

DESIGN AND TECHNOLOGY DEVELOPMENT WORKSHOP

FOR

Tikuli Art

AT

TIKULI CLUSTER DANAPUR

16 JULY - 20 AUGUST 2018 | 35 DAYS

ORGANISED BY



**UPENDRA MAHARATHI SHILP ANUSANDHAN SANSTHAN
PATNA, BIHAR**

SPONSORED BY



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

**OFFICE OF DEVELOPMENT COMMISSIONER (HANDICRAFT)
MINISTRY OF TEXTILES, GOVT. OF INDIA, NEW DELHI**

DESIGNER

HEMA VISHWAKARMA

MASTER CRAFTSMAN

MRS. SABINA IMAM

ABOUT



The Development Commissioner (Handicrafts) is the nodal agency in the government of India for craft and artisan-based activities. It assists in the development, marketing & export of handicrafts and the promotion of crafts forms and skills.

The Handicraft sector plays a significant and important role in the country's economy. It provides employment to a vast segment of crafts person in rural & semi urban areas and generates substantial foreign exchange for the country, while preserving its cultural heritage. Handicrafts have great potential, as they hold the key for sustaining not only the existing set of millions of artisans spread over length and breadth of the country, but also for the increasingly large number of new entrants in the crafts activity

Presently, handicrafts contribute substantially to employment generation and exports.



UPENDRA MAHARATHI SHILP ANUSANDHAN SANSTHAN

Established in 1956, the Institute conducts product development, research and training activities and also attempts to safeguard the languishing crafts of the state.

Upendra Maharathi Shilp Anusandhan Sansthan is aimed to preserve, research and promote the various forms of Bihari handicrafts. The institute is continuously working on growth and development of crafts sector and craftsmen in an integrated manner by generating requisite knowledge, training program and workshops for upgradation of relevant skills. The Institute conducts product development, research and training activities and also attempts to safeguard the languishing crafts of the state.

TEAM

Empaneled Designer

HEMA VISHWAKARMA

Master Craftsman

MRS. SABINA IMAM

Designer & Coordinator

MR. SAKET CHAUDHARI

Coordinators

RAHUL & ROBERT



CONTENTS

Tikuli Art	05
Cluster	06
Preface	07
Acknowledgement	08
Introduction	09
History	10
Process	11
Data Analysis	12
Entrepreneurs	15
Tools	16
Techniques & Methodology	20
Market Analysis	23
Swot Analysis	24
Popular Design	25
Price Range	26
Product Costing	27
List of Artisans	30
List of Design	32
Test Marketing	55



TIKULI ART

Tikuli art is an unique art form from Bihar, which has a very rich and deep traditional history. The word 'tikuli' is the local term for 'bindi', which is usually a bright, colorful dot that women wear between their brows.

In the past, the *bindi* was created as a symbolic means of worshipping intellect and conserving the modesty of women. However, in today's time, Tikuli art serves as a source of empowerment for the women of Bihar.



DANAPUR CLUSTER

Danapur (also known as Dinapur Nizamat or Dinapur) is a satellite town of Patna in Bihar state of India.

DANAPUR, PATNA, BIHAR

GEOGRAPHY:

It is located on the bank of the River Ganges. According to the City development plan for Danapur, the city has a total area of 11.63 km² and is divided into 40 wards. The Danapur Nagar Parishad was established in s1889.

POPULATION (2011):

182,241

COORDINATES:

25°38'N 85°3'E

LANGUAGE SPOKEN:

MAGADHI, HINDI

TIME ZONE:

IST (UTC+5:30)



PLANNING AGENCY:

Patna Regional Development Authority
Civic agency: Patna Municipal Corporation

HOW TO REACH DANAPUR?

Danapur is well connected by rail and road. It is connected to most of the major cities in India by the railway network. Danapur Station (Station Code DNR) is the main railway station of the area. It is also the divisional headquarter of the Danapur Division of the East Central Railway.

The town is located in the Mughalsarai – Howrah main line. National Highway no. 30 links the town to other cities of Bihar. Patna Airport is the nearest airport.

P R E F A C E

To study the business process in today's competitive world is a must for every organization.

This report on Market Survey of Tikuli Art: A Study of all aspects of this art and all study relating of its cluster and design by Upendra Maharathi Shilp Anusandhan Sansthan (UMSAS). The rationale behind this particular study is to find out the factors involved in the sale and cost of production of the product and to develop a suitable model to help the Producer group UMSAS promote its product in the market. It was a pleasurable experience to conduct a research on behalf of Upendra Maharathi Shilp Anusandhan Sansthan Bihar Promotion Project (Report of market survey for two months Design & Technology Development Workshop.) pertaining to the study.

To carry out this research a simple study was pursued where the target was made to the producer group in Patna region. Various statistical and analytical tools and techniques are applied to ascertain and depict the present scenario. Conclusion and there by recommendation has been arrived at by proper and justified interpretation of the result from the above said analytical tools and techniques.

ACKNOWLEDGEMENT

This project has been purely a team effort. I would like to thank all those who have supported the project

We express our deepest sense of gratitude and sincere thanks to, UPENDRA MAHARATHI SHILP ANUSANDHAN SANSTHAN, BIHAR who gave us this opportunity to work. We are thankful to our project team and especially to Mr. SAKET CHAUDHARI (Designer & Coordinator) AND MR. ROBERT, Mr. RAHUL (Coordinator), and Master Craftsman Mrs. SABINA IMAM, and entrepreneur Mr. ASHOK BISWAS.

Our special thanks to UPENDRA MAHARATHI SHILP ANUSANDHAN SANSTHAN, BIHAR, for logistic support in the field, thanks to our team and master craftsperson Mr. ASHOK KUMAR SINHA (President), UPENDRA MAHARATHI SHILP ANUSANDHAN SANSTHAN, BIHAR, who has shown immense devotion.

We are also thankful to the customer, shopkeeper and the management and marketing professional who give their valuable time and suggestion. Lastly, but surely, we would like to express our regards from the bottom of our hearts to our parents and other family members for their support and affection and for being the pillar of encouragement and inspiration throughout the project work.

INTRODUCTION

'Tikuli' is a local term for 'Bindi' a dot that is a part of what defines a woman in Bihar. It is the Bindi that adorned the forehead of every royal married woman of the royalty in Bihar. It was a mark that 'she' is married and committed for life. Ancient India was known as the 'golden bird' because it was rich, it had huge gold reserves and so was the Bihar region then. It was during the Mughal rule that the bindi took on a completely new definition. The Bindi became means of social distinction. Tikuli making involved melting glass, adding traced pattern in natural colours and thereafter embellishing it with gold foil to create the "tikuli" or "bindi".

They were made so intricate and detailed that only the royalty could adorn it. The more detailed it was, higher was its value. It was not only patronized by the royals but it flourished during the Mughal rule. Traders from the far-off states of northern and western India to Patna where bulk purchasers of the gorgeously embellished Tikulis made in gold and silver foils with glistening glasses acting as a solid base. It was after colonization in India that the craft took a back burner and later was almost extinct.

Thus, by the year 1900, the Tikuli art was facing the threat of extinction. In 1954, Chitracharya Padmashree Upendra Maharathi, painter, artist and designer, provided a new dimension to the Tikuli art. Inspired by his visit to Japan and witnessing colourful hardboard paintings depicting the centuries old Nipponese motifs and being sold commercially to both foreigners and locals, Shri Maharathi adopted the Japanese method to portray the dying Tikuli art on glazed hardboard. Since, 1974 the undeterred efforts and undying spirit of painter and craftsman Ashok K. Biswas and his wife, entrepreneur Smt. Shibani Biswas has not only helped the craft survive but also helped the craft reach its zenith.

HISTORY

A bindi meaning “a drop, small particle, dot”; is forehead decoration worn in South Asia (particularly India, Bangladesh, Nepal, Sri Lanka, Pakistan and Mauritius) and Southeast Asia. Traditionally it is a bright dot of red colour applied in the center of the forehead close to the eye- brows, but it can also consist of other colours with a sign or piece of jewellery worn at this location.

Traditionally, the area between the eyebrows (where the bindi is placed) is said to be the sixth chakra, ajna, the seat of “concealed wisdom”. The bindi is said to retain energy and strengthen concentration. The bindi also represents the third eye. According to the Jabala Upanishad, Avimukta (the middle of the eyebrows) “is the abode of Brahmanin all beings”.

From Vedic times, the bindi was created as a means to worship one’s intellect. Therefore, it was used by both men and women. The belief was that on this a strong individual, a strong family and strong society can be formed. Most images of Buddha or Hindu divinities in meditative pose with their eyes nearly closed show the gaze focused between eyebrows (other spot being the tip of the nose naasikagra).

A traditional bindis red or maroon in colour. A pinch of vermilion powder applied skilfully with a practised fingertip makes a perfect red dot. It takes considerable practice to achieve the perfect round shape by hand. A small annular disc (perhapsecoin) aids application for beginners.

Firstly, apply a sticky wax paste through the empty centre of the disc. This is then covered with kumkum or vermilion and then the disc is removed to get a perfectly round bindi. Various materials such as sandal, ‘aguru’, ‘kasturi’, ‘kumkum’ (made of red turmeric) and ‘sindoor’ (made of zinc oxide and dye) colour the dot. Saffron ground together with ‘kusumba’ flower can also work.

PROCESS

Originally, it involved melting glass, blowing it into a thin sheet and making and adding traced pattern in natural colors and afterwards embellishing it with gold foil and jewels. The gold foil was etched to form traced patterns and later, natural colours were added for enhancing the etched designs. Tikuli were mainly adorned by Queens and Aristocrat women of yore. Jewels were put on gold leaves according to the status of the women in the society and these beautiful hand crafted Bindi's were a proud possession of women in India.

Later, post British raj and industrialization, machine made bindis replaced Tikuli. For more than a decade there after Tikuli artists were jobless. Many shifted their occupations; others lost their houses. Hence, Shri Upendra Maharathi, a renowned artist then, reestablished the craft in the form of enamel painting on hardboard.

The base was prepared out of wood which was coated and smoothed using sand paper 4-5 times till the base was a dark brown/black glistening surface like polished granite. Now ready to be embellished using enamel paint and a fine sable/squirrel hair brush, it was painted by women in single strokes in a complimentary colour scheme using primary colors to create a piece of art.

Themes, shapes, colour schemes and style of composition have seen changes since then. Since, enamel paint makes the surface heat proof and water proof, making utilitarian items like coasters, trays and mobile stands have been practiced.

DATA ANALYSIS

ARTISAN 01	
PARTICULAR	DETAILS
Name	REKHA KUMARI
Age	35
Marital status	Married
Contact number	+91 7296063819
Work Experience	18 years
Designation	Craftswoman, Trainer
Education	Graduate
Note	Rekha has trained 2 girls from her locality in Danapur for tikuli. They execute small products like coasters now.
Infrastructure/ Tools	Brushes, Table, Colour palette
Name of products	Painting, coasters, tray, mobile stands
Skill Level	Experienced

ARTISAN 02	
PARTICULAR	DETAILS
Name	GUNJA KUMARI
Age	22
Marital status	Unmarried
Contact number	+919304074561
Work Experience	8 years
Designation	Craftswoman
Education	Graduate
Note	Gunja is experienced and can formulate his own style in work.
Infrastructure/ Tools	Brushes, table, Colour palette
Name of products	Painting, coasters, tray, mobile stands
Skill Level	Experienced

ARTISAN 03

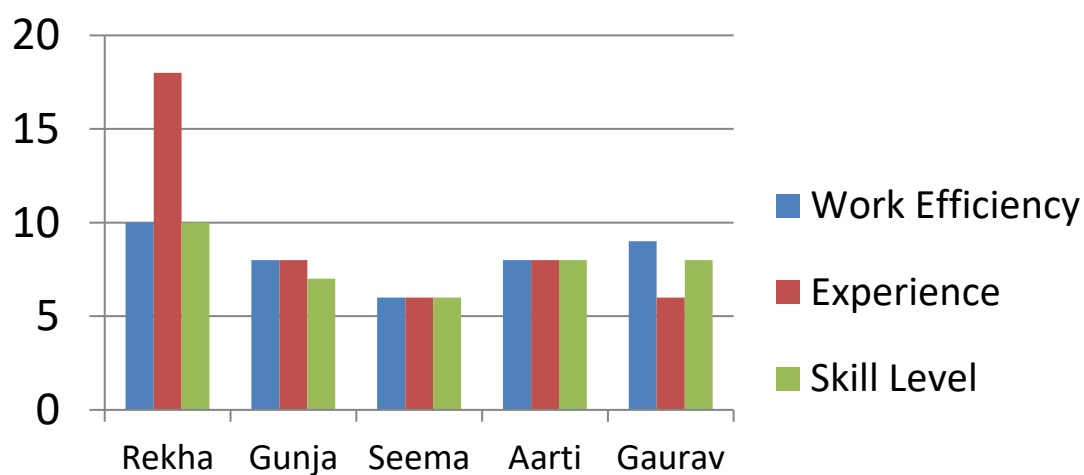
PARTICULAR	DETAILS
Name	SEEMA SONI
Age	21
Marital status	Unmarried
Contact number	+918877660899
Work Experience	6 years
Designation	Craftswoman
Education	Graduate
Note	She is studying and has keen interest in learning more art.
Infrastructure/ Tools	Brushes, table, Colour Palette
Name of products	Painting, coasters, tray, mobile stands
Skill Level	Experienced

ARTISAN 04

PARTICULAR	DETAILS
Name	AARTI DEVI
Age	25
Marital status	Married
Contact number	+918207432811
Work Experience	8 years
Designation	Craftswoman
Education	Graduate
Note	She is keen to learn more techniques.
Infrastructure/ Tools	Brushes, table, Colour Palette
Name of products	Painting, coasters, tray, mobile stands
Skill Level	Experienced

ARTISAN 05	
PARTICULAR	DETAILS
Name	GAURAV KUMAR
Age	22
Marital status	Unmarried
Contact number	+919334632106
Work Experience	6 years
Designation	Craftswoman
Education	Pursuing Graduate
Note	Hard Working with command in outlining.
Infrastructure/ Tools	Brushes, table, Colour Palette
Name of products	Painting, coasters, tray, mobile stands
Skill Level	Experienced

SKILL LEVEL OF ARTISANS



ENTREPRENEURS

NAME OF ENTREPRENEURS WITH THEIR TURNOVER

NAME	CONTACT NUMBER	ANNUAL INCOME (approx.)
ASHOK KUMAR BISWAS	9431426715	10,00,000-12,00,000
TAPAN KUMAR BISWAS	9304654507	4,00,000-5,00,000
SABINA IMAM	979898222	2,00,000-3,00,000
GEETANJALI CHAUDHARY	9308141491	4,00,000-5,00,000
RUPA KUMARI	7903177764	2,00,000-2,50,000
REKHA KUMARI	7004682538	2,00,000-2,50,000
GUDIYA RANI	-	2,00,000-2,50,000

TOOLS

LIST OF EXISTING TOOLS

- Brush used for Painting.
- Palette to mix colours.
- Talcum powder to trace design.
- Table for painting.
- Thinner to achieve the right consistency of paint.
- Pen to trace design on the final base.



LIST OF RAW MATERIALS

WOOD

Medium density & High density fibre boards (MDF/HDF)

Coasters and wall paintings are usually made on coated medium density and high density fibre boards.

Source: Through whole sellers and suppliers within Patna. It is provided by the contractor.



PLY BOARD

Coaster stands, trays, mobile stands and boxes are made of ply board.

Source: Through whole sellers and suppliers within Patna. It is provided by the contractor.

WOOD FILLINGS

Edges and surfaces crevices coaster stand, trays, mobile stands and boxes are finished using wood fillings (dust)



Source: Waste from cutting ply board and HDF/MDF.

ENAMEL PAINT

Enamel paint is used to prepare base coat and main ornamentation process. Asian paints enamel paint is used.

Source: Through whole seller within Patna. Paint is provided by the contractor.



THINNER/ ASTRINGENT

It is used to dilute the enamel paint to achieve the right consistency for painting and also to clean excess paint and the used Brushes

Source: Through whole sellers within Patna. It is provided by the contractor



BRUSHES & COLOUR PALETTE

0,00,000 round Brushes are used for painting whereas flat brushes up to number 30 is used for preparing the base coat. Plastic small colour palettes are used to mix colours.

Source: Through whole sellers in Kolkata through vendors or is purchased locally. It is purchased by the crafts women themselves from the assistance of the contractor.



TRACING PAPER

It is used for tracing the design during replication.

Source: Through whole sellers in bulk and later divided within the group.



CLEANING CLOTH

Cotton fabric (preferably knitted) is required to clean Brushes and excess paint.

Source: Waste fabric from households are reused. It is craft women's own.



RAW MATERIALS FOR FRAMING

Raw materials like Three ply nylon loop, thin cotton fabric and Fevibond is locally sourced. Wood framing is out sourced through vendors in Kolkata



TECHNIQUES & METHODOLOGY

PROCURING WOOD

CUTTING & CHISELING OF WOOD CREATING BASE



PREPARING BASE

- Smoothing the surface for base coat
- Applying base coat. Enamel base coat (black/dark brown)
- Drying followed by sanding
- Application of base coat
- This process is repeated 5-6 times till the base appears smooth and shiny



TRACING OF DESIGN OUTLINE ON TRACING PAPER



APPLICATION OF TALCUM POWDER



TRACING OF DESIGN ON BASE



PAINTING DESIGN



- Outline
- Drying of Outline
- Filling in Colour One- Drying
- Filling in Colour Two- Drying
- Filling in Colour Three- Drying
- Filling in Colour Four- Drying
- Filling in Colour Five- Drying
- Black Outline- Drying



FINISHING

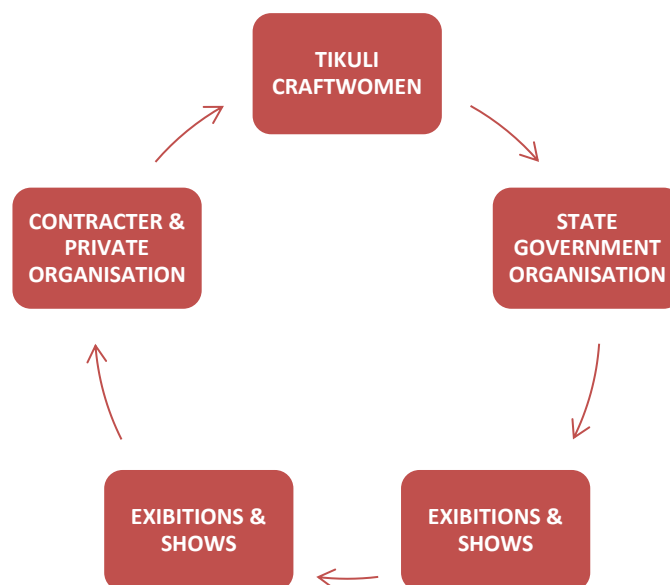
- Finishing outline with White paint – Drying
- Wiping any dust particles on the surface.



FINISHING OF WALL HANGING BY ATTACHING LOOPS / FRAMING



MARKET ANALYSIS



SWOT ANALYSIS

STRENGTHS

- Heat proof
- Waterproof
- Light weight
- Colourful
- Variety in size
- Fast / less time taking.
- Craftswomen are educated.
- Uniqueness in terms of it being enamel paint, the shapes and compositions

WEAKNESS

- Chemical based colour/paint in other words non- organic and non-biodegradable paint
- Single base colour used
- Influenced by Madhubani in terms of composition and themes
- 50% process is out sourced.
- Limited colour schemes.
- Painting on 3d forms is difficult.
- Limited range of products.
- Lack of utilitarian range of products.
- Limited base material in terms of variety.
- Existing market is limited to low price range buyers.
- Lack of luxury segment products.
- Lack of skill development activities.

OPPORTUNITY

- New range of products.
- Re connecting to the original style of work.
- New color schemes.
- New design pattern.
- Wide range of colors are present.
- Development of typo and font for nameplates, enamel paint is perfect to work with.
- New base material.

THREATS/CHALLENGES

- The paint is toxic and hinder exports.
- Other forms of painting in India.
- Loss of market due to increase in price range.
- Loss of skill due to relocation of young girls after marriage.

MOST POPULAR DESIGN
OF THE CLUSTER












MARRIAGE






PRICE RANGE OF THE PRODUCT

	PRODUCTS	PRICE (IN RS.)
1	Lifestyle Products	400-1000
2	Mobile Holder	250
3	Tray	800
4	Coaster with Coaster Stand	
5	3" X 3" Round Coaster	260
6	3" x 3" Square Coaster	260
7	4"x 4" Round Coaster	360
8	4"x 4" Round Coaster	360
9	Wall Hanging / Table Mat	1000-2400
10	4.5 x 4.5 Sq. To 24"x 12" Rectangle	

PRODUCT COSTING

PRODUCT CODE	PRODUCT IMAGE	DESCRIPTION	MRP	
01	S-01		Dupatta	₹800
02	P-01		Painting	₹3000
03	C-01		Ceramic Mug (Set of 6)	₹400
04	C-02		Ceramic Mug (Set of 6)	₹400
05	B-01		Bag	₹900
06	B-02		Bag	₹900
07	C-03		Terracotta Pot (Pair)	₹2000
08	A-01		Cushion Cover Set	₹1000
09	C-04		Cup (Set of 6)	₹400

10	C-05		Coffee Mug (Pair)	₹600
11	A-02		Night Lamp	₹1000
12	A-03		Flower Pot	₹1000
13	P-01		Bookmark (Pair)	₹100
14	P-02		Bookmark (Pair)	₹100
15	P-03		Bookmark (Pair)	₹100
16	S-02		Scarf	₹800
17	S-03		Dupatta	₹800

18	P-02		Painting	₹3000
19	P-03		Painting	₹3000
20	P-04		Painting	₹3000
21	P-05		Painting	₹3000
22	P-06		Painting	₹3000

LIST OF ARTISANS

A list of artisans working on the Tikuli art:

1. Rekha Kumari
2. Gunja Kumari
3. Seema Soni
4. Aarti Devi
5. Gaurav Kumar
6. Gudiya Rani

Name of other Similar Clusters

DIGHA CLUSTER

EXISTING TOOLS & TECHNIQUES

The tools as well as Techniques of Tikuli Art are same from other clusters in Patna.

MOST POPULAR DESIGN



PRICE RANGE

Price range of all the products are same as other clusters in Patna. As the entrepreneur dealing with this cluster is ruling the maximum parts of the market.

EXISTING MARKET

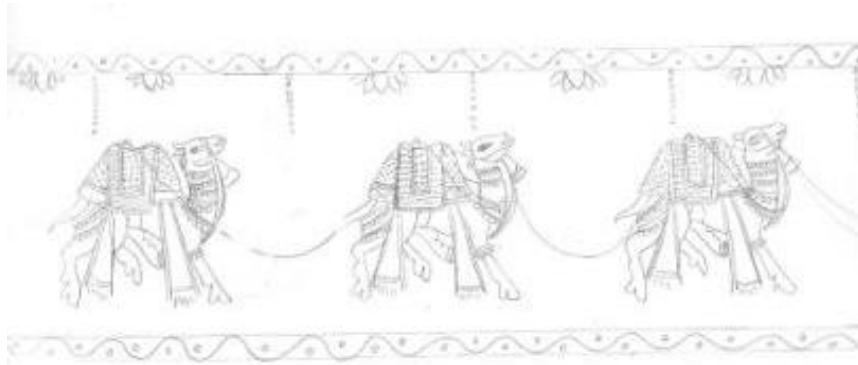
Same market condition as other market in Patna

UPDATE DESIGN TECHNIQUES & METHODOLOGY

Different techniques and design are been planned for Tikuli Art. For capturing more market and for making the art more familiar, products have been developed in such a manner that the craftswomen can perform their job in much cleaner and effective way.

New Medium as well as New Technique has been used to develop and bring innovation to the craft, this will also bring interest in the artisans.

LIST OF DESIGNS



01 / DUPATTA BORDER			
1	BASE	Fabric	
2	SIZE	6 meters	
3	MEDIUM	Acrylic	
4	MATERIALS	Paper Silk Saree (Peach pink) with 2" Golden Border	03 sarees
		Acrylic colours all (Large)	120 ml
		0,00,000,01,04 Round Brush	02 each
		Plastic Bowl	02 pc
		Colour Palette (Large)	02
		Cotton cloth for wiping brushes	01 m
		Tracing Paper	5 sheets
5	TECHNIQUES	Tracing the drawing on saree	
		Line drawing on whole design	

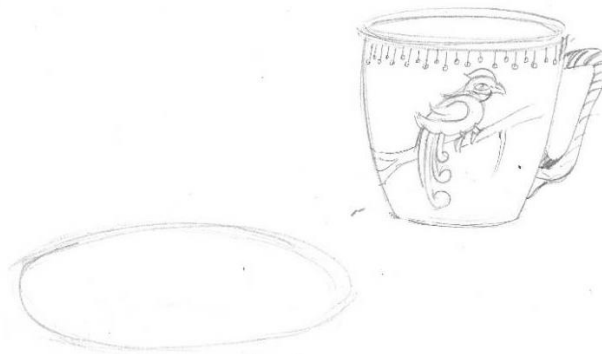




02 / MARRIAGE CEROMONY

1	BASE	Canvas	
2	SIZE	12 x 16	
3	MEDIUM	Acrylic	
4	MATERIALS	Canvas	05
		Acrylic colours all (Large)	120ml
		Varnish Spray Bottle	03
		Texture White	500ml x 2
		0,00,000,01,04 Round Brush	02 each
		2' Flat Brush	02
		Cellophane	10 pc
		Sand Paper	02 pc
		Plastic Bowl	02 pc
		Colour Palette (Large)	02
		Cotton cloth for wiping brushes	01 m
		Tracing Paper	05 sheets
5	TECHNIQUES	Finishing of canvas with 0 No sandpaper till it is smooth	
		Apply texture white on canvas	
		Colouring the base	
		Tracing the design	
		Colour application	
		Make cone with Cellophane	
		Filling the cone with Colour	
		Dots and Borders application with cone	





03 / TEA CUP SET			
1	BASE	Ceramic	
2	SIZE	Default Size	
3	MEDIUM	Enamel Paint	
4	MATERIALS	Tea Set	3 set of 6
		Enamel Paint	
		0,00,000,01,04 Round Brush	2 each
		Thinner	250 ml
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1m
		Newspaper	1
		Table	
		Tracing paper	5 sheet
		Varnish spray	500 ml
5	TECHNIQUES	Tracing the drawing on the cup and plate	
		Filling the colour in drawing	





04 / JUTE BAG			
1	BASE	JUTE BAG / KHADI BAG	
2	SIZE	16 X 12.5	
3	MEDIUM	ACRYLIC	
4	MATERIALS	JUTE BAG	5
		ACRYLIC COLOURS ALL LARGE	120ML
		0,00,000,01,04 Round Brush	2 each
		Plastic bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1m
		Newspaper	1
		Table	
		Tracing paper	5 sheet
5	TECHNIQUES	Tracing the drawing on the bag	
		Filling the colour in drawing	



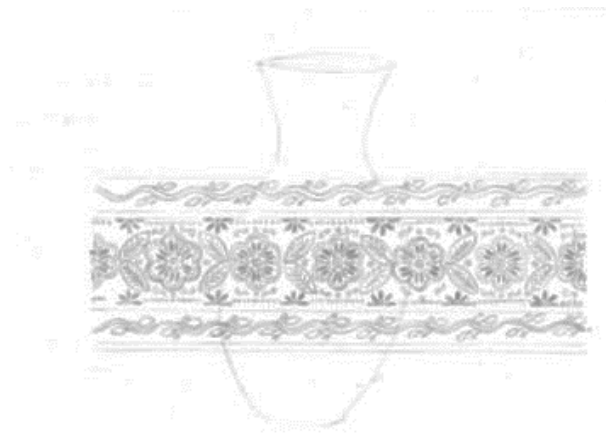


05 / PEACOCK JUTE BAG			
1	BASE	JUTE BAG / KHADI BAG	
2	SIZE	16 X 12.5	
3	MEDIUM	ACRYLIC	
4	MATERIALS	JUTE BAG	5
		ACRYLIC COLOURS ALL LARGE	120ML
		0,00,000,01,04 Round Brush	2 each
		Plastic bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1m
		Newspaper	1
		Table	
		Tracing paper	5 sheet
5	TECHNIQUES	Tracing the drawing on the bag	
		Filling the colour in drawing	





06 / VILLAGE WOMEN IN BASIC ROUTINE			
1	BASE	METAL SHEET	
2	SIZE	40 X 40 CM	
3	MEDIUM	Enamel Paint	
4	MATERIALS	Metal Sheet (Steel)	5
		Enamel Paint	
		Flat Brush 2"	2
		Plastic Bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1m
		Newspaper	1
		Table	
		Tracing Paper	5 sheet
		Thinner	250 ml
		Eching Needle	1
		Varnish Spray	500 ml
5	TECHNIQUES	Applying black paint on base of the metal sheet	
		After drying apply varnish	
		Tracing the drawing with tracing paper	
		With help of needle, eche the border lines	



07 / TERACOTTA POT			
1	BASE	Teracotta Pot	
2	SIZE	8'	
3	MEDIUM	Enamel Paint	
4	MATERIALS	TERACOTTA POT	5
		Enamel paint	
		0,00,000,01,04 ROUND BRUSH	2 each
		Plastic Bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1m
		Newspaper	1
		Table	
		Tracing Paper	5 sheet
		Thinner	250 ml
		Varnish Spray	500 ml
5	TECHNIQUES	Colour the pot with yellow paint	
		Tracing the drawing on the bag	
		Filling the colour in drawing	
		Apply varnish spray	





08 / CUSHION COVER SET

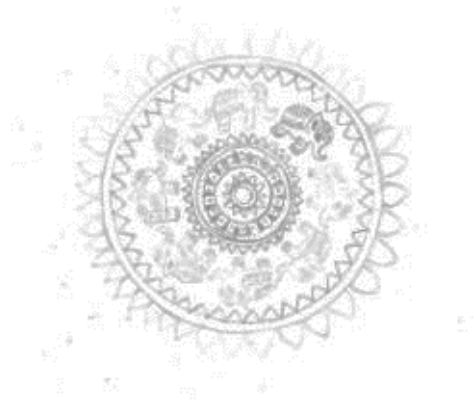
1	BASE	KHADI	
2	SIZE	16' X 16's	
3	MEDIUM	ACRYLIC	
4	MATERIALS	KHADI (OFF WHITE)	10 m
		Acrylic colours all large	120 ml
		0,00,000,01,04 ROUND BRUSH	2 each
		Plastic Bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1m
		Newspaper	1
		Table	
		Tracing Paper	5 sheet
		Milton Chalk	1
5	TECHNIQUES	Measurement of the cloth	
		Marking the size	
		Tracing the design	
		Colour application	





09 / TWO WOMEN

1	BASE	Metal Sheet	
2	SIZE	40 cm x 40 cm	
3	MEDIUM	Enamel Paint	
4	MATERIALS	Metal sheet (Copper)	5
		Enamel paint	
		Flat brush 2"	2
		Plastic bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1m
		Newspaper	1
		Table	
		Tracing paper	5 sheet
		Thinner	250 ml
		Eching needle	1
		Varnish spray	500 ml
5	TECHNIQUES	Applying black paint on base of the metal sheet	
		After drying apply varnish	
		Tracing the drawing with tracing paper	
		With help of needle, eche the boder lines	



10 / ELEPHANT DESIGN			
1	BASE	Metal Sheet	
2	SIZE	40 cm x 40 cm	
3	MEDIUM	Enamel Paint	
4	MATERIALS	Metal sheet (Copper)	5
		Enamel paint	
		Flat brush 2"	2
		Plastic bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1m
		Newspaper	1
		Table	
		Tracing paper	5 sheet
		Thinner	250 ml
		Eching needle	1
		Varnish spray	500 ml
5	TECHNIQUES	Applying black paint on base of the metal sheet	
		After drying apply varnish	
		Tracing the drawing with tracing paper	
		With help of needle, eche the boder lines	





11 / COFFEE MUG

1	BASE	PLASTIC COFFEE MUG	
2	SIZE	DEFAULT SIZE	
3	MEDIUM	Enamel Paint	
4	MATERIALS	COFFEE MUG	5 set
		Enamel paint	
		0,00,000,01,04 Round Brush	2 each
		Thinner	250 ml
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1m
		Newspaper	1
		Table	
		Tracing paper	5 sheet
		Varnish spray	500 ml
5	TECHNIQUES	Tracing the drawing on the mug	
		Filling the colour in drawing	





12 / NIGHT LAMP			
1	BASE	Glass Transparent	
2	SIZE	Small	
3	MEDIUM	Outliner	
4	MATERIALS	Jam jar	5
		Outliner	5
		White	6
		Gold	6
		Tracing paper	5 sheets
		Carbon paper	12 sheets
		Electric wire	8 m
		Jute thread	15 m
		Bulb (translucent white)	5
		Bulb holder	5
		Plug	5
5	TECHNIQUES	Tracing the design	
		Apply outliner on design	
		Fix thread and wire to light the bulb	





13 / NIGHT LAMP 2

1	BASE	Glass fish pot	
2	SIZE	Default size small	
3	MEDIUM	Outliner	
4	MATERIALS	Fish pot	5
		Outliner	5
		Black	6
		Tracing paper	5 sheets
		Carbon paper	12 sheets
		Electric wire	8 m
		Jute thread	15 m
		Bulb (translucent white)	5
		Bulb holder	5
		Plug	5
5	TECHNIQUES	Tracing the design	
		Apply outliner on design	
		Fix thread and wire to light the bulb	



14 / FLOWER POT

1	BASE	GLASS TRANSPARENT	
2	SIZE	Default	
3	MEDIUM	Outliner	
4	MATERIALS	Jar	5
		Outliner	5
		White	6
		Gold	6
		Tracing paper	5 sheet
		Carbon paper	12 sheet
		Glass colour set	2
5	TECHNIQUES	Paint the jar from inside	
		Tracing the design	
		Apply outliner on design	

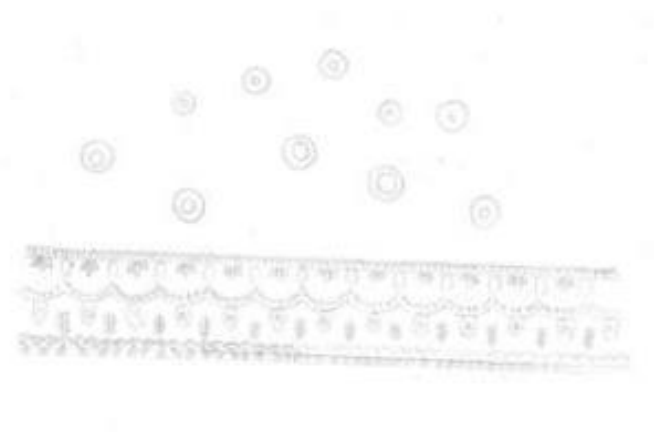




15 / BOOKMARK

1	BASE	Mount board	
2	SIZE	2" x 7"	
3	MEDIUM	Outliner	
4	MATERIALS	Mount board	5
		Acrylic colours all large	
		0,00,000,01,04 round brush	2 each
		Plastic bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1 m
		Newspaper	1
		Table	
		Tracing paper	5 sheet
		Carbon paper	12 sheet
		Paper cutter	5
5	TECHNIQUES	Cutting the board in bookmark sizes	
		Tracing the design	
		Colouring the design	





16 / SCARF			
1	BASE	Shiffon fabric	
2	SIZE	1.5 m	
3	MEDIUM	Fabric colour	
4	MATERIALS	Shiffon fabric	6 m
		Acrylic colours all large	
		0,00,000,01,04 round brush	2 each
		Plastic bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1 m
		Newspaper	1
		Table	
		Tracing paper	5 sheet
		Milton chalk	1
5	TECHNIQUES	Measurement of the cloth	
		Marking the size	
		Tracing the design	
		Colour application	





17 / DUPATTA

1	BASE	Shiffon fabric	
2	SIZE	2 m	
3	MEDIUM	Fabric colour	
4	MATERIALS	Shiffon fabric	6 m
		Acrylic colours all large	
		0,00,000,01,04 round brush	2 each
		Plastic bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1 m
		Newspaper	1
		Table	
		Tracing paper	5 sheet
		Milton chalk	1
5	TECHNIQUES	Measurement of the cloth	
		Marking the size	
		Tracing the design	
		Colour application	





18 / BLOUSE			
1	BASE	POLYESTER SILK	
2	SIZE	DEFAULT SIZE	
3	MEDIUM	ACRYLIC	
4	MATERIALS	POLYESTER SILK (BLACK)	6 m
		Acrylic colours all large	
		0,00,000,01,04 round brush	2 each
		Plastic bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1 m
		Newspaper	1
		Table	
		Tracing paper	5 sheet
		Milton chalk	1
5	TECHNIQUES	Measurement of the cloth	
		Marking the size	
		Tracing the design	
		Colour application	



19 / RANGOLI

1	BASE	Canvas	
2	SIZE	12 x 16	
3	MEDIUM	Acrylic	
4	MATERIALS	Canvas	5
		Acrylic colours all large	120 ml
		Varnish spray bottle	3
		Texture white	500 ml x 2
		0,00,000,01,04 round brush	2 each
		2' flat brush	2
		Cellophane	10 pc
		Sand paper	2 pc
		Plastic bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1 m
		Tracing paper	5 sheet
5	TECHNIQUES	Finishing of canvas with sand paper till smooth	
		Apply texture white on canvas	
		Colouring the base	
		Tracing the design	
		Colour application	
		Make cone with cellophane	
		Filling the cone with colour	
		Dots and borders application with cone	





20 / KARVA CHAUGH

1	BASE	MDF BOARD	
2	SIZE	12 x 16	
3	MEDIUM	Acrylic	
4	MATERIALS	MDF BOARD RECTANGULAR	5
		Acrylic colours all large	120 ml
		Varnish spray bottle	3
		Texture white	500 ml x 2
		0,00,000,01,04 round brush	2 each
		2' flat brush	2
		Cellophane	10 pc
		Sand paper	2 pc
		Plastic bowl	2 pc
		Colour Palette (Large)	2
		Cotton cloth for wiping brushes	1 m
		Tracing paper	5 sheet
5	TECHNIQUES	Colouring the base	
		Tracing the design	
		Colour application	
		Make cone with cellophane	
		Filling the cone with colour	
		Dots and borders application with cone	





21 / PANIHARIN

1	BASE	Metal sheet	
2	SIZE	40 x 40 cm	
3	MEDIUM	Enamel paint	
4	MATERIALS	Metal sheet (copper)	5
		Enamel paint	120 ml
		Flat brush 2"	3
		Plastic bowl	500 ml x 2
		Colour Palette (Large) large	2 each
		Cotton cloth for wiping brushes	2
		Newspaper	10 pc
		Table	2 pc
		Tracing paper	2 pc
		Thinner	2
		Eching needle	1 m
		Varnish spray	5 sheet
5	TECHNIQUES	Applying black paint on base of the metal sheet	
		After drying apply varnish	
		Tracing the drawing with tracing paper	
		With help of needle, eche the boder lines	



22 / SAAVAN JHOOLA

1	BASE	Wooden board (deodar)	
2	SIZE	12 x 16	
3	MEDIUM	Acrylic	
4	MATERIALS	Sketching board	5
		Acrylic colours all large	120 ml
		Varnish spray bottle	3
		0,00,000,01,04 round brush	2 each
		2' flat brush	2
		Sand paper	2 pc
		Plastic bowl	2 pc
		Colour Palette (Large) large	2 pc
		Cotton cloth for wiping brushes	1 m
		Tracing paper	5 sheets
5	TECHNIQUES	Applying black paint on base of the metal sheet	
		After drying apply varnish	
		Tracing the drawing with tracing paper	
		With help of needle, eche the boder lines	





23 / POTTERY			
1	BASE	MDF BOARD	
2	SIZE	12 x 16	
3	MEDIUM	Acrylic	
4	MATERIALS	MDF BOARD RECTANGULAR	5
		Acrylic colours all large	120 ml
		Varnish spray bottle	3
		Texture white	500 ml x 2
		0,00,000,01,04 round brush	2 each
		2' flat brush	2
		Cellophane	10 pc
		Sand paper	2 pc
		Plastic bowl	2 pc
		Colour Palette (Large) large	2
		Cotton cloth for wiping brushes	1 m
		Tracing paper	5 sheets
5	TECHNIQUES	Colouring the base	
		Tracing the design	
		Colour application	



TEST MARKETING

Test Marketing of Developed Products Under Design & Technology Development Workshop Dated on 26th to 30th of Sept.

The test marketing of all developed products under two months Design& Technology Development Workshop was displayed in the Buyer-Seller Meet on “Handicrafts of Bihar” at Gyan Bhawan, Patna was held successfully. The current Buyer-Seller Meet is being implemented by Upendra Maharathi Shilp Anusandhan Sansthan consisting of 11 crafts spread in 15 craft-clusters across 10 districts of Bihar.

The two months Design& Technology Development Workshop had accomplished at six clusters and four crafts i.e.

- Tikuli Art at Danapur Cluster
- Sujni Craft at Nasriganj Cluster, Patna
- Sujni Craft at Bhusra Cluster, Mujaffarpur
- Sikki Art at Raiyam cluster, Madhubani
- Sikki Art at Rampur Cluster, Madhubani
- Manjusha Art at Bhagalpur Cluster.

Empanelled Designer Hema Vishwkarma was engaged in Design & Technology Development Workshop for Tikuli Art, with thirty artisans and master trainer was Mrs. Shabina Imam.

Team has successfully developed 23 new prototypes in workshop.

Interventions-

Tikuli art has been introduced on the canvas for the first time and secondary colors have also been introduced, apart from using primary colors only. Glass, Wood, Paper, Grocery and cone have also been introduced as a base or medium for Tikuli Art.

Developed products of Tikuli Art were displayed in a stall size 3x3 meters with a tag; including information i.e. Product code, dimensions, used raw materials, price) People have visited the stall and saw the products, some of them were not interested to give feedback. Total number of feedbacks received for Tikuli was 89.

Mr. Nitin, a buyer coming from Gwalior has placed an order for 200 pcs of a Tikuli Painted diya





FEEDBACK FROM THE VISITORS

SNo	Name	Contact No.	Address	Email	Feed back	Sign
(1)	Anshika	7870981130	Gola Road, Patna (Baily road) Pincode: 801502 (Jashida Sirehara Plot no-308)	anshika1994@gmail.com	Cup set of tiles	Anshika
(2)	Arshita	9082932381	Kankarbagh, Patna	Arshita.kumar@rediffmail.com	Painting and board set tiles	Arshita
(3)	Amal Kumar	9924562919	Katihar	amkumar1994@gmail.com	cup set of tiles	Amal Kumar
(4)	Shan	9330134416	Patna	shanika1994@gmail.com	Marginalia art (ground)	Shanika
(5)	Arshita	8101305474	Patna	arshita1994@gmail.com	Tile cup set and board set	Arshita
(6)	Sneha Singh	9624416182	Bahara	sneha1994@gmail.com	Tile cup set and board set	Sneha Singh
(7)	Shreya Singh	9877061159	Am Bihar (Patna)	shreya1994@gmail.com	Tile cup set and board set	Shreya Singh
(8)	Shreya Choudhary	7002222213	Patna	shreya1994@gmail.com	Tile cup set and board set	Shreya Singh
(9)	Shreya Sharma	767017801	Patna	shreya1994@gmail.com	Tile cup set and board set	Shreya Singh
(10)	Arshita	910030805	Cung, New Delhi	arshita1994@gmail.com	Tile cup set and board set	Arshita
(11)	Abhi Choudhary	982830833	Muzaffarpur	abhi1994@gmail.com	Tile cup set and board set	Abhi Choudhary
(12)	Arshita Singh	995187194	Living Room, Patna	arshita1994@gmail.com	Tile cup set and board set	Arshita Singh
(13)	RATISHA KY.	954039880	PATNA-6	ratisha1994@gmail.com	Tile cup set and board set	Ratisha

Sl. No	Name	Address	Email	Contact No	Feed back	Ans.
1	Shubra Prakash	Bandarup, Patna	bandarup@gmail.com	920626277	Items are with good up & down and is very beautiful.	Shubra Prakash
2	Anurita Koiri	Patna city	anurita25k@gmail.com	921449992	cup & mug is very beautiful	Ans
3	Rishi	Boring Road		925275282	Beautiful painting and good cup	Talib
4	Manoj Kumar	Ch. M. Road		925275282	Amazing Glass jar	Kal
5	Sangyadevi	Bankhead Patna	smangyadevi@gmail.com	9265648678	Really piece of art	over-parted & making hands
6	Shobha shree	Anda Road Patna	shobha.shree@gmail.com	911991385	Tikuli cut - on glassware are good	Ans
7	Nisha Singh	Patna	Nishasingh111@gmail.com	928996967	Very beautiful range	Ans
8	Ashika	Patna	ashika@gmail.com	9204190746	Amazing work	Ans
9	Manoj Kumar	Patna	manojkumar@gmail.com	92101927	Tikuli painting is extremely good to be improved	Manoj Kumar
10	Manoj Kumar	Patna		92101927	Tikuli good product	Ans
11	Rama Kumar	Ward No. 1, Patna		920945376	Tikuli items all are good	Rama Kumar
12	Sangeeta Devi	Muzaffarpur	Sangeeta@gmail.com	92228199	All products are good & beautiful	Sangeeta
13	Leela Shree	Shyams Place Patna		9218273334	Adm. for tikuli cup, bowl	Leela
14	Sushama	Patna		920211201	20% off on 1st order (max 1000)	Ans
15	Soma Kaur	P.C. Colony, Patna		9234993106	Attractive piece	Ans
16	Sudhakar	Sanjay Nagar, Patna	suman2019@gmail.com	92010100	very innovative	Ans
17	Neha Devi	Son, Bihta		921077621	30% off on 1st order (max 1000)	Ans

Sl. No	Name	Address	Email	Contact No	Feed back	Ans.
1	Mithun Kumar	Patna, Bihar	mithun@gmail.com	920026640	most painting - 1st order and admissible picture	Ans
2	Nisha	Digra Road, Muzaffarpur		9211167118	Amazing Tikuli cut is very nice	Ans
3	Kamlesh	Patna		920995227	Beautiful range	Ans
4	Nisha	33 Guadian (TOKI.COM)		9269003388	200 pc Tikuli (Max 1000)	Ans
5	Lakshmi Devi	Delhi	lakshmi@gmail.com	9211167118	Tikuli painting, Jar, Mangosha, Mug, Cup	Ans
6	Royal Singh	Mankanda, Patna		9234704254	Amazing Tikuli cut	Royal Singh
7	Manish	Mankanda		9162720187	Excellent work on Tikuli	Manish
8	Sangeeta	Rupa Nagar		925091653	Nice and creative collection	Ans
9	Uma Kaur	Saikh Murti, Khatapal		9232160039	Amazing Tikuli cut	Uma Kaur
10	Manoj Kumar	Patna, Bihar	manojkumar@gmail.com	920211201	Amazing Tikuli cut	Ans
11	Lakshmi	Patna	lakshmi@gmail.com	920995227	Amazing Tikuli cut	Ans

Name	Contact No	ADDRESS	Email	free books	Sign
1. Kanchana	9129927330	Taha Nabo Road		Tikuli Painting Excellent	Kanchana
2. Pooja	1849925959	LTC Colony, Kanchanbagh	info@kanchana.com	Nice Craft	Pooja
3. Anshu	9835433450	Patna, Bhabha Marg	anshu@kanchana.com	Mangruba Craft box	Anshu
4. Kanchana	9692112500	Patna		Good for school & home painting	Kanchana
5. Anshu	7361180019	Patna	anshu@kanchana.com	Very nice	Anshu
6. Pooja	9099041972	Patna	pooja@kanchana.com	Naturalness collection	Pooja
7. Anshu	9920195075	Patna	anshu@kanchana.com	very good collection. I have seen many in my school, college, Mangruba	Anshu
8. Anshu	9430172728	Patna	anshu@kanchana.com	good collection. Colors, shades, patterns	Anshu
9. Mangruba	9099041972	Patna	mangruba@kanchana.com	very good collection. I have seen many in my school, college, Mangruba	Mangruba
10. Anshu	8793077213	Patna	anshu@kanchana.com	good collection. Colors, shades, patterns	Anshu
11. Anshu	8102116771	Patna	anshu@kanchana.com	The collection is extremely beautiful just because of its color combination.	Anshu
12. Anshu	8102116771	Patna	anshu@kanchana.com	I have it for my school	Anshu
13. Anshu	8102116771	Patna	anshu@kanchana.com	All the products are very nice	Anshu
14. Anshu	8102116771	Patna	anshu@kanchana.com	Excellent Product	Anshu
15. Anshu	8102116771	Patna	anshu@kanchana.com	मनोरंजन का सागर की शोभा का है। जो कि सागर पर प्रकाशित है। वे प्रतीक बना है जो कि वे अपने शोभा बसने से जोर बनाते हैं। जो कि वे अपने शोभा पर जोर बनाते हैं। जो कि वे अपने शोभा पर जोर बनाते हैं। जो कि वे अपने शोभा पर जोर बनाते हैं।	Anshu
16. Anshu	8102116771	Patna	anshu@kanchana.com	Product is good very nice	Anshu
17. Anshu	8102116771	Patna	anshu@kanchana.com	Product is very good	Anshu

SOME OF THE FINAL PRODUCTS OF DTDW





Curriculum Vitae | Designer

Hema Vishwakarma

Artist | Educator | Designer | Mural Artist

DOB - 05 / July / 1993
Address - G-27A, Madhav Greens, Chinhat, Lucknow
Uttar Pradesh 226028
Contact - +91 7905592298, +91 8601002221
hemacutart@gmail.com

SKILLS & SPECIALISATIONS

Sketching - Charcoal, Pencil, Water Colour
Painting - Acrylic, Oil, Tempera, Water Colour
Mural - Terracotta, Tempera, Fresco, Secco, Mosaic

ACADEMIC QUALIFICATION

High School - Uttar Pradesh Board, 2009
Intermediate - Uttar Pradesh Board, 2011
Graduation - Bachelor of Visual Arts (BVA), 2015
College of Arts & Crafts, University of Lucknow | Lucknow
Post-graduation - Master of Visual Arts (MVA), 2017
Dr. Shakuntala Misra National Rehabilitation University
Lucknow

WORK EXPERIENCE

2015 – present - Faculty of Fine Arts & Design at Pahal Design | Lucknow
2017 – 2018 - TGT Arts at Delhi Public School, Eldeco City | Lucknow
2018 – present - Empanelled Designer at Ministry of Textiles
O/o Development Commissioner (Handicrafts)