

# Integrated Design & Technical Development Project

On Terracotta Craft  
Khemli Tehsil, Mavli  
Udaipur, Rajasthan

Sanction Order No:-J-12012/152(2)/2014-15/DS/NR/(INTG)(ST)  
Dated:-26/03/2015

Financially  
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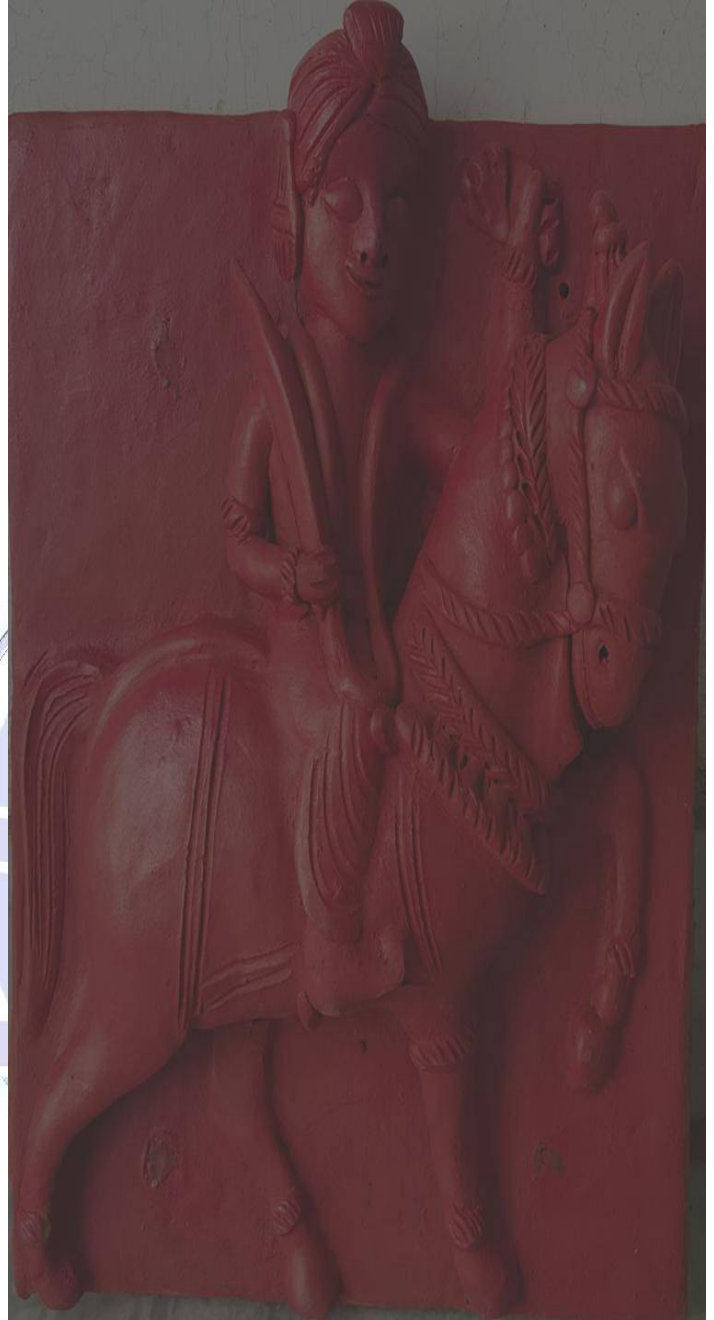
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## **INTRODUCTION**

*The Development Commissioner (Handicrafts) Ministry of Textiles Govt. of India New Delhi sanctioned Integrated Design and Technical Development Project in Terracotta Craft for the 40 artisans to Export promotion council of Handicrafts, New Delhi.*

*The project was conducted by Suhail Qureshi( Empaneled designer) with the O/o, D C (Handicraft), Ministry of Textiles, Govt of India. During this 5 months workshop at khemli , Udaipur ,from 27th sept. 2015 - 26th Feb.2016, 25 prototypes with new designs were developed.*

*The program was organized by Export promotion council of Handicrafts, New Delhi, working for the promotion of art & culture of the society and the overall Upliftment of the underprivileged. From the survey, it was established that the most of the artisans made products for their personal use, but with very limited designs.*

*A detailed survey of the area was made to access the existing design in terracotta craft , the available materials, technical inputs, production process and marketability of product etc. for the development of new designs which can easily marketed. In this workshop the main focus was made on increased marketability.*

## **Acknowledgement**

*The successful completion of this product development programme would be incomplete without the mention of the people who made it possible. Many individuals exerted their direct and indirect influence upon the completion of the project. With a deep sense of gratitude and indebtedness, I sincerely thanks*

*Development Commissioner (Handicrafts) for giving us this opportunity to work for the **“INTEGRATED DESIGN & TECHNICAL DEVELOPMENT PROJECT IN TERRACOTTA CRAFT AT UDAIPUR, RAJASTHAN”**. I sincerely thanks Mr. Rakesh Sharma, Executive Director, EPCH, My mentor Ms. Amla Srivastava, Sr. Designer, EPCH , Mr. Laxmi Lal Kumhar , Master Craftperson, Mr. A.K. Meena, Assistant Director, O/o DC(H), Udaipur and all the Crafts Person of Udaipur, Rajasthan Cluster without whom this project wouldn't have gone as possible. I would like to thank all the persons who took participation in this project for their constant cooperation, understanding and also being so flexible.*

## **Preface**

*India is one of the important suppliers of handicrafts to the world market. The Indian handicrafts industry is highly labor 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. With an idea of getting a complete insight into one such sphere, I have been fortunate to interact with the bamboo crafts in detail. This made us sensitive towards the efforts that must have been put into sustaining the exquisite craft. This document, therefore is our endeavor to make all aware of the existing state of this craft, and to whatever extent it succeeds in doing so, We would consider it a pleasant accomplishment. Development of new designs is a necessary factor for the survival of trend-based industries in today's global markets. Designs in many cases, acts as the distinguishing factor to position products at the right place in the international market As we continue to create new products and new needs for the people, we also need to further explore the blending of technology, art and craft. The Indian Handicrafts sector is not only playing significant role in the country's economy but also providing employment to vast segment of people in rural and semi urban areas. Besides preserving cultural heritage it is also generating valuable foreign exchange as the manufacturing is mainly with the indigenous raw material. The Handicrafts of India through the ages fascinated the world by its creativity, aesthetics and exquisite craftsmanship. It is highly*

*decentralized activity, handicrafts of India present rich cultural heritage and shining example of using local resources, skills and initiatives. India's handicrafts are almost inexhaustible with infinite variety which has been refined during course of changing history. The cross currents inspire the creative impulse of our craftsmen. Further crafts are results of years of unconscious experiment and evolution; skills inherited and passed over generations from forefathers to sons and grandsons. The Indian Handicrafts sector was given considerable importance in the developmental plans since early 1950. The motivating force was the resurgence of interest in the country's cultural heritage and its traditions after independence. Further, more policy makers felt it was necessary to support the handicraft sector as a means of strengthening the economy that too in the semi urban and the rural areas. India like other developing countries was fortunate to have a strong private sector which was able to convert early Govt. initiatives into actual business opportunities.*

*The primary reason for making crafts has been to meet the requirement of individuals and the communities, apart from a means of livelihood. Unlike contemporary crafts, traditional crafts have until recently remained fairly unchanged. Today, they are evolving in relation to market demand. This demand is fuelled by a desire for unusual, natural, handcrafted ethnic objects, and by sharply high ended consumer awareness of cultures elsewhere.*

*Today, the rural and urban crafts continue to make a hefty contribution to the economy of the country as they did in the past. Like in many cases this has been in hidden contribution since these did not necessarily get*

reflected in the visible part of our economy. For Centuries the rural Artisans have been providing for the needs of local farmers and other rural inhabitants in the form of locally made products and services. With the advent of machine produced goods, many of our traditional artisans have had to face intense competition from growing industrial sector. However, the inventiveness of the Indian craftsman and the various efforts at development that has been invested over the years in human resource development and in product innovation and promotion, has strengthened their ability to face this competition with a great degree of success. Empowering the women artisans by addressing issues related to “gender concerns” The implementation of above approach is expected to pave the way for steady growth in exports, enhanced income of the artisans & better delivery of services to the sector, apart from addressing the concerns of welfare of the artisans. With an objective to achieve the above milestones and targets the O/o Development Commissioner ( Handicrafts) envisaged a detailed strategy and invited Expression of Interest from the reputed and proactive organizations for their involvement in the implementation of the gigantic but most ambitious integrated project ever announced by the Development Commissioner(Handicrafts).

The handicrafts tradition that have been continuously undisturbed over the centuries have to face the realities of rapid change brought about by the inexorable forces of communication and globalization. Today they face many difficulties from the traditional role of providing all the artifacts of village life, many crafts have over the years transformed themselves to

*becoming high citadels of skill through the active patronage of the state , local culture and religion etc.In order to maintain the momentum of growth achieved so far and to further build on inherent strengths of the sector,it has become imperative to continue with the ongoing key components and recent initiatives. Keeping in view the scarce resources of the government the need of the hour is to augment the government resource by seeking partnership with the private enterprises so that the synergies achieved through sharing of knowledge, experience & the enterprising skills of the private partner leads to accelerated growth of this sector. Keeping in view of the above parameters the basic approach and strategy for the next decade has been envisaged as follows:*

*• Integrated and inclusive development of the Handicraft sector with focused approach. • Greater and pivotal role of private partners and their financial resources to supplement the government resources and efforts. • Focused Products and Focused Markets should be the approach. • Theme based approach for the overall inclusive development by dovetailing various schemes.*

*• Customized Capacity Development, Design and Product development, Targeted Marketing and Infrastructure Development of the facilities at the clusters shall be developed and implemented in a Theme based approach.*



• *The Adoption of appropriate technology and creation of the needed infrastructure to ensure greater competitiveness in terms of quality and prices of Indian handicrafts.*

• *Launching of an aggressive brand building initiative and pursuing focused export promotion strategies to increase share of India's exports in the global markets.*

• *Optimum utilization of potentialities of domestic market by formulating marketing events in a coordinated manner, hosting Sourcing Shows, promoting handicrafts tourism etc.*

• *Optimum utilization of the potential of IT and IT enabled Services for sustainable growth of the Sector.*

• *Pursuing suitable capacity building programmes for entrepreneurship, innovation, training and skill development, to upgrade the quality of the labour force and make it capable of supporting a growth process, which generate high quality jobs.*

• *Ensure increased and easy availability of credit for the sector.*

• *Creating income generation opportunities for sustainable employment and socio-economic growth of the artisans in particular and the nation in general.*

• *Redesign, revamp the ongoing schemes and program & introducing new schemes/ components to ensure better returns for all stake holders, particularly those belonging to disadvantaged categories and North East & Tribal and other backward regions of the country.*

• *Review and restructure, right size all field formations under the Office of the Development Commissioner (Handicrafts), Ministry of Textile, State Govts. to enable them to effectively play the role of facilitator of change and growth in the context of globalized market economy.*

## **Aim & Objective**

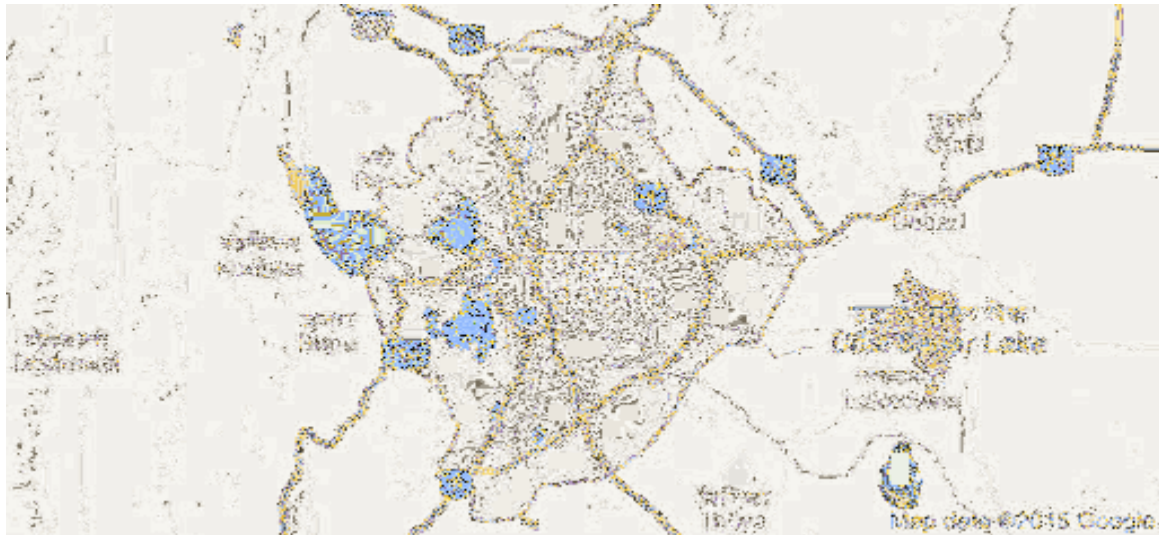
*The basic objectives of the project for implementation of this Project for Design and Technology Development under the Design and Technology Up-gradation scheme is to provide integrated Design & Technology development for the product development for exports. The basic objectives are briefly narrated as follows:*

- To launch integrated design & technology up-gradation programme for the handicrafts and to provide export opportunities on long term basis to the potential craftsperson/ Artisans/ Entrepreneurs.*
- Creation of international network of design and product development expertise.*
- Broadening base of the export baskets of by New design viz-a-vis increasing employment opportunities thereby improving livelihood.*
- To Conserve and encourage the use of natural, sustainable material in creation of arts and crafts.*
- To develop capacity of the self-help groups / artisans / Craftsperson / Entrepreneurs in Design Development, Product Development and awareness and use of the latest technologies for the product development for the exports.*
- Adoption of new product designs in line with more marketable styles and colors while drawing on women's existing skills and knowledge of traditional styles.*

- *To strengthen national links with nongovernment organizations (NGOs) and market networks, including market links with Cooperatives as an alternative sales outlet.*
- *To identify regional/provincial craft styles for documentation and study visits.*



## About Udaipur



*Udaipur, the capital of the former princely state of Mewar is a beautiful city in Rajasthan, India. Udaipur city is also referred to as the "Venice of the East", the "Most Romantic City of India" and the "Kashmir of Rajasthan". Udaipur the "City of Lakes" is one among the most romantic and most beautiful cities of India. The city of Dawn, Udaipur is a lovely land around the azure water lakes, hemmed in by the lush hills of the Aravalis. A vision in white drenched in romance and beauty, Udaipur city of Rajasthan state is a fascinating blend of sights, sounds and experiences - an inspiration for the imagination of the poets, painters and writers. Udaipur's kaleidoscope of fairy-tale palaces, lakes, temples, gardens and narrow lanes strewn with stalls, carry the flavor of heroic past, epitomizing valor and chivalry. Their reflection in the placid waters of the Lake Pichhola is an enticing sight.*

*Udaipur is the jewel of Mewar - a kingdom ruled by the Sisodia dynasty for 1200 years. The foundation of the city has an interesting legend associated with it. According to it, Maharana Udai Singh, the founder, was hunting one day when he met a holy man meditating on a hill overlooking the Lake Pichhola.*



*The hermit blessed the Maharana and advised him to build a palace at this favourably located spot with a fertile valley watered by the stream, a lake, an agreeable altitude and an amphitheater of low mountains. Maharana followed the advise of the hermit and founded the city in 1559 A.D.*



*Overlooking the aquamarine expanses of the Lake Pichhola stands the splendid City Palace - a marvel in granite and marble. Of the original eleven gates of the Udaipur City, only five remain. The Surajpole or Sun Gate on the eastern side is the main entrance to the city.*

*This city of Dawn, Udaipur is a lovely land around the azure water lakes,*

*hemmed in by the lush hills of the Aravalis drenched in romance and beauty. Udaipur is a fascinating blend of sights, sounds and experiences - an inspiration for the imagination of the poets, painters and writers. Its kaleidoscope of fairy-tale palaces, lakes, temples, gardens and narrow lanes strewn with stalls, carry the flavour of heroic past, epitomising valour and chivalry.*



## **ABOUT THE CRAFT**

*Terracotta Art in India has been flourishing since the times of Indus valley civilization. Terracotta Art in India is another form of clay art of the country generally brownish orange in colour. Various excavations at Mohenjo-Daro & Harappa have unearthed several terracotta items in the form of various figures and figurines. Terracotta figures also have a ritualistic aspect associated with it. This becomes evident from the fact that many terracotta figures of deities are used in a number of auspicious occasions.*

*In fact terracotta art in India is considered mystical because it incorporates within the five vital elements like air, fire, earth, water and ether.*

*In a number of states in India, the terracotta figures have a lot of prominence. For instance the impressive Ayanaar horse from Tamil nadu represents the largest terracotta sculpture ever made and is constructed from coiling and beating, the same techniques used for making vessels. Although votive terracotta is made by members of the Hindu potter caste, the customer is often a member of the Tribal community. The relief plaques depicting images of Tribal deities are made in Rajasthan and the varied styles of horses and tigers recorded in Gujrat are also made for Tribal clientele.*

*Madhya Pradesh is represented by the highly embellished elephants offered in forest shrines and also by women's wall decoration. This involves using clay pigments and decorating techniques*

*similar to pottery creation and modelling processes. In West Bengal, the snake goddess Manasa is worshipped through a terracotta tree shrine constructed from multiple thrown and modelled parts. Another major form of West Bengal terracotta finds its artistic channel in the horses. They are famous almost all over the country for their handsome looks.*

*In Gujarat and Rajasthan terracotta panels and storage jars painted in white are famous. In Orissa and Madhya Pradesh, the roof tops with profuse terracotta works are also a part of the terracotta work.*

*Besides, the terracotta pottery of Madhya Pradesh is well known for their artistic excellence.*

*Terracotta Jewellery also is an important component of terracotta art in India. In the present age, terracotta jewellery has gained a lot of prominence even among the urban population of the country. It can be said that India has been the home land of terracotta and today because of the versatility of the art it has cut across all kinds of barriers it has become a part of almost of every Indian household in various forms.*

*The Terracotta tradition is one of the earliest forms of art and craft discovered by mankind. The Terracotta tradition in Rajasthan has been around since the days of the Indus Valley Civilization. The Rajasthani terracotta art boasts of its unique character and style. The art is traditional to the village of Molela in the Rajsamand district that has been witnesses to the beautiful craft since time immemorial.*

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*The art is associated with making idols of local gods and goddesses like Dharamraj Ji and Dev Narayan Ji. Several temples in Southern Rajasthan and also in Madhya Pradesh replace the idols every year, and visit Molela for the beautiful terracotta figurines that are created here. The tradition is celebrated like a festival and is followed by almost all the tribes in the area. Usually the original terracotta designs have detailed mythological stories depicting Ramayana and Mahabharata.*



**Artisans practicing the craft**

*The unique feature about the figurines is that, they are hollow giving rise to lightweight pieces of art. This technique prevents formation of cracks and also uses less amount of clay. The art of terracotta is appreciated throughout the world and every year thousands of pieces of this beautiful art work are exported to foreign countries.*

## **DESIGN CONCEPT**

During this workshop, various new designs were created in the Terracotta Craft. Design concept was kept quite straight and easy to understand, for each and every craftsman.

The workshop was started with the concept of utility and marketability of the products to be developed. The current trends and styles were studied thoroughly, before making the designs.

Besides, adhering to the traditional mood of the craft, contemporary designs were created, since revival can boost the quality & marketability.

The entire concept pivoted around enhancement in the skill, design, quality, professionalism & marketability.

The main objective was to bring out the best amongst the artisans, in order to cause a promising sustainability, in the absence of the mentors, in the future.

Several design motifs were taken from the artisan's imagination, Designer's collection & then incorporated into a design. These way things got synchronised in a better way & varied segments got segregated.

Metallic colors were introduced & more contemporary tints & shades were brought in.

**RAW MATERIAL & TOOLS**



## **Towels**

Absorbent cotton toweling is always an excellent item to have. Toweling is ideal for rough-cleaning hands whenever working with clay, and a large towel across the knees is almost always a good idea when throwing.

## **Chamois**

Pieces of chamois skin (about 2 inches x 4 inches) are excellent for compressing and smoothing the upper edges of thrown ware. Chamois can also be used to smooth ware that is leather-hard.

## **Potter's Needle**

These long heavy needles set into wooden, metal, or plastic handles are one of the most versatile tools in pottery. Just a few of their uses are trimming the top edges of ware while on the wheel and for scoring slabs and coils

## **Fettling Knives**

These thin-bladed knives come in either a hard temper or soft. The hard ones are inflexible, while the soft fettling knives are flexible and can be bent into desired angles and curves. They were first developed to remove the fettle (the ridge of material left where pieces of the mold join when a piece has been cast). They are also very useful for trimming slabs and thrown pots

## **Loop, Wire and Ribbon Tools**

Just generally useful, these tools are handy for trimming green ware and for use in hand building. Wire and ribbon varieties are not recommended for use during throwing; they are too fragile.

## **Wooden Modeling Tools**

Wooden modeling tools come in an astounding variety of shapes, useful in all sorts of hand building. Although called modeling tools, the triangular-headed varieties are also excellent trimming tools while throwing on the wheel.

## **Sponges**

Largish natural or special synthetic sponges are used to absorb or distribute water during throwing. Many potters also use elephant ear sponges (a specific type of natural sponge) during the throwing process.

## **Brushes**

The best brushes for ceramics and pottery are sumi, or bamboo, brushes. They can be loaded with a tremendous amount of fluid and still come to a nicely pointed end.

## **Calipers**

Potters use this type of caliper to measure the inner and outer dimensions of pots where they will meet with other parts of a working set. For example, they are especially useful when measuring lids for jars, measuring the base of a cup to match with the depression in the center of a saucer, or to measure the base of a pitcher that is matched with a the interior floor of a basin.

## **METHODOLOGY**

The terracotta making process does not involve a very complicated process; however it takes one to be performing very cautiously while doing the same.

In the first phase of making, the clay is strained to rid of the coarse particles & unwanted material. Following which, an appropriate amount of water, & donkey dung powder is mixed, and left for 24 hours. Dough is made by a rigorous kneading of the wet clay.



Either by hands or at the potter's wheel dough is then shaped by the individual in the required shape. Slashing apart the object from the wheel, it is then kept to dry for few hours, before intricate detailing is carried onto it, with the help of the tools. Left again for drying, now for a week around, then fired in the kiln at around 700-1000 degree centigrade where the iron reacts with the oxygen to give it a natural reddish tone.

Once the product is fired, it has already gained strength & is comparatively lesser fragile than before. Glazing & coloring techniques are applied after this, as required for the design.



Artisans straining & mixing the clay

## **Designer explaining the nuances of the process**



*Artisans kneading the clay*



## **PROGRESS REPORT**

### **PROGRESS CUM ACHIEVEMENT**

#### **FIRST MONTH PROGRESS STATUS (27TH Sept. Till 26th Oct.2015)**

The first month, at the beginning of the design workshop project, prepares the base for the entire movement ahead.

It was distributed into 4 week slots, in order to maintain a systemic balance & flow between the market research & discussing the design basics with the practicing artisans of the terracotta craft.

#### **FIRST WEEK (27th Sept. – 3rd Oct.)**

The first week was more dedicated to the interaction with the artisans & discussing things which are important to understand the idea/ concept of design.

The artisans were provided with note pads & pens, which they can use to draw their imagination, ideas etc.

First two days were significantly utilized to identify the potential of the artisans through discussion & demonstration. The designer was able to make much out of what the artisans explained, about the kind of products they had been making, besides the quality level.

They were taught about the design basics & how to incorporate the creative ideas that came to their minds.

The master craftsman was of much help when it came to understand the vernacular language & accent of the village artisans, since he belongs to the local area.

#### **SECOND WEEK (4th Oct. – 10th Oct.)**

When the artisans understood the entire idea of the workshop, besides getting familiar with the whole system flow, the designer & the master craftsman, market survey was initiated.

It being one of the most crucial & regulating factor of the project, was carried with comparatively more intense efforts. Terracotta being an important craft, in & around Udaipur, holds a religious niche as well.



## **Survey about the practicing craft in general**

Molela is in Rajsamand district of Rajasthan and is near to the well known temple city of Nathdwara it is a small routine village. Some thirty families in the village are engaged in this art of clay.

Traditionally, this craft has catered to the needs of the tribal communities who change the votive plaques of their Gods regularly. Every year, during the Hindi month of Magh (January- February), Bhil, Meena, Gujjar and other tribes from Rajasthan as well as MP and Gujarat come to Molela to buy clay plaques of gods and goddesses of their tribe. With the end of rainy season, the busy season for these potters start.

The Maru potters of Molela near Udaipur in Rajasthan are famous for their terracotta plaques depicting votive images. Produced mainly for their tribal customers, these are given for the shrines of their tribal gods. The Bhil tribals are the main customers of the potters, traveling hundreds of kilometers from the borders of Madhya Pradesh to purchase these plaques.

Simple hand forming techniques are involved in making these plaques. The clay is dug locally. It is mixed with donkey manure, roughly in a one is to four ratio; this is done to give the clay pliability. A slab is made with the distinctive dome-shaped top; the edges are raised to form the rim of the slab. The figures are formed with the fingers and must be hollow, so they do not burst in the kiln. These figures are completed by adding accessories like jewellery on them, made of tiny balls of clay. The more intricate plaques are dried for nine days. The firing is done in a temporary kiln.

## **HOW THESE ARTISANS HAVE BEEN WORKING UNTILL NOW**

Dated back when these artisans started their journey, began with making of small utility items viz. Deepaks ( oil lamps ), small pots with painting onto it( kalash) for wedding ceremonies, dhupia ( a small jug shaped item to spread the fragrant smoke , as a religious ritual ) , incense stick stand , curd pot , along with idols of ganesha & other deities .

All these products were made of fine black clay (kali chikni mitti), & were then sold at different places, at different occasions viz. fairs, weddings etc.



They are also aided with different loan schemes with good subsidies, through which they are able to buy advance equipments & better raw material to manufacture better marketable products, in different national handicraft fairs, like Dilli Haat , Gandhi shilpbazar, craft bazaar Rashtriya shilp mela etc. , organized by the government. They earn



appreciable profits, which becomes a mean to boost their confidence.

Votives made in Molela (a place near Udaipur) are made for the tribal of the village. Beautiful horses (2.5 ft height) bought by people there for the religious rituals, are made in Jalore , though pottery is made all over Rajasthan.

### **THIRD WEEK (11TH Oct. – 18th Oct.)**

While the craft & market survey was being carried out, the designer gave out design ideas to the artisans through some design prints, so that they can get visually inspired & geared for making the designer prototypes ahead.



The designer discussed about the mood & theme of the designs with the master crafts person in detail, besides its technical incorporation, in order to finalize few designs for the final products. The design viability, technical feasibilities etc. were discussed as well.

The artisans were told about the necessity of the high design & product quality to make the products more marketable. They were also made aware of the new designs & terracotta utility designer products, being sold across the nation & across the globe.

During the third week training the Designer & the master craftsperson went to different places to search for the best possible raw material available .we went to Sandera village ( 7 km . far from khemli ) & collected Balu mitti ( Sand ) , which will be later mixed with the Black fine clay to make the products.

Collection of the fine Black clay was carried out at Molela ( Talab ki kali chikni Mitti ), because the same was not available at khemli. Donkey dung ( Ghadhe ki leed ) & wood powder was collected from the kalbeliya community , residing near khemli ( very important ingredients to be mixed with clay , for the binding consistency)

The raw material & tools were purchased, so that the artisans can start making some regular items, in order to be geared up for making designer products later on.

The tools included Potter's needles, cut off wires, fettling knives, shovel, Ribs & scrapers, wooden modelling tools, sponges, brushes, potter's callipers, Chana (sieve) & electric potter's wheel.

## **FOURTH WEEK (19TH Oct. – 26th Oct.)**

The last week of the first month design workshop was focused on to training the artisans about the technical nuances, so that their manufacturing in future can become more upgraded, less time consuming & smart enough to get in tandem with the consistently growing & challenging market.

### **Time management**

An integral aspect of any manufacturing process, from concept to consumer is the time management, was taught during this period. Meeting deadlines through time management, maintaining backups, working with a team, with a degree of professionalism, added

Nuances between sampling & production, entrepreneurship, & marketability were learnt by the artisans.

### **HOW TO THINK OUT OF THE BOX**

The Designer conducted a brain storming session with the artisans, enabling their minds to think out of the box, creatively. They were assigned to come up with more of creative ideas.

Were also told, that apart from making the conventional items, they can also create designer lamps, vase, pen stands, casseroles, jewellery & multiple other utility items.

### **WHAT ARE THE OPPURTUNITIES IN THE CLUSTER**

The artisans are sincere enough; however seem to have lacked the right opportunities before. So much creative potential is seen, which certainly needs to be boosted with a degree of confidence.

They are skilled, but need to learn about the technological advancement in the industry, along with knowledge of more customized & marketable designer products.

If provided with more facilities in future, they can project themselves in a better way through selling the terracotta items, at better prices.

## **PLAN FOR THE SECOND MONTH**

The artisans will start the making of products, besides learning the intricacies in design & product quality.

They will be separated into different groups, according to their varied interests & caliber, so that they learn to work harmoniously with a team to reach the set goals.

Self evaluation techniques will be introduced to the artisans, since they can monitor the progress during the manufacturing process.

Will be provided with multiple design motifs, colors, textures, & silhouettes, to remain inspired.

The artisans will be asked questions, from time to time, about what they would have learned until then.

Will conduct few discussion sessions between the entire team of artisans, in order to generate new ideas & designs, which in fact will keep the enthusiasm alive & the knowledge abreast.

They will be shown the images of the diverse terracotta items, sold across the globe, to gear up their minds to make something unique.

## **SECOND MONTH PROGRESS STATUS (27TH OCT. Till 26th**

**NOV.2015)**

The second month was distributed into four week slots, like the first month. Taking it from the last week of the first month, the artisans started making the clay mixture in the required ratio to first use the same for practice & then to sculpt different items.

## **FIRST WEEK (27th OCT – 2nd NOV.)**

The artisans strained the clay & then they were told how to prepare the clay mixture in a professional way, contrary to how they have been doing the same from the past. They were equally distributed in four groups, in order to understand & learn, working in a team.

One group strained the clay ( mitti ) to rid of the bigger unwanted particles , litter etc. the other group mixed water . Other two groups strained donkey dung & mixed sand with it, which was later all mixed up with the clay & kneaded well to form the right mixture

Were, then taught to form fine dough out of it, which can be further made into any shape.

Prior to shaping the clay dough into anything in particular, they were asked to make small shapes viz. beads (spheres), ovals, geometric shapes, petal shape etc. This week continued with the same, while the artisans were made aware of the precision, symmetry, rhythm, repetition, contrast, colors, balance etc.

This helped them understand the vastness & versatility of designs, besides the importance of design elements & principles & also the instrumental elements which stand for the quality of a design & product. They were told to make rough sketches of any design that came to their minds.

The sketches were then viewed by the designer to understand the racing minds of the artisans, who further interacted with them, one on one, for making them discover their strengths & opportunities.

## **SECOND WEEK (3rd NOV – 9th NOV. )**

When they got accustomed with a degree of professional touch to their mode of working, viz. precision, symmetry etc., they started shaping the dough into some meaningful items, they had already been making from the past.

This session was conducted to ensure their team spirit, confidence, a balance between hard & smart work, to understand self evaluation techniques. The more items they make the more they understand the flaws & the areas of strength.

The way they had earlier been using the tools, involved lack of symmetry, precision, care, focus & professionalism.

Due to the lack of professional mentors, earlier they were able to make only regular items which didn't stand an appreciable marketability, because of no proper design, symmetry, precision, harmony & professional approach. which only added to a watered down design & product quality, saleable at lower prices.

This time, in the presence of the designer & the master crafts person, the artisans learnt all the possible nuances of the craft, design, quality, & marketability.

Simultaneously, they continued making different regular items viz. oil lamps ( Diya ), small pots, bird's house, pumice stone etc., however this time they were making the same with more emphasis on precision, symmetry, design, & the quality which was more substantial.



### **THIRD WEEK (10th NOV. – 19TH NOV.)**

The third week could not hold much of work, because of the Diwali festival .it was extended till the 19th Nov. this week they were busy making multiple items , in order to gear up for making designer products in the weeks ahead.

They were given different tasks viz. different groups amongst them were making different parts to be attached to one item (which is the final shape), other group was giving details to the shape. This helped them learn, how the distribution of work flows in a working group, to meet the same target.



This week they were shown multiple design templates, so that they could fuel their creativity with varied inspirations, understand how design elements are incorporated, following the principles. They were also told about the difference between the international standards of the design & product quality range & the locally marketable items.

## **Multiple utility products made by the artisans**

### **FOURTH WEEK (20 NOV – 26th NOV)**

By completion of the third week, the artisans seemed geared up to start working with an advanced level of working, with an added refinement in their approach.

The designer showed them few designs for the prototypes to be made & discussed the theme & inspiration behind each of them. This was done to make them enter a different frame of mind, think out of the box & embracing an enhanced conceptual understanding towards design.

Color palette, theme, subject & utility of the final product, costing etc. were discussed with the artisans, which is very important for them to understand, to be able to work in the future as a unit, on their own.

They were told why market surveys play crucial roles in establishing genuine parameters to decide the design shape, type, color, texture, size etc. This time they were asked to create designs, keeping in mind all the important parameters which makes the final product promisingly marketable.

A rigorous brainstorming session was conducted, so that they can learn how to exploit different challenges, during work, being a bit smarter, besides adhering to hard work. They were given time to think & come up with new ideas, what all new products could be made & added in the highly competitive market to attract the attention of the buyers.

Few dummy samples of the prototype were prepared during the last of this week, in order to show them, how much time needs to be given to each detail of a design, & how couple of little changes needs to be carried while creating the final product.

Designer Ash tray & a key stand, inspired by the floral motifs were created.



A key stand made by the artisan, as a practice item

### **PLAN FOR THE THIRD MONTH**

The artisans will work in groups to meet the same target. They now will be given a bit more complicated tasks viz. giving intricate shapes & details.

They will be asked to create few samples with an added refinement, time management, precision, symmetry, details & a rather professional approach, before they can start making the final product. Through this exercise, the designer & craftsman will ensure that the artisans are efficient enough by this time to perform the tasks, the way better than before to meet the required quality standards.

The products they have shaped by the end of the second month, will now be fired in the kiln ( Bhatti) & colored or glazed.

The artisans in the month of December will be taken to the shilpgram fair , organized at Udaipur, since they can feel confident being at market , full of art lover buyers. A feedback will be taken by the people there, for the items, displayed there.

### **THIRD MONTH PROGRESS STATUS (27TH NOV. Till 26th DEC.2015)**

The third month was distributed into four week slots. The focus remained on developing better quality products which can become progressively more compatible with the potential marketability.

#### **FIRST WEEK (27th NOV. – 3rd DEC.)**

The artisans spent some time to prepare designs for making some better quality finished products. They were made to understand the differences between different types of design, catering different tastes & cultures.

Different designs for wind chimes, lamps, vase etc. were given by the artisans which were then discussed with the designer for its substantiality, strengths & opportunities.

Warm & cool colors, neutral & other color schemes were introduced to them which promisingly helped the artisans in expanding the horizons of ideas & visualization.

Harnessing some beautiful ideas by the artisans & then modifying, besides applying the same, some final designs were illustrated.

Same was discussed between the designer & master crafts person, in order to carry out some modifications in the designs, so that the final look of the product could actually reflect the intricacies.

## **SECOND WEEK (4TH DEC. – 10th DEC.)**

The week involved a constant interaction between the artisans, the designer & the master crafts person. The artisans were taught the entire methodological nuances by the master crafts person. The ratio between clay, water & strained donkey dung was narrated in a detailed way, so that the artisans could understand the logical aspects of the methodology & technology.

The master crafts person showed varied results, through multiple demonstrations. This all helped them to get a deeper insight, so as to how step ahead, thriving for benchmark quality, besides the precision.

This session was very important, since in future they all would need to work independently, without anyone to mentor. They all must be able to handle the raw materials, tools, methodology, to ultimately meet a good design, high quality finished product, with professionalism.

The artisans were told how to run an electric potter s wheel, smoothly for making more refined designs & finished designer items, through multiple sessions of demonstrations & practical work. It took days for the artisans to attain confidence, working on the electric potter s wheel.

Master crafts person gave them several easy assignments (making of products as practice), since they can achieve refinement, through practice).

This week went with practicing more & more on the electric wheel which was instrumental, as they had never worked on it before.

## **THIRD WEEK (11th DEC. – 17TH DEC.)**

During the third week, the artisans were introduced to the kiln ( Bhatti ) ,for firing the sculpted terracotta shapes ,in the previous sessions.

Wood was purchased for the purpose of firing the kiln.

All the items, previously made, were put in the kin for firing (heating), at high temperatures.

This session went quite important on imparting the information regarding crucial technicalities, during one of the most integral phase of manufacturing .The master crafts person told the artisans about multiple possibilities, due to every step, going right, or wrong.

Temperature regulation was the most important aspect during the firing process that determines the finish, durability & look of the product.

The process of making products continued simultaneously, so that they could be displayed in the test marketing phase, at the stall in a fair to be organized, at Udaipur, from 12 th Jan.2016

#### **FOURTH WEEK (18TH DEC. – 26th DEC.)**

By the completion of the third week, the artisans became well versed with the entire methodology & the technicalities, about the craft.

There was a questionnaire conducted, about whatever they had learnt in the previous sessions. It was very important to make sure that they will be able to handle things, crucial to design & manufacturing process, on their own, in the future.

Group discussion sessions were also conducted in this week, since they can explain the design & technical aspects to each other. The same helped them to gain confidence of expression & programmed their minds to continue the process with more substantiality & promisingly the make of more marketable products.

They were inspired with new designs, by showing them the visuals from different interior design magazines, so that they can think out of the box, identify the market trends & needs, and go through the price slabs mentioned in there.

A potentially very positive impact was seen in them after this session of visuals from the magazines that reflected in the further designs from them. They got the idea how to avoid over doing a design, motif, color, contrast etc.

A very important motive of the designer was accomplished by making them think more aesthetically, contrary to their earlier bend of mind which only allowed generating overdone, rough finished, concept less designs.

They realized that every design is planned before, with a theme or concept, visualized before the sampling starts, & quite importantly, it doesn't need to be over done, decorated, and filled with loads of hues or contrasts. In fact, they were able to learn & identify the subtlety through designs.

This week also continued with the firing of the items in the kiln, simultaneously.

## **PLAN FOR THE FOURTH**

### **MONTH**

The first phase of the fourth month will remain focused on preparing the items, to be displayed in the fair. The motto of the test marketing is to seek the feedback of the local public who visit there, so that the absorbance of the product design, type & quality can be generalized.



This all will provide with strong guidelines to shape the way ahead which accounts for determining the strongest factor of marketability. The feedback will be discussed before the artisans to simplify & modify the further process of designing & manufacturing. Costing will also remain one of the important aspects to be taught to the artisans, so that they can take the decisions, more practically & cautiously.

The other half of this month will continue with the making of more prototypes viz. lamps, wind chimes, crockery, salt cellars, designer vase etc.

## **FOURTH MONTH PROGRESS STATUS (27TH DEC. - 26th JAN.2015)**

The fourth month was aimed at developing refined quality prototypes, securing significant marketability. Divided into three slots. By this time the artisans had become appreciably accustomed to the methodology & the ways to maintain quality.

### **FIRST SLOT (27th DEC. - 10TH JAN. )**

The first slot of the month, involved the making of the remaining prototypes. This time there was a lesser need for the designer & master craftsman to monitor every single step from the artisans, since by this time they had gained a higher accuracy & refinement. The interest amongst the artisans seemed magnified, as they started making beautiful objects viz. Vase ( floral & geometric patterns , motifs ) , tea pots , candle stands etc.

While sculpting different shapes on the potter wheel, the designer & crafts person helped the artisans in using the tools to engrave & give intricate detailing, according to the planned design.

Introduction of the use of different household objects & fingers as tools, for giving varied textures & structural patterns engaged everyone's attention & interest.

The designer introduced some unconventional methods for giving very different structural patterns & shapes, which invigorated the passion to think & perform, absolutely out of the box.

The artisans were made aware, of how to attain an elegant synchronization between different design elements, as they headed more closely to the intricacies of the product design.

Few shapes needed to be given, on the running wheel which was very tricky & not quite easy for the artisans, initially.

Several trial objects were made, prior to making the final product with varied intricacies, in order to ensure, it reflects the design with precision.

The shaped objects were then heated in the kiln, after drying.

### **SECOND SLOT (11th JAN. – 19th JAN.)**

Constant practice & making continued, as the time progressed. Different designs were discussed, between the designer, master craftsperson, prior to start making of it. Every aesthetical, theoretical & practical aspect of each product was explained in depth, so that the artisans could get to know the entire story & theme of the design.

It is very important for the artisans to understand the entire theme about the design, since to ensure that in the future they can successfully develop product on their own, with an independent thought level, without lack of the proper articulation .they must know, every design has a thought & theme to back, nevertheless it is just for the sake of making.

The controlled use of colors, limiting the area for the textures, patterns, spacing between the motifs, visualization techniques, accounted for the instrumental information to the artisans.

Complimenting ideas were added & incorporated, from the artisan's minds as well, blended with beautiful juxtaposition by the designer. This was completely ensured that each design will exploit & meet the growing market need which necessarily keeps coping with the changes in taste & utility.

As known to all, the utility designer items in the market, not only change in terms of design, but also, every time there is a constant effort to make them more suitable & flawless to the customer.

In the scenario of today's market, a manufacturer must be consistently able to come up with products that excel in design, quality, suitability, and precision & affordability



.Otherwise , the survival becomes a far away task. Meeting all these points collectively is undoubtedly difficult, than it sounds. It necessarily needs high degree skill, creativity, practicality, experience, professionalism, manipulation, an undying spirit to cope with adverse situations & survive through cut throat competition.

The remaining shaped products were dried & heated in the kiln.

The previously heated & dried items were colored. This was a very important period when they started applying the colors to the patterns & motifs, according to the designs.

It being a very intricate part of the manufacturing process, the designer monitored inch by inch progress, of the same. Colors are the regulating factors in the entire designer product which can enhance or spoil the definition of it. It needs a very refined hand, precision & experience to be involved in the due process, as it cannot be easily undone.

Every color stroke needs the right size & type of the brush for the application which has to be decided, prior to starting it. The value & intensity are the secondary regulating factors which are responsible for different effects viz. Embossed, rich effect, and crackled effect, blown off effect, spray effect etc. The applied color will give an effect, depending on the applicator.

### **THIRD SLOT (20th JAN. – 26TH JAN.)**

The last slot of the fourth month was mainly focused on finishing the coloring, quality check & costing of the final products.

Each product was finished & checked closely for the quality. This time the designer explained the entire sequence of designing on the paper to manufacturing to finishing to quality check, in nutshell. Understanding the entire process in a sequence & view it panoramically, is very important, besides designing .It helps in securing a deeper insight & catch hold of the entire navigation.

After the finishing & quality check, a long session about, how to do the costing, was conducted.

It being one of the most integral part of the game, needed to be explained in detail, encompassing all the participating factors, through the whole process.

The entire business of selling the finished products can go into doldrums, if the right costing is not met. Regardless of being a designer, a manufacturer, or trader, costing is the crucial factor on which the business rests.

It was very important to tell the artisans that costing is not a thing which is a sudden or spontaneous decision , however it needs all the calculations , noted during each step of the manufacturing process , so it does not miss even a single penny spent, within due course of time , on the same.

The importance of maintaining a diary where every single expenditure to the process is penned down, since it can be used for the calculations to zero in on the cost price.

The flawed selling price can never sustain a business, unless the cost price is calculated in the correct way.

The artisans when earlier used to sell their products, owing to the compromising design & product quality, highly flawed calculations of the cost price, hence the selling price, and could never bring them any good profit.

They were told that expenses like rent, electricity, water consumption, raw materials, phone calls, value of the time spent, fuel, stationary items, transportation, packaging etc need to be essentially involved in the calculations of the cost/manufacturing price. Then the profit margin added to the cost price to calculate the selling price.

This session helped the artisans in seeking a deeper insight into calculating the correct price for their product which never fails to secure sustainability, marketability & profitability in the business.

They were then given several exercises for the calculations of the correct cost & selling price, since it was later ensured, they were able to do it, on their own. In order to sustain in the future market it is quite crucial for them to tag the correct price, understanding & considering the highly competitive market.

Packaging methods were also introduced & taught to them, so that they can safeguard their fragile designer products from risks, involved in transportation & others.

### **PLAN FOR THE FIFTH MONTH**

The ready products will be displayed in the fair, for the test marketing.

### **FIFTH MONTH PROGRESS STATUS (27th Jan. - 26th Feb. 2016)**

By the start of the fifth month, the products were already finished, & a brief summary was given to the artisans about the same. They were told about the plan for the test marketing in the International trade fair, going to be organised at Indian expo mart, greater Noida.

A brief about the breakup of the costing was given to them, during the first week, in order to become properly aware of the nuances while working on the same.

The initial half of the month was spent in the preparation of the marketing test & during the last of the month (20th Feb.-23rd Feb. 2016) the final products were displayed there in the International trade fair, at greater Noida.

There was a significant response from the buyers & onlookers for the displayed products, couple of orders for quantity production were offered, as well. They liked the silhouettes & the intricacies of the prototypes, which came uniquely, besides the contemporary designs.

The feedback was noted to observe the strengths & opportunities, for the future.



**Products display at The International fair**



**Assistant Director observing the prototypes**



**Designer, changing the display**

## **STRENGTHS & OPPORTUNITIES**

### **Strength**

- There is an appreciable potential amongst the artisans.
- Quite zealous about learning & work
- Positive attitude.
- Skilled
- They are full of creative ideas & open to experimentation.
- Disciplined
- Sincere & regular

### **Opportunities**

- Number of training programs could be increased.
- There should be more visits of the artisans to bring exposure to the market.
- The artisan's progress should be monitored, post training to ensure their substantiality in the market.
- The artisans should be tested for their consistency , at regular gaps , in order to ensure quality , required for the highly competitive market

## **Designer's viewpoint**

I personally feel amazed by the zeal & potential of the craft persons (artisans), found here .It would not be an exaggeration, if I would say, they can cross milestones, provided with the right mentoring & guidance.

They possess plethora of ideas, motifs, which just needs to be explored & exploited in a professional way.

Amidst several adjustments, with the ups downs, i need to say that these artisans carry a very supportive attitude & are meaningfully dedicated to their goal.

Skill with sincerity, defines this group of artisans, where they have really come up , more than my expectations.

These lady artisans & there families should be counselled & inspired about devoting more time & energy into the craft work. If their families, along with them support & motivate them about the same, their dedication & potential could reach those places.

After having conducted multiple training programs, across the country, I must say that this time, I have really come across a group of promising quality artisans.

One more thing, I would like to say, that these artisans should also be monitored after the training gets over, since a consistent working quality could be established.

Marketing test feedback absolutely signifies that their hard & smart work has paid, however, is suggestive of further improvements, growingly & consistently.

**LIST OF 25 PROTOTYPES DEVELOPED AT DESIGN AND TECHNICAL  
DEVELOPMENT WORKSHOP,**

**CRAFT - TERRACOTTA**

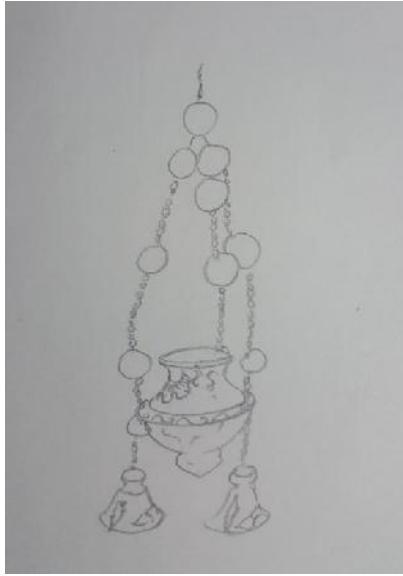
**NAME OF THE CLUSTER - KHEMLI TEHSIL - MAVLI DIST.:- UDAIPUR**

<b>S. No.</b>	<b>PRODUCT NAME</b>	<b>PRODUCT CODE</b>	<b>Price INR</b>	<b>PCS</b>
01	kalash	EP01	850	02
02	Wind chime with bird motif	EP02	1450	02
03	Bird nest	EP03	850	02
04	Bracelet with beads	EP04	450	02
05	Small lamp	EP05	250	02
06	Pink beads bracelet	EP06	300	02
07	Tray & pot set	EP07	1150	02
08	Assorted beads bracelet	EP08	220	02
09	Tortoise shape ash tray	EP09	650	02
10	Pot shape candle stand	EP10	350	02
11	Dry fruit pot	EP11	250	02
12	Multiple pot	EP12	460	02

	<i>candle stand</i>			
13	<i>Terracotta lamp</i>	<i>EP13</i>	<i>670</i>	<i>02</i>
14	<i>Set of bells</i>	<i>EP14</i>	<i>950</i>	<i>02</i>
15	<i>Hanging diya stand</i>	<i>EP15</i>	<i>750</i>	<i>02</i>
16	<i>lamp</i>	<i>EP16</i>	<i>1170</i>	<i>02</i>
17	<i>Lantern</i>	<i>EP17</i>	<i>1270</i>	<i>02</i>
18	<i>kalash</i>	<i>EP18</i>	<i>550</i>	<i>02</i>
19	<i>Traditional pattern lantern</i>	<i>EP19</i>	<i>790</i>	<i>02</i>
20	<i>Circular Wind chime</i>	<i>EP20</i>	<i>990</i>	<i>02</i>
21	<i>Wind chime with bulging bells</i>	<i>EP21</i>	<i>1350</i>	<i>02</i>
22	<i>Wind chime with ganesha</i>	<i>EP22</i>	<i>850</i>	<i>02</i>
23	<i>Terracotta tile traditional</i>	<i>EP23</i>	<i>550</i>	<i>02</i>
24	<i>Terracotta tile</i>	<i>EP24</i>	<i>470</i>	<i>02</i>
25	<i>Terracotta tile Traditional</i>	<i>EP25</i>	<i>740</i>	<i>02</i>



**Drawings of the products**



EP01



EP02



EP03



EP04



EP05



EP06



EP07



EP08



EP09



EP10



EP11



EP12



EP13



EP14



EP15



EP16



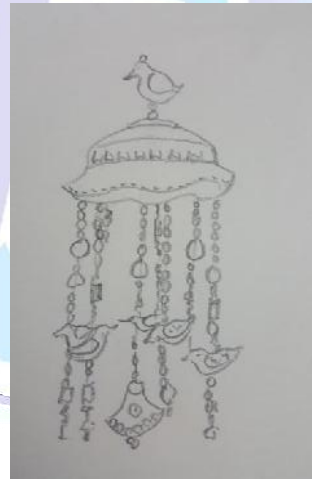
EP17



EP18



EP19



EP20



EP21



EP22



EP23



EP24



EP25



## PHOTOGRAPHS OF THE PROTOTYPES



*Product code EP01*  
*Product detail: kalash*  
*Cost: 850*



*Product code; EP02*  
*Product detail: wind chime with bird motifs*  
*Cost: 1450*



*Product code EP03*  
*Product detail: Bird's nest*  
*Cost: 850*



*Product code: EP04*  
*Product detail: Bracelet with beads & earrings, cost: 450*





*Product code: EP05*  
*Product detail: small lamp*  
*Cost : 250*



*Product code : EP06*  
*product detail : Pink Beads bracelet*  
*Cost : 300*



*Product code : EP07*  
*Product detail : Tray & pot set*  
*Cost : 1150*



*Product code :EP08*  
*product detail : assorted beads bracelet*  
*Cost : 220*



*Product code EP09*

*Product detail : Tortoise shaped ash  
Tray*

*Cost : 650*



*product code: EP010*

*product detail : pot shape candle  
stand*

*cost : 350*



*Product code : EP11*

*Product detail : dry fruit pot*

*Cost : 250*



*Product code : EP12*

*product detail : candle stand*

*Cost : 460*



Product code: EP13  
Product detail: Terracotta  
Lamp  
Cost: 670



product code: EP14  
product detail: set of bells  
cost: 950



Product code : EP15  
Product detail: Hanging diya stand  
Cost : 750



product code : EP16  
product detail: lamp  
cost : 1170



Product code: EP17  
Product detail: lantern  
Cost: 1270



product code: EP18  
product detail: kalash  
cost: 550



Product code : EP19  
Product detail : lantern  
With traditional design  
Cost : 790



product code : EP20  
product detail : wind  
chime  
Cost : 990



Product code : EP21  
Product detail : wind chime with  
Bulging bells  
Cost : 1350



product code : EP22  
product detail : wind  
chime with ganesha  
motif  
Cost : 850



Product code : EP23  
Product detail : terracotta tile  
With traditional design story  
Cost : 550



Product code : EP24  
product detail : Terracotta  
tile with traditional design  
cost: 470



Product code: EP25

Product detail: Tile with traditional  
Design story

Cost: 740



# LIST OF ARTISANS

LIST OF PARTICIPANTS FOR INTEGRATED DESIGN & TECHNICAL DEVELOPMENT PROJECT IN TERRACOTTA CRAFT AT UDAIPUR FROM 27/9/15 TO 26/02/2016

SN	NAME OF ARTISAN	SEX	FATHER/HUSBAND NAME	ADDRESS	CATEGORY	ARTISAN CARD NO.	CRAFT	BANK ACC. DETAILS
1	Kanku	Female	Durgam	Village asna, post khemli, tehsil mavli District udaipur	ST		Terracotta	syndicate bank 8454220025430
2	Tahli bai	Female	Gona ram	Village asna, post khemli, tehsil mavli District udaipur	ST	17421	Terracotta	syndicate bank 8454220026846
3	Janki bai	Female	Talukam	Village asna, post khemli, tehsil mavli District udaipur	ST	17460	Terracotta	syndicate bank 8454220026869
4	Dipa bai	Female	Dudaram	Village asna, post khemli, tehsil mavli District udaipur	ST	17423	Terracotta	syndicate bank 8454220027008
5	Noji balgumeti	Female	Kuligumedi	Village asna, post khemli, tehsil mavli District udaipur	ST	17407	Terracotta	union bank 38802010019409
6	Gendi bai	Female	Gulab	Village asna, post khemli, tehsil mavli District udaipur	ST	17408	Terracotta	syndicate bank 8454220015914
7	Champa bai	Female	Naji ram	Village asna, post khemli, tehsil mavli District udaipur	ST	17398	Terracotta	syndicate bank 8454220010594
8	Sotar bai	Female	Dikam	Village asna, post khemli, tehsil mavli District udaipur	ST	17416	Terracotta	syndicate bank 8454220006950
9	Saku bai	Female	nanali	Village asna, post khemli, tehsil mavli District udaipur	ST	17404	Terracotta	syndicate bank 84542200010000
10	Preml bai	Female	Tulsiram	Village asna, post khemli, tehsil mavli District udaipur	ST	17424	Terracotta	syndicate bank 8454220025131
11	Bhuri bai	Female	Mangal bhai	Village asna, post khemli, tehsil mavli District udaipur	ST	17402	Terracotta	syndicate bank 84542200016208
12	Mohani bai	Female	Sebulal	Village asna, post khemli, tehsil mavli District udaipur	ST	17402	Terracotta	syndicate bank 8454220001364
13	Kanku bai	Female	mangu bhai	Village asna, post khemli, tehsil mavli District udaipur	ST	17806	Terracotta	syndicate bank 8454220003919
14	lalibai	Female	laga	Village asna, post khemli, tehsil mavli District udaipur	ST	17394	Terracotta	union bank 38802010018546
15	Vajibai	Female	Tilaram	Village asna, post khemli, tehsil mavli District udaipur	ST	17405	Terracotta	syndicate bank 8454220016390
16	Dhali bai	Female	Perma	Village asna, post khemli, tehsil mavli District udaipur	ST	17415	Terracotta	syndicate bank 8454220014436
17	lal bai	Female	Kularam	Village asna, post khemli, tehsil mavli District udaipur	ST	17417	Terracotta	syndicate bank 6442200016289
18	Gulabi bai	Female	Rupa ji	Village asna, post khemli, tehsil mavli District udaipur	ST	17406	Terracotta	union bank 38802010005430
19	Esami bai	Female	Prata	Village asna, post khemli, tehsil mavli District udaipur	ST	17391	Terracotta	syndicate bank 8454220006980
20	Meera bai	Female	Bhupalal	Village asna, post khemli, tehsil mavli District udaipur	ST	17419	Terracotta	syndicate bank 8454220006441
21	Rodi bai	Female	hemraj	Village asna, post khemli, tehsil mavli District udaipur	ST	17406	Terracotta	syndicate bank 8454220006473
22	Ganga bai	Female	mangilal	Village asna, post khemli, tehsil mavli District udaipur	ST	17413	Terracotta	mini bank 2334
23	Hirki bai	Female	Pratap	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	syndicate bank 8454220019591
24	Laxmi bai	Female	Chunnilal	Village asna, post khemli, tehsil mavli District udaipur	ST	17400	Terracotta	union bank 38802010021928
25	Esami bai	Female	lalihal	Village asna, post khemli, tehsil mavli District udaipur	ST	17410	Terracotta	union bank 3880201002234
26	Jhanku bai	Female	jaganmoh	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	union bank 38802010007112
27	Lahari bai gameti	Female	Bhura gameti	Village asna, post khemli, tehsil mavli District udaipur	ST	17397	Terracotta	syndicate bank 84542200024055
28	Hasi bai	Female	Dalikam	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	union bank 38802010015577
29	Rodi bai	Female	Motilal	Village asna, post khemli, tehsil mavli District udaipur	ST	17407	Terracotta	syndicate bank 84542200075483
30	Jasodi bai	Female	Shankar	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	union bank 38802010020851
31	Li bai	Female	Bhagwan	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	union bank 38802010020753
32	Pofa bai	Female	late Bhuralal	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	syndicate bank 84542200024670
33	Satri bai	Female	Gehrial	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	union bank 38802010020945
34	Anandhbai bai	Female	Khamu	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	union bank 38802010024326
35	Racha bai	Female	Devilal	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	syndicate bank 8454220002564
36	Kanku Bhi	Female	Dolat ram	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	union bank 38802010018813
37	Usha bai	Female	Motilal gameti	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	
38	Ganga bai Bhi	Female	Viram Bhi	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	
39	Radha bai	Female	Babu	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	
40	Rodi bai	Female	Teja	Village asna, post khemli, tehsil mavli District udaipur	ST	Applied	Terracotta	

*Verified*  
*27/9/15*  
**(A.R. Meena)**  
 Asstt. Director (H)  
 O/o the DC (Handicrafts)  
 CWTSC, Udaipur (Raj.)

# Profile of Artisans

REGI  
INTEGRATED TECHNICAL  
DEVEL CT

Cluster & Crafts: Udaipur, Tenon casta

1. Name: KANHU RATHI

2. Father/Spouse / Husband's Name: Durgaram Ranganath Rathi

3. Category: Gen / SC / ST / OBC / Minority (  ) Tick whichever is applicable

4. Date of Birth \_\_\_\_\_ Sex : Male/Female

5. Address with Tel/Fax/Email: Gaan Asana, Post Khemli, Tehsil maxli, Distt. Udaipur

6. Name of Cluster: Udaipur

7. Edu. Qualification \_\_\_\_\_

8. Crafts Practiced: Tanon casta

9. Artisans ID Card: 17421/10-2-2009

10. Details of Bank Account: Syndicate Bank, 8454 22000 25400

11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters. Any other (please specify)

12. Whether Artisan is also a member of Producer Organization: Yes/No.

(if yes, please specify) SHG/Federation or Association of SHGs/Producer group/ Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**

Signature / Thumb Impression





2

**REGISTRATION FORM**  
**INTEGRATED DESIGN AND TECHNICAL**  
**DEVELOPMENT PROJECT**



Cluster & Crafts UDAI PUR , TERRACOTTA .

1. Name TULSE BAI

2. Father/Spouse / Husband's Name GOMARAM GAMETI

3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)

4. Date of Birth \_\_\_\_\_ Sex : Male/Female

5. Address with Tel/Fax/Email VILL. ASANA , Post. KHEMLI Tehsil MAULI Dist. Udaipur.

6. Name of Cluster Udaipur (Ref.).

7. Edu. Qualification \_\_\_\_\_

8. Crafts Practiced : Terracotta.

9. Artisans ID Card 17412

10. Details of Bank Account: Syndicate BANK, KHEMLI, Acc. No. 84542250006345

11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)

12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify) SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression





3

**REGISTRATION FORM  
RATED DESIGN AND TECHNICAL  
DEVELOPMENT PROJECT**



Cluster & Crafts UDAIPUR, TERRACOTTA.



1. Name JANKI BAI GAMETI
2. Father/Spouse / Husband's Name MULSIRAM GAMETI
3. Category: Gen /SC /ST /OBC /Minority(  Tick whichever is applicable)
4. Date of Birth 01/01/1960 Sex : Male/Female
5. Address with Tel/Fax/Email vill. Asana, Post. KHEMLI Tehsil MAVLI Dist. Udaipur.
6. Name of Cluster Udaipur, Terracotta.
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta.
9. Artisans ID Card 17480.
10. Details of Bank Account: syndicate BANK, KHEMLI. ACC. No. 84542250016869.
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression



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**REGISTRATION FORM  
TED DESIGN AND TECHNICAL  
VELOPMENT PROJECT**



Cluster & Crafts Udaipur, Tanna satta

1. Name DIPA ~~Dipa~~ Bai

2. Father/Spouse / Husband's Name Udasan barmali

3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)

4. Date of Birth 1 01 1961 Sex : Male/Female

5. Address with Tel/Fax/Email Gaon Adana, Post Khambli, Taluk Morli, Distt. Udaipur

6. Name of Cluster Udaipur

7. Edu. Qualification Nil

8. Crafts Practiced : Tanna satta

9. Artisans ID Card 17423 / 10-1-2009

10. Details of Bank Account: syndicate BANK, KHAMBLI, ACC.No. 84542250007608

11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)

12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify) **SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)**

**\*\* All the fields are required to be filled compulsorily.**

Signature / Thumb impression



5

**REGISTRATION FORM  
ATED DESIGN AND TECHNICAL  
DEVELOPMENT PROJECT**

Cluster & Crafts UDAIPUR, TERRACOTTA



1. Name NOJKI BAI
2. Father/Spouse / Husband's Name KALU GAMETI
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth 1960 Sex : Male/Female
5. Address with Tel/Fax/Email VILL. ASANA Post. KHENLI Tehsil MAULI Dist. Udaipur.
6. Name of Cluster Udaipur (Raj.)
7. Edu. Qualification —
8. Crafts Practiced : TERRACOTTA
9. Artisans ID Card 17407
10. Details of Bank Account: Union Bank, KHENLI, ACC. No. 388002010019409.
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression



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**REGISTRATION FORM  
EMPOWERED DESIGN AND TECHNICAL  
DEVELOPMENT PROJECT**

Cluster & Crafts UDAIPUR, TERRACOTTA.



1. Name GENDI BAI
2. Father/Spouse / Husband's Name Gulab GAMIJI
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable
4. Date of Birth 1972 Sex : Male/ Female
5. Address with Tel/Fax/Email VILL. ASANA, POST. KHEMLI, Tehsil. MAULI. Dist. Udaipur.
6. Name of Cluster Udaipur
7. Edu. Qualification —
8. Crafts Practiced : Terracotta
9. Artisans ID Card 17403
10. Details of Bank Account: SYNDICAL BANK, KHEMLI, ACC. NO. 84542250015814.
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**

Signature / Thumb impression





7

**REGISTRATION FORM  
FOR DESIGN AND TECHNICAL  
EMPLOYMENT PROJECT**



Cluster & Crafts UDAIPUR, TERRACOTTA.

1. Name CHAMPA BAI
2. Father/Spouse / Husband's Name NOJRAM GAMETI
3. Category: Gen /SC /ST /OBC /Minority(  Tick whichever is applicable)
4. Date of Birth 1966 Sex : Male/Female
5. Address with Tel/Fax/Email VILL. ASANA, Post- KHEMELI Tehsil. MAULI Dist. Udaipur.
6. Name of Cluster Udaipur (Raj.)
7. Edu. Qualification —
8. Crafts Practiced : Terracotta.
9. Artisans ID Card 17398.
10. Details of Bank Account: Union Bank of India, A/c No. 388002010018813
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thumb impression





**REGISTRATION FORM  
SIGN AND TECHNICAL  
DOCUMENT PROJECT**

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Cluster & Crafts UDAIPUR, TERRACOTTA.



1. Name SOSRI BAI
2. Father/Spouse / Husband's Name DALIRAM GANETI
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth \_\_\_\_\_ Sex : Male/Female
5. Address with Tel/Fax/Email VILL. ASANA, Post. KHENLI, Tehsil MAVLE Dist. Udaipur (Raj.)
6. Name of Cluster Udaipur (Raj.)
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : TERRACOTTA.
9. Artisans ID Card 17414
10. Details of Bank Account: SYNDICATE BANK, KHENLI, 84542250006350.
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thumb Impression



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REGISTRATION FORM  
DESIGN AND TECHNICAL  
DEVELOPMENT PROJECT



Cluster & Crafts Udaipur, Tannacotta

1. Name Ms. Saku Bai
2. Father/Spouse / Husband's Name Namji hamoli
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable
4. Date of Birth 1963 Sex : Male/Female
5. Address with Tel/Fax/Email Bach Ausana, Post Khemli, Tehsil Mauli, Distt Udaipur (Raj)
6. Name of Cluster Udaipur
7. Edu. Qualification Nil
8. Crafts Practiced : Tannacotta
9. Artisans ID Card 1746/ 10-1-2009
10. Details of Bank Account: syndicate BANK, KHEMLI ACC. NO. 84542260007000
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**

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Cluster & Crafts UDAIPUR TERRA COTTA.



1. Name PREMI BAI
2. Father/Spouse / Husband's Name TULSI RAM GANETI
3. Category: Gen /SC /ST /OBC /Minority(  Tick whichever is applicable)
4. Date of Birth \_\_\_\_\_ Sex : Male/Female
5. Address with Tel/Fax/Email VILL. ASANA POST KHENLI Tehsil. MAULI Dist- Udaipur (Raj.)
6. Name of Cluster udaipur (Raj.)
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terra cotta.
9. Artisans ID Card 17404.
10. Details of Bank Account: Syndicate Bank, KHENLI, Acc. No. 8454 2250016203
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**

Signature / Thump impression



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REGISTRATION FORM  
GENERAL AND TECHNICAL  
REGISTRATION PROJECT



Cluster & Crafts UDAIPUR TERRA COTTA.

1. Name BAURI BAI.
2. Father/Spouse / Husband's Name MANGI LAL GANETI
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth 1968 Sex : Male/Female
5. Address with Tel/Fax/Email VILL. ASANA, POST. KHEMLI, Tehsil, MAULI DIST. Udaipur.
6. Name of Cluster Udaipur CRAJ
7. Edu. Qualification —
8. Crafts Practiced : Terracotta.
9. Artisans ID Card 17424.
10. Details of Bank Account: syndicate BANK, KHEMLI, ACC. No. 84542200013644
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression



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**REGISTRATION FORM:  
GENERAL AND TECHNICAL  
IDENTIFICATION PROJECT**



Cluster & Crafts 39442, 22141

1. Name Mu. Mohochi Bai
2. Father/Spouse / Husband's Name Babu Lal
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth 36 Sex : Male/Female
5. Address with Tel/Fax/Email Tehsil marli, Arana, Ktemli, Vadipur (Rajasthan)
6. Name of Cluster Vadipur
7. Edu. Qualification Fifth
8. Crafts Practiced : Terra cotta
9. Artisans ID Card 17402 / 10-1-2009
10. Details of Bank Account: \_\_\_\_\_
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

**SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)**

**\*\* All the fields are required to be filled compulsorily.**

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Cluster & Crafts UDAIPUR, TERRACOTTA

1. Name KANKU BAI
2. Father/Spouse / Husband's Name MANGILAL GAMETI
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth \_\_\_\_\_ Sex : Male/Female
5. Address with Tel/Fax/Email Village. ASANA POST KHENLI, Tehsil. MAULI  
DIST. Udaipur.
6. Name of Cluster Udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta
9. Artisans ID Card 17396
10. Details of Bank Account: SYNDICATE BANK, KHENLI, ACC. NO. 84542200003319
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression

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REGISTRATION FORM  
ED DESIGN AND TECHNICAL  
VELOPMENT PROJECT

Cluster & Crafts UDAIPUR, YERRACOTTA.



1. Name LALI BAI
2. Father/Spouse / Husband's Name LOGAR GAMETI
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable
4. Date of Birth 1971 Sex : Male/Female
5. Address with Tel/Fax/Email VILL. ASANA Post. KHEMLI, Tehsil MAVLI, Dist. Udaipur
6. Name of Cluster udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : YERRACOTTA
9. Artisans ID Card 17394
10. Details of Bank Account: Union BANK, KHEMLI, A.C. NO. 388002010018546
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify) SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression



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**REGISTRATION FORM  
SIGN AND TECHNICAL  
DOCUMENT PROJECT**



Cluster & Crafts udaipur , TERRACOTTA

1. Name WAGGI BAI
2. Father/Spouse / Husband's Name Tila GANETI
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth \_\_\_\_\_ Sex : Male/Female
5. Address with Tel/Fax/Email VILL. ASANA Post. KHEMLI, Tehsil MAULI Dist- Udaipur
6. Name of Cluster udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta
9. Artisans ID Card 17405
10. Details of Bank Account: Syndicate BANK, KHEMLI, ACC. NO. 84542256016390.
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression





16

**REGISTRATION FORM  
DESIGN AND TECHNICAL  
DEVELOPMENT PROJECT**



Cluster & Crafts UDAIPUR , TERRACOTTA .

1. Name DHULKI BAI.
  2. Father/Spouse / Husband's Name PREMIJI GANETI
  3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
  4. Date of Birth \_\_\_\_\_ Sex : Male/Female
  5. Address with Tel/Fax/Email VILL. ASANA . Post. KHEMLI Tehsil. MAVLI Dist. Udaipur.
  6. Name of Cluster Udaipur.
  7. Edu. Qualification \_\_\_\_\_
  8. Crafts Practiced : Terracotta .
  9. Artisans ID Card 17425
  10. Details of Bank Account: SYNDICATE BANK , KHEMLI ACC. No 84542250014436
  11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
  12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.
- (if yes, please specify) \_\_\_\_\_  
SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression





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REGISTRATION FORM  
DESIGN AND TECHNICAL  
DEVELOPMENT PROJECT



Cluster & Crafts UDAIPUR, TERRACOTTA

1. Name LALJI BAI

2. Father/Spouse / Husband's Name KALU LAL GUAMATI

3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)

4. Date of Birth 1973 Sex : Male/ Female

5. Address with Tel/Fax/Email Village. ASANA POST. KHEMLI, TEHSIL MAVLI Dist. Udaipur

6. Name of Cluster UDAIPUR

7. Edu. Qualification \_\_\_\_\_

8. Crafts Practiced : TERRACOTTA

9. Artisans ID Card 17415

10. Details of Bank Account: SYNDICATE BANK, KHEMLI, ACC.No. 84542200016259.

11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)

12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify) SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**

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Signature / Thumb impression



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REGISTRATION FORM  
3D DESIGN AND TECHNICAL  
EMPLOYMENT PROJECT



Cluster & Crafts Udaipur, Tennessee

1. Name Mrs. Gulabi Bai
2. Father/Spouse / Husband's Name Rupa Ji Gureti
3. Category: Gen /SC /ST /OBC /Minority(  Tick whichever is applicable)
4. Date of Birth 1976 Sex : Male/Female
5. Address with Tel/Fax/Email Gaon Asana Post Khemli, Taluk Machi, Distt. Udaipur (Raj)
6. Name of Cluster Udaipur
7. Edu. Qualification Nil
8. Crafts Practiced : Tennessee
9. Artisans ID Card 17417 / 10-3-2009
10. Details of Bank Account: Union BANK, KHEMLI, ACC.No 388002130000430
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**

Signature / Thumb impression

  
Gulabi Bai





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**REGISTRATION FORM  
DESIGN AND TECHNICAL  
DEVELOPMENT PROJECT**



Cluster & Crafts UDAIPUR , TERRA COTTA

1. Name MEERA BAI
2. Father/Spouse / Husband's Name KHYALI LAL GHANETI
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth 1976 Sex : Male/Female
5. Address with Tel/Fax/Email Village Asna , Post KHENLI , Tehsil MAULI Dist. Udaipur
6. Name of Cluster udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta
9. Artisans ID Card 17391
10. Details of Bank Account: syndicate BANK, KHENLI 84542250007950
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

**SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)**

**\*\* All the fields are required to be filled compulsorily.**

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Signature / Thump impression



REGISTRATION FORM  
ED DESIGN AND TECHNICAL  
VELOPMENT PROJECT

19

Cluster & Crafts UDAIPUR , TERRA COTTA



1. Name LAXMI BAI
2. Father/Spouse / Husband's Name PREMA GAMETI.
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth 1973 Sex : Male/ Female
5. Address with Tel/Fax/Email VILL. ASANA , POST. KHEMLI , Tehsil MAULI Dist. Udaipur .
6. Name of Cluster Udaipur
7. Edu. Qualification —
8. Crafts Practiced : TERRACOTTA
9. Artisans ID Card 17406.
10. Details of Bank Account: Syndicate Bank, KHEMLI , ACC. No 84542250016280
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**

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Signature / Thump impression



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# REGISTRATION FORM ATED DESIGN AND TECHNICAL DEVELOPMENT PROJECT



Cluster & Crafts UDAIPUR, TERRACOTTA

1. Name RODI BAI

2. Father/Spouse / Husband's Name HEMRAJ GANETI

3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)

4. Date of Birth \_\_\_\_\_ Sex : Male/Female

5. Address with Tel/Fax/Email VILL. ASANA Post, KHENLI, Tehsil. MAULI Dist. Udaipur.

6. Name of Cluster Udaipur.

7. Edu. Qualification \_\_\_\_\_

8. Crafts Practiced : TERRACOTTA

9. Artisans ID Card 17419

10. Details of Bank Account: syndicate BANK, KHENLI, ACC. No. 845422 50006441

11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)

12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify) SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression





22

# REGISTRATION FORM FOR DESIGN AND TECHNICAL DEVELOPMENT PROJECT



Cluster & Crafts Udaipur, Toranacatta

1. Name Ms. Mangra Devi

2. Father/Spouse / Husband's Name Mangra Bheel

3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)

4. Date of Birth \_\_\_\_\_ Sex : Male/Female

5. Address with Tel/Fax/Email Gaon Azam, Post Khemli, Taluk manli, Distt Udaipur

6. Name of Cluster Udaipur

7. Edu. Qualification Nil

8. Crafts Practiced : Toranacatta

9. Artisans ID Card 17408 / 10-3-2009

10. Details of Bank Account: Syndicate BANK, Acc. No. 84542250016873

11. Status: National Awardee/ State Awardee/ Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)

12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify) SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**

Signature / Thump impression





23

**REGISTRATION FORM  
TED DESIGN AND TECHNICAL  
EVELOPMENT PROJECT**



Cluster & Crafts UDAIPUR , TERRACOTTA.

1. Name HIRA HARKI BAI
2. Father/Spouse / Husband's Name PRATAP CHAMETI
3. Category: Gen /SC /ST /OBC /Minority(  Tick whichever is applicable)
4. Date of Birth 1976. Sex : Male/Female
5. Address with Tel/Fax/Email \_\_\_\_\_
6. Name of Cluster udaipur (Koj.).
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta.
9. Artisans ID Card 17420.
10. Details of Bank Account: Mini BANK, ACC-NO. 2334.
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify) **SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)**

**\*\* All the fields are required to be filled compulsorily.**

हिरा  
Signature / Thumb impression



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**REGISTRATION FORM**  
**RATED DESIGN AND TECHNICAL**  
**DEVELOPMENT PROJECT**

Cluster & Crafts UDAIPUR, TERRACOTTA



1. Name LAXMI BAI
2. Father/Spouse / Husband's Name CHUNNI LAL GAMETI
3. Category: Gen /SC /ST /OBC /Minority(  Tick whichever is applicable)
4. Date of Birth \_\_\_\_\_ Sex : Male/Female
5. Address with Tel/Fax/Email VILL. ASANA . Post. KHEMLI , Tehsil. MAULI Dist. Udaipur.
6. Name of Cluster Udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta.
9. Artisans ID Card 17413.
10. Details of Bank Account: syndicate BANK , Acc.No. 84542200019591
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**

Signature / Thump impression



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### REGISTRATION FORM FOR DESIGN AND TECHNICAL DEVELOPMENT PROJECT



Cluster & Crafts Udaipur, Teesra satta



1. Name Mrs. Lakshmi Bai

2. Father/Spouse / Husband's Name Fateh Lal Bhat

3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)

4. Date of Birth 26 year Sex : Male/Female

5. Address with Tel/Fax/Email Tehsil Mauji, Khemali Railway Station, Aizawl, Distt-  
mobi- 978498 9110 Udaipur (Raj)

6. Name of Cluster Udaipur

7. Edu. Qualification Fifth

8. Crafts Practiced : Teesra satta

9. Artisans ID Card Apply For

10. Details of Bank Account: Union Bank of India A/c No. 388002010021928

11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)

12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify) **SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)**

**\*\* All the fields are required to be filled compulsorily.**

*Lakshmi*

Signature / Thumb impression



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**REGISTRATION FORM:  
REGISTERED DESIGN AND TECHNICAL  
DEVELOPMENT PROJECT**



Cluster & Crafts उदयपुर, टैराकीटा



1. Name सुभाक्षि पाई
2. Father/Spouse / Husband's Name जगन्नाथ पाई रामेरी
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable
4. Date of Birth ५१ Sex : Male/Female
5. Address with Tel/Fax/Email गांव आसना पोस्ट रमेश्वरी तहसील रामेरी जिला उदयपुर
6. Name of Cluster उदयपुर
7. Edu. Qualification Null
8. Crafts Practiced : टैराकीटा
9. Artisans ID Card 17400 / 10-1-2009
10. Details of Bank Account: Union Bank of India A/c No. 38800290022341
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.  
(if yes, please specify) **SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)**

**\*\* All the fields are required to be filled compulsorily.**

 सुभाक्षि पाई  
Signature / Thumb Impression



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REGISTRATION FORM  
ED DESIGN AND TECHNICAL  
VELOPMENT PROJECT

Cluster & Crafts UDAIPUR , TERRACOTTA.



1. Name LAHARI LEHRI BAI HAMATI
2. Father/Spouse / Husband's Name BHURA ji GANETI
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth \_\_\_\_\_ Sex : Male/Female
5. Address with Tel/Fax/Email VILL. ASANA Post KHEMLI Tehsil MAULI Dist. Udaipur.
6. Name of Cluster udaipur.
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta
9. Artisans ID Card 17418 | 10-2-2009
10. Details of Bank Account: Union Bank of India, A/C No. 388002010007112
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression



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**REGISTRATION FORM  
FOR DESIGN AND TECHNICAL  
DEVELOPMENT PROJECT**



Cluster & Crafts udaipur, Terracotta

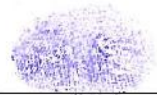


1. Name Phepa Bai
2. Father/Spouse / Husband's Name LATE BHURALAL
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth 1964 Sex : Male/Female
5. Address with Tel/Fax/Email vill. Asna, Post KHEMLI, Tehsil MAULI, Distt. Udaipur
6. Name of Cluster udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta.
9. Artisans ID Card Applied
10. Details of Bank Account: Union BANK, 388002010020651
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

**SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)**

**\*\* All the fields are required to be filled compulsorily.**

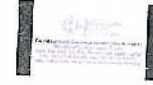


Signature / Thumb impression



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**REGISTRATION FORM  
DESIGN AND TECHNICAL  
DEVELOPMENT PROJECT**



Cluster & Crafts udaipur, Terracotta



1. Name SARI BAI
2. Father/Spouse / Husband's Name GEHRI LAL
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth 1981 Sex : Male/Female
5. Address with Tel/Fax/Email village Asna, Post khombi, Tehsil Marli, Distt-udaipur
6. Name of Cluster udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta
9. Artisans ID Card Applied
10. Details of Bank Account: Union BANK, KHEMLI
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**

सारी

Signature / Thump impression





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**APPLICATION FORM  
SIGN AND TECHNICAL  
DEVELOPMENT PROJECT**



Cluster & Crafts Udaipur, Terracotta

1. Name Anekhai ANANCHHAI Bai.
2. Father/Spouse / Husband's Name KHEMU.
3. Category: Gen /SC/ST/OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth 1-1-1995 Sex : Male/Female
5. Address with Tel/Fax/Email Village Asna, Post KHEMLI, Tehsil Navli, Distt. Udaipur
6. Name of Cluster Udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta.
9. Artisans ID Card Applied.
10. Details of Bank Account: syndicate BANK, Acc.No 84542250024670
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression



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APPLICATION FORM  
FOR INTERMEDIATE AND TECHNICAL  
DEVELOPMENT PROJECT



Cluster & Crafts udaipur, Terracotta



1. Name Radhika Bai.
2. Father/Spouse / Husband's Name Deva.
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth 1983 Sex : Male/ Female
5. Address with Tel/Fax/Email village Asna, post KHANLI, Tehsil marli, Dist: udaipur
6. Name of Cluster udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta
9. Artisans ID Card Applied
10. Details of Bank Account: syndicate BANK, KHANLI, Acc.No. 84542250024945
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thumb impression



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INFORMATION FORM  
DESIGN AND TECHNICAL  
DEVELOPMENT PROJECT



Cluster & Crafts udaipur, Terracotta



1. Name KANKU Bai
2. Father/Spouse / Husband's Name Dablat Ram.
3. Category: Gen /SC /ST /OBC /Minority(  Tick whichever is applicable)
4. Date of Birth 1995 Sex : Male/Female
5. Address with Tel/Fax/Email Village Asna, Post Khenli, Tehsil Navli, Distt. udaipur
6. Name of Cluster udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta
9. Artisans ID Card Applied
10. Details of Bank Account: Union Bank, Khenli, Acc. No. 388002010020997.
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression



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INT **ION FORM**  
IN AND TECHNICAL  
DEVELOPMENT PROJECT



Cluster & Crafts udaipur, Terracotta



1. Name USHA BAI
2. Father/Spouse / Husband's Name NOTI LAL CHAMETI
3. Category: Gen /SC /ST /OBC /Minority(  Tick whichever is applicable)
4. Date of Birth 1995 Sex: Male/Female
5. Address with Tel/Fax/Email vill. Asna, Post KHEMLI, Tehsil Mauli, Distt. Udaipur
6. Name of Cluster udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta
9. Artisans ID Card Applied.
10. Details of Bank Account: union Bank, KHEMLI, Acc. No. 388002010024326
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**

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Signature / Thump impression



IN



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**REGISTRATION FORM  
GENERAL AND TECHNICAL  
DEVELOPMENT PROJECT**



Cluster & Crafts udalpur, Terracotta



1. Name GANGA BAI BHIL.
2. Father/Spouse / Husband's Name VIRAM BHIL.
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth 1991 Sex : Male/Female
5. Address with Tel/Fax/Email vill. Asna, Post KHEMLI, Tehsil Navli, Distt. Udalpur
6. Name of Cluster udalpur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta
9. Artisans ID Card Applied
10. Details of Bank Account: syndicate BANK, KHEMLI, Acc. No. 8454 2250022546.
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**

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Signature / Thumb impression



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INFORMATION FORM  
SIGN AND TECHNICAL  
DEVELOPMENT PROJECT



Cluster & Crafts Udaipur, Terracotta



1. Name Radha Bani
2. Father/Spouse / Husband's Name Babu Lal.
3. Category: Gen /SC /ST /OBC /Minority(  Tick whichever is applicable)
4. Date of Birth 1.1.1985 Sex : Male/Female
5. Address with Tel/Fax/Email vill. Asna, Post KHEMLI, Tehsil Nanki, Distt. Udaipur
6. Name of Cluster Udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta
9. Artisans ID Card Applied
10. Details of Bank Account: syndicate BANK, KHEMLI, ACC. NO. 84542200025341
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump impression





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**ON FORM  
N AND TECHNICAL  
NT PROJECT**



Cluster & Crafts udaipur, Terracotta.

1. Name Rodi BAI
2. Father/Spouse / Husband's Name Teja.
3. Category: Gen /SC /ST /OBC /Minority(  ) Tick whichever is applicable)
4. Date of Birth 1956 Sex : Male/Female
5. Address with Tel/Fax/Email vill. Asna Post KHENI, Tehsil Mauli, Distt- Udaipur
6. Name of Cluster udaipur
7. Edu. Qualification \_\_\_\_\_
8. Crafts Practiced : Terracotta
9. Artisans ID Card Applied
10. Details of Bank Account: Union BANK, KHENI, ACC. NO. 388002010018813.
11. Status: National Awardee/ State Awardee/Shilp Guru /NMC/ SMC/ Handicraft Exporters  
Any other (please specify)
12. Whether Artisan is also a member of  
Producer Organization : \_\_\_\_\_ Yes/No.

(if yes, please specify)

SHG/Federation or Association of SHGs/Producer group/  
Others (Co-operative Society Producer Company etc.)

**\*\* All the fields are required to be filled compulsorily.**



Signature / Thump Impression



## Glimpses of the Project





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## Press Clippings

### हस्त-शिल्पकारों का प्रशिक्षण कार्यक्रम शुरू



हस्तशिल्प निर्यात संवर्धन परिषद का खेमली के आसना गांव के अनुसूचित जनजाति हस्त-शिल्पकारों को प्रशिक्षण कार्यक्रम शुरू हुआ। ईपीसीएच के कार्यकारी निदेशक राकेश कुमार ने बताया कि 40 शिल्पकारों को टेराकोटा कला के विशेषज्ञ लक्ष्मीलाल कुम्हार व एनआईडीएफ कोटा के डिजाइनर सुहैल कुरैशी प्रशिक्षण देंगे। उद्घाटन में हस्तशिल्प विकास आयुक्त कार्यालय के सहायक निदेशक एके मीना, हैंडीक्राफ्ट प्रमोशन अधिकारी आरएल वर्मा, एमटीएस के रमेश चन्द्र मीना आदि मौजूद थे।

### एससी एसटी हस्तशिल्पकारों के लिए तैयार होगा बाजार

हस्तशिल्प निर्यात संवर्धन परिषद देगा प्रशिक्षण



हस्तशिल्प निर्यात संवर्धन परिषद आसना गाँव हस्तशिल्पियों को आसना गाँव में प्रशिक्षण देगा।

खेमली / भद्राचल, उदयपुर  
हस्तशिल्प निर्यात संवर्धन परिषद के निदेशक राकेश कुमार ने बताया कि 40 अनुसूचित जनजाति हस्तशिल्पकारों को प्रशिक्षण देगा। ईपीसीएच के कार्यकारी निदेशक राकेश कुमार ने बताया कि 40 अनुसूचित जनजाति हस्तशिल्पकारों को प्रशिक्षण देगा।

हस्तशिल्प निर्यात संवर्धन परिषद आसना गाँव हस्तशिल्पियों को आसना गाँव में प्रशिक्षण देगा।

खेमली / भद्राचल, उदयपुर  
हस्तशिल्प निर्यात संवर्धन परिषद के निदेशक राकेश कुमार ने बताया कि 40 अनुसूचित जनजाति हस्तशिल्पकारों को प्रशिक्षण देगा।

हस्तशिल्प निर्यात संवर्धन परिषद आसना गाँव हस्तशिल्पियों को आसना गाँव में प्रशिक्षण देगा।

खेमली / भद्राचल, उदयपुर  
हस्तशिल्प निर्यात संवर्धन परिषद के निदेशक राकेश कुमार ने बताया कि 40 अनुसूचित जनजाति हस्तशिल्पकारों को प्रशिक्षण देगा।

## Press Clippings

### अनुसूचित जनजाति हस्तशिल्पकारों के लिए तैयार होगा बाजार



हस्तशिल्प निर्यात संवर्द्धन परिषद आसना गांव में आयोजित कार्यक्रम में हस्तशिल्पियों को जानकारी देते अधिकारी

उदयपुर 28 सितंबर। हस्तशिल्प निर्यात संवर्द्धन परिषद ने उदयपुर जिले के खेमली के आसना गांव के अनुसूचित जनजाति हस्तशिल्पकारों को विभिन्न उत्पादों का प्रशिक्षण देकर उनके लिए बाजार विकसित किया जाएगा। इस सन्दर्भ में पांच माह के कार्यक्रम की शुरुआत कल से की गई।

ईपीसीएच के कार्यकारी निदेशक

राकेश कुमार ने बताया कि अनुसूचित जनजाति वर्गों के टेराकोटा क्राफ्ट के कारीगरों, शिल्पकारों, कुशल श्रमिकों व उद्यमियों के लिए पांच माह के एक कार्यक्रम की शुरुआत आसना गांव से की गई। जिसमें गांव के 40 शिल्पकारों को टेराकोटा कला के विशेषज्ञ लक्ष्मीलाल कुम्हार व एनआईडीएफ कोटा के डिजाइनर सुहेल कुरैशी इन्हें प्रशिक्षण देंगे।

पांच के गहन प्रशिक्षण के बाद इन हस्तशिल्पियों के लिए अन्तर्राष्ट्रीय बाजार के अनुसार नवीनतम प्रोटोटाइप विकसित करेंगे। इस पांच माह के कार्यक्रम में प्राइमरी सर्वे, डिजाईन, ट्रेनिंग, प्रोटोटाइप डवलपमेन्ट एवं मार्केट टेस्टिंग आदि प्रक्रियाएं शामिल है।

उन्होंने बताया कि इस दौरान इन हस्तशिल्पियों को अन्तर्राष्ट्रीय हस्तशिल्प बाजार में प्रचलित डिजाईन का गहन अनुभव प्राप्त होगा, साथ ही उनकी तकनीकी क्षमता में भी विकास होगा। उद्घाटन समारोह में हस्तशिल्प विकास आयुक्त कार्यालय के सहायक निदेशक ए.के.मीना, हेण्डीक्राफ्ट प्रमोशन अधिकारी आर.एल.वर्मा, एमटीएस के रमेश चन्द्र मीना, मास्टरक्राफ्ट लक्ष्मीलाल कुम्हार, डिजाईनर सुहेल कुरैशी सहित हस्तशिल्पी मौजूद थे।

### अजजा हस्तशिल्पकारों के लिए तैयार होगा बाजार

उदयपुर। हस्तशिल्प निर्यात संवर्द्धन परिषद ने उदयपुर जिले के खेमली के आसना गांव के अनुसूचित जनजाति हस्तशिल्पकारों को विभिन्न उत्पादों का प्रशिक्षण देकर उनके लिए बाजार विकसित किया जाएगा। इस सन्दर्भ में पांच माह के कार्यक्रम की शुरुआत कल से की गई। ईपीसीएच के कार्यकारी निदेशक राकेश कुमार ने बताया कि अनुसूचित जनजाति वर्गों के टेराकोटा क्राफ्ट के कारीगरों, शिल्पकारों, कुशल श्रमिकों व उद्यमियों के लिए पांच माह के एक कार्यक्रम की शुरुआत आसना गांव से की गई। जिसमें गांव के 40 शिल्पकारों को टेराकोटा कला के विशेषज्ञ लक्ष्मीलाल कुम्हार व एनआईडीएफ कोटा के डिजाइनर सुहेल कुरैशी इन्हें प्रशिक्षण देंगे। उद्घाटन समारोह में हस्तशिल्प विकास आयुक्त कार्यालय के सहायक निदेशक ए.के.मीना, हेण्डीक्राफ्ट प्रमोशन अधिकारी आर.एल.वर्मा, एमटीएस के रमेश चन्द्र मीना, मास्टरक्राफ्ट लक्ष्मीलाल कुम्हार, डिजाइनर सुहेल कुरैशी सहित हस्तशिल्पी मौजूद थे।

### अनुसूचित जनजाति हस्तशिल्पकारों के लिए तैयार होगा बाजार

उदयपुर 28 सितंबर। क्राफ्ट के कारीगरों, शिल्पकारों, टेराकोटा कला के विशेषज्ञ लक्ष्मीलाल कुम्हार व एनआईडीएफ कोटा के डिजाइनर सुहेल कुरैशी इन्हें प्रशिक्षण देंगे।



हस्तशिल्प निर्यात संवर्द्धन परिषद ने उदयपुर जिले के खेमली के आसना गांव के अनुसूचित जनजाति हस्तशिल्पकारों को विभिन्न उत्पादों का प्रशिक्षण देकर उनके लिए बाजार विकसित किया जाएगा। इस सन्दर्भ में पांच माह के कार्यक्रम की शुरुआत कल से की गई।

ईपीसीएच के कार्यकारी निदेशक राकेश कुमार ने बताया कि अनुसूचित जनजाति वर्गों के टेराकोटा

पांच माह के एक कार्यक्रम की शुरुआत आसना गांव से की गई। जिसमें गांव के 40 शिल्पकारों को

डिजाइनर सुहेल कुरैशी इन्हें प्रशिक्षण देंगे। पांच के गहन प्रशिक्षण के बाद इन हस्तशिल्पियों के लिए अन्तर्राष्ट्रीय बाजार के अनुसार नवीनतम प्रोटोटाइप विकसित करेंगे। इस पांच माह के कार्यक्रम में प्राइमरी सर्वे, डिजाईन, ट्रेनिंग, प्रोटोटाइप

डवलपमेन्ट एवं मार्केट टेस्टिंग आदि प्रक्रियाएं शामिल है।

उन्होंने बताया कि इस दौरान इन हस्तशिल्पियों को अन्तर्राष्ट्रीय हस्तशिल्प बाजार में प्रचलित डिजाईन का गहन अनुभव प्राप्त होगा, साथ ही उनकी तकनीकी क्षमता में भी विकास होगा। उद्घाटन समारोह में हस्तशिल्प

विकास आयुक्त कार्यालय के सहायक निदेशक ए.के.मीना, हेण्डीक्राफ्ट प्रमोशन अधिकारी आर.एल.वर्मा, एमटीएस के रमेश चन्द्र मीना, मास्टरक्राफ्ट लक्ष्मीलाल कुम्हार, डिजाइनर सुहेल कुरैशी सहित हस्तशिल्पी मौजूद थे।

खुला विश्वविद्यालय का तत्काल प्रवेश शिविर आज

## Designer Profile

No.4/2(20)/Design/NR/2009-10/Part.III / 47760 *By Speed post*  
Government of India  
Ministry of Textiles  
Office of the Development Commissioner (Handicrafts)  
(Northern Region)

West Block No.8, R.K.Puram,  
New Delhi 110066

Dated 19.9.2011

*29*  
12/10

To

*Shri Suhail Qureshi*  
*Kha/21 Machia Morgra, Sector-11,*  
*Udaipur, Rajasthan*

*Subject: Empanelment of Designer- regarding*

*Sir,*

*I am glad to inform you that you have been empanelled as Designer in Textile based craft with the Office of the Development Commissioner (Handicrafts). Your services may be required by various NGOs/ Societies/ Corporation to whom financial assistance for conducting Design Development workshops/Projects under various schemes will be given by Office of the DC (Handicrafts)*

*This issues with the approval of Regional Director (NR)*

*Yours faithfully,*



*( Raj Rani Sharma )*  
*Assistant Director (NR)*

# CURRICULUM - VITAE

## SUHAIL QURESHI

H No.1 Kha 21

Machla Magra, Sect. 11,

Udaipur (Rajasthan)

India. 313001

Mobile: +91 9783214387

E-mail: [evolvewithridase@gmail.com](mailto:evolvewithridase@gmail.com)

[icysuhail@gmail.com](mailto:icysuhail@gmail.com)

## Career Objective:

Aiming at incorporating my creative potential to bring about brilliance and productivity, besides a remarkable degree of satisfaction that keeps it cherished.

## Personal Skills:

Highly ambitious, result oriented , intense dedication to my work, credibility, astounding spirit to excel, ability to keep up uninterrupted energy levels in highly competitive environment.

## **Educational Profile:**

1. Secondary School examination from R.B.S.E. year 1996.
2. Senior Secondary from C.B.S.E. year 1998
3. Three years bachelor's degree B.Sc. from M.L.S. University Udaipur (Rajasthan) India year 2002.

## **Professional Qualification:**

Two years Advance Diploma in Fashion design from National Institute of Fashion Design (N.I.F.D.) Kota, 2004. Diploma included Elements of design, Drafting & pattern making, Garment construction, Fabric study, Fashion model drawing, fashion illustration, CAD, Traditional textile & embroidery, Apparel merchandising & production.

## **Computer Knowledge:**

Workable knowledge of following software:

- Office software
- Corel Draw
- Adobe illustrator
- Adobe Photoshop

## **Work Experience:**

- Worked in an export house CHEER SAGAR, jaipur as a senior Designer and Merchandiser for one year. Was responsible for coordinating the sampling unit, which catered European and Japanese clientele.



- Assisted well known Bollywood Designer Reza Shariffi for a number of projects:
  - Created attire for Isha Kopikar in the dance show “Humse Dosti Karoge”, aired on Star Gold.
  - Designed costumes for the movies "Mr Ya Miss" "Maine Gandhi Ko Nahi Mara", "Saanwariya", "Kya Cool Hai Hum".
- Served as a faculty for fashion Illustration & as a Centre Head in INIFD, Udaipur for almost 3 yrs.
- Conducted private sessions for fashion Illustration.
- Held a successful exhibition of self designed women’s western wear at ‘Akarshak Gallery’, lokhandwala , Mumbai.
- Exhibited my western garment collection with vivid silhouettes & design patterns in R Kay mall on the event ‘EVA’ in Udaipur.
- Served NCDPD(national centre for design & product development) , Ministry of textiles, on a 10 weeks project, twice as a Designer & coordinator for the entire artisan training programme in Udaipur, 2011-12
- Coordinated export awareness & promotion programmes for EPCH at three different clusters- Vadodra , Raipur & Ranchi , besides conducting sessions on Design improvement , Marketing & visual merchandising , on a two months project ,2011.
- Served as a faculty for fashion design classes in a government sponsored programme of MSME (micro small & macro industry enterprise) in Udaipur, aimed at bringing the candidates to a more practical & industry oriented level.
- Worked as an empanelled designer for a design development project under DC Handicrafts AHVY scheme, for the craft, hand block printing (Daboo,phentiya ,natural dyes etc.) at Akola (chittorgarh), Feb.2012.
- Conducted an integrated Design workshop at Bhakrota , Ajmer road, JAIPUR ( raj.) as an empanelled Designer of ministry of textiles ,for embroidery & Bead work craft for a period of 6 months. Trained 50 artisans with different facets of the craft, besides an incorporation of different cultures & patterns. The project ended with the development of 50 prototypes

(final products), which were highly appreciated by multiple renowned exporters at Jaipur at the time of display.

The products involved embellishment with hand embroidery stitches, along with patch, appliqué, bead, mirror & zardozi work.

Running my institute with the name 'Eridase School of fashion in Udaipur where students are imparted international industry oriented quality fashion education to meet the demands of the market in the world of constantly changing fashion.

### **Area of Specialization:**

Women's wear, specifically western & ethnic wear. Doing Prêt a porter & couture with own label 'Eridase'. Terracotta , Rogan Print, Tie & dye, Batik, discharge printing , Daboo print & Khadi work .

Skilled in various Indian traditional Embroideries viz. Phulkari , kasuti , kantha , chamba , chikankari, kashmiri & various hand block printing techniques , motif development , creative fashion illustration along with exaggeration in the styles through different color medium.

### **Personal Information:**

Date of Birth : 18th March 1981

Father's Name : Mr. S.H. Qureshi