hand printed Textiles of Madhya Pradesh
Client: O/o D C (Handicrafts) Ministry of Textile govt. of India
Project Location: Ujjain Madhya Pradesh
Sanction Order No: J-12012/146/(21)/2014-15/DS/NR/ 10.03.2015 (29.04.16)
Role: Textile Designer

Project Title: Traditional Zari Craft of Uttar Pradesh
Client: O/o D C (Handicrafts) Ministry of Textile govt. of India
Project Location: Meerut Uttar Pradesh
Sanction Order No: 12012/146/2014-15/DS/NR/29.04.2016.
Role: Textile Designer

Project Title: Traditional Shading Embroidery of south Goa
Client: O/o D C (Handicrafts) Ministry of Textile govt. of India
Project Location: Margao South Goa
Sanction Order No: - J-12012/136(10)/2014-15DS/NR/09.02.2016
Role Description: Designer

Project Title: Jute Bag and Decorative
Client: O/o D C(Handicrafts) Ministry of Textile govt. of India
Project Location: west Bengal
Sanction Order No: - j - 12012/11//2014-15/DS/NR Dt.29/12/2013.
Role Description: Designer

Project Title: Traditional Leather Bag of West Bengal
Client: O/o D C(Handicrafts) Ministry of Textile govt. of India
Project Location: west Bengal
Skill Used: Traditional leather embossing of west Bengal
Sanction Order No: - J-12012/11/2014-15/DS/NR/DTD 10-9-2014
Role: Designer

Project Title: Zari work of Bhopal
Client: O/o D C (Handicrafts) Ministry of Textile govt. of Indian
Project Location: Bhopal
Sanction Order No: -J-12012/11/2014-2015/DS/NR DTD 10-9-2014
Role: Designer

Project Title: Traditional Wood Inlay of Hoshiarpur Punjab
Client: O/o D C(Handicrafts) Ministry of Textile govt. of India
Project Location: Hoshiarpur Punjab
Sanction Order No: - j-12012/146(13)/2014-15/DS/NR dtd 10.03.15
Role: Designer

Project Title: Embroidery
Client: Client: COHANDS & O/o D C (Handicrafts) Ministry of Textile govt. of India
Project Location: Jath Maharashtra
Sanction Order: - J-12012/57/2017-18/DS/WR/SC
Role: Designer

PERSONAL INFORMATION

➤	D.O.B	21-NOV-1993
➤	PLACE OF BIRTH	MUNGER, BIHAR
➤	NATIONALITY	INDIAN
➤	FATHER'S NAME	SURESH PRASAD YADAV
➤	SEX	MALE
➤	MARITAL STATUS	SINGLE
➤	LANGUAGES	ENGLISH, HINDI

DECLARATION

I hereby declare that above-mentioned information is true and best to my knowledge.

Asim Anand

Dated:

PROFILE OF MASTER



उदुपी कुमारी

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व्यक्तिगत जानकारी:

पति: श्री प्रकाश कुमार झा
पिता: प्रो० विनोदानंद झा
माता: स्व० सरोजनी देवी
जन्म तिथि: 22/10/1984
राष्ट्रीयता: भारतीय

पत्राचार का पता:

C-3, सुवर्णरेखा टावर
शहीद भगत सिंह रोड
तिलकामांझी, शीला विवाह
भवन के निकट,
भागलपुर (बिहार) – 812001

भाषा की जानकारी:

हिंदी
अंग्रेजी
मैथिली
अगिका

शैक्षणिक योग्यता:

- पोस्ट ग्रेजुएट – तिलकामांझी भागतपुर विश्वविद्यालय, भागतपुर
- पीएचडी – तिलकामांझी भागतपुर विश्वविद्यालय, भागतपुर (शोधरत)

अन्य शैक्षणिक अनुभव:

मंजूषा कला मास्टर प्रशिक्षण – नावाड़, भागतपुर
सिलाई-कढ़ाई प्रशिक्षण – प्रशिक्षण संस्थान, भागतपुर
कराटे (ब्लैक बेल्ट) – अशिहारा कराटे, भागतपुर

व्यक्तिगत रुचि क्षेत्र:

मंजूषा पेंटिंग
कविता, लोकगीत, लघु कथा इत्यादि लेखन कार्य
(अंगिका, हिंदी तथा अंग्रेजी भाषा में)
सामाजिक कार्य

उपलब्धियाँ:

- 16 से 28 फरवरी 2019: दिल्ली हाट, नई दिल्ली में आयोजित प्रदर्शनी सह विक्री केन्द्र में भाग लिया।
- नवंबर 2018: कला संस्कृति विभाग, गोवा सरकार द्वारा आयोजित राष्ट्रीय कला शिविर में भागीदारी।
- 24 से 25 जनवरी 2019: बिहार सरकार द्वारा आयोजित राष्ट्रीय कला शिविर में भागीदारी।
- 08 से 12 अक्टूबर 2018: EZOC, Kolkata द्वारा आयोजित अतुल्य भारत कार्यक्रम अंतर्गत राष्ट्रीय सेमिनार में भागीदारी।
- 26 से 30 सितंबर 2018: ज्ञान भवन, पटना में मंजूषा कला प्रदर्शनी का आयोजन।
- वर्ष 2014 एवं 2015: प्रगति मैदान में आयोजित भारतीय अंतराष्ट्रीय व्यापार मेला में मंजूषा कला की जीवंत प्रस्तुति।
- मार्च 2014: बिहार राज्य कला संस्कृति एवं युवा विभाग, पटना द्वारा आयोजित बिहार के 100 लोक कलाकारों की कार्यशाला में भागीदारी।
- 26 जनवरी 2013 : गणतंत्र दिवस के अवसर पर पटना में कला, संस्कृति एवं युवा विभाग की ओर से निकाली गई झांकी में मंजूषा कला की जीवंत प्रस्तुति।
- मार्च 2013: बिहार राज्य कला संस्कृति एवं युवा विभाग, पटना द्वारा आयोजित राष्ट्रीय महिला चित्रकला शिविर में भागीदारी।
- वर्ष 2011 में मंजूषा कला आधारित पहली कथाचित्र पुस्तिका का प्रकाशन।
- मंजूषा के वरिष्ठ प्रशिक्षक के रूप में नावाड़ प्रायोजित परियोजना अंतर्गत कार्यानुभव – वर्ष 2008 से 2010
- पिछले 12 वर्षों से मंजूषा कला के प्रचार-प्रसार एवं प्रशिक्षण में विभिन्न सरकारी एवं गैर सरकारी संस्थानों के साथ सक्रिय भागीदारी।

- उपेन्द्र महारथी शिल्प अनुसंधान केन्द्र, पटना, यूको आरसेटी, किलाकारी, दिल्ली पब्लिक स्कूल, नवोदय विद्यालय एवं स्वयंसेवी संस्था दिशा ग्रामीण विकास मंच में मंजूषा कला प्रशिक्षक के रूप में पिछले 8 वर्षों से सहभागिता।
- पश्चिम बंगाल स्थित विश्व भारती, शांतिनिकेतन, बोलपुर में मंजूषा कला प्रदर्शनी।
- वर्ष 2011, 2012 एवं 2014 : कौशन डिजायनिंग के प्रतिभागियों एवं कर्मियों के बीच मंजूषा कला का प्रशिक्षण।
- वर्ष 2012 : कस्तूरबा विद्यालय में छात्राओं के बीच मंजूषा कला का प्रशिक्षण
- पिछले 10 वर्षों से देशभर में मंजूषा उत्पादों का स्टॉल विभिन्न सरकारी एवं गैर सरकारी संस्थाओं के सहयोग से लगाना।

पुरस्कार एवं सम्मान:

- 23 सितंबर 2018: दैनिक जागरण, पटना द्वारा टूमेन अर्चीवर्स अवार्ड से सम्मानित।
- 26 जनवरी 2018: बिहार के पूर्व राज्यपाल श्री सत्यपाल मलिक द्वारा सम्मानित।
- 27 मई 2017: प्रभात खबर, भागतपुर द्वारा सम्मानित।
- 22 जनवरी 2016: महिला एवं बाल विकास मंत्रालय, भारत सरकार द्वारा आयोजित 100 महिला कार्यक्रम में कला एवं संस्कृति के क्षेत्र में चयनित होने पर श्री प्रणव मुखर्जी, राष्ट्रपति द्वारा आयोजित भोज में शामिल एवं सम्मानित।
- 05 अगस्त 2015: श्री नीतीश कुमार, मुख्यमंत्री, बिहार द्वारा मंजूषा कला के क्षेत्र में योगदान हेतु राज्य पुरस्कार से सम्मानित।
- वर्ष 2013 से 2015 के दौरान भागतपुर की विभिन्न संस्थाओं अखिल भारतीय अगिका साहित्य विकास समिति, माया तैत्तर लोक सेवा संस्थान, संस्कृति, तैरापथी महिला मंडल एवं मोतीलाल वर्मा संस्थान द्वारा मंजूषा कला के लिए सम्मानित
- वर्ष 2013 : नवगछिया अनुमंडल द्वारा कला के क्षेत्र में योगदान के लिये सम्मानित।
- जून 2012 : माननीय मुख्यमंत्री, बिहार सरकार, श्री नीतीश कुमार द्वारा मंजूषा कला को जीविका से जोड़ने के लिए शिखे गए कार्य हेतु सम्मानित।
- वर्ष 2012 में विष्णु प्रभाकर प्रतिष्ठान, नई दिल्ली द्वारा अगिका काव्य पाठ के लिए सम्मानित।
- वर्ष 2011 में यूको ग्रामीण स्वरोजगार प्रशिक्षण संस्थान द्वारा मंजूषा कला प्रशिक्षण के लिए सम्मानित।
- वर्ष 2011 में संस्कृति वस्त्रत सरयू देवी स्मृति सम्मान से ति.मा.भा. विश्वविद्यालय के कुलपति प्रो. के.एन. दूबे द्वारा सम्मानित।

- वर्ष 2010 में अखिल भारतीय अंगिका साहित्य कला मंच, भागलपुर द्वारा अंगिका के आदिकवि सरहपा स्मृति सम्मान से सम्मानित।
- वर्ष 2010 में अखिल भारतीय अंगिका साहित्य विकास समिति, वि०प्र० लेखक संघ, अखिल भारतीय अंगिका साहित्य कला मंच के संयुक्त तत्वाधान में काव्य रचना हेतु सम्मानित।
- वर्ष 2010 में अंगिका काव्य पाठ हेतु बिहार पेशनर समाज द्वारा सम्मानित
- वर्ष 2009 में अंगिका साहित्य विकास समिति, भागलपुर द्वारा अंगिका के वैज्ञानिक दर्तनी के प्रशिक्षण कार्यशाला में प्रशस्ति पत्र से सम्मानित।
- वर्ष 2009 में बिहार प्रगतिशील लेखक संघ, भारतीय दलित साहित्य अकादमी नवगछिया द्वारा अंगिका साहित्य के लिए सम्मानित।
- वर्ष 2008 में अंग-सुगंध साहित्य कला मंच द्वारा लता मंगेशकर सम्मान से सम्मानित।
- वर्ष 2008 में भारतीय ताल दियास पर्वटन साहित्य कला परिषद, सहोडी, भागलपुर द्वारा अंगिका काव्य रचना हेतु पार्षती सम्मान से सम्मानित।
- वर्ष 2008 में अखिल भारतीय हिन्दू हिन्दी समिति, न्यूयॉर्क द्वारा विशिष्ट सम्मान से सम्मानित।
- वर्ष 2008 में भारतीय दलित साहित्य अकादमी द्वारा सम्मानित
- वर्ष 2007 में अंगिका साहित्य के क्षेत्र में उल्लेखनीय योगदान हेतु ए.आई. पी.सी., भागलपुर द्वारा सम्मानित
- वर्ष 2005 में बगुला मंच द्वारा काव्य रचना के क्षेत्र में सम्मानित
- वर्ष 2004 में अखिल भारतीय अंगिका भाषा साहित्य विकास परिषद, प्रगतिशील लेखक संघ, जाहन्नु विचार मंत्र, लोक सेवक संघ एवं युवा अंगिका भाषा साहित्य विकास परिषद के संयुक्त तत्वाधान में काव्य रचना हेतु सम्मानित।
- वर्ष 2003 में भारतीय दलित साहित्य अकादमी द्वारा दीरागणा सावित्री बाई फूले फेलोशिप सम्मान।

सदस्यता:

- अध्यक्ष, मंजूषा आर्ट रिसर्च फाउंडेशन, भागलपुर
- बिहार राज्य प्रगतिशील लेखक संघ, नवगछिया, भागलपुर
- अखिल भारतीय अंगिका साहित्य विकास परिषद, भागलपुर
- बगुला मंच, भागलपुर

प्रकाशन एवं प्रसारण:

- वर्ष 2014: आकाशवाणी दिल्ली द्वारा मंजूषा कला पर साक्षात्कार का प्रसारण
- वर्ष 2012: आकाशवाणी भागलपुर द्वारा अंगिका लोकगीत का प्रसारण
- वर्ष 2011: समाचारपत्र दैनिक जागरण द्वारा मंजूषा चित्रकथा एपिसोड का प्रकाशन
- वर्ष 2011: मंचका कला आभारित पञ्चमी नियोजन का प्रकाशन

- अंगिका लघु कथा
- आओ मंजूषा सीखें
- मंजूषा चित्रकथा
- अंगिका लोकगीत सहित अनेक पत्रिकाओं में लेख, कविता, लोकगीत इत्यादि रचनाओं का प्रकाशन।

दिनांक:

स्थान:

(हस्ताक्षर)

कल्पि कुमारी

ARTISAN DETAILS

S.No	Name	पिता / पति का नाम	मोबाईल नं	आधार नं	Pan no:	Artisan card no	Account no:-	IFSC code
1.	सुषमा कुमारी	प्रमोद कुं साह	8409487061	29123079 2586	HXTPK3100A		58110110001839	BKID0005811
2.	आद्या कुमारी	ओम प्रकाश चौधरी	7488904535	9168 3425 7720	BAFPA5795Q	ERPTC477402	50183157187	ALLA0210536
3.	साध्वी	ओम प्रकाश चौधरी	7488904535	4271 7472 1678	DYJPS05710	ERPTC477976	50183156944	ALLA0210536
4.	नैहा कुमारी	अमित कुमार	8709247256	79194481 1941	HXIPK3250G	ERPTC 501196	58110110001815	BKID0005811
5.	श्वेता कुमारी	श्री व्यासचन्द्र चौधरी	8873874635	9442 7515 2453	FKZPK5365N		3043000100055865	PUNB0304300
6.	दिलीप कुं पंडित	लवाहर पंडित	9430505877	2348 2018 5530	AWSPPO087A	ERPTC 501214	33966917264	SBIN0017465
7.	नैहा कुमारी	राजकुमार पासवान	9472469861	5749 3920 0889	DPIPK8866N		17430110001820	UCBA0001743
8.	प्रीति कुमारी	राजकुमार पंडित	9199323300	6886 3853 7400	HRIPK6164D	ERPTC501552	32373211000549	UCBA0003237
9.	वर्षा कुमारी	पवन कुं सागर	7631802260	8323 8395 2554	GJOGPK7840A	ERPTC 477393	36363193071	SBIN0003434
10.	नीत कुमारी	कृष्णा नंद सिंह	6209648541	7261 1594 0045	HYPPK6395J	ERPTC 502725	0721104000090076	IBKL0000721
11.	नवीता कुमारी	श्रीजनमोहन कुं सिंह	6200974435	7552 2666 4738	FDKPK6343G	ERPTC 478065	30404740308	SBIN0003134
12.	हिना कुमारी	अमित कुमार	8709247256	3561 1928 3421	HXIPK3249H		58110110006580	BKID0005811
13.	अंजलि कुमारी	श्री विनोदानंद मंडल	8544182433	6590 4728 2479	EPNPK5044E	ERPTC 477395	20964389670	ALLA0210536
14.	आशीष कुमार	दीपक कुमार साह	8579842612	6066 1871 9675	IDZPK7225K		37655618281	SBIN0003041
15.	अनिता कुमारी	स्व राजेन्द्र महतो	7050165913	4079 8945 7434	GJSPK0447M	ERPTC 544463	36489654484	SBIN0001521
16.	नूतन कुमारी	एतपारी राम	6203606967	214618 246589	FVEPK3808J	ERPTC 496119	17210100000483	IOBA0001721
17.	पूनम कुमारी	विजय कुमार	8797409459	332881 845916	BSJPKD5466J	ERPTC 544032	20462393289	SBIN0003244
18.	विजया लक्ष्मी	राकेश कुं सिंह	7488708407	8155 9204 2724			35758209127	SBIN0003434
19.	बबली कुमारी	लखन पासवान	8521465943	7653 8785 2596	HYDPK9345E	ERPTC 477506	17430110069707	UCBA0001743
20.	शोभा कुमारी	महेन्द्र पासवान	9431046356	4745 3329 2732	HWWPK0841N	ERPTC 501877	17430110002087	UCBA0001743
21.	पुनम कुमारी	उत्तम दास	6204059750	3466 9539 9021	DMNPK6584F	ERPTC 500927	467510510001269	BKID0004675
22.	दीपशिखा कुमारी	श्री पवन पंडित	8578974773	3823 7834 3169	GJJPJPK3391N	ERPTC 477798	35466108960	SBIN0003434
23.	संध्या कुमारी	अवण कुं मित्रा	8789986114	8216 5253 6526	GJZSPK2710N	ERPTC 501883	20462391725	SBIN0003244
24.	शाशांकी कुमारी	नीरज कुं भादव	8002247428	6793 9445 8245	IDZPK7224J		20073639442	SBIN0003603
25.	लुसी खातुन	मो० नसीम	9801689118	3328 6451 4517	HPXPK9108A	ERPTC 477502	35375662651	SBIN0003434
26.	बाँकी कुमारी	श्री सुभाष राय	7808704852	3758 9981 6950	IDQPK0072H	ERPTC 116826	6162001500022193	PUNB0616200
27.	पारिजात सुमन	संजीव सुमन	9570039897	5029 3325 2748	JUPPS5432C	ERPTC 477658	36010110095646	UCBA0RRBBK6
28.	प्रीति कुमारी	सुरेन्द्र ठाकुर	8434023144	2768 0261 1861	GTUPK8203C		50010018118	ALLA0210010
29.	संध्या झा	संतोष कुमार झा	7277202943	8860 2509 3185	BWDJP0563M	ERPTC 543873	20338726712	SBIN0000037
30.	डेवी देवी	गोपाल सिंह	7319984163	216156806535	CCTPD6295B	ER	3378127193	SBIN0000037
31.	रुची कुमारी	रम कृष्ण चौधरी	06071805	2678 06580572		ERPTC 496131		

S.No	Name	पिता/पति का नाम	मोबाईल नं	आधार नं	Pan no:	Artisan card no	Account no:-	IFSC code
32.	अंजली दास	श्री सुजीत कुमार दास	9470455192	5679 0169 4393	BAGPD7301G	ERPTC 477650	10010100014287	BARB08HAGA
33.	गीतीश कुमार झा	प्रकाश कुमार झा	9122041041	277838700323	AXUPJ7885P		73042603788	SBIN0003042
34.	विनीता भारती	श्रीकांत नाथ द्विवेदी	824027302	304387801299	COZPB52460		1539104000173785	IBKL0001539
35.	कुंचन देवी	सुधीर रामा	8651741831	546555829577	DBBPJ0554R	ERPTC154035	2335011000968	UCBA0002335
36.	रीना देवी	दिनेश दास	9199817642	6295 0086 4364	CPKPD1317J	ERPTC54448	32103199524	SBIN0006084
37.	पुष्पा देवी	प्रदीप मंडल	9939293350	427496874314	DPTPD9153Q	ERPTC496489	23350110009437	UCBA0002335
38.	हीरा देवी	अनित कुमार सिंह	7050364276	6066 0325 7328	DXPPD7477D	ERPTC501242	35519299525	SBIN0015586
38.	रीता देवी	राजेश कुमार सिंह	9006037261	8063 1856 5189	DXPPD7371Q	ERPTC501280	35519337936	SBIN0015586
40	नीहा शताहुन	मोहं अनिसार खान	8521664254	3897 0594 4063	HXVPK3716A		12710110070901	UCBA0001271

List of Direct Benefit Transfer

SNO	Vendor Name	Father/Husband Name	DOB	PAN Number	Aadhaar Number	Address1	Address2	City	Country	State	District	Pincode	Mobile	Bank Name	IFSC Code	Account Number
1	SUSMA KUMARI	PRAMOOD KR SAH	20-05-1991	HKYPK3837A	291230792586	MIRJANHAT,MANIKPUR ,BH		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812005	8409487061	BOI	BKID0005811	581110110001839
2	ADYA	OM PRAKASH CHOUDHARY	02-06-97	BAFPA5795Q	916834257720	NAUGACHIA BHAGALPUR		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	853204	7488991763	ALLAHBAD BANK	ALLA0210536	50183157187
3	SADHVI	OM PRAKASH CHOUDHARY	03-05-96	DYJPS0571O	427174721678	NAUGACHIA BHAGALPUR	NAUGACHIA		INDIA	BIHAR	BHAGALPUR	853204	7488991763	ALLAHBAD BANK	ALLA0210536	50183156944
4	NEHA KUMARI	AMIT KUMAR	17-09-1995	HXIPK3250G	791944811941	MIRJANHAT,MANIKPUR ,BH		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812005	8709247256	BOI	BKID0005811	581110110001815
5	SWETA KUMARI	VYASH CHANDRA CHOUDHARY	01-02-93	FKJPK5365N	944275152453	TETRI ,NAUGACHIA ,BHAGAL	NAUGACHIA		INDIA	BIHAR	BHAGALPUR	853204	8873874635	PNB	PUNB0304300	3043000100055860
6	DILIP KR PANDIT	JAWAHAR PANDIT	01-02-86	AWSP00087A	234820105530	MIRJANHAT ,JAGDISHPUR ,B		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812005	9430505877	SBI	SBIN0017465	33966917264
7	NEHA KUMARI	RAJ KR PASWAN	12-12-95	DPIPK8866N	574939200889	JAWARIPUR,JAGDISHPUR ,B		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812001	9472469861	UCO BANK	UCBA0001743	17430110001820
8	PREETI KUMARI	RAJ KR PANDIT	02-01-92	HRIPK6164D	688638537400	MIRJANHAT,MANIKPUR ,BH		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812005	9199323500	UCO BANK	UCBA0003237	32373211000549
9	VARSHA KUMARI	PAWAN KUMAR SAGAR	16-02-1996	GOGPK7840A	832383952554	SHAHKUND BHAGALPUR		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	813108	7631802260	SBI	SBIN0003434	36363193071
10	NITU KUMARI	KRISHNAND SINGH	24-03-1993	HYPPK6395J	726115940045	MOHEDDINAGAR,KUTUBGA		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812005	6209648541	IDBI BANK	IBKL0000721	721104000090076
11	NABITA KUMARI	JANMANJAY KR SINGH	21-03-1980	FDKPK6343G	455226664738	ADAMPUR GHAT ,JAGDISHP		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812001	9572885628	SBI	SBIN0003134	30404740308
12	HINA KUMARI	AMIT KUMAR	01-03-97	HXIPK32498	356119283421	MOHEDDINAGAR,KUTUBGA		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812005	8709247252	BOI	BKID0005811	581110110006580
13	ANJALI KUMARI	BINODANAND MANDAL	02-05-94	EPNPK5044E	659047282479	NAVADA,NAUGACHIA ,BHAG		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	853204	8544182433	ALLAHBAD BANK	ALLA0210536	20964389670
14	ASHISH KUMAR	DEEPAK KR SAH	01-01-00	IDZPK7225K	606618719675	CHAMPANAGAR,BHAGALPU		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812004	8579842612	SBI	SBIN0003041	37655618281
15	ANITA KUMARI	RAJENDRA MEHTO	21-04-1993	GISPK0447M	407989457434	CHANDI PRASAD LANE,JAGD		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812002	7545074505	SBI	SBIN0001521	36489654484
16	NUTAN KUMARI	ITWARI ROY		FVEPK3808J	214618246589	JAWARIPUR,JAGDISHPUR ,B		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812001	6203606967	INDIAN OVERSEAS BANK	IOBA0001721	172101000004883
17	PUNAM KUMARI	VIJAY KUMAR	10-08-86	BSGPAD5466G	532891845916	MUNDI CHAK,JAGDISHPUR ,		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812001	8797409459	SBI	SBIN00032414	20462393289
18	VIJYA LAKSHMI	RAKESH KR MISHRA	18-11-2000	NA	815592042724	KASWA KHEDI,SAHKUND ,BH		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	813108	7488708407	SBI	SBIN0003434	35758209127
19	BABLI KUMARI	LAKAHAN PASWAN	12-10-00	HYDPK9345E	765387852596	TILKAMANJHI ,JAGDISHPUR		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812001	8521465943	UCO BANK	UCBA0001743	17430110069707
20	SHOBHA KUMARI	MAHENDER PASWAN	15-04-1999	HWWPK0841N	474533292732	TILKAMANJHI ,JAGDISHPUR		BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812001	9431026356	UCO BANK	UCBA0001743	17430110002087

21	POONAM KUMARI	UTTAM DAS	05-01-94	DMNPK65848	346695399021	TILKAMANJHI, JAGDISHPUR	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812001	6204059750	BOI	BKID0004675	467510510001269
22	DEEPSHIKHA KUMARI	PAWAN PANDIT	16-12-1999	GPJPK3391N	382378343169	KASWA KHEDI, SAHKUND, BH	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	813108	8578974773	SBI	SBIN0003434	35466108960
23	SANDHYA KUMARI	SHRAWAN KR MISHRA	01-08-92	GZSPK2710N	821652586526	BHIKHANPUR, JAGDISHPUR,	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812001	8789986114	SBI	SBIN0032414	20462391725
24	SHASHANKI KUMARI	NIRAJ KR YADAV	16-10-1988	IDZPK7224J	679394458245	NATHNAGAR BHAGALPUR	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812006	8340686611	SBI	SBIN0003603	20073639442
25	LUSI KHATOON	MD NASIM	03-05-00	HPXPK9108A	332864514517	SHAHKUND BHAGALPUR	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	813108	9801689118	SBI	SBIN000434	35375662651
26	BOBY KUMARI	SUBHASH ROY	31-03-1997	IDCPK0072H	375899816950	TULSIPUR, JAMUNIA, BHAGA	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	853202	7808704812	PNB	PUNB0616200	6162001500022193
27	PARIJAT SUMAN	SANJEEV SUMAN	11-05-79	JUPPS5432C	502933252748	ISHACHAK, JAGDISHPUR, BH	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812001	9570099897	UCO BANK	UCBAORRBKKG	36010110095646
28	PRITI KUMARI	SURENDRA KR THAKUR	04-06-95	GTUPK8203C	276802611861	LODHIPUR, JAGDISHPUR, BH	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812001	7277839181	ALLAHBAD BANK	ALLA0210010	50010018118
29	SANDHYA JHA	SANJOSH KR JHA	24-01-2001	BWDPJ0563M	886025093185	AMARPUR, BANKA	BANKA	INDIA	BIHAR	BANKA	813101	7277202943	SBI	SBIN0000037	20338726712
30	DEZI DEVI	GOPAL SINGH	01-01-86	CCTPD6295B	216756506535	VIVEKANAND COLONY, JAGD	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812002	7319984163	SBI	SBIN0000037	33781271193
31	RUCHI KUMARI	LATE KESHAV CHOUBEY	11-10-95	NA	267806580572	VIKRAMSHEELA COLONY TIL	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812001	9060718051	BOI	BKID0004675	467510110010608
32	ANJALI DAS	SUJIT KR DAS	20-06-1968	BAGPD7301G	567901694393	BHUTNATH, JAGDISHPUR, BHAGALPUR		INDIA	BIHAR			9470455192	BANK OF BARODA	BARB0BHAGA	10010100014287
33	NITESH KR JHA	PRAKASH KR JHA	12-11-89	AXUPJ7885P	277838700323	TILKAMANJHI, JAGDISHPUR, BHAGALPUR		INDIA	BIHAR	BHAGALPUR	812001	9122041021	SBI	SBIN0003042	33042603788
34	VINITA BHARTI	OMKAR NATH DEVEDI	15-07-1988	COZPB52464	304387801299	niyajipur, buxer	BUXER	INDIA	BIHAR	BUXER	812131	8294027302	IDBI BANK	IBKL0001539	1539104000178780
35	KANCHAN DEVI	SUDHIR SHARMA	01-01-72	DQQPD6554R	546555829577	PAKDA, BHAGALPUR	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	853204	8651741831	UCO BANK	UCBA0002335	2335011000968
36	RINA DEVI	DINESH DAS	01-01-84	CPKPD1317J	629500564364	MIRJAFRI, BHAGALPUR	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	853202	9199817642	SBI	SBIN0006084	32103199524
37	PUSHPA DEVI	PRADEEP MANDAL	01-01-89	DPTPD9153Q	427496874314	SIMRA, NAUGACHIA, BHAGAL	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	853204	9939293350	UCO BANK	UCBA0002335	23350110009437
38	HIRA DEVI	ANIL KR SINGH	01-01-78	DXPPD7477D	606603254328	VEVEKANAND COLONY, JAGD	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812002	7050364276	SBI	SBIN0015586	35519299525
39	RITA DEVI	RAJESH KR SINGH	01-01-75	DXPPD7371Q	806318565189	SARAI, JAGDISHPUR, BHAGAL	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812002	9006037261	SBI	SBIN0015586	35519337936
40	NEHA KHATOON	MD SHREEF	02-10-00	HXVPK3716A	389705944063	AKBARNAGAR, BHAGALPUR	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	813223	9325618406	UCO BANK	UCBA0001271	12710110070901
1	ULUPI KUMARI- master	PRAKASH KR JHA		ECZTK3715H	975717399914	MANJHI, BHAGALPUR	BHAGALPUR	INDIA	BIHAR	BHAGALPUR	812001	7352782478	BANK OF BRODA	BARBOBHIKAN	44570100000699
2	ASIM ANAND- designer	SURESH PRASAD YADAV		BCZPA2341C	442513262713	OK NAGAR, NEW DELHI	NEW DELHI	INDIA		NEW DELHI	110096	7307247329	SBI	SBIN0000136	32762363108

Attendances Sheets

ATTENDANCE SHEET

वर्ग (Class) खण्ड (Section)

छात्रों की दैनिक उपस्थिति पुस्तिका

क्र.सं. (Sl. No.)	छात्रों का नाम Name of Students	माता का नाम Name of Mother	पिता का नाम Name of Father	जाति Caste	1	2	3	4	5	6	7	8	9	10	11	12
1	SUSHMA KUMARI															
2	ADYA															
3	SADHYI															
4	NEHA KUMARI															
5	SHWEETA KUMARI															
6	DILIP K PANDIT															
7	NEHA KUMARI															
8	PRITI KUMARI															
9	YARSHA KUMARI															
10	NETU KUMARI															
11	NARITA KUMARI															
12	HINA KUMARI															
13	ANJALI KUMARI															
14	ASHISH KUMAR															
15	ANITA KUMARI															
16	NUTAN KUMARI															
17	PUNAM KUMARI															
18	VISVA LAKSHMI															
19	BABLI KUMARI															
20	SHOBHA KUMARI															
21	POONAM KUMARI															
22	DEEPIKA KUMARI															
23	SANDHYA KUMARI															
24	SHASHANKI KUMARI															
25	LUSI KHATOON															
26	ALAY KUMARI															
27	PARIJAT SUMAN															
28	PRITI KUMARI															
29	SANDHYA JHA															
30	DEVI DEVI															
31	RUCHI KUMARI															
32	ANJALI DAS															
33	NEELISHA JHA															
34	VINITA BHARTI															
35	KANCHAN DEVI															
36	RIYA DEVI															
37	PUSHPA DEVI															
38	HIRA DEVI															
39	RIYA DEVI															
40	NEHA KHATOON															
41																
42																
43																
44																
45																

Student's Daily Attendance Register

माह (Month) December
वर्ष (Year) 2018

क्र.सं. (Sl. No.)	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	कुल Total	प्राप्त Received	शेष Balance	हस्ताक्षर Signature	तिथि Date	अभ्युक्ति Remarks
1										P	P	P	P	P	P	P	P	P	P						
2										P	P	P	P	P	P	P	P	P	P						
3										P	P	P	P	P	P	P	P	P	P						
4										P	P	P	P	P	P	P	P	P	P						
5										P	P	P	P	P	P	P	P	P	P						
6										P	P	P	P	P	P	P	P	P	P						
7										P	P	P	P	P	P	P	P	P	P						
8										P	P	P	P	P	P	P	P	P	P						
9										P	P	P	P	P	P	P	P	P	P						
10										P	P	P	P	P	P	P	P	P	P						
11										P	P	P	P	P	P	P	P	P	P						
12										P	P	P	P	P	P	P	P	P	P						
13										P	P	P	P	P	P	P	P	P	P						
14										P	P	P	P	P	P	P	P	P	P						
15										P	P	P	P	P	P	P	P	P	P						
16										P	P	P	P	P	P	P	P	P	P						
17										P	P	P	P	P	P	P	P	P	P						
18										P	P	P	P	P	P	P	P	P	P						
19										P	P	P	P	P	P	P	P	P	P						
20										P	P	P	P	P	P	P	P	P	P						
21										P	P	P	P	P	P	P	P	P	P						
22										P	P	P	P	P	P	P	P	P	P						
23										P	P	P	P	P	P	P	P	P	P						
24										P	P	P	P	P	P	P	P	P	P						
25										P	P	P	P	P	P	P	P	P	P						
26										P	P	P	P	P	P	P	P	P	P						
27										P	P	P	P	P	P	P	P	P	P						
28										P	P	P	P	P	P	P	P	P	P						
29										P	P	P	P	P	P	P	P	P	P						
30										P	P	P	P	P	P	P	P	P	P						
31										P	P	P	P	P	P	P	P	P	P						
32										P	P	P	P	P	P	P	P	P	P						
33										P	P	P	P	P	P	P	P	P	P						
34										P	P	P	P	P	P	P	P	P	P						
35										P	P	P	P	P	P	P	P	P	P						
36										P	P	P	P	P	P	P	P	P	P						
37										P	P	P	P	P	P	P	P	P	P						
38										P	P	P	P	P	P	P	P	P	P						
39										P	P	P	P	P	P	P	P	P	P						
40										P	P	P	P	P	P	P	P	P	P						
41										P	P	P	P	P	P	P	P	P	P						
42										P	P	P	P	P	P	P	P	P	P						
43										P	P	P	P	P	P	P	P	P	P						
44										P	P	P	P	P	P	P	P	P	P						
45										P	P	P	P	P	P	P	P	P	P						

ATTENDANCE SHEET

बर्ग (Class) खण्ड (Section)

छात्रों की दैनिक उपस्थिति पुस्तिका

क्र.सं. Sl. No.	छात्रों का नाम Name of Students	माता का नाम Name of Mother	पिता का नाम Name of Father	जाति Caste	1	2	3	4	5	6	7	8	9	10	11	12
1	Shikha Kumari				P	A	P	P	P	P	P	P	P	P	P	P
2	Lidya				P	P	P	P	P	P	P	P	P	P	P	P
3	Sadhya				P	P	P	P	P	P	P	P	P	P	P	P
4	Neta Kumari				P	P	P	P	P	P	P	P	P	P	P	P
5	Shucia Kumari				P	P	P	P	P	P	P	P	P	P	P	P
6	Dilipika Prasad				P	P	P	P	P	P	P	P	P	P	P	P
7	Neta Kumari				P	P	P	P	P	P	P	P	P	P	P	P
8	Prati Kumari				P	P	P	P	P	P	P	P	P	P	P	P
9	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
10	Neta Kumari				P	P	P	P	P	P	P	P	P	P	P	P
11	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
12	Hina Kumari				P	P	P	P	P	P	P	P	P	P	P	P
13	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
14	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
15	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
16	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
17	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
18	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
19	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
20	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
21	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
22	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
23	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
24	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
25	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
26	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
27	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
28	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
29	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
30	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
31	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
32	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
33	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
34	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
35	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
36	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
37	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
38	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
39	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
40	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
41	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
42	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
43	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
44	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P
45	Shikha Kumari				P	P	P	P	P	P	P	P	P	P	P	P

Student's Daily Attendance Register

माह (Month) January
वर्ष (Year) 2019

क्र.सं. Sl. No.	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	कुल Total	प्राप्त Received	शेष Balance	हस्ताक्षर Signature	दिनांक Date	अन्य Remarks
1	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
2	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
3	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
4	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
5	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
6	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
7	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
8	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
9	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
10	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
11	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
12	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
13	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
14	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
15	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
16	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
17	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
18	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
19	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
20	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
21	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
22	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
23	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
24	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
25	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
26	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
27	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
28	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
29	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
30	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
31	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
32	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
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35	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
36	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
37	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
38	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
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41	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
42	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
43	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
44	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						
45	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P						

वर्ग (Class) _____ खण्ड (Section) _____

Student's Daily Attendance Register

माह (Month) February
वर्ष (Year) 2019

[illegible]

क्र.सं.	दिनांक	विवरण	कृद	प्राप्त	शेष	हस्ताक्षर	दिनांक	अन्य
क्र.सं.	दिनांक	विवरण	कृद	प्राप्त	शेष	हस्ताक्षर	दिनांक	अन्य
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ATTENDANCE SHEET

बर्ग (Class) खण्ड (Section)

छात्रों की दैनिक उपस्थिति पुस्तिका

क्र.सं.	छात्रों का नाम Name of Students	माता का नाम Name of Mother	पिता का नाम Name of Father	जाति Caste	1	2	3	4	5	6	7	8	9	10	11	12
1	Shushana Kumari				P	P	P	P	P							
2	Adya				P	P	P	P	P							
3	Sandhya				P	P	P	P	P							
4	Neha Kumari				P	P	P	P	P							
5	Cheta Kumari				P	P	P	P	P							
6	Gillipati Pandit				P	P	P	P	P							
7	Neha Kumari				P	P	P	P	P							
8	Priti Kumari				P	P	P	P	P							
9	Varsha Kumari				P	P	P	P	P							
10	Nitya Kumari				P	P	P	P	P							
11	Nabita Kumari				P	P	P	P	P							
12	Hina Kumari				P	P	P	P	P							
13	Anjali Kumari				P	P	P	P	P							
14	Ashish Kumar				A	P	P	P	P							
15	Anita Kumari				A	P	P	P	P							
16	Nutan Kumari				P	P	P	P	P							
17	Punam Kumari				P	P	P	P	P							
18	Vijya Lakshmi				P	P	P	P	P							
19	Babli Kumari				P	P	P	P	P							
20	Shabha Kumari				P	P	P	P	P							
21	Poonam Kumari				P	P	P	P	P							
22	Dipsikha Kumari				P	P	P	P	P							
23	Sandhya Kumari				P	P	P	P	P							
24	Shobhanti Kumari				P	P	P	P	P							
25	Luski Khatun				P	P	P	P	P							
26	Baby Kumari				P	P	P	P	P							
27	Parijat Sumari				P	P	P	P	P							
28	Priti Kumari				P	P	P	P	P							
29	Sandhya The				A	A	A	A	P							
30	Devi Devi				P	P	P	P	P							
31	Ruchi Kumari				P	P	P	P	P							
32	Anjali Das				P	P	P	P	P							
33	Nitish Krisha				P	P	P	A	P							
34	Vinita Bhatti				P	P	P	P	P							
35	Kanchan Devi				P	P	P	P	P							
36	Rina Devi				P	P	P	P	P							
37	Pushpa Devi				P	P	P	P	P							
38	Hira Devi				P	P	P	P	P							
39	Rita Devi				P	P	P	P	P							
40	Neha Khatun				P	P	P	P	P							
41																
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बसंत कान्छेरान, भागलपुर-२

Student's Daily Attendance Register

माह (Month) April
वर्ष (Year) 2019

क्र.सं.	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	कुल Total	प्राप्त Received	शेष Balance	हस्ताक्षर Signature	तिथि Date	अध्यक्ष Remarks
1																									
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महामन्त्री
जिला उद्योग
भागलपुर

Inauguration Of Project

Inauguration of Integrated Design and Technology Development Project on Manjusha , Craft At DIC KUPPA GHAT, BHAGALPUUR N, organized by O/o DC(Handicraft) in association with Upendra Maharathi Shilp Anushandhan Sansthan (UMSAS),Patna, conducted on 22/12/18. The market survey was conducted one month earlier. The Project was inaugurated by UMSAS officer (Patna) by Cluster head Mr. Kamal. Mr.Nashim Ikbal. Uloopi Kumara (Master Artisan),Mr. Asim Anand(Empanelled Designer) DC(Handicraft) along with all other staffs and artisans. A selection committee meeting was held before the inauguration of the Project to select artisans. More than 60 artisans present on the selection in which 40 artisans and master trainer were selected by the committee according to their skill and ability and verified their artisan card and all other details they have given.





Project Activity Visuals





















**DEVELOPMENT COMMISSIONER
(HANDICRAFTS)
VISITED THE CENTER
CTO PATNA**















Market Testing

Market Testing



सत्यमेव जयते
Ministry of Textiles
Government of India



बिहार सरकार

उद्योग विभाग

मंजूषा महोत्सव सह - प्रदर्शनी

उद्घाटनकर्ता सह - मुख्य अतिथि

श्री प्रणव कुमार

जिला पदाधिकारी, भागलपुर

प्रायोजक:
विकास आयुक्त कार्यालय (हस्तशिल्प)
वस्त्र मंत्रालय, भारत सरकार, नई दिल्ली

दिनांक : 5 फरवरी, 2019
समय : 4 बजे अपराह्न

स्थान : सीडिस कम्पाउण्ड
भागलपुर

निवेदक : उपेन्द्र महारथी
शिल्प अनुसंधान संस्थान, पटना

E-mail: uminstitute@gmail.com, Website: umsas.org.in



Market Testing



Market Testing



Market Testing



Market Testing



Market Testing



Market Testing



Market Testing



Market Testing



Market Testing



PRODUCT LIST

Integrated Design & Product Development Project in Manjusha Craft Bhagalpur.







DIC, Kuffa Ghat, Bhagalpur. From - 22/12/18 to 04/04/2019



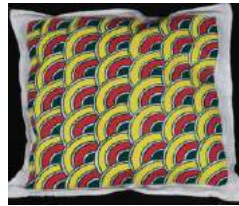



	Name of Product	Size	Qty.	Set	Base material used
1)	Stole (Doll & Snake)	20/100"/31"	02	01	Lileen.
2)	Stole (Leaf & triangle)	100"/31"	02	01	Silk.
3)	Stole (Triangle & dots)	11	02	01	Chandari silk.
4)	Stole (Matka & Kuti)	11	02	01	Lileen.
5)	Stole (Beulah & Elephant)	11	02	01	Lileen.
6)	Stole (Leaf, red & green)	11	02	01	Lileen.
7)	Stole (Leaf, Piegan)	11	02	01	Silk.
8)	Stole (Bihula & Wani)	11	02	01	Lileen.
9)	Stole (Leaf & Wani)	11	02	01	Lileen.
10)	Stole (Leaf outline)	11	02	01	Chandari silk.
11)	Stole (Semicircle)	11	02	01	Chandari silk.
12)	Stole (Side design)	11	02	01	Chandari silk.
13)	Stole (Fathers)	11	02	01	Chandari Lileen.







	Name of Product	Size	Qty	Set	Base metrical reqd.
14)	Cushion covers	12"/12"	12 12	6	Casement
15)	Cushion covers	12"/12"	4	2	Bombaydizing.
16)	Cushion covers	16"/16"	16	8	Casement.
17)	Pillow covers	21"/30"	4	1 1	Bombaydizing.
18)	Pillow covers.	18"/26"	4	1 1	Bombaydizing.
19)	Table covers (D.T)	58"/80"	2	1	Casement.
20)	Table Runners.	12"/80"	2	1	Casement.
21)	Table mat	12"/18"	8	1	Casement.
22)	Napkins	17"/17"	8	1	Casement.
23)	Office Table covers	45"/60"	2	1	Casement.
24)	Bed Runners.	14"/80"	2	1	Casement.
25)	Bed Sheet	90"/120"	2	1	Casement Bombaydizing.
26)	Door Curtains	80"/85"	2	1	Casement.
27)	Window Curtains	60"/80"	2	1	Casement.
28)	Pink Saree	6 mtr.	2	1	Lileen.
29)	Red Saree	6 mtr.	2	1	Lileen.
30)	Yellow Saree	6 mtr.	2	1	Lileen.
31)	Blue Saree	6 mtr.	2	1	Lileen.







					Base
	Name of Product	Size	Qty.	Set.	Material used.
2)	Shopping Bag	18"/20"	2	1	Jute.
3)	Side Lock Bag	12"/14"	2	1	Jute.
34)	Orange Side Bag	12"/14"	2	1	Jute.
35)	Dock file	12.5"/15.5"	2	1	Jute.
36)	Dock file	12.5"/15.5"	2	1	Jute.
37)	fish file	10"/14"	2	1	Jute.
38)	Criter file/B&W	11"/15"	2	1	Jute.
39)	Jako 218-15 file	10"/14"	2	1	Jute.
40)	White B1-4 file	10"/15"	2	1	Jute.
41)	Jako file	11"/15"	2	1	Jute.
			124 Product	54 Set	
Master copy prepared: —			04/04/2019 7352782478		
Designers: —			Arin Arin 04/04/2019 7307247329		
Total Product → 124 Pcs.					
Total Set → 54 Set.					







No
 04/04/2019
 KAMAL DEWPATHAK
 CLUSTER EXECUTIVE
 No - 8810035763

S.NO.	PRODUCT IMAGES	NAME	P. CODE	MATERIAL USED	QNT.	PRICE PER SET.
1		CUSHION COVER	MCB1	COTTON FABRIC	2	100
2		CUSHION COVER	MCB2	COTTON FABRIC	2	100
3		CUSHION COVER	MCB3	COTTON FABRIC	2	100
4		CUSHION COVER	MCB4	COTTON FABRIC	2	100
5		CUSHION COVER	MCB5	COTTON FABRIC	2	100
6		CUSHION COVER	MCB6	COTTON FABRIC	2	100







7		CUSHION COVER	MCB7	COTTON FABRIC	2	100
8		CUSHION COVER	MCB8	COTTON FABRIC	2	250
9		CUSHION COVER	MCB9	COTTON FABRIC	2	250
10		CUSHION COVER	MCB10	COTTON FABRIC	2	250
11		CUSHION COVER	MCB11	COTTON FABRIC	2	250
12		CUSHION COVER	MCB12	COTTON FABRIC	2	250



13		CUSHION COVER	MCB13	COTTON FABRIC	2	250
14		CUSHION COVER	MCB14	COTTON FABRIC	2	250
15		CUSHION COVER	MCB15	COTTON FABRIC	2	250
16		STOLE	MCB16	LILEN	2	1000
17		STOLE	MCB17	LILEN	2	1000
18		STOLE	MCB18	LILEN	2	1000





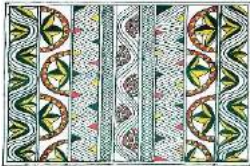

19		STOLE	MCB19	LILEN	2	1000
20		STOLE	MCB20	LILEN	2	1000
21		STOLE	MCB21	LILEN	2	1000
22		STOLE	MCB22	SILK	2	1800
23		STOLE	MCB23	SILK	2	1800
24		STOLE	MCB24	CHANDARI SILK	2	1500

25		STOLE	MCB25	CHANDARI SILK	2	1500
26		STOLE	MCB26	CHANDARI SILK	2	1500
27		STOLE	MCB27	LILEN	2	1000
28		STOLE	MCB28	CHANDARI SILK	2	1500
29		SAREE	MCB29	LILEN	2	3000
30		SAREE	MCB30	LILEN	2	3000

31		SAREE	MCB31	LILEN	2	3000
32		SAREE	MCB32	LILEN	2	3000
33		PILLOW COVER	MCB33	COTTON FABRIC	4	500
34		PILLOW COVER	MCB34	COTTON FABRIC	4	600
35		DOOR CURTAIN	MCB35	COTTON FABRIC	2	2500
36		TABLE COVER	MCB36	COTTON FABRIC	2	1500


37		WINDOW COVER	MCB37	COTTON FABRIC	2	2000
38		BED SHEET	MCB38	COTTON FABRIC	2	3500
39		RUNNER	MCB39	COTTON FABRIC	2	350
40		DINNING TABLE COVER	MCB40	COTTON FABRIC	2	1500
41		NAPKIN	MCB41	COTTON FABRIC	8	600
42		MAT	MCB42	COTTON FABRIC	8	600

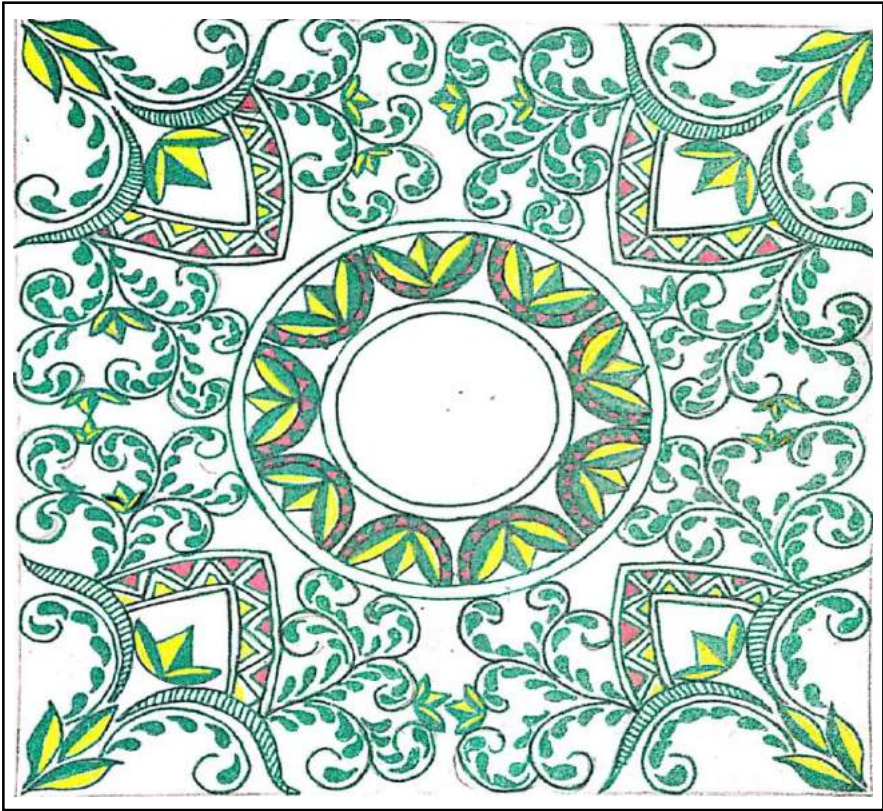
43		FILE	MCB43	JUTE	2	300
44		SHOPPING BAG	MCB44	JUTE	2	200
45		SIDE BAG	MCB45	JUTE	2	1000
46		SIDE BAG	MCB46	JUTE	2	1000
47		FILE	MCB47	JUTE	2	350
48		FILE	MCB48	JUTE	2	300


49		RUNNER FILE	MCB49	JUTE	2	200
50		RUNNER FILE	MCB50	JUTE	2	200
51		FILE	MCB51	JUTE	2	500
52		FILE	MCB52	JUTE	2	500
53		BED RUNNER	MCB53	COTTON FABRIC	2	500
54		CUSHION COVER	MCB2	COTTON FABRIC	2	100
TOTAL NUMBER OF PRODUCT & PRICE					124	50000

Design Sheet




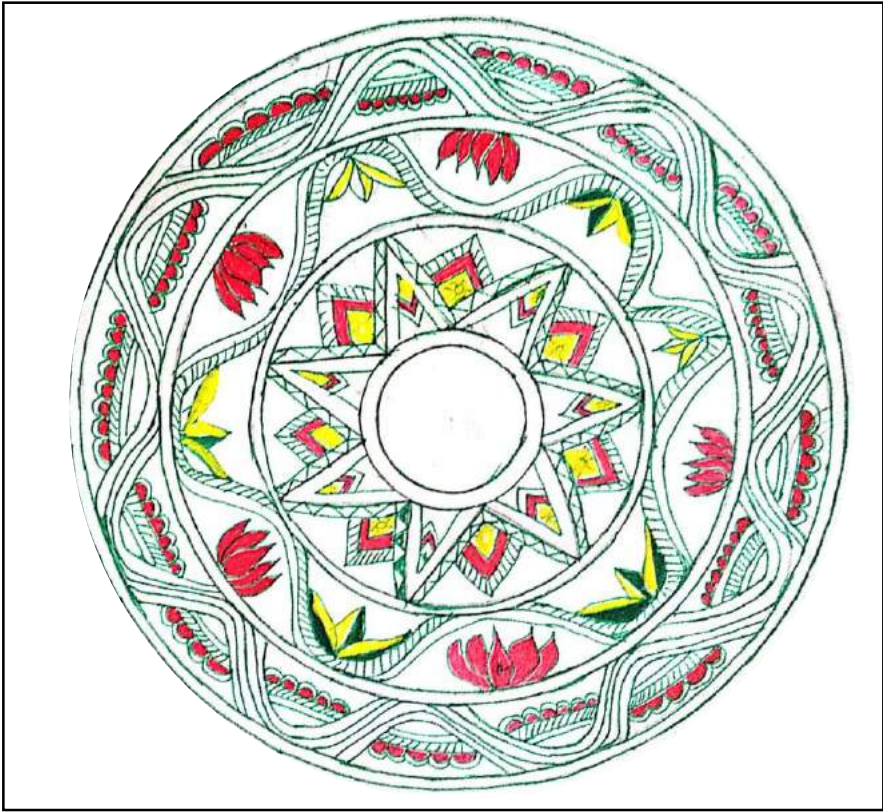
1		CUSHION COVER	MCB1	COTTON FABRIC	12"/12"	2	100
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2		CUSHION COVER	MCB2	COTTON FABRIC	12"/12"	2	100
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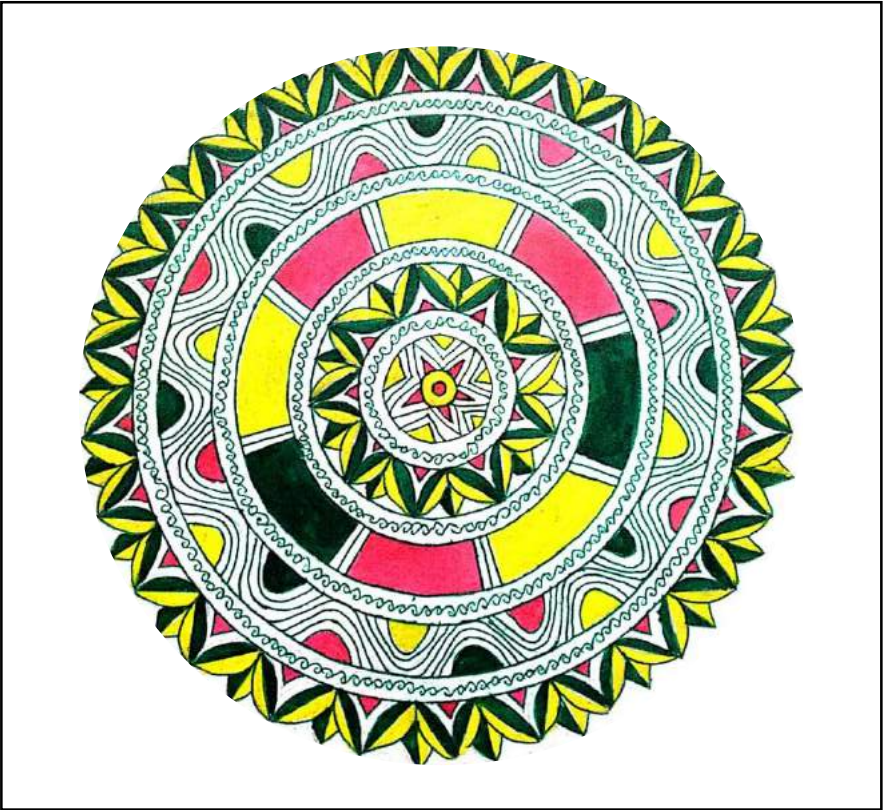
3		CUSHION COVER	MCB3	COTTON FABRIC	12"/12"	2	100
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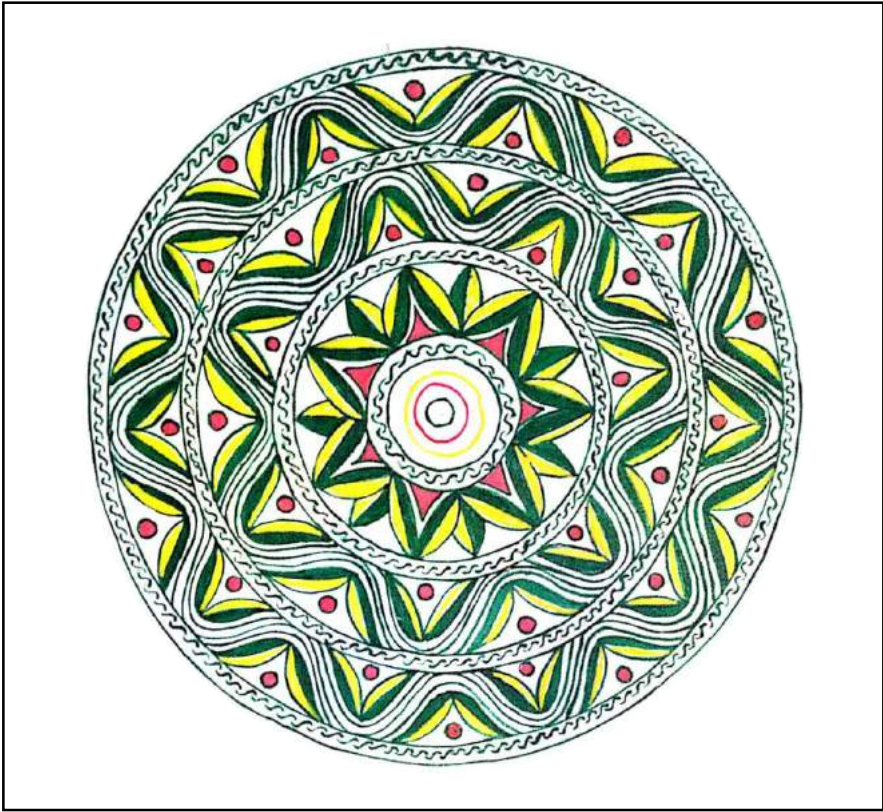
4		CUSHION COVER	MCB4	COTTON FABRIC	12" /12"	2	100
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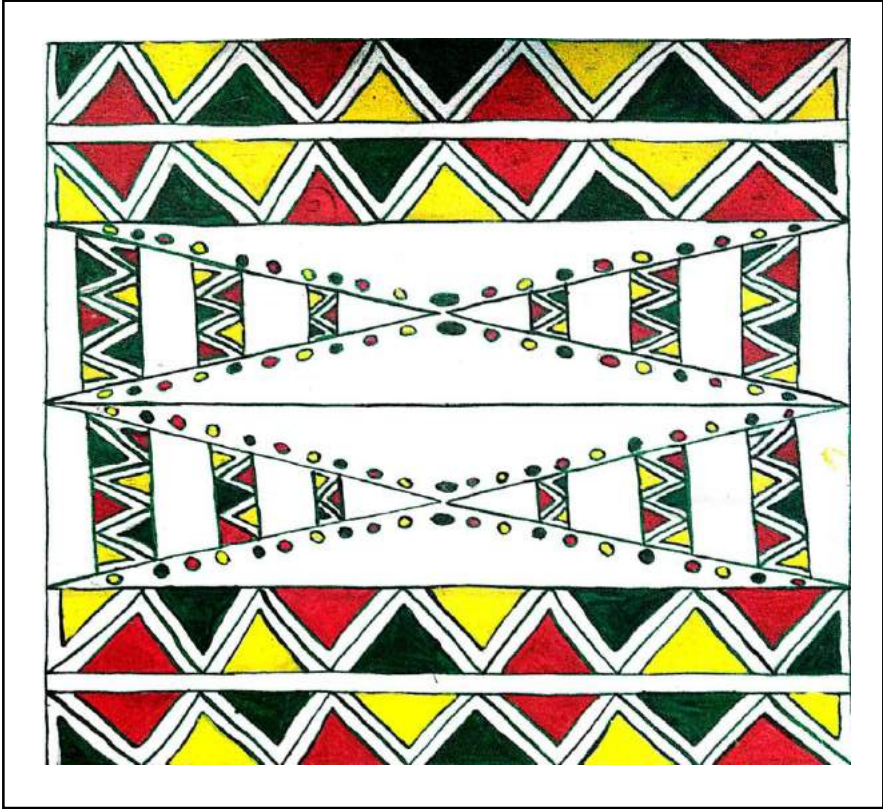
5		CUSHION COVER	MCB5	COTTON FABRIC	12" /12"	2	100
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6		CUSHION COVER	MCB6	COTTON FABRIC	12" /12"	2	100
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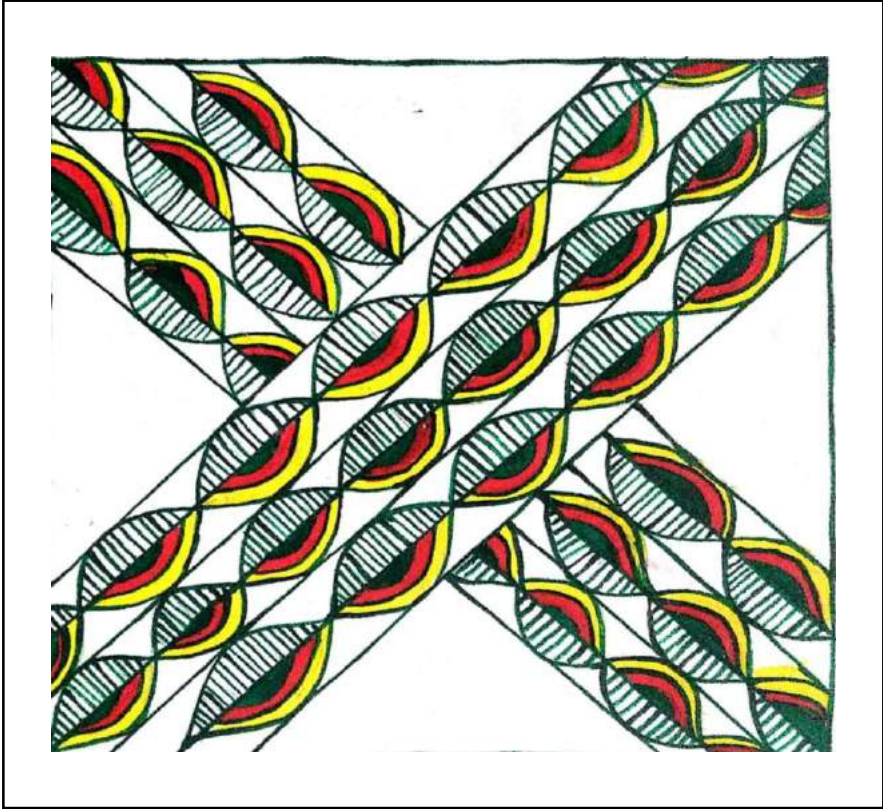
7		CUSHION COVER	MCB7	COTTON FABRIC	12"/12"	2	100
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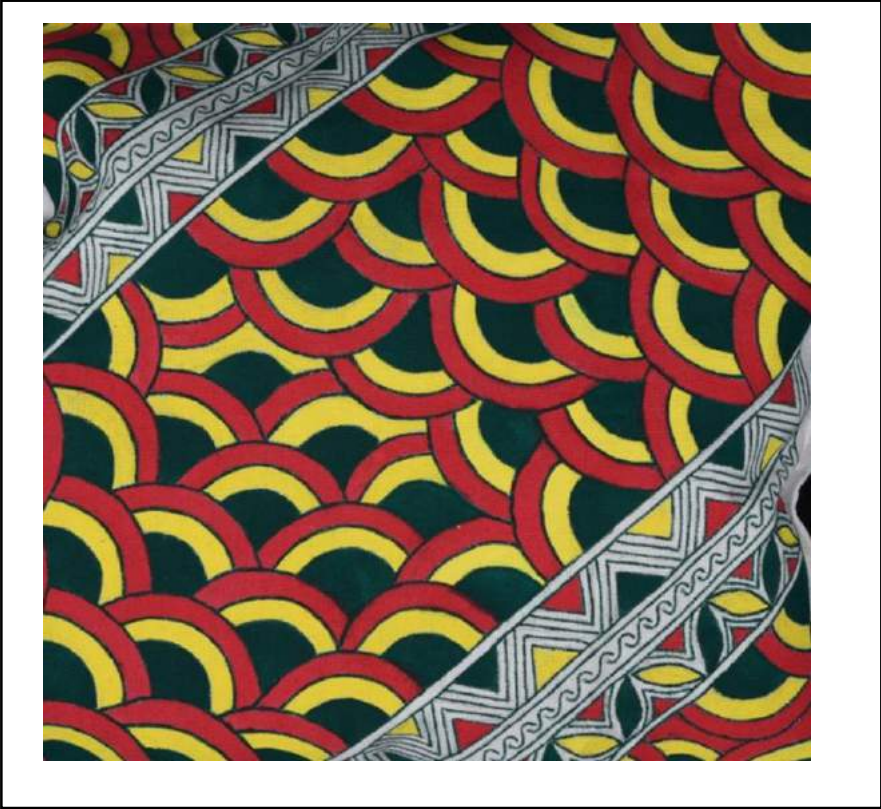
8		CUSHION COVER	MCB8	COTTON FABRIC	16"/16"	2	250
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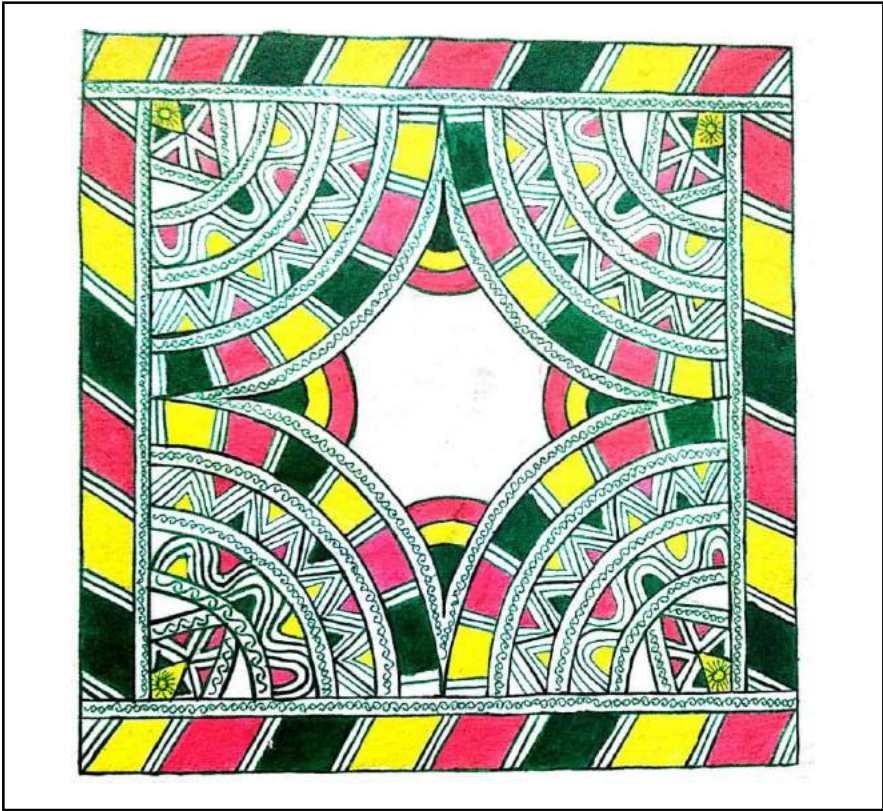
9		CUSHION COVER	MCB9	COTTON FABRIC	16"/16"	2	250
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10		CUSHION COVER	MCB10	COTTON FABRIC	16"/16"	2	250
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11		CUSHION COVER	MCB11	COTTON FABRIC	16"/16"	2	250
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12		CUSHION COVER	MCB12	COTTON FABRIC	16"/16"	2	250
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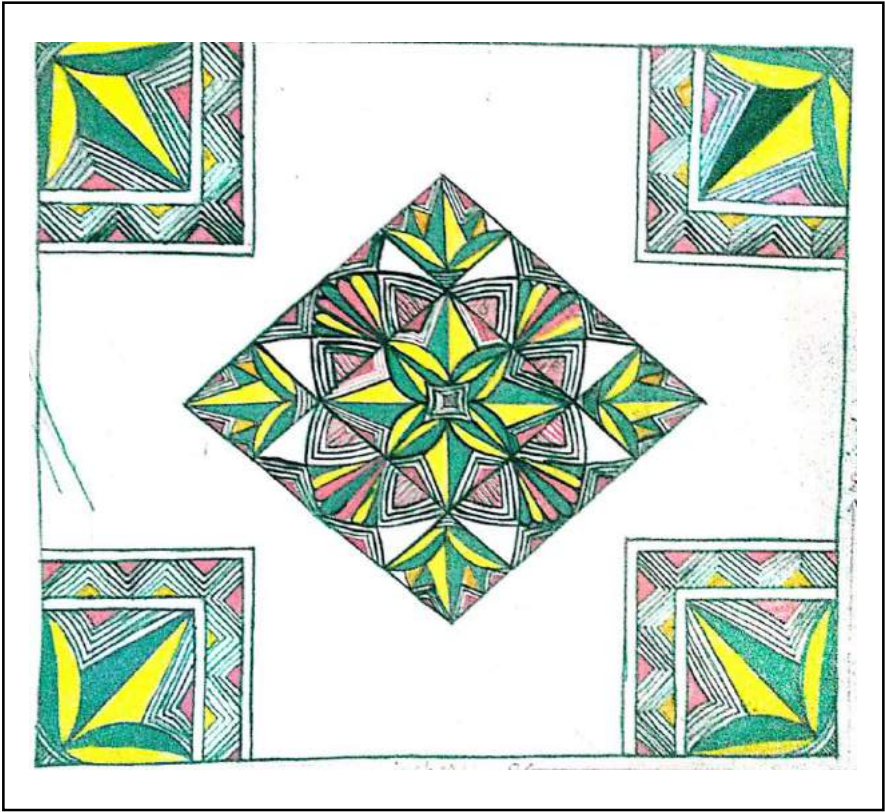


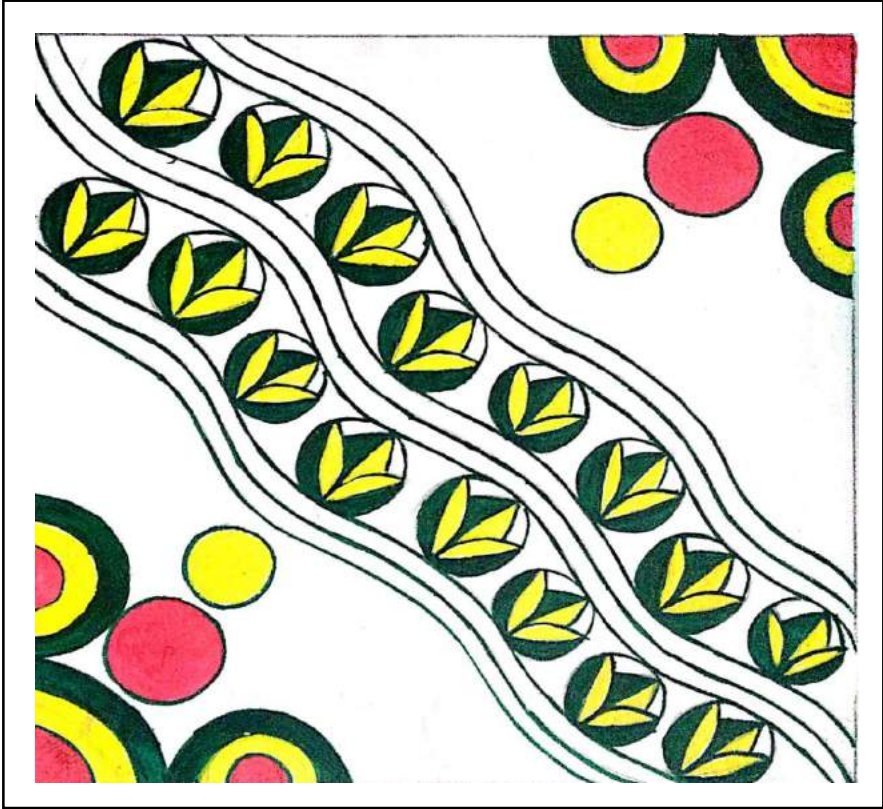
13		CUSHION COVER	MCB13	COTTON FABRIC	16"/16"	2	250
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14		CUSHION COVER	MCB14	COTTON FABRIC	16"/16"	2	250
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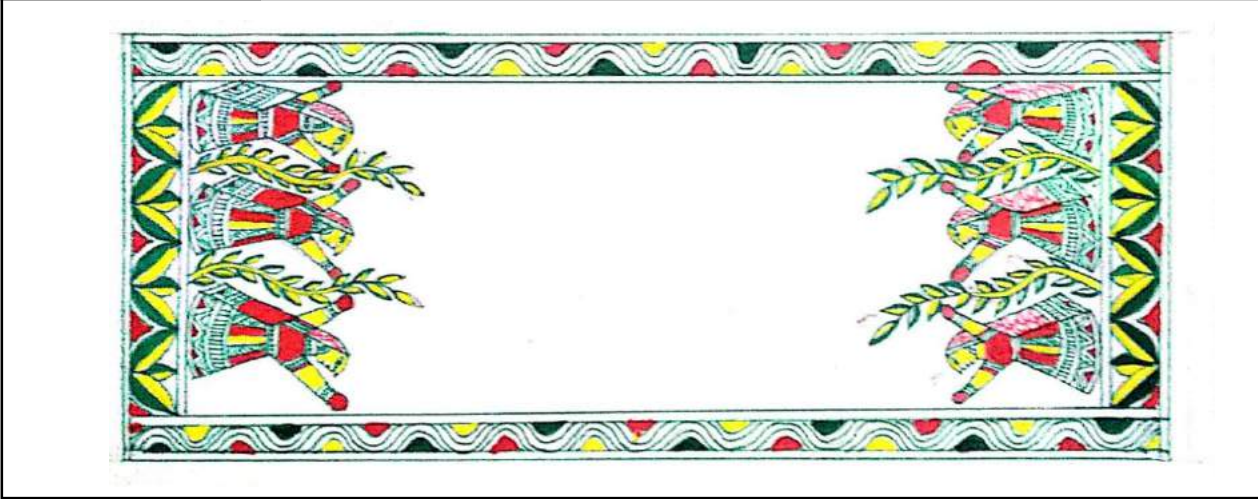





15		CUSHION COVER	MCB15	COTTON FABRIC	16"/16"	2	250
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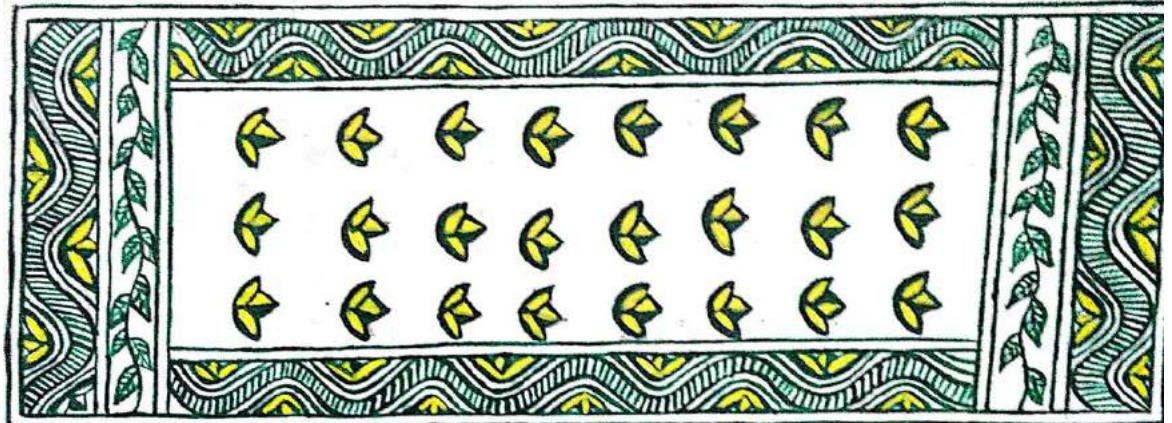


16		STOLE	MCB16	LILEN	2.5 MTR	2	1000
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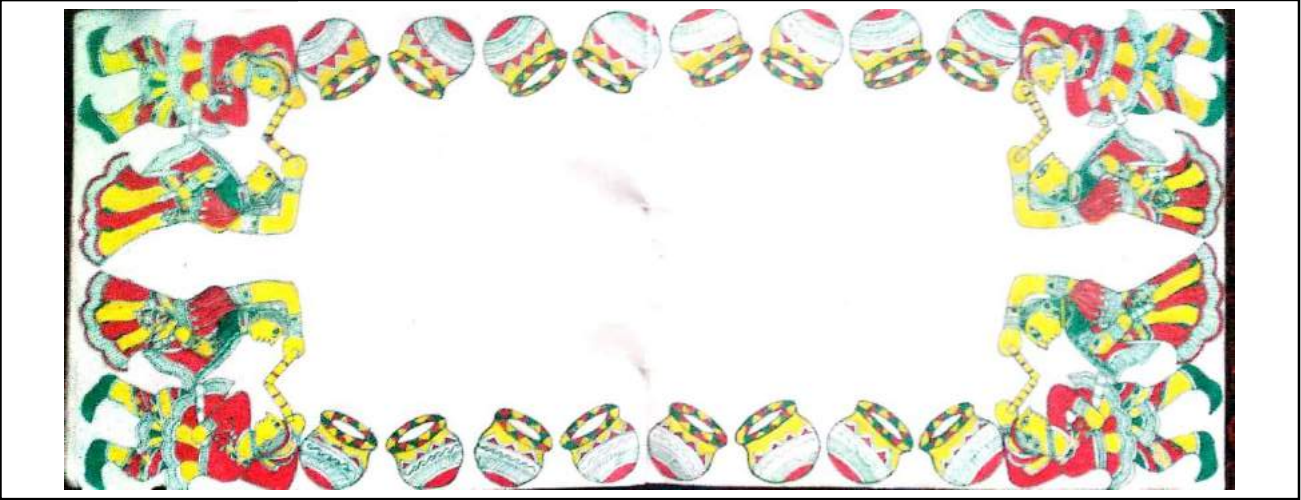


17		STOLE	MCB17	LILEN	2.5 MTR	2	1000
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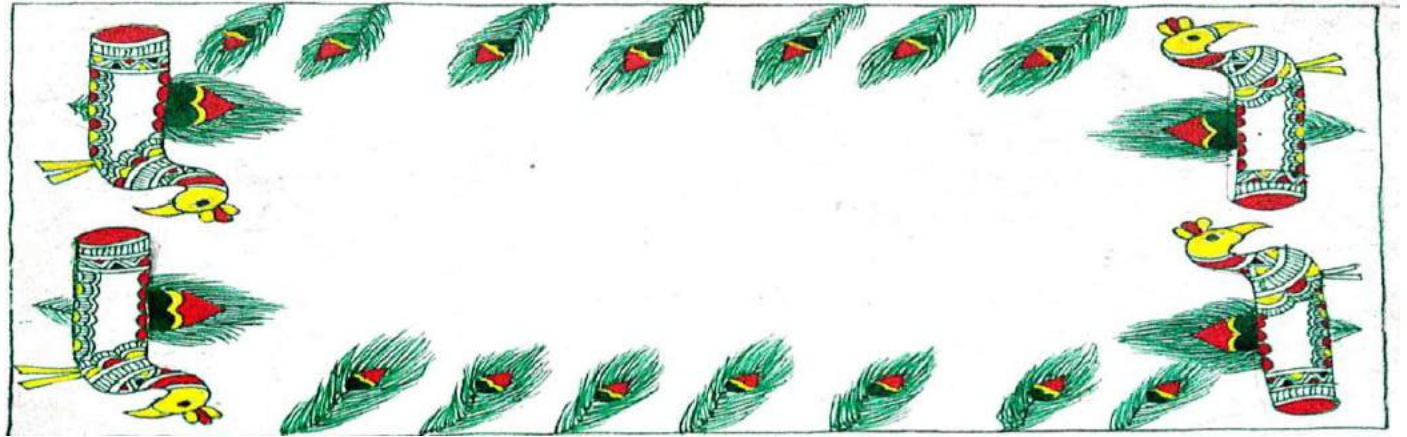


18		STOLE	MCB18	LILEN	2.5 MTR	2	1000
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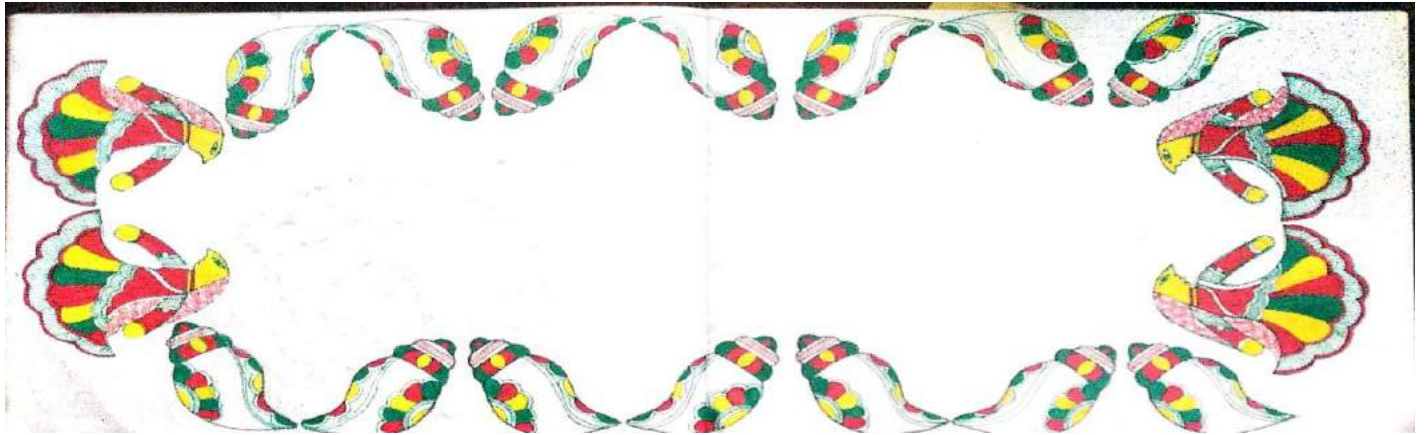


19		STOLE	MCB19	LILEN	2.5 MTR	2	1000
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20		STOLE	MCB20	LILEN	2.5 MTR	2	1000
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21



STOLE

MCB21

LILEN


2.5 MTR

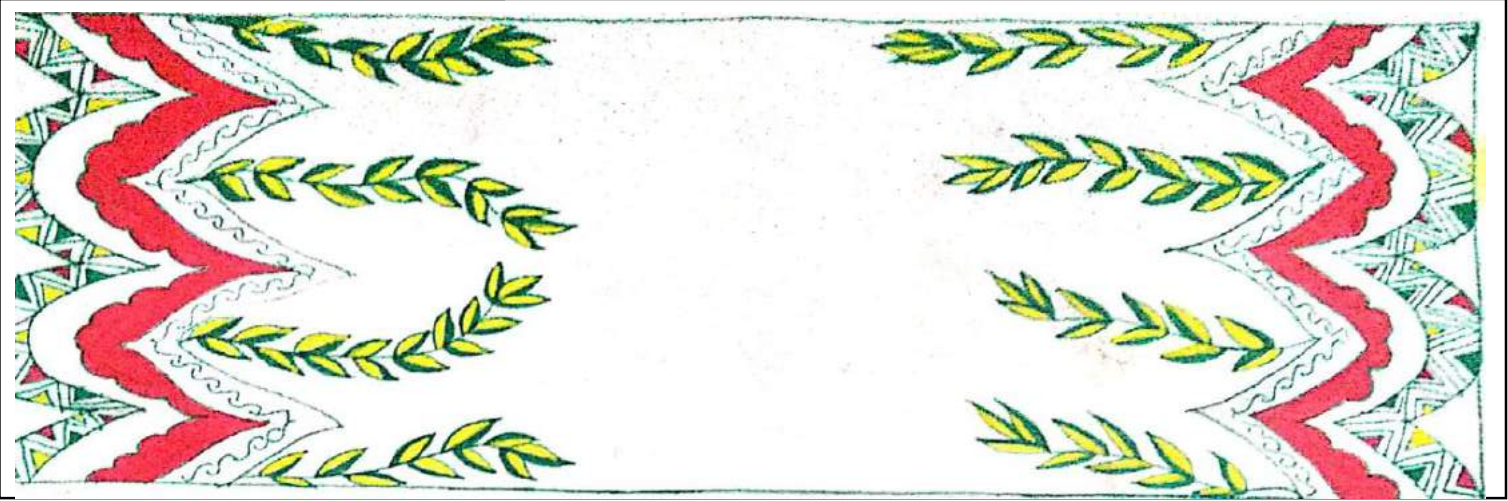
2

1000




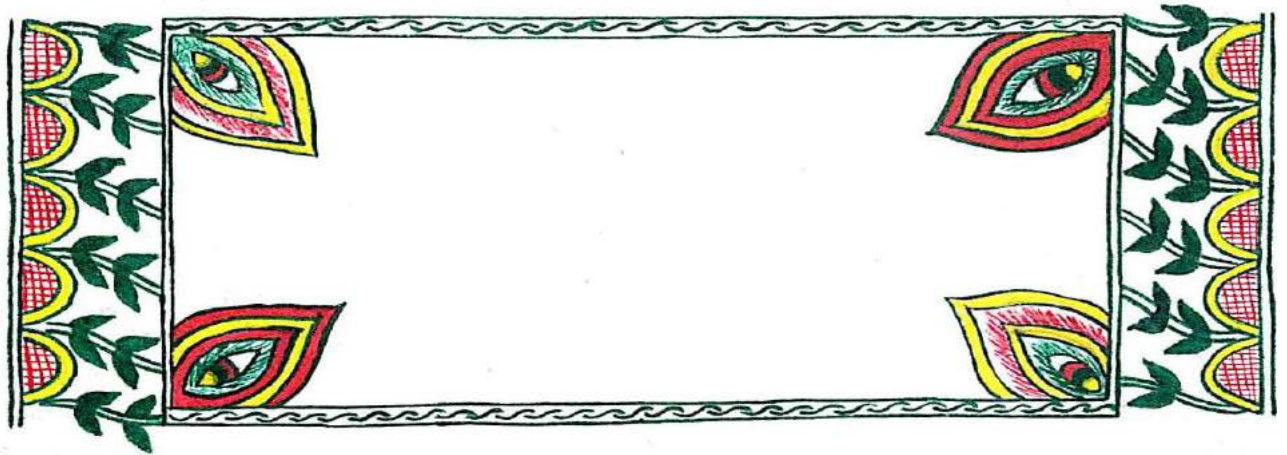


22		STOLE	MCB22	SILK	2.5 MTR	2	1800
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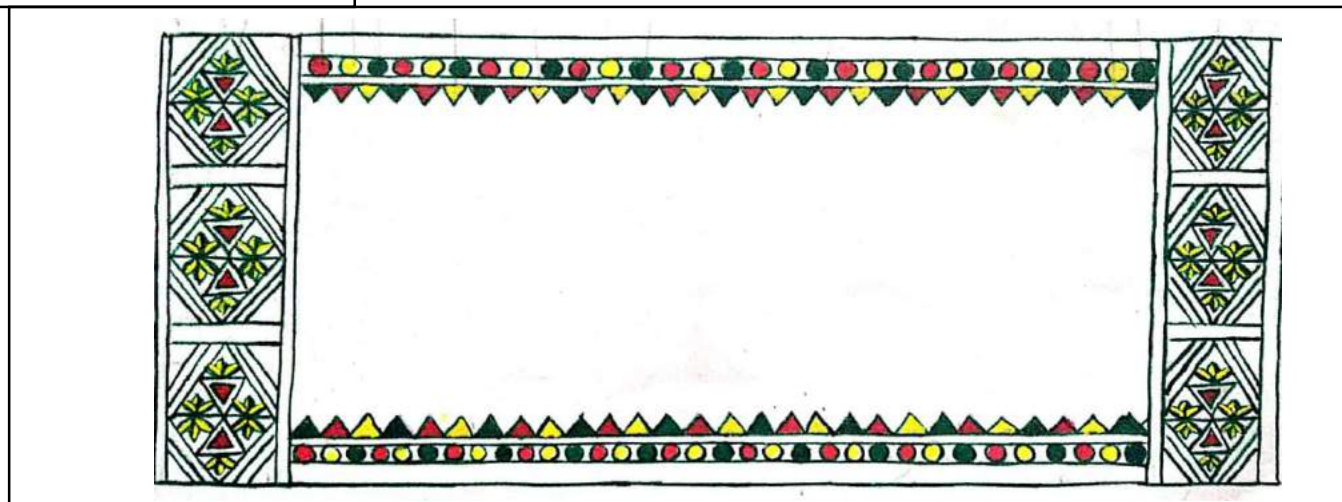


23		STOLE	MCB23	SILK	2.5 MTR	2	1800
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24		STOLE	MCB24	CHANDARI SILK	2.5 MTR	2	1500
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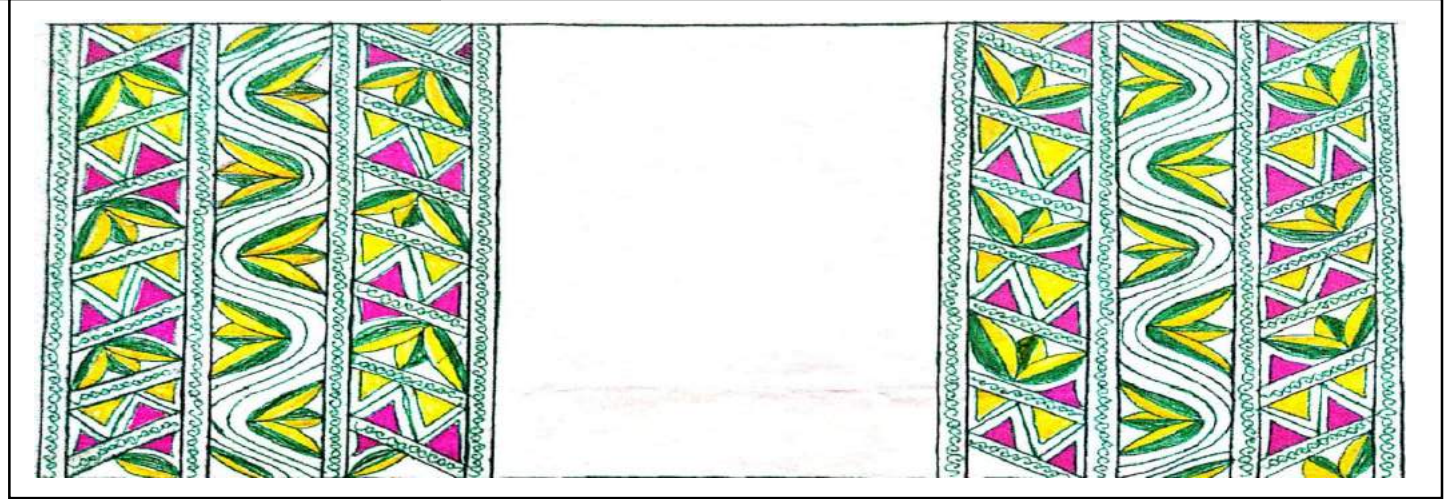


25		STOLE	MCB25	CHANDARI SILK	2.5 MTR	2	1500
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26		STOLE	MCB26	CHANDARI SILK	2.5 MTR	2	1500
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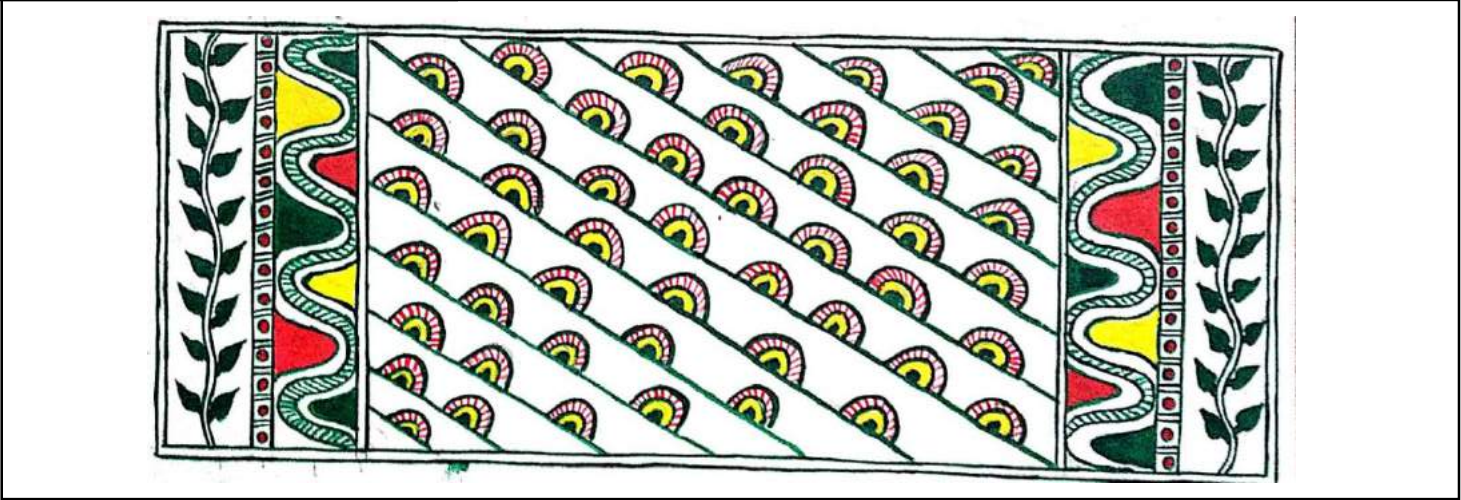


27		STOLE	MCB27	LILEN	2.5 MTR	2	1000
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28		STOLE	MCB28	CHANDARI SILK	2.5 MTR	2	1500
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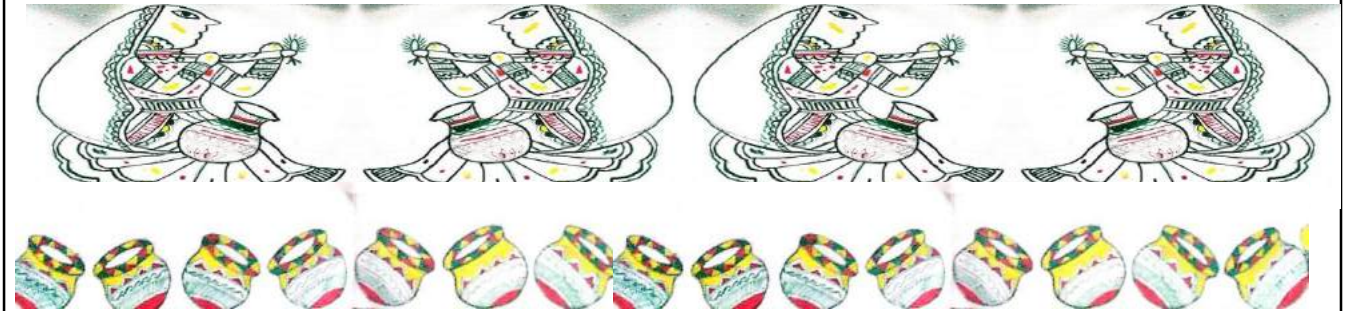


29		SAREE	MCB29	LILEN	6MTR	2	3000
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30		SAREE	MCB30	LILEN	6MTR	2	3000
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31		SAREE	MCB31	LILEN	6MTR	2	3000
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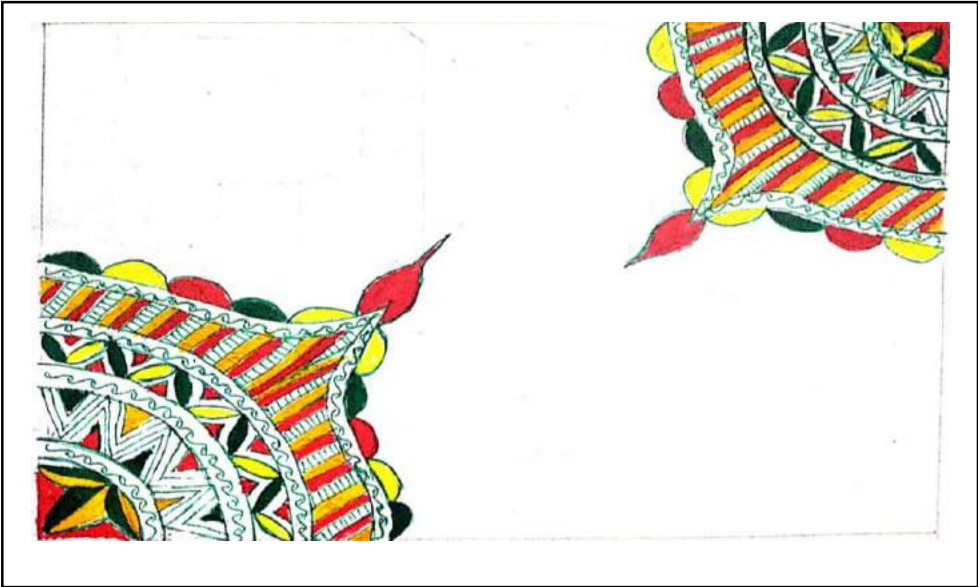


32		SAREE	MCB32	LILEN	6MTR	2	3000
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33		PILLOW COVER	MCB33	COTTON FABRIC	QUEEN	4	500
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34		PILLOW COVER	MCB34	COTTON FABRIC	KING	4	600
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35		DOOR CURTAIN	MCB35	COTTON FABRIC	80"/85"	2	2500
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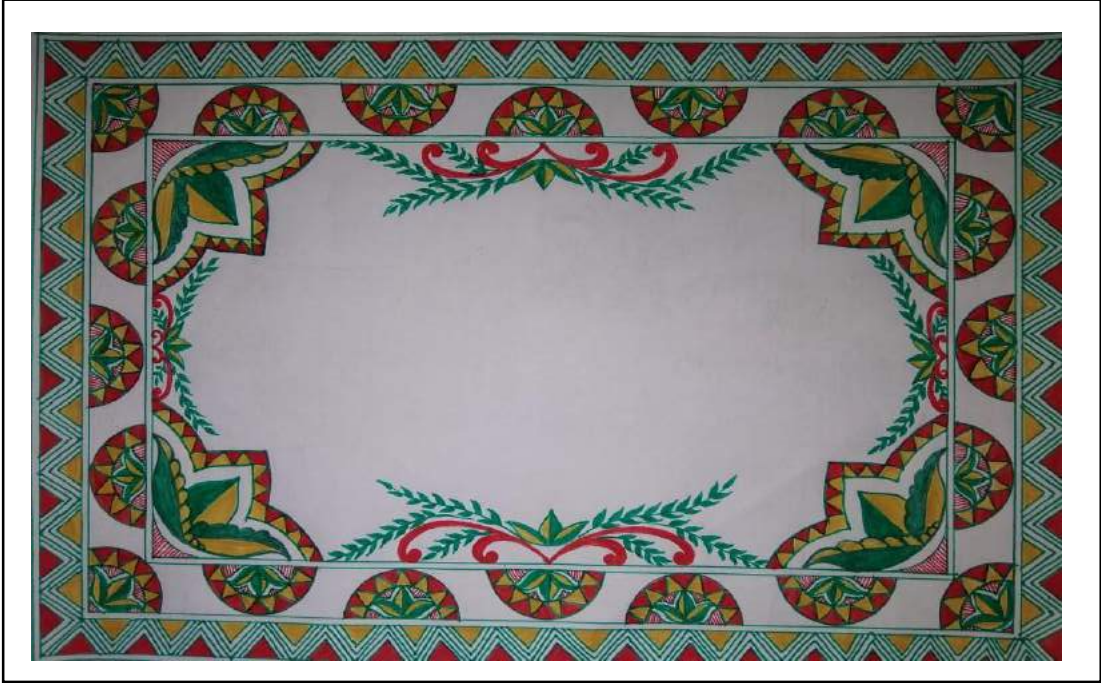



36		TABLE COVER	MCB36	COTTON FABRIC	45"/80"	2	1500
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37		WINDOW COVER	MCB37	COTTON FABRIC	60"/80"	2	2000
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38		BED SHEET	MCB38	COTTON FABRIC	90"/120"	2	3500
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39		RUNNER	MCB39	COTTON FABRIC	12"/80"	2	350
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40		DINNING TABLE COVER	MCB40	COTTON FABRIC	58"/80"	2	1500
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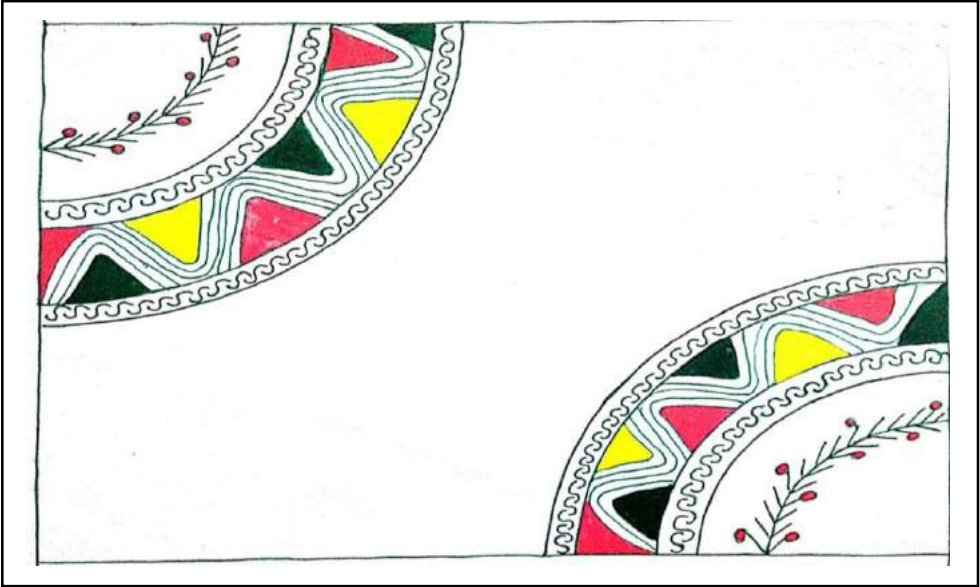


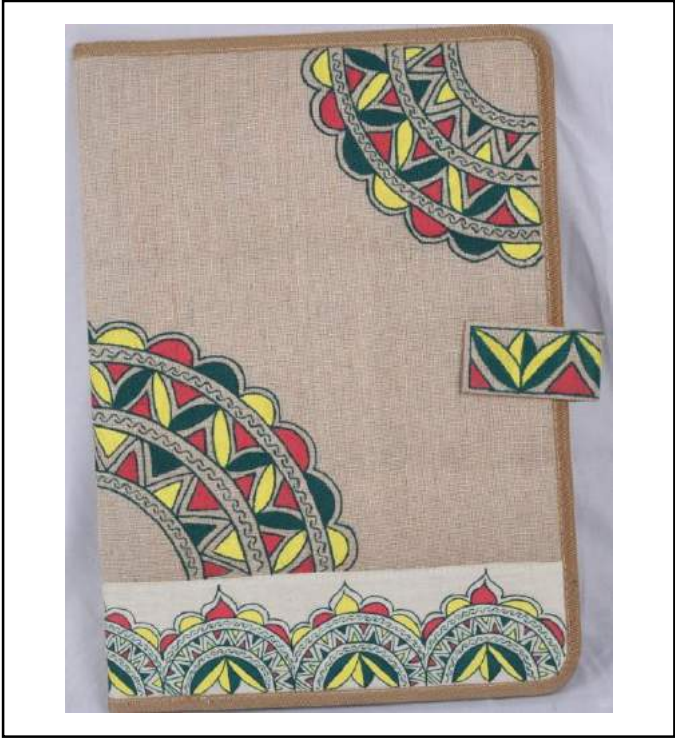
41		NAPKIN	MCB41	COTTON FABRIC	17"/17"	8	600
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42		MAT	MCB42	COTTON FABRIC	12" /18"	8	600
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43		FILE	MCB43	JUTE	12"/15"	2	300
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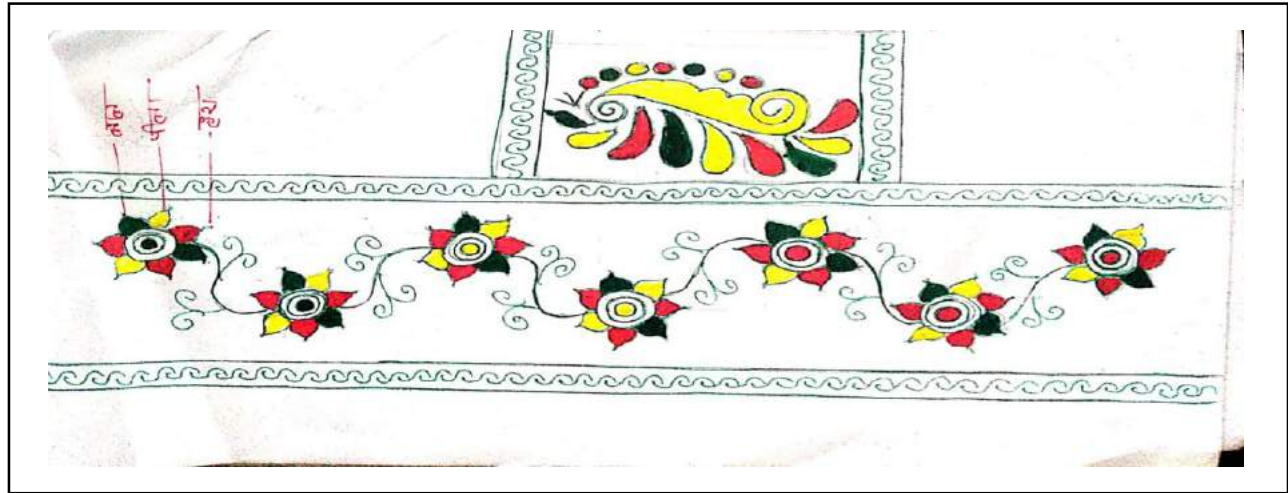


44		SHOPPING BAG	MCB44	JUTE	18" /20"	2	200
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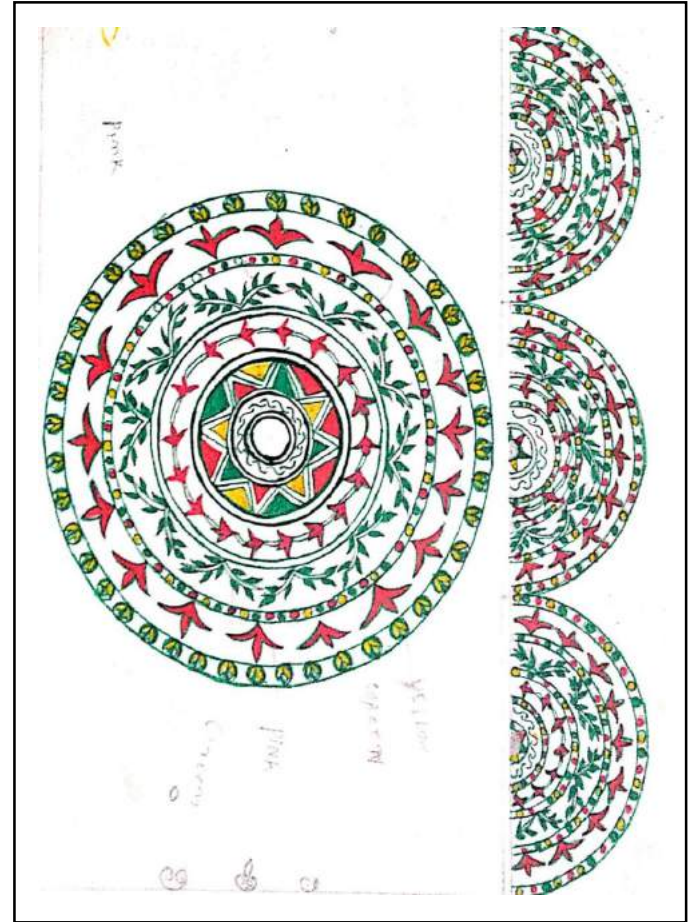
45		SIDE BAG	MCB45	JUTE	12"/14"	2	1000
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46		SIDE BAG	MCB46	JUTE	12"/14"	2	1000
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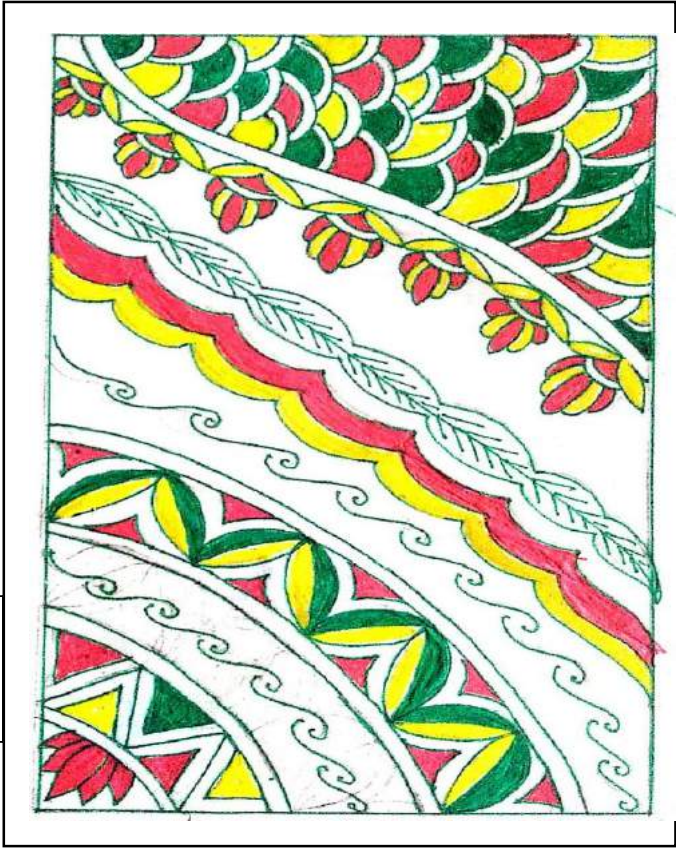





47		FILE	MCB47	JUTE	12"/15"	2	350
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48		FILE	MCB48	JUTE	12"/15"	2	300
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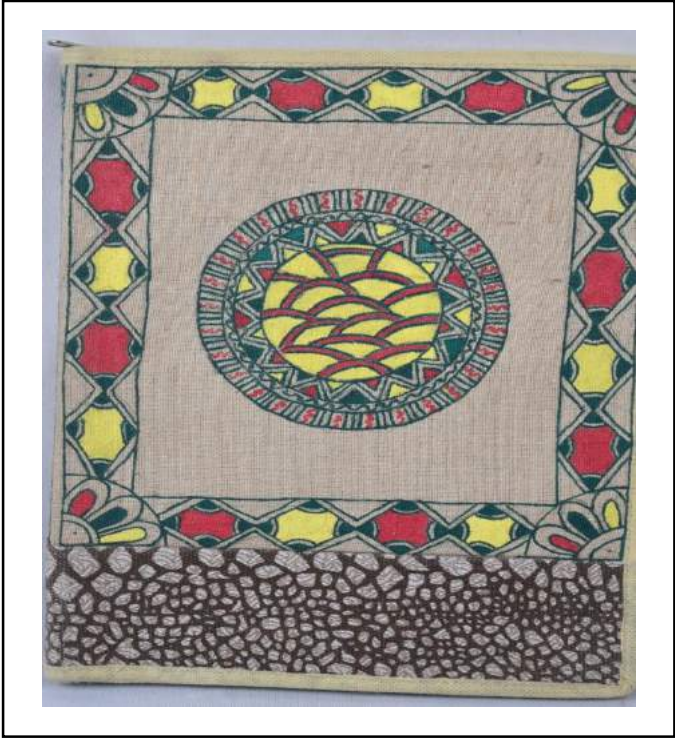
49		RUNNER FILE	MCB49	JUTE	10"/15"	2	200
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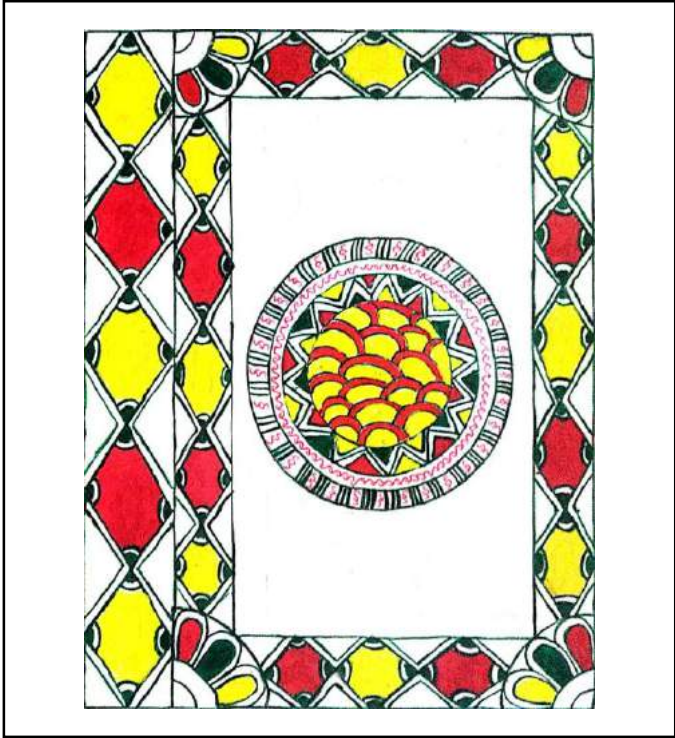


50		RUNNER FILE	MCB50	JUTE	10"/15"	2	200
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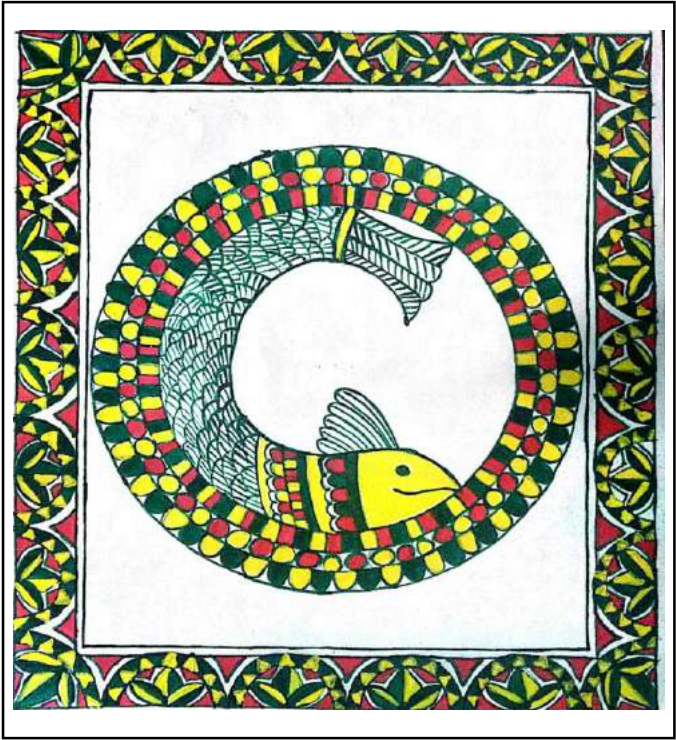


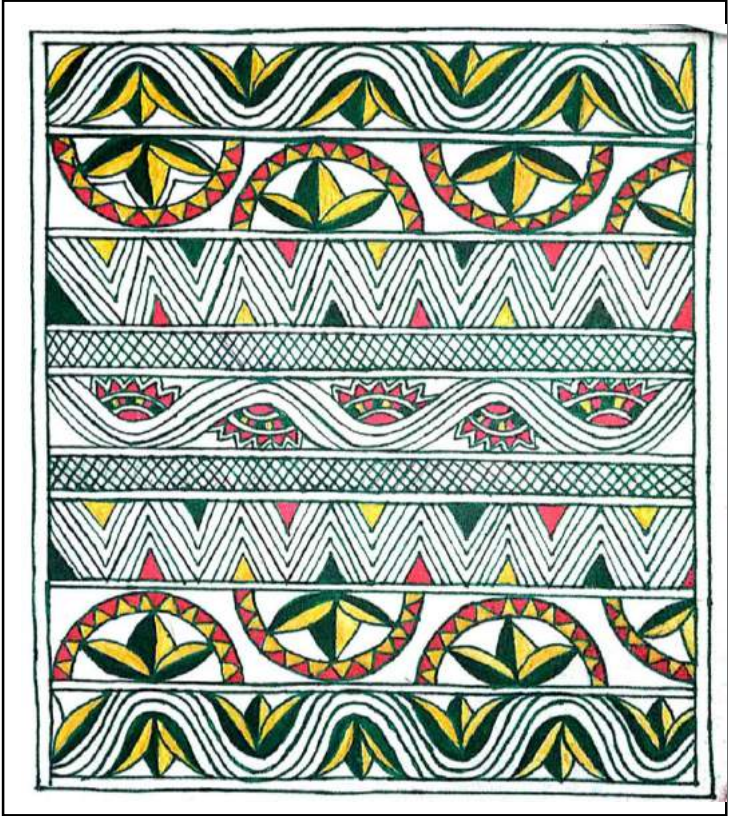
51		FILE	MCB51	JUTE	12"/15"	2	500
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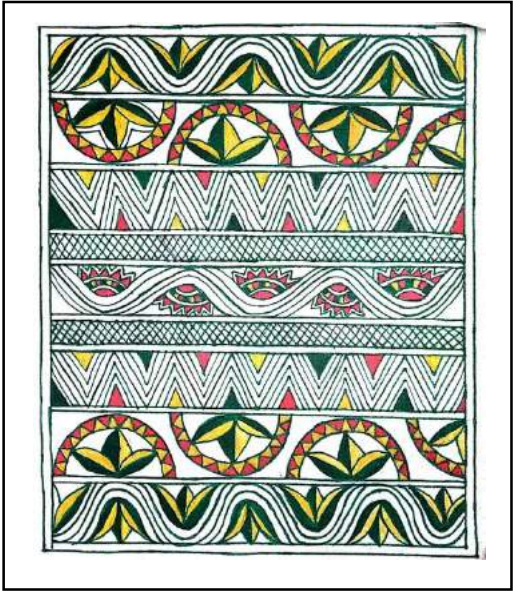


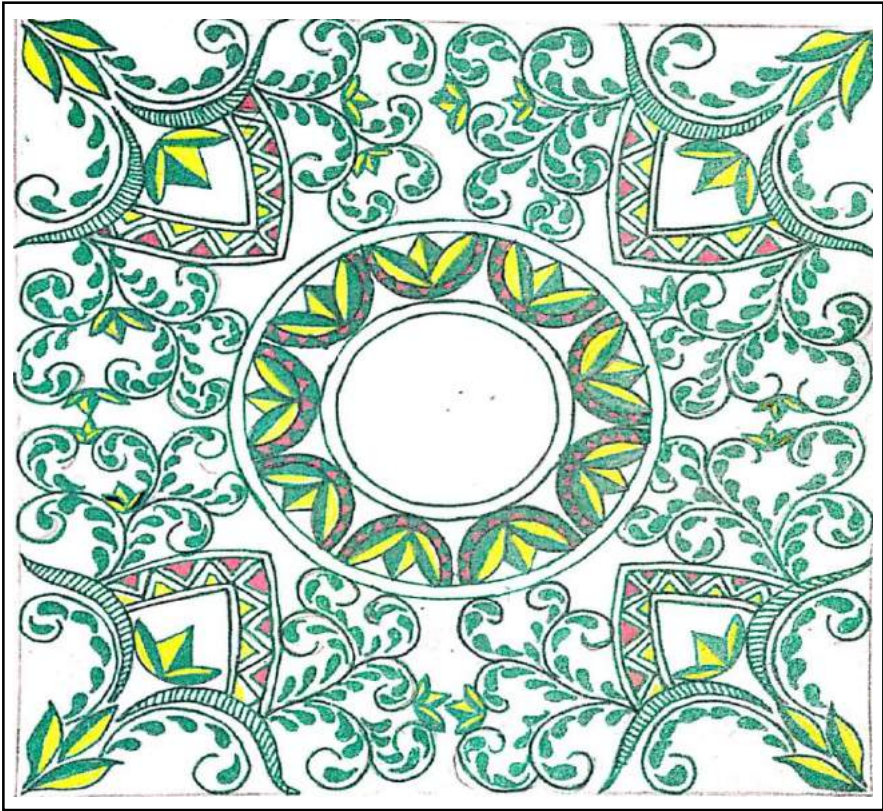
52		FILE	MCB52	JUTE	12"/15"	2	500
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53		BED RUNNER	MCB53	COTTON FABRIC	14"/80"	2	500
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54		CUSHION COVER	MCB2	COTTON FABRIC	12"/12"	2	100
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Achievement

For growth and development of handicrafts, forty artisans have been participated and been trained in Manjusha Craft in Bhagalpur, Bihar. This process helps artisans to explore and take full advantage of their learning in handicraft segment of traditional Manjusha art. Integrated design and technology development project organized by Upendra Maharathi Shilp Anusandhan Sansthan and sponsored by O/o development commissioner (handicraft), ministry of textiles, govt of India, looking at new concept, better opportunity, new techniques, market trends and material. The enthusiasm and initiative taken and shown by the craft person helped in execution the development of the prototype. This process helps Artisan to learn new technique & develop the prototype in the project and after the completion of the project the results are very satisfactory.

Performance Cum Achievement

Name of organization - UMSAS

Name of the sponsor- O/o DC(H)

Name of the project -Integrated Design and Technology Development Workshop

Details of the venue – DIC Bhagalpur, Bihar

Date of commencement- 01/11/2018

Date of completion - 26/03/2019

Number of beneficiaries - 40

Number of prototypes -52 Set

Process involved was as follows:

Cluster Visit

Identifying artisans.

Understanding of the craft and its process (documentation of the craft in that particular region)

Products being developed in this region

Process of design Methodology

Research on the product being developed in fashion accessories items (existing)

Research of the trends and forecast as well as color.

Design development

Developing new forms and shapes

Amalgamation of materials (creating new dimensions).

Development of new techniques to develop new products.

Specifications/ detailing of the designs.

Full sizing of the patterns involved

Total raw material involved.

Development of the prototypes

Hand on working with crafts artisans

Finishing of all products.

Costing of the products developed .

Designer Involved: Asim Anand

The products developed are new and

contemporary designs are developed. The officials from O/o. Development Commissioner (Handicrafts) visited cluster and also addressed the participants. The prototypes was inspected by the officials and the inspection was done by the officials of DC(H).

Integrated Design & Technology Development Project



Organized by:



Upendra Maharathi Shilp Anusandhan Sansthan
Patliputra Industrial Area
Patna – 800 013, Bihar, India.

Financially supported by:



DEVELOPMENT COMMISSIONER (HANDICRAFTS)
Ministry of Textile, Govt. of India
West Block No. VII, R. K. Puram, New Delhi-110066
Tel: +91-11-26106902, Fax: +91-11-26163085
Web: www.handicrafts.nic.in, www.craftclustersofindia.in