

Integrated Design & Technical Development Project in Bidri Craft at Bidar

Sanction Order No : J-12012/2 0/2015-16/DS/NR

BIDRI

Financial Support By

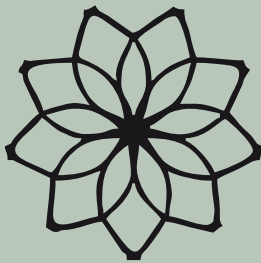
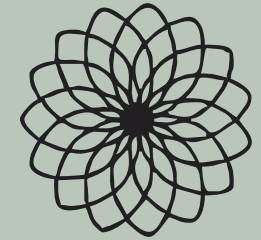
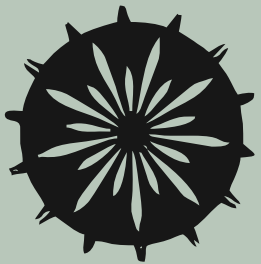


O/o Development Commissioner (Handicrafts)

Organized By



Export Promotion Council for Handicrafts



Acknowledgment:

The process of documenting the craft of Bidar, Karnatka has been a unique experience and I feel privileged to have this opportunity. I would like to express my gratitude to all those who involved in this journey of project, as this documentation would not have been successful without their help & efforts. I extend my gratitude to Development Commissioner (Handicrafts) and Export Promotion Council For Handicraft (EPCH) for giving me this opportunity to study the craft and document the same and providing me with the necessary support & resources that were required in the process.

I extremely thankful and pay my gratitude to Mr. Pulkit Jain, Handicraft Promotion Officer (DCH), for their visit during workshop and encourage artisans for their skills developments and efforts during the training.

A heartfelt thank to Mr. Rakesh Kumar, Executive Director(EPCH), Mr. R.K Vema (Director), Mrs. Rita Rohilla (Project Coordinator) & Ms. Amla Shrivastava (Head Designer), providing us all support and guidance which made us complete the project on time . They patiently guided me while I collected all the information and during the whole process of project.

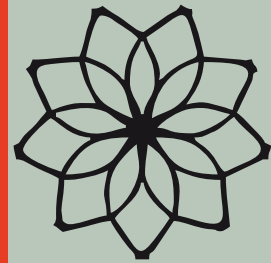
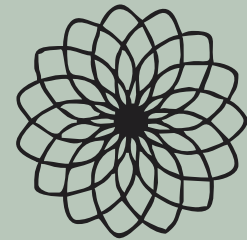
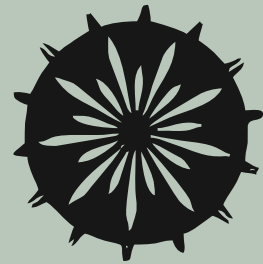
Preface

The study of Bidriware cluster at Bidar in Karnataka. After visiting the craft location and interacting with artisans, we have identified the major segment, techniques and process which are the basis of this documentation.

The craft documentation is an attempt to understand the social & economic condition of the craft and its place. We also give a hope and influence the artisans towards the craft and take it into a new direction. The study of usage of material, colors, forms, designs, techniques which are implemented in product development.

The support of Development Commissioner (Handicraft), which plays an important role towards the up gradation of artisans and the craft. In this 5 month training organized by Export Promotion Council for Handicraft, 40 artisans who are trained by Kaveree, Designer from NIFT, Hyderabad. Though the study and learning of the craft and new techniques helps artisans to upgrade their skills.

Hope, the relevant information providing in the document will be useful about Bidriware Craft and achieve the required task.





Development Commissioner (Handicrafts)

The Development Commissioner (Handicrafts) is the nodal agency in the government of India for craft and artisan – based activities. It assist 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 avast 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.

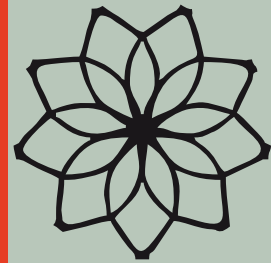
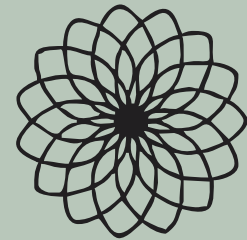
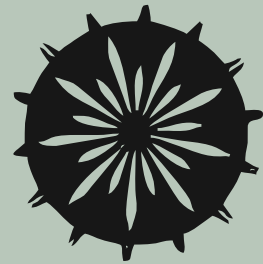
The office of Handicraft work for socio-economic upliftment of the artisans and supplement the efforts of the State government for promotion & development of handicrafts within the country and abroad. Development commissioner (handicrafts) has been implementing a cluster development scheme for sustainable development of cluster of handicrafts artisans through different implementing partners. The scheme is implemented in a projectised and need based mode for a period of 5 years with the aim to empower the artisans are given financial assistance for a package of social,

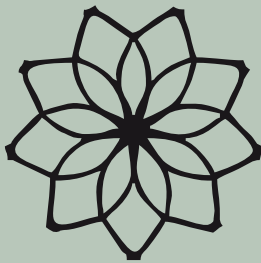
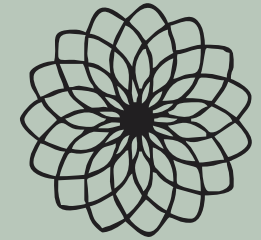
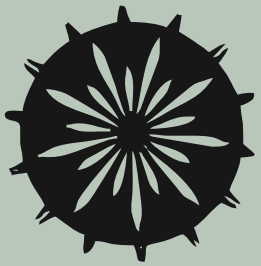
technological, marketing & financial interventions depending on the need.

Export Promotion Council for Handicrafts

The export promotion council for handicraft is a non- profit organization. EPCH is an apex organization of trade, industry and government sponsored by Ministry of textiles, for promote and projected image of Indian Handicrafts as per international standard.

EPCH provides commercially useful information and assistance to members in developing and increasing exports, and organized explore overseas market opportunities, Indian Handicrafts Trade Fairs etc. Design and Technology Development Workshop and Integrated design and technology development projects which is supported by Development Commissioner (Handicrafts) to meet the needs of the handicrafts sector like up gradation of artisan's skills through development of new designs and prototypes, exposure of the participating craftsmen to the developments taking place in the field of design, technology, market intelligence, management skills and packaging, supply of improved tools and equipment to the craftpersons etc





Background:

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.

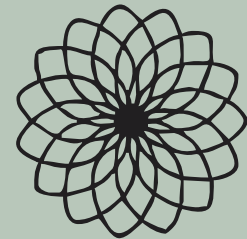
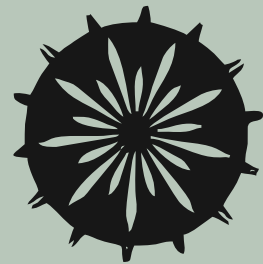
The Indian Handicrafts sector was given considerable importance in the developmental plans since early 1950. The motivating force was the resurgence of interest in the country's cultural heritage and its traditions after independence. Further, more policy makers felt it was necessary to support the handicraft 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.

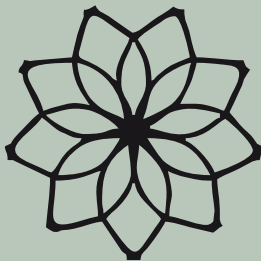
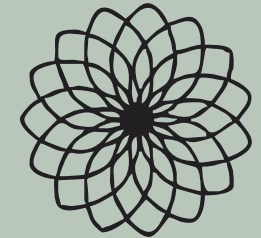
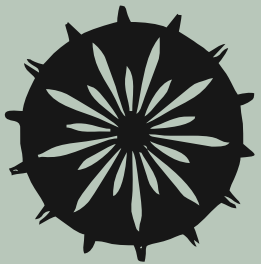
Today, the rural and urban crafts continue to make a hefty contribution to the economy of the country as they did in the past. Like in many cases this has been in hidden contribution since these did not necessarily get reflected in the visible part of our economy. For Centuries the rural Artisans have 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.

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.

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.

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.

Ensure increased and easy availability of credit for the sector.

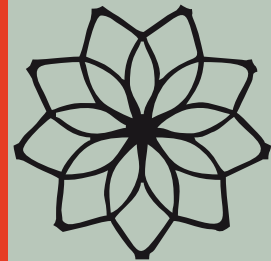
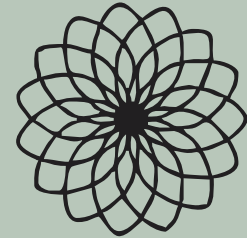
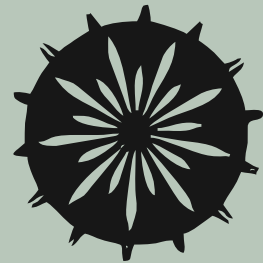
Creating income generation opportunities for sustainable employment and socio-economic growth of the artisans in particular and the nation in general.

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.

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)..





Indian Handicrafts Sector Swot Analysis:

Strengths

Availability of unique local raw materials e.g. natural fibers, bamboo, cane, horn, jute, leather, etc.

Rich and diversified culture producing wide range of unique and exclusive handicrafts

Strong existing pool of skilled artisans

Wide range of traditional production skills derived from indigenous knowledge

High potential for empowerment of women, youth and people with disabilities

Low production costs

Weakness

Lack of design, innovation and technology up gradation

Highly fragmented industry

Unstructured and individualized production systems

Lack of strong umbrella sector organizations

Limited capitalization and low investment

Insufficient market information on export trends, opportunities and prices

Limited access to credit

Limited resources for production, distribution and marketing

Limited e-commerce competence among producer groups

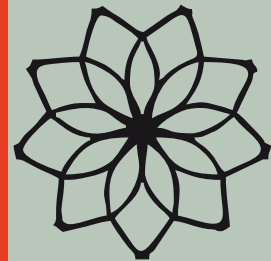
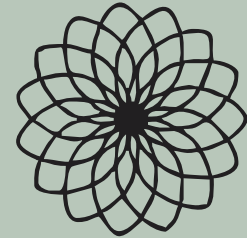
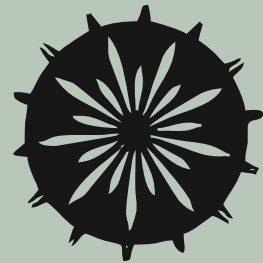
Lack of adequate infrastructure, absence of latest technology

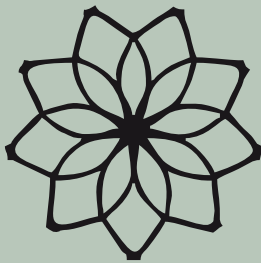
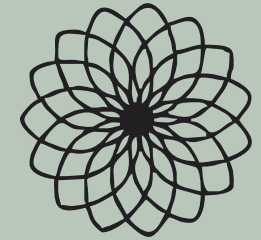
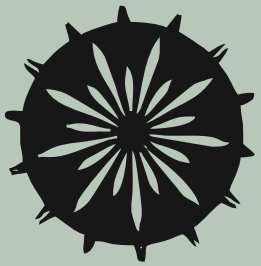
Opportunities

- Increasing emphasis on product development and design up gradation
- Rising demand in domestic and traditional market
- Rising appreciation by consumers in the developed countries
- Government support and interest in preserving the craft
- Emerging markets in Latin America, North America and European countries.
- Fair trade practices.
- Increasing flow of tourists provide market for products.

Threats

- Handicraft sector is not mainstreamed in planning priorities of many State Governments.
- Increasing threat from Asian countries
- Decreasing supply of good quality raw material.
- Better quality components, findings and packaging in other countries
- Lack of quality standardization process
 - Declining investment in the sector (largely in the developed economies) and increasing consumer sophistication
- Absence of institutional support.
- High freight costs associated with air cargo and shipment
- High cost of production rendering Indian crafts less competitive in the markets





Background of the Project:

The Indian Handicrafts through the ages fascinated the world by its creativity, aesthetics and exquisite craftsmanship. As a 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 varieties which have 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.

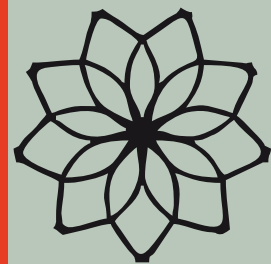
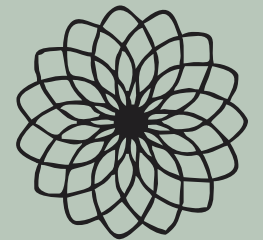
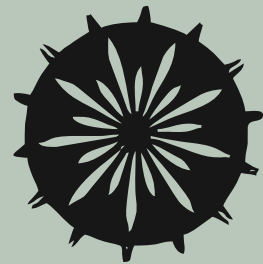
India has a long tradition of craftsmanship and it manifests in our culture, tradition & lifestyle. Handicrafts sector has played a significant and important role in our country's economy not only in providing employment to vast segment of crafts persons in rural & semi urban areas but also in terms of generating substantial foreign exchange for the country besides preserving our cultural heritage.

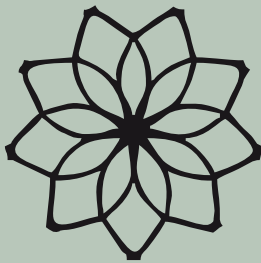
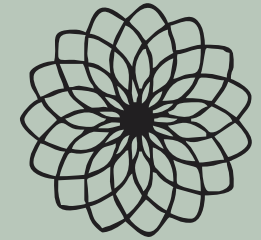
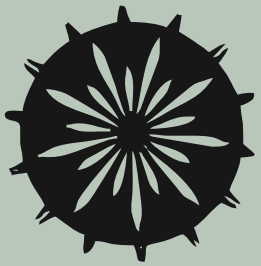
Today the rural and urban crafts continue to make a hefty contribution to the economy of the country as they did in the past. In many cases this has been in hidden contribution since these did not necessarily get reflected in the visible part of our economy. For Centuries the rural Artisans have been fulfilling the needs of local farmers and other rural inhabitants in the form of locally made products and services. With the advent of machine produced goods, many of our traditional artisans have had to face intense competition from growing industrial sector. However, the inventiveness of the Indian craftsman and the various efforts for the development that has been invested over the years in human resource development and in

product innovation and promotion has strengthened their ability to face this competition with a great degree of success.

The handicrafts traditions that have been continued undisturbed over the centuries have to face the realities of rapid change brought about by the inexorable forces of communication and globalization. The significance of export sector in the growth of the economy needs hardly any emphasis. Although exports registered an impressive growth rate during the post reform period in India, our share in the world exports is still less than 2%. There is, therefore, an urgent need to raise the share of India's exports to at least 2% of world imports in the next 5 years thereby ensuring that the contribution of exports sector to the growth of the economy is further enhanced.

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. 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. 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.

The handicrafts sector has over the years contributed significantly to the employment and foreign exchequer of the country. However, despite the large production base the market at international level is still unexplored. The biggest constraint which the sector facing is Design & Product Development, appropriate technology for quality and mass production, marketing of their products, especially in this era of globalization of information technology which has major influence. Few of the major constraints/impediments being faced by the Indian handicraft sector are placed below:

- Product diversification as per consumer market

- Innovative Product lines

- National / International Marketing

- Product development & Mass production

- Quality & technological up-gradation

- Merchandising Services

- Mechanization in Manufacturing Process

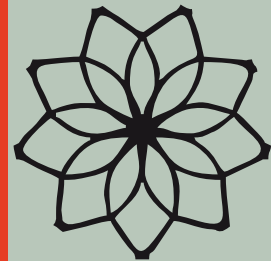
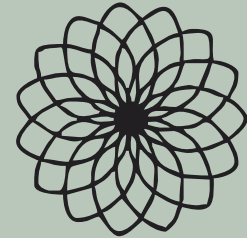
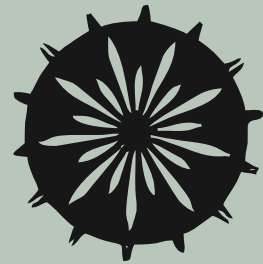
- Sustained Marketing Tie ups

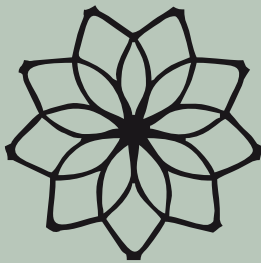
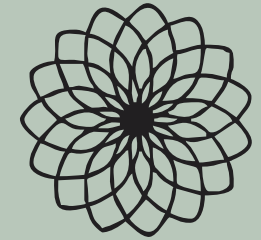
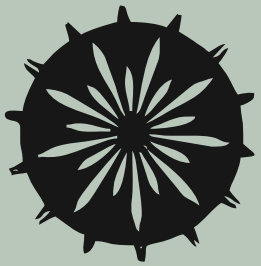
- Development of Infrastructure Facilities at the Craft Clusters viz. CFCs, DesignCenter, Resource Centre, Permanent Marketing Outlets etc.

- Focused Capacity / Skill Development

Proposal:

In view of above background and to create the awareness among the artisans / craft persons about the "Innovation" and "creativity" in improving product "usability" in the global handicraft markets, it is proposed to organize 6 Integrated Design & Technology Development Project in 6 various handicraft product categories so as to provide the new designs to the artisans / craft persons for innovative product development . The participants shall be able to interact directly with the designers and shall get the benefit and to know about the new design techniques . Project Participants will have one to one meeting with the Designer, Consultant and Merchandiser and will discuss the about the New Design Development, Design Innovation and Product Diversification, Design Trend, Fashion / Color Forecast in Product Development etc.





Background of the Project:

It is said that 80% of all life cycle costs of the product are fixed at the product planning and the design stages. Design is thus an important element of product development . On the other hand, the design greatly depends on the designer's abilities, and so-called standardization is insufficient, It is therefore necessary to clarify what the requirements are at the design stage in order to develop a product strategically and efficiently. The methodology for strategic product development is a systematic activity from planning to conceptualization stages of product development that analyzes the nature of the project, identifies effective design tools and activities and guides the deployment of these tools in the subsequent development stages.

The Proposal comprised to train the artisans / craftsperson / Entrepreneurs of New design for the exports and the latest technologies used in the product development for the exports. The basic objectives of the proposal for implementation of this Proposal 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.

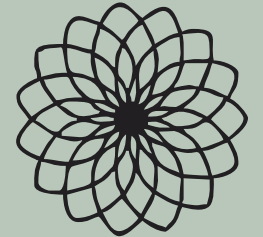
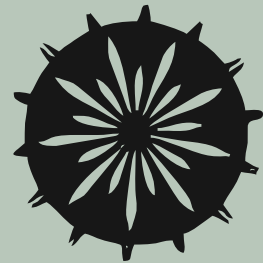
To develop capacity of the self-help groups / artisans / Craftsperson /Entrepreneurs in Design Development, Product Development and awareness and use of the latest technologies for the product development for the exports.

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.

A team of designer and technical experts shall visit the cluster of the train potential workshop participants . Artisans will be asked to prepare products for sale and display for export and, where receptive, to also prepare products in new designs, shapes, and colors. In addition, consulted with designers and fashion experts will impart knowledge on how to remodel traditional cross-stitch designs and colors to modern day market requirement.





Design & Technical Development Project:

NEED & CONCEPT

“**Innovation**” and “**creativity**” in improving product “**usability**” have become the buzzwords in the global handicraft markets. Those who could assess the taste and requirement of clients and develop products accordingly have achieved successes. Markets consider for unique selling point” in terms of quality, attractiveness, and originality.

Capacity Building for up gradation of Quality In Terms of Design & Technology/
Product Development

The Project Participants will have one to one meeting with the Designer,
Consultant and Merchandiser following :-

- New Design Development
- Design Innovation and Product Diversification
- Design Trend
- Fashion / Color Forecast in Product Development .
- Visual Merchandising

Modus Operandi:

RATIONALE

Design is an idea, a creative endeavor to develop a plan for a product, structure, system or component considering aesthetics and function. It is considered a science as it requires, studies, data gathering and research. Design is intentional and never an accidental process.

1. Principles of Design

Since the beginning of working in the export business, we are using the following principles as guide in our design process:

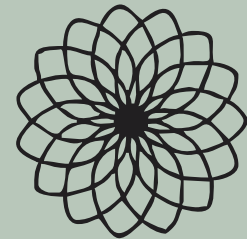
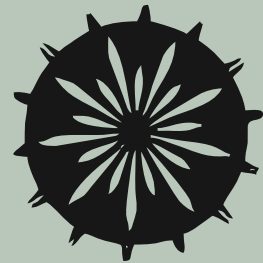
- Designs that sell
- Aesthetically and structurally sound products
- Products that can be mass produced with less problems

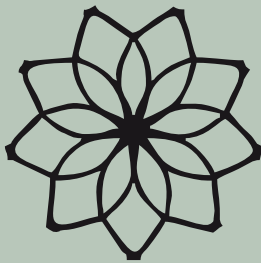
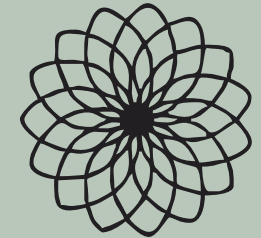
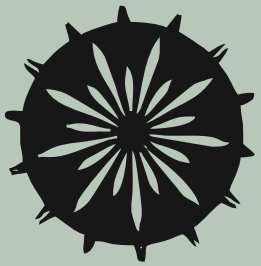
2. Design Strengths and Weaknesses

This area covers the ability and shortcomings experienced during designing . This can be due to the lack of information gathered or available, materials available, finishing capabilities and time constraints . These factors can be made positive and turned over by designers by extending and doing further research and experiments .

3. Prototyping

Prototyping is the culmination of all the processes done by the designers, from research, data gathering and all the design preparations like, working drawings preparation, pattern preparation, color assignment and swatches, and finishing suggestions .





In this stage, experiments, trial and error on processes may take place . However, the science of prototyping is exactness of unfolding, editing, correcting and perfecting a product into reality as per plan. Prototype is the end product of all the above processes taking into consideration, the capabilities of the craftsmen, costing, and available technology .

4. Technical Advancement

It is always advisable to get and share ideas, knowledge and techniques from known individuals who are already experts and have vast experience and international exposures on different fields of interest . Not only in the design aspect, but most especially, on the industrial fields - manufacturing, production and technology . We should always welcome and be open to advancement and new developments in our fields of specializations . This is the only way we can grow and develop into better and well- rounded designers and or craftsmen .

5. Design and Market Trends & Forecasts

There are already established forecasting groups and agencies that the export and retail industry are using. There are trends that are short - term, and there are long-term trends . Basically, trends start from fashion . These trends are forecasted for upcoming seasons . This can be translated to colors, make or shapes, materials and accessories . This is then followed by interiors, furniture and house wares, which is then followed by products and gifts . Market preferences are monitored and projected as things to come as well. They can be specific to a consumer group location and lifestyle, behavior and income segment

Product Development:

Product development is the means for companies to come up with new and better products that will sell, considering the needs and requirements of the buyers or consumers .

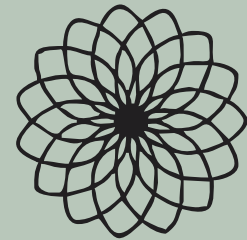
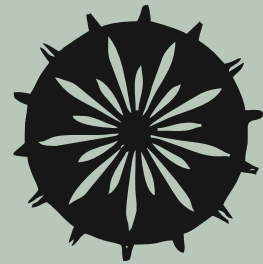
1. Product Range

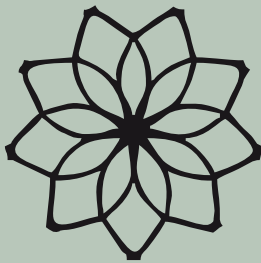
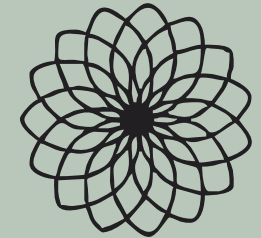
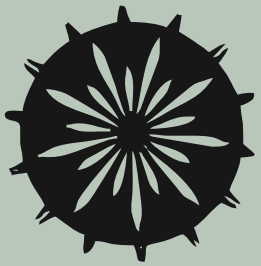
Products are better presented when done in a collection . Lifestyle designing s making an array of products, which are cohesive in style and look. The range of products being produced, are sometimes dictated by the selling history of a company . Some companies limit their product range to what their buyers are buying from them . So they tend to specialize on specific products that they can sell in quantities or as per their buyers' requests and needs .

2. Material Used, Material Development and Testing

Most companies, use materials that they are most familiar and have learned to use over and over on their products . It also depends on the abundance and availability of certain materials in their locality . But there is always this tendency to develop new products to increase the companies' market share, and there comes a need to use and develop new materials . If not, dominant material is accented with other materials to give the product line a new n look.

As with every new thing or development, it is necessary to do experiments and testing before the new materials can be used or incorporate in the new product development . This may sometimes require laboratory testing, or just a simple push and pull test, dyeing or coloring, tensile strength tests or bending and resiliency tests .





3. Sample Development and Testing

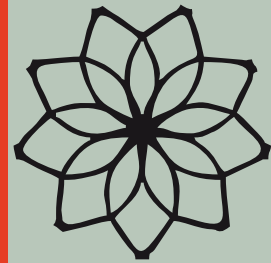
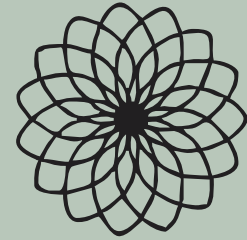
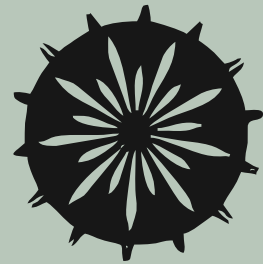
This is basically the same as with prototyping or prototype production or sample production . On this stage, it is where experimentation, testing, reviews and improvements are done before the final presentation and approval of the product/s being developed . This is doing the actual item or product based on the research, data gathered, plans and drawings prepared, considering the aesthetics side and function . The most important consideration is the application of international or required country standards of safety and regulations . For example, lead -tests in house ware articles or country -approved electrical requirements in home lighting.

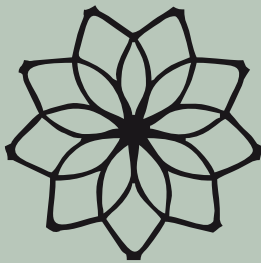
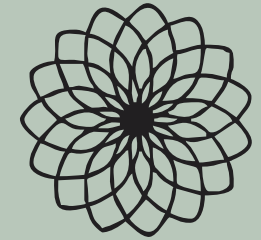
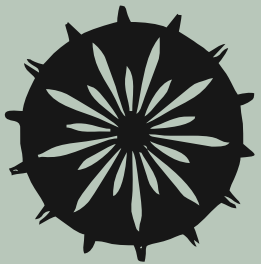
4. Product Costing

To come up with the selling price of an item, a company will have to compute the expenses made to produce an item or the manufacturing expenses. This is expressed as the “cost of goods manufactured .” This includes all the costs incurred on materials used in the item, labor, packaging and the company’s mark-up or spread (overhead expenses) to earn on that particular item. But there are other factors that some companies are considering, and these are:

- Perceived value of the item
- Price points of the buyers
- Market price ceiling of a particular item
- Volume discounts

Inauguration:

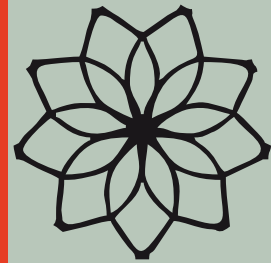
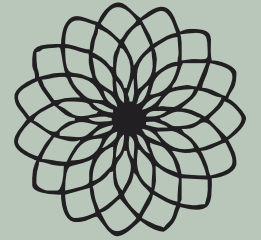
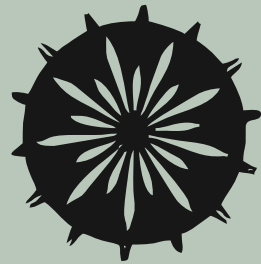
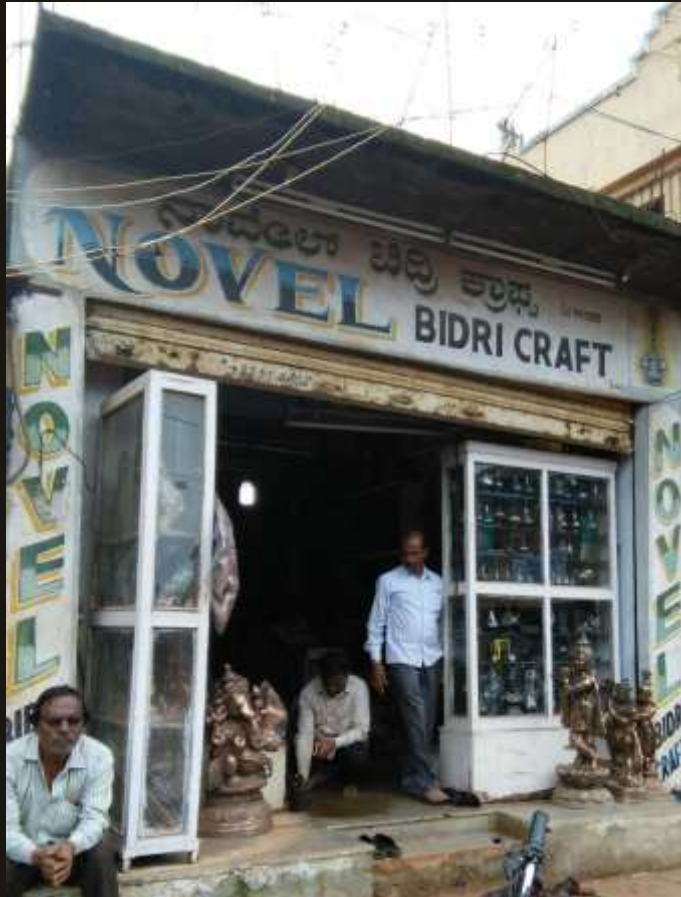


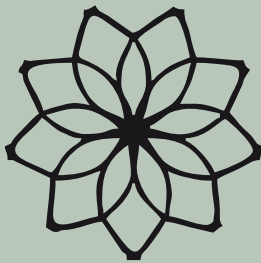
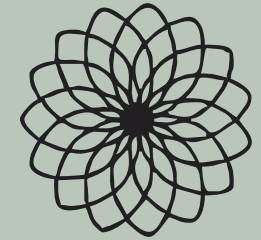
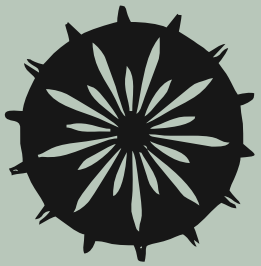


Market Survey:



Shops of Bidriware as well as Brass items procured from Hyderabad as they are more sell;





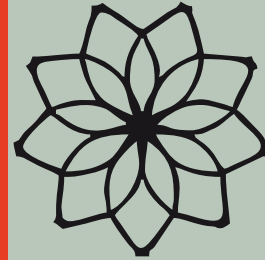
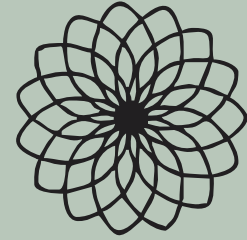
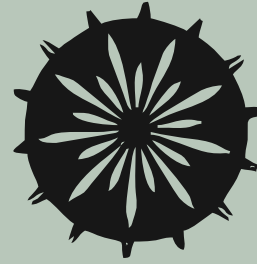
Market Survey:

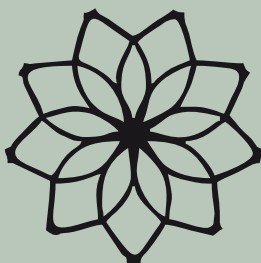
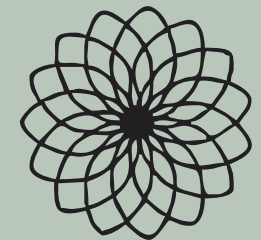
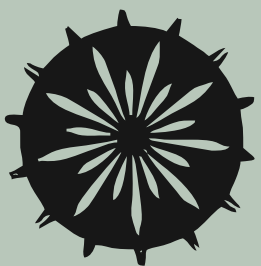


**Frog Aggarbatti stand:Rs.185 Paper Knife:Rs.250,450
Jooti ashtray:Rs.900 pair Paper clip: Rs.250**

**BIDRI ARTISANS FINALLIST FOR MONTHS DESIGN TECHNICAL DEVELOPMENT PROJECT ON
BIDRI ARE CRAFT AT BIDAR KARNATAKA**

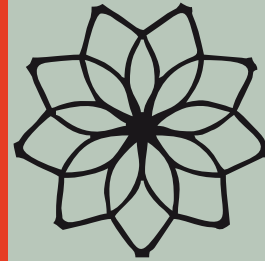
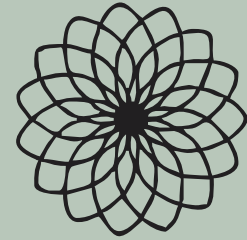
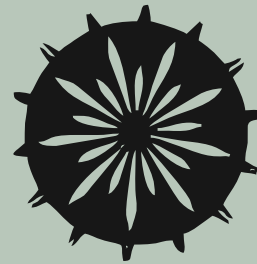
Sl No	Name S o o	Address	Ad ar No	Caste	I D Card No	Ban A c No	Ban Name Branc	IFSC Code
1.	Gulam Idrees Siddi ue S/o Gulam Pasha Siddi ue	H. No. 55, Bidri Colony Bidar	269379538346	Muslim	KADRW002467	62483115374	S.B.H Chidri road Bidar	SBH 0022048
2.	Md. Shafiuddin S/o Md. Faizuddin	H. No. V - 27 Bidri Colony Bidar	398845848372	Muslim	KADRW00009	0448101052475	Canara Ban , Main Branch Bidar	CNRB0000448
3.	Syed Basheeruddin S/o Syed Shafiuddin	H. No. 2-3-47/2 Kulsum Galli Bidar	374458949204	Muslim	KADRW000109	35188389784	S.B.I Main Bidar	SBIN0001972
4.	Abdul Khayyum S/o Abdul Kareem	H. No. 56, Bidri Colony Bidar	812703533828	Muslim	KADRW000052	0448101052743	Canara Ban , Main Branch Bidar	CNRB0000448
5.	Sha eel Ahmed S/o Abdul Ha eem	H. No. 07, Bidri Colony Bidar	245963041257	Muslim	KADRW000055	64204387604	State Ban of Mysore GND Campus Bidar	SBM 0040809
6.	Fathima Begum W/o Fazal Khan	H. No. 21, Bidri Colony Bidar	346351211997	Muslim	KADRW0001264	0448101045089	Canara Ban , Main Branch Bidar	CNRB0000448
7.	Abdul Habeab S/o Rasheeduddin	H. No. 21/A, Bidri Colony Bidar	870490102079	Muslim	5806600295	0448101052476	Canara Ban , Main Branch Bidar	CNRB0000448
8.	Md. Mu heem S/o Md. Osman	H. No. 30, Bidri Colony Bidar	637282839721	Muslim	KADRW000077	0448101027408	Canara Ban , Main Branch Bidar	CNRB0000448
9.	Md. Anjum S/o Md. Osman	H. No. 20, Bidri Colony Bidar	557550061393	Muslim	KADRW000100	0448101051174	Canara Ban , Main Branch Bidar	CNRB0000448
10.	Abdul Qadeer S/o Md. Sultan	H. No. 03, Bidri Colony Bidar	461024447845	Muslim	KADRW000053	0448101052444	Canara Ban , Main Branch Bidar	CNRB0000448

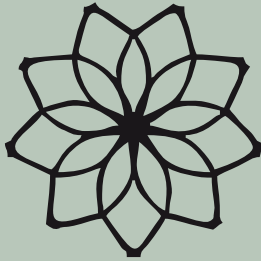
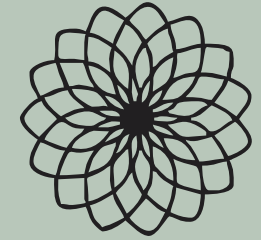
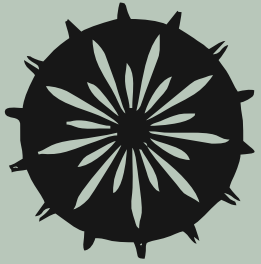




11.	Md. Rafiuddin S/o Md. Faizuddin	H. No. 53, Bidri Colony Bidar	795685990161	Muslim	KADRW000127	62483115227	S.B.H Chidri road Bidar	SBH 0022048
12.	Md. Salauddin S/o Md. Faizuddin	H. No. 53, Bidri Colony Bidar	314241105126	Muslim	KADRW000136	62482568096	S.B.H Chidri road Bidar	SBH 0022048
13.	Sajeed Ahmed S/o Abdul Kareem	H. No. 23, Bidri Colony Bidar	772262792605	Muslim	KADRW000062	0448101052624	Canara Ban , Main Branch Bidar	CNRB0000448
14.	Re habai W/o Prabha ar Rao	H. No. 69, Bidri Colony Bidar	376594408274	OBC	KADRW000050	3561263732	Central Ban of India Bidar	CBIN0283551
15.	La mi Bai W/o Kishan Rao	H. No. 69, Bidri Colony Bidar	694671055606	OBC	KADRW000102	0448101052515	Canara Ban , Main Branch Bidar	CNRB0000448
16.	Subhash S/o Ramji	H. No. 52, Bidri Colony Bidar	594451325126	OBC	KADRW01192	0448101052449	Canara Ban , Main Branch Bidar	CNRB0000448
17.	Mohammed Shoeb S/o Abdul Shu oor	H. No. 52, Bidri Colony Bidar	596736881920	Muslim	5806602712	10986101008124	PKGB Mailoor Road Bidar	PKGB0010986
18.	Gulam aseem Siddi ui S/o Gulam Samad Siddi ui	H. No. V - 10, Bidri Colony Bidar	662460787493	Muslim	5806600297	10986101009840	PKGB Mailoor Road Bidar	PKGB0010986
19.	Naushina Begum W/o Gulam Idris Siddi ui	H. No. 55, Bidri Colony Bidar	893905092425	Muslim	5806600348	64158859910	State Ban of Mysore GND Campus Bidar	SBM 0040809
20.	Sultana Begum W/o Mujahid Ali	H. No. V - 26, Bidri Colony Bidar	939193211286	Muslim	KADRW001193	0448101052446	Canara Ban , Main Branch Bidar	CNRB0000448
21.	Zaheda Begum W/o Abdul Azeez	H. No. 05, Bidri Colony Bidar	839913387274	Muslim	5806600355	0448101052445	Canara Ban , Main Branch Bidar	CNRB0000448
22.	Abdul Aziz S/o Abdul Hafeez	H. No. 05, Bidri Colony Bidar	907317235456	Muslim	5806600308	0448101052482	Canara Ban , Main Branch Bidar	CNRB0000448

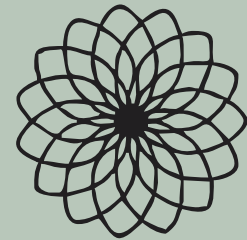
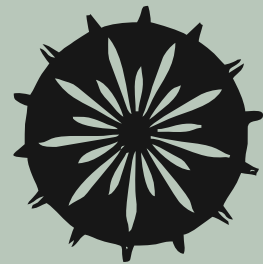
23.	Md. Fayazuddin S/o Md. Haffizuddin	H. No. V 54, Bidri Colony Bidar	428941898145	Muslim	KADRW000007	0448101027695	Canara Ban , Main Branch Bidar	CNRB0000448
24.	Abdul Hameed S/o Md. ousuf	H. No. 60, Bidri Colony Bidar	382370941104	Muslim	KADRC005809	11063256573	State Ban of India Bidar	SBIN0001972
25.	Md. Naseer S/o Abdul Razza	H. No. 42, Bidri Colony Bidar	625966701317	Muslim	KADRW000115	04120100005564	District Cooperative Central Ban Ltd. SS Math, Bidar	KSCB0018001
26.	Maruthi S/o Mohan Rao	H. No. V 19, Bidri Colony Bidar	643208299221	OBC	KADRW000074	0448101043325	Canara Ban , Main Branch Bidar	CNRB0000448
27.	Mohammed. Gouse S/o Abdul Khader	H. No. DC (H) 11, Bidri Colony Bidar	834798345055	Muslim	5753000276	64168205795	State Ban of Mysore GND Campus Bidar	SBM 0040809
28.	Fareed Khan S/o Jabbar Khan	H. No. 22, Bidri Colony Bidar	878226671621	Muslim	KADRW001406	0448101052685	Canara Ban , Main Branch Bidar	CNRB0000448
29.	Md. Moizuddin S/o Md. ousuf	H. No. 9-6-183, Vidya Nagar, Colony Bidar	998267228134	Muslim	KADRW001328	62043735547	S.B.H Osman Gunj Bidar	SBH 0020710
30.	Md. Azharuddin S/o Gulab Khan	H. No. 9-6-110, Badruddin Colony Chidri Road Bidar	438976417399	Muslim	KADRC002437	31200645838	S.B.I Main Branch Bidar	SBIN0001972
31.	Faizuddin S/o Md. Hussain	H. No. 53 Bidri Colony Bidar	395696350969	Muslim	KADRW000046	0448101026087	Canara Ban , Main Branch Bidar	CNRB0000448
32.	Abdul Waseem S/o Late Abdul Kareem	H. No. 54, Bidri Colony Bidar	260059344641	Muslim	5806600290	10986101009901	PKGB Mailoor Road Bidar	PKGB0010986
33.	Mohammed. Saleem S/o Mohammed. Osman	H. No. 76, Bidri Colony Bidar	207754256198	Muslim	KADRW000128	33706603323	State Ban of India Bidar	SBIN0001972
34.	Abdul Gaffar S/o Abul Rehman	H. No. 43, Bidri Colony Bidar	455464625903	Muslim	KADRW000078	0448101052498	Canara Ban , Main Branch Bidar	CNRB0000448

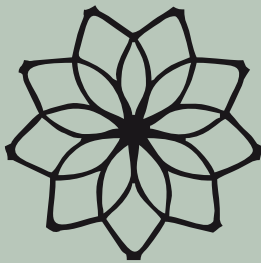
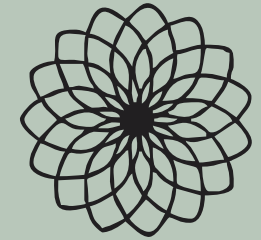
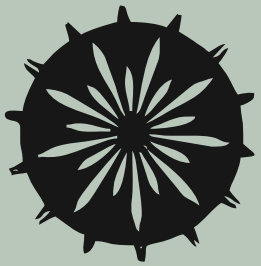




35.	Md. Osman S/o Md. Hamed	H. No. 39, Bidri Colony Bidar	858097304629	Muslim	KADRW000088	0448101052470	Canara Ban , Main Branch Bidar	CNRB0000448
36.	Sunil S/o Dayanand	H. No. 78 Bidri Colony Bidar	326491212363	S.T	KADRW000054	14052011020990	Oriental Ban of Commerce Bidar	ORBC0101405
37.	Md. Ismail S/o Md. aseem	H. No. 48 Bidri Colony Bidar	814196526444	Muslim	KADRC002473	0448101051228	Canara Ban , Main Branch Bidar	CNRB0000448
38.	Shantabai W/o Late Mohanrao Kamble	H. No. V 20 Bidri Colony Bidar	904255448313	OBC	KADRW001577	0448101052629	Canara Ban , Main Branch Bidar	CNRB0000448
39.	Riyaz Ahmed S/o Khurshid Ahmed	H. No. 13 Bidri Colony Bidar	368899765826	Muslim	KADRW000011	64131481462	State Ban of Mysore GND Campus Bidar	SBM 0040809
40.	Ibrahim S/o Abdul Rashid	H. No. 49 Bidri Colony Bidar	374630921322	Muslim	5806600305	0448101027080	Canara Ban , Main Branch Bidar	CNRB0000448

Design Interpretations



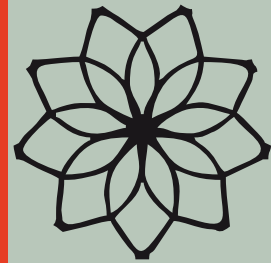
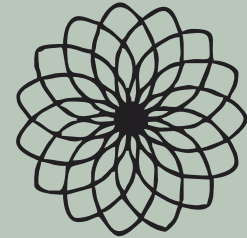
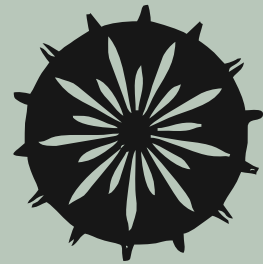


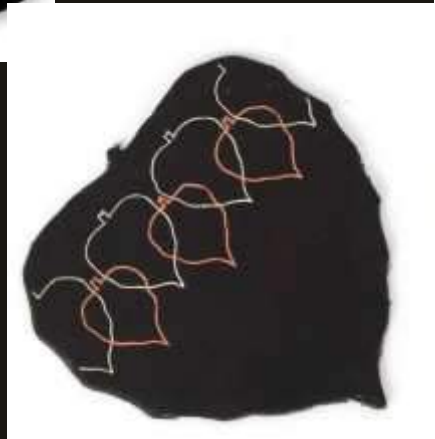
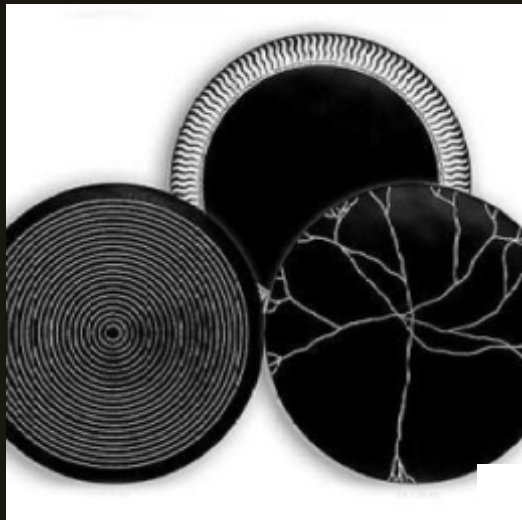
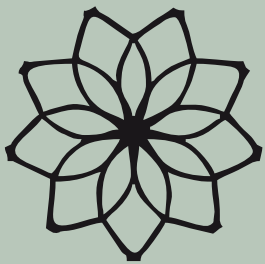
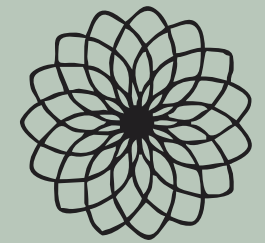
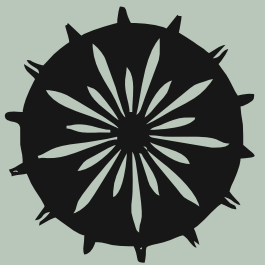
Types of Wire work in Bidri

IRE ORK
SHEET ORK

Wire work:

- The designs which are made using a thin metal wire(silver,copper,gold) is also known as *Tarkashi*.
- It is the most popular way of inlay in the current scenerio,as it costs less, compared to the other.
- The designs vary from being floral to geometric.
- Phooljhari* is the most difficult form of design in wire but highly popular amongst the customers and has great demand.





Designs in normal wire work and Phooljhari

Wire work:

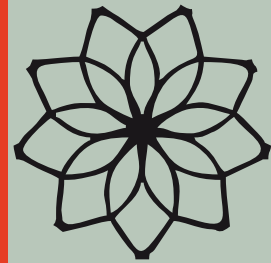
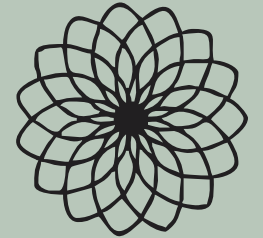
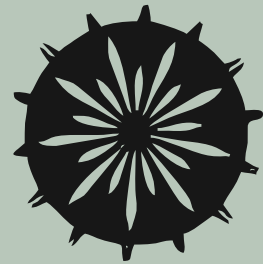
- As the name suggests, this is done using the sheet of metal.

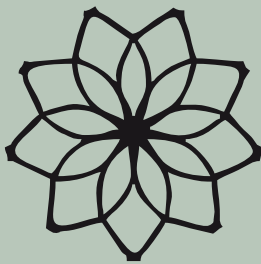
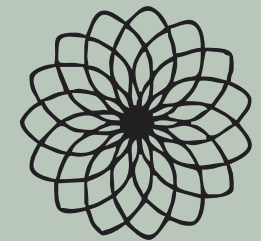
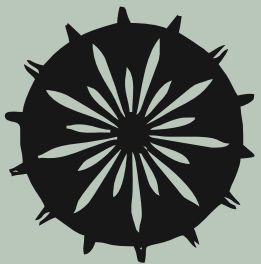
- There are two types of Sheet work:

MEHTABI(in Persian it means the moon)Here the background of the product is white and design or the motifs are highlighted with black.

AFTABI(in Persian it means the sun)

Here the background of the product is black and designs or the motifs are highlighted with white.





MEHTABI

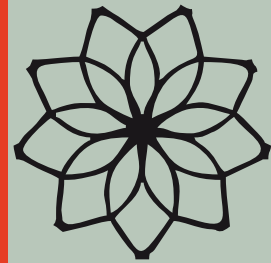
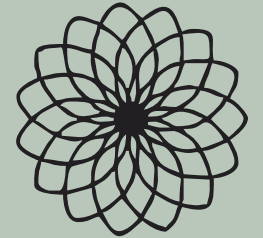
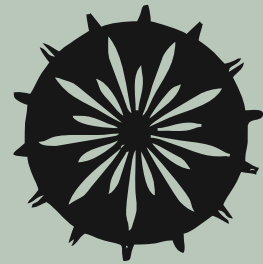


AFTABI



Inspiration:

- My inspiration comes right from the source of the craft, i.e. Islamic art.
- I plan to use the Persian interpretation of Islamic geometric as well as floral motifs.
- The idea is to contemporise the very traditional motifs through:
the variation in the silhouettes of the products,
by adding other materials to the product which can be Glass or Wood



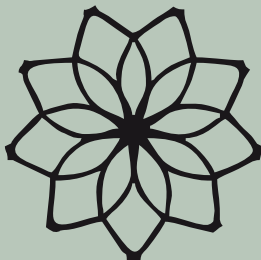
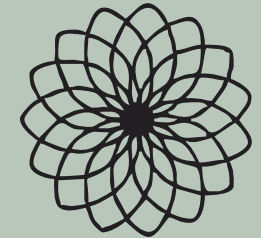
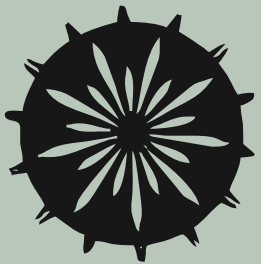
Islamic Persian Art:

- In Persian Islamic art, similar to other regions of the Islamic world, representation of living beings for decoration of mosques and theology schools was prohibited.

- The center of the artistic tradition lay in abstract geometrical designs, in calligraphy, and in floral forms.

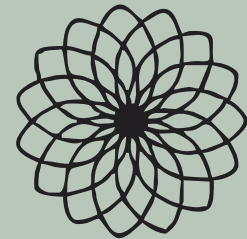
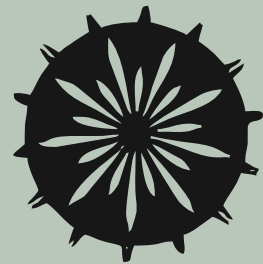
- In calligraphy, words, as the medium of divine revelation, were written or carved in the walls or around the domes using geometrical rules.

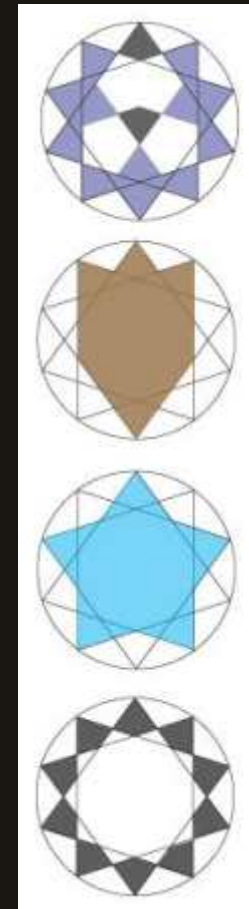
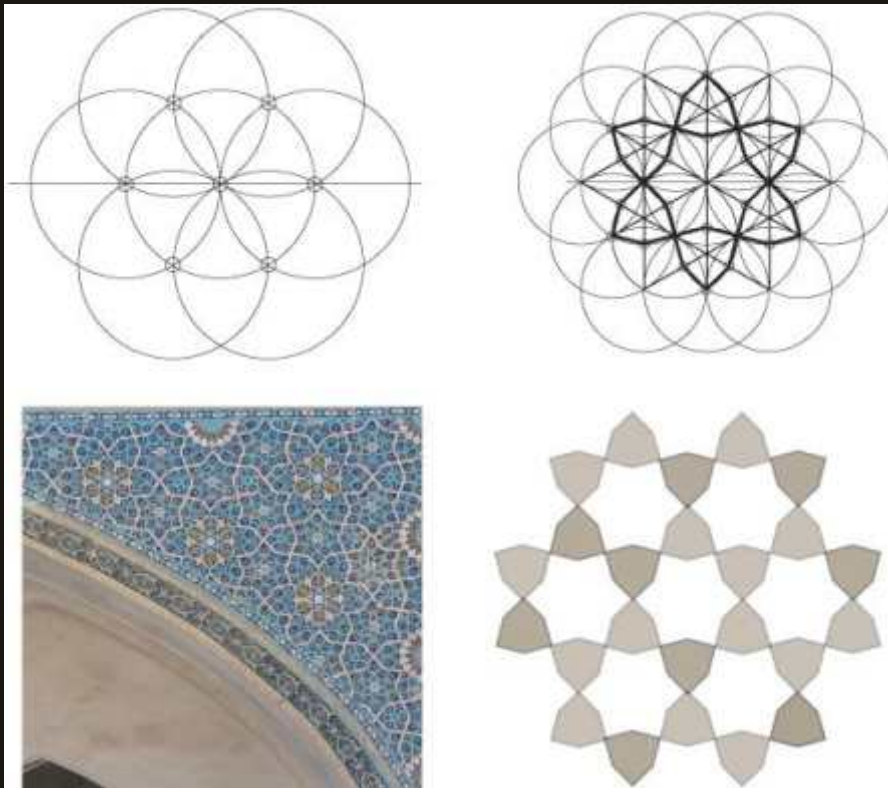
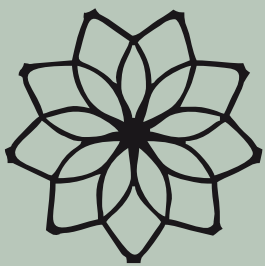
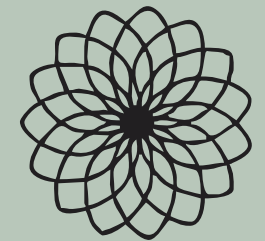
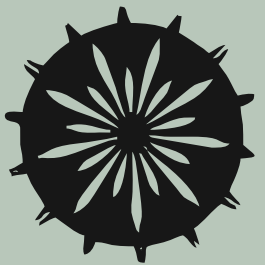
- In floral-based forms, one spiral-shape branch with some leaves and flowers, without beginning or end, grows out of another, and with the application of mathematical symmetries, it may have numerous variations



Principles of Islamic Geometric Designs:

- 'Cosmos' means adornment (from which we derive the modern word 'cosmetics') and the adornment of things of importance with both floral and geometric patterns makes the viewer sensitive to the subtle harmonies uniting the natural world around us with the universe.
- The cyclical movement of heavenly bodies, which Plato described as the 'music of the spheres', finds its Earthly reflection in the natural symmetries found throughout nature and most strikingly within the world of flowers, the proportions of which are governed by simple geometric laws.
- In Islamic art the geometric figure of the circle represents the primordial symbol of unity and the ultimate source of all diversity in creation. The natural division of the circle into regular divisions is the ritual starting point for many traditional Islamic patterns, as demonstrated in the drawings below.
- The natural division of the circle into regular divisions is the ritual starting point for many traditional Islamic patterns.





The natural division of the circle into regular divisions is the ritual starting point for many traditional Islamic patterns, and further interpretation has led to pattern of triangles and has been used.

Principles of Islamic Floral Designs:

Eternal Spiral

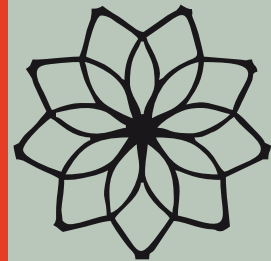
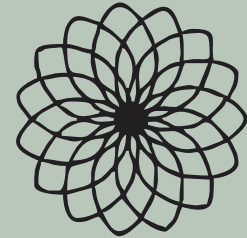
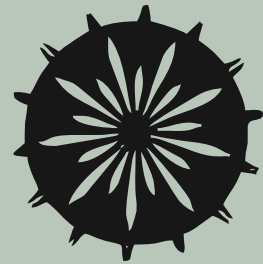
- Behind most designs there is a spiral from which the motifs and leaves sprout.The movement of nature inspires the unbroken flow of the spiral, it has no hard corners and the curves are sweeping and gentle.
- As the spiral advances it radiates secondary spirals, they in turn radiate spirals and soon the page is overgrown.
- The spiral progresses from its source like a plant from a seed growing toward the light. This centrifugal movement reflects the progression of creation from the creator, moving to infinity.

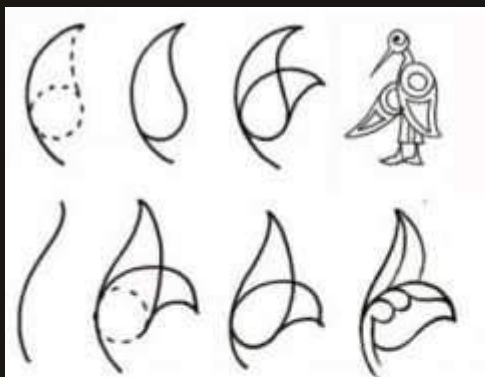
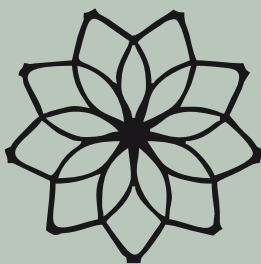
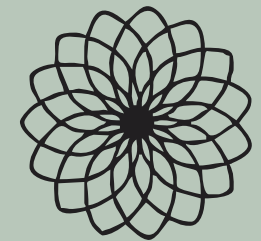
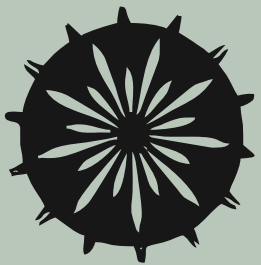
Symmetry and structure

Symmetry is fundamental to a harmonious design, it exemplifies completeness and perfection and the desire for unity.

Rhythm and Balance

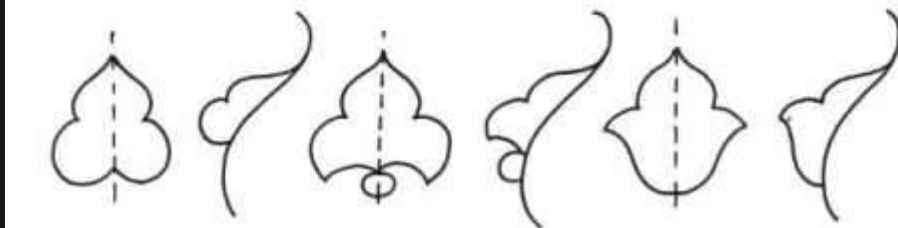
- Islamic designs tessellate across the surface with an even rhythm and texture.
- No part of the design takes precedence and pushes to the foreground; the designs vibrate and oscillate evenly, undulating like the sea.
- The effect is created by the repetition and the careful even arrangement of the motifs.





Rumi Motifs

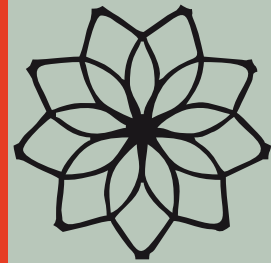
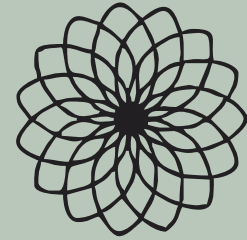
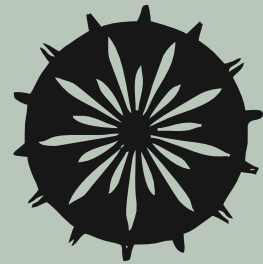
Positioned at the heart of the Rumi motif is the 'Pivotal ball'. Regardless of the shape the motif might take, it will always revolve around this ball. If a second motif is attached to the first it will also grow from this ball. The motif can be drawn geometrically which shows similarity to one half of the Taoist yin-yang symbol.



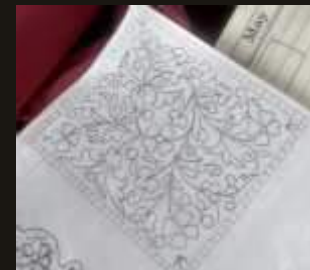
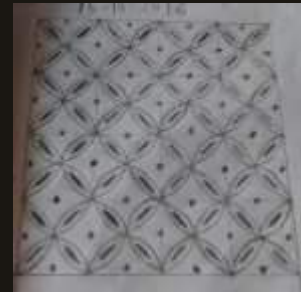
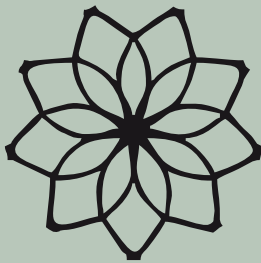
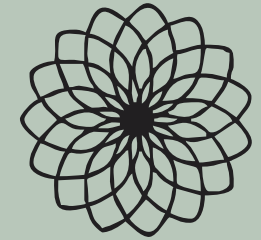
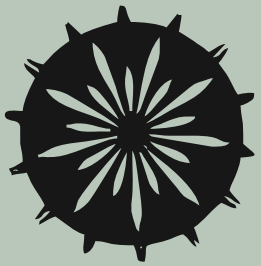
Tepelik Motifs

Tepelik means points or hilltops, it is the other major motif in the Rumi style. It is used both as a symmetrical freestanding motif and in half form attached the spiral.

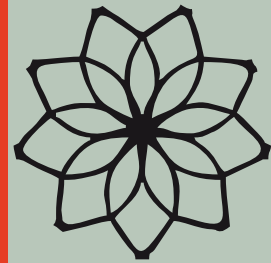
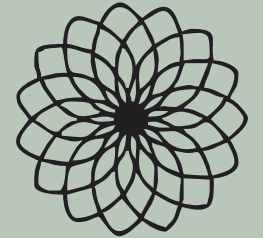
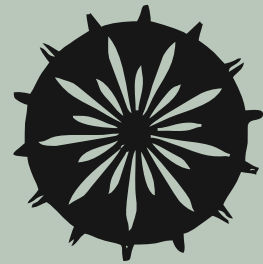
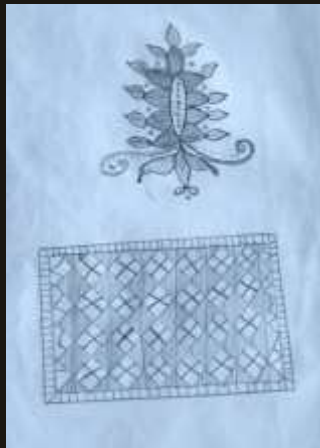
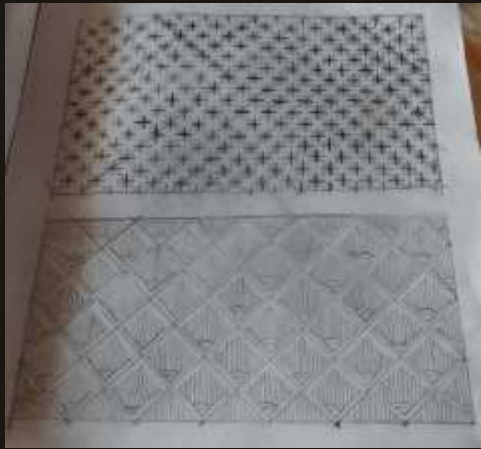
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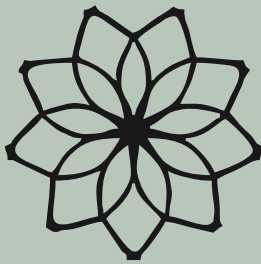
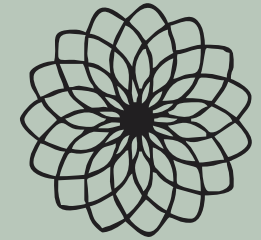
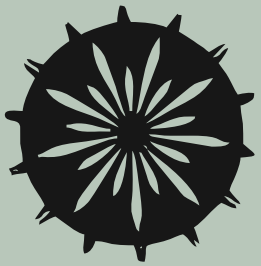
Initial Design Concepts:



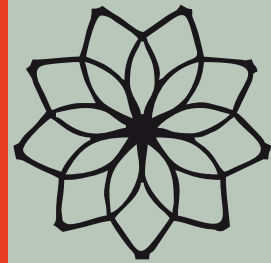
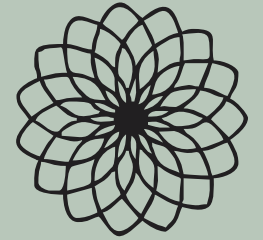
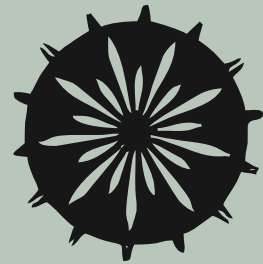
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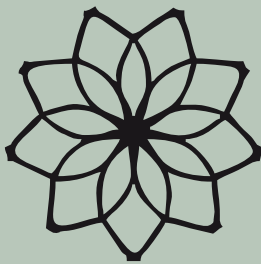
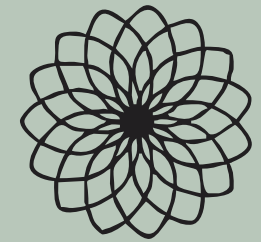
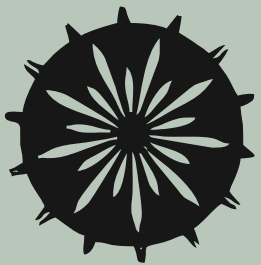


Initial Design Concepts:



Initial Design Concepts:

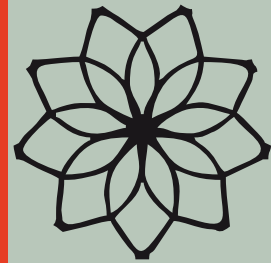
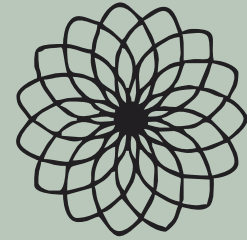
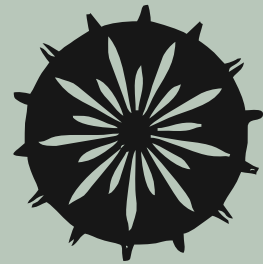


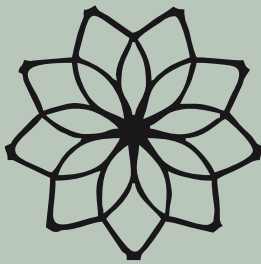
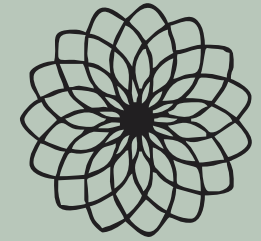
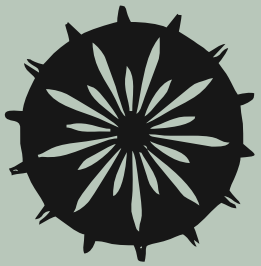


Initial Design Concepts:



Initial Design Concepts:

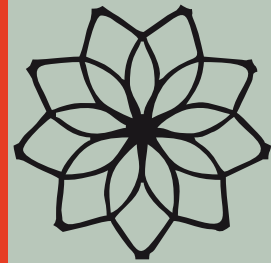
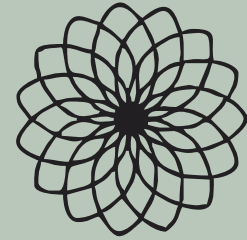
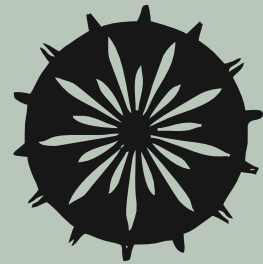


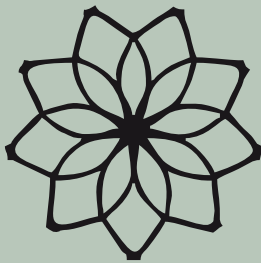
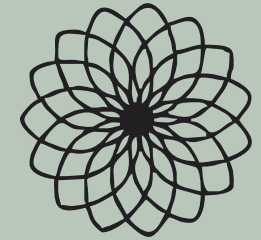
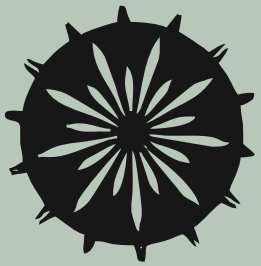


Initial Design Concepts:



Initial Design Concepts:





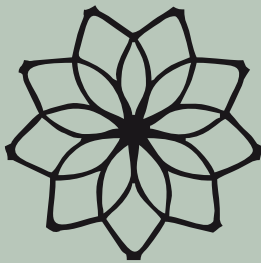
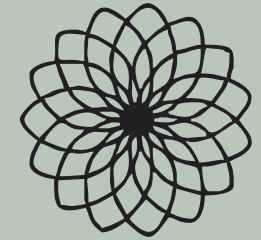
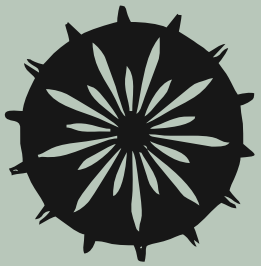
Artisans Working:



Artisans Working:



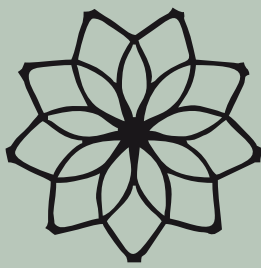
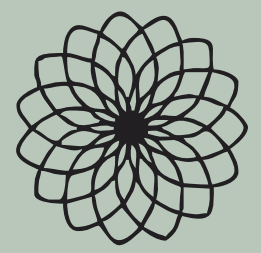
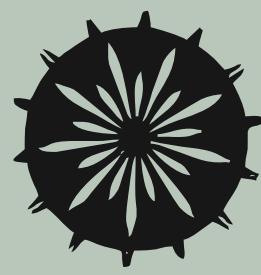
Preparation of klin, soil and zinc for casting process.



Artisans Working:



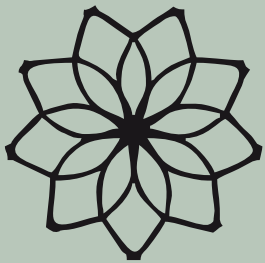
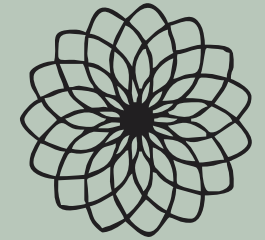
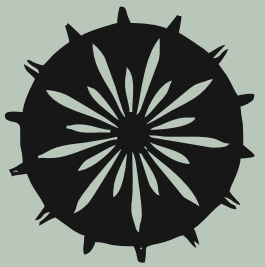
Process of moulding through sand casting



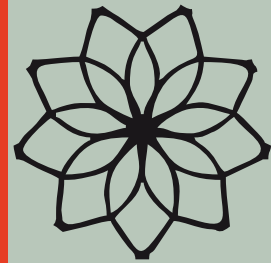
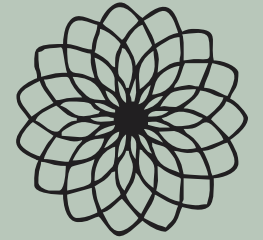
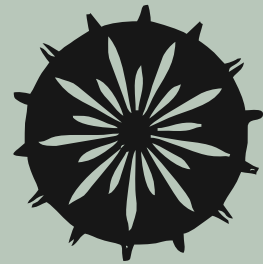
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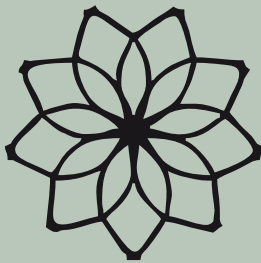
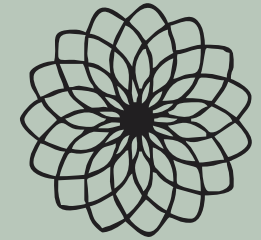
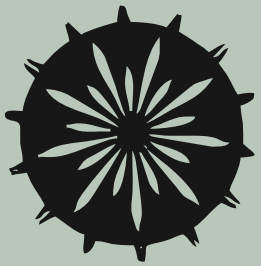
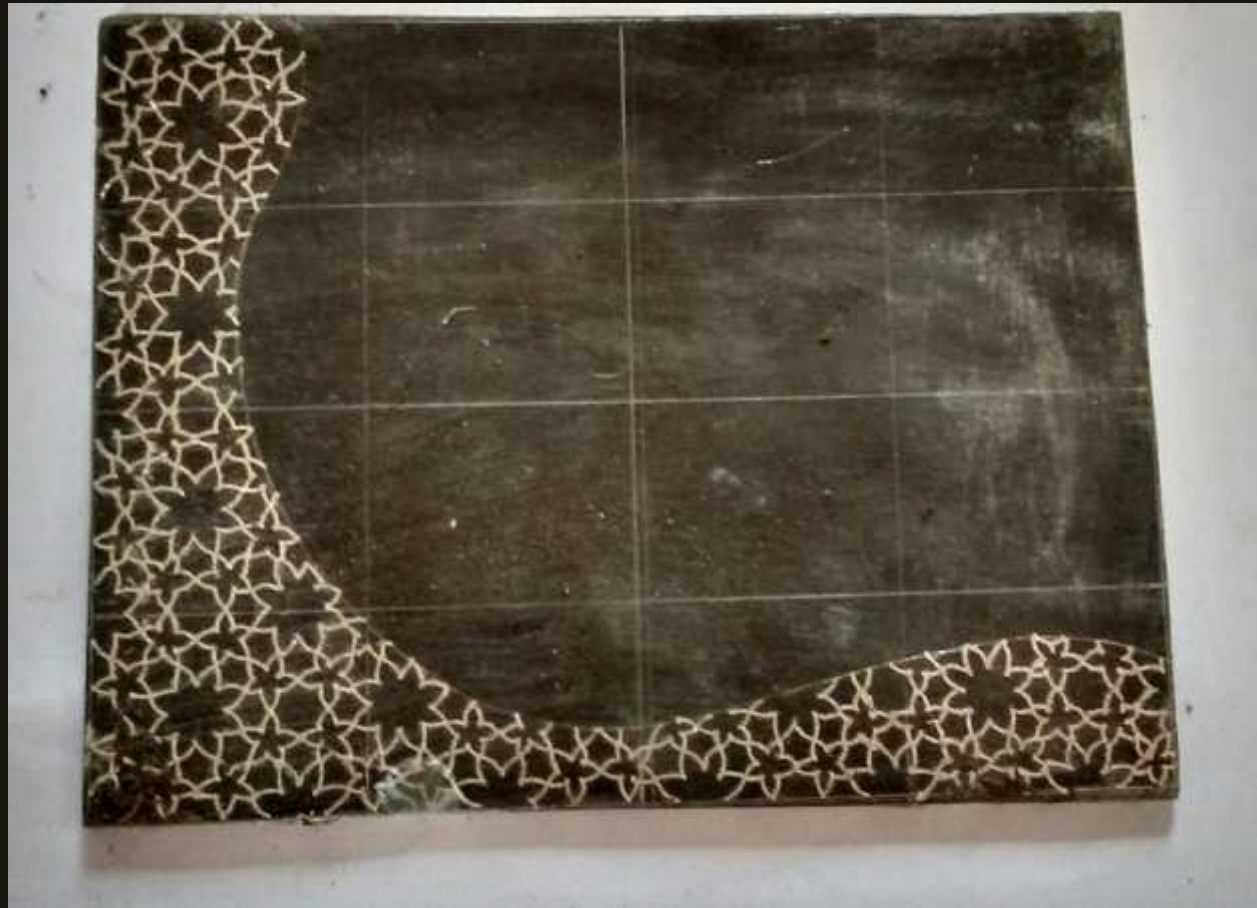
Filing, Buffing and finishing of the products



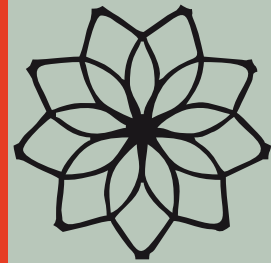
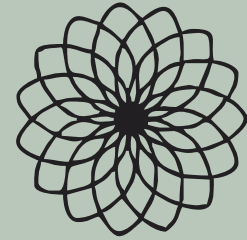
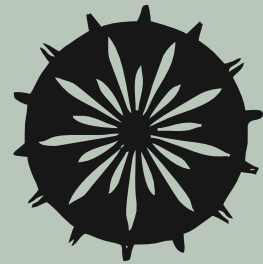
Final Product Process:

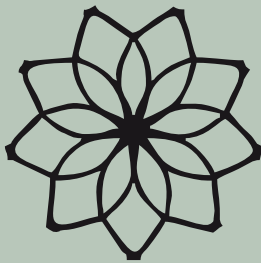
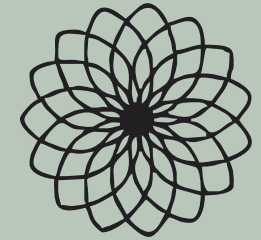
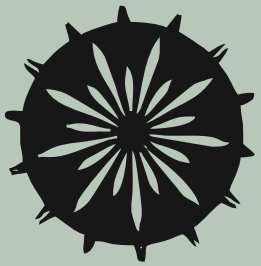


Artisans Working:



Artisans Working:

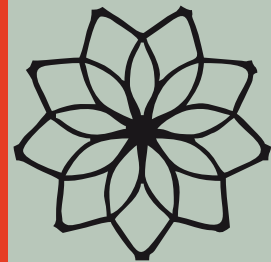
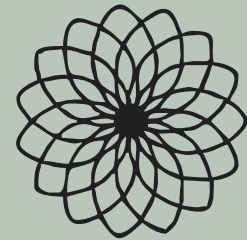
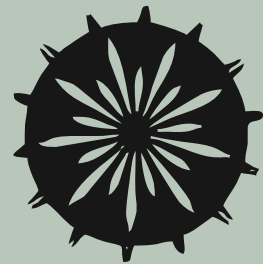


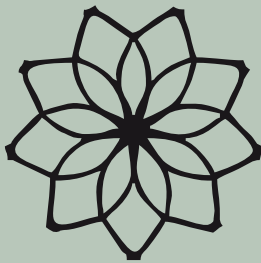
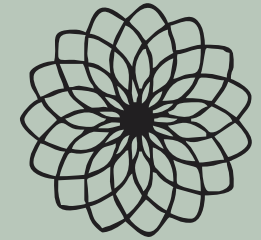
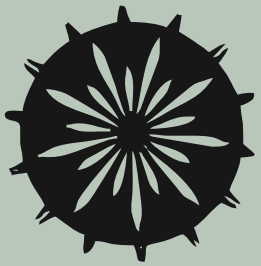


Final Product Process:



Final Product Process:

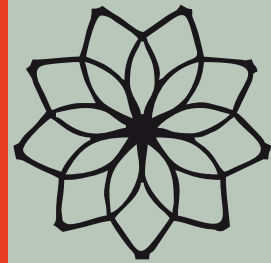
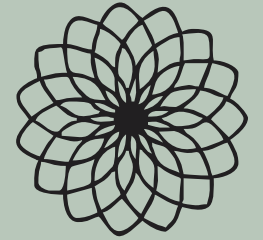
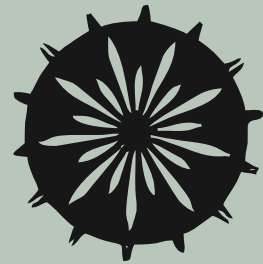




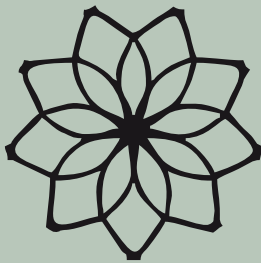
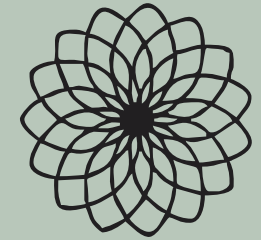
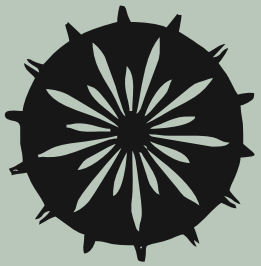
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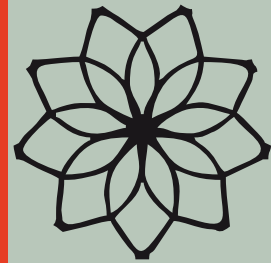
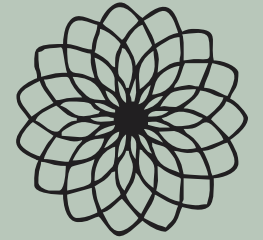
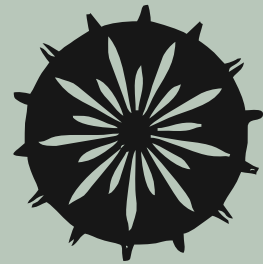
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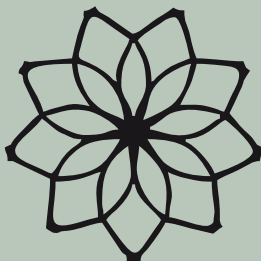
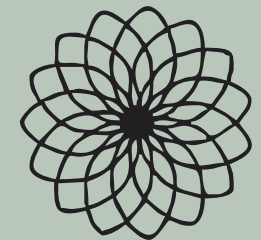
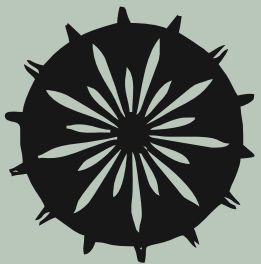


Final Product Process:



Final Product Process:

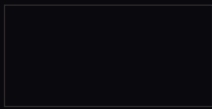




Attendance Sheet:

REGISTER OF ATTENDANCE & FEES														FOR THE MONTH OF <u>JANUARY</u> 2016													
Sl. No.	Admission No.	NAME OF THE INSTITUTE: <u>SECP (Non-Voll)</u>	NAMES	SECTION												No. of Days Present	FEES No. 75	Date of Payment									
				A	Z	A	K	K	N	N	H	H	H	H	H				H								
1		MD Farooq	S/o Panchamoyan	P	P	P	A	A	P	P	P	P	P	P													
2		MD Saifuddin	S/o MD Farouddin	P	P	P	P	P	P	P	P	P	P	P													
3		Abdul Gajwan	S/o Abdul Kaseem	P	P	P	P	P	P	P	P	P	P	P													
4		Shakeel Ahmed	S/o Abdul Hakeem	A	A	P	P	P	P	P	P	P	P	P													
5		Fatima Begum	W/O Fazal Khan	P	P	P	P	P	P	P	P	P	P	P													
6		MD Mubeen	S/o MD Osman	P	P	P	P	P	P	P	P	P	P	P													
7		MD Anjum	S/o MD Osman	P	P	P	P	P	A	P	A	P	P	P													
8		Abdul Khudeer	S/o MD Sultan	P	P	P	P	P	P	P	P	P	P	P													
9		MD Rafiquddin	S/o MD Farouddin	P	P	P	P	P	P	P	P	P	P	P													
10		MD Salauddin	S/o MD Farouddin	P	P	P	P	P	P	P	P	P	P	P													
11		Sajid Ahmed	S/o Abdul Kaseem	P	P	P	P	A	P	P	P	P	P	P													
12		Rakhi Bani	W/O Prabhakar Rao	P	P	P	P	P	P	P	A	A	A	A													
3		Laxmi Bani	W/O Krishna Rao	P	P	P	P	P	P	P	A	A	A	A													
4		MD Shoaib	S/o Abdul Shaker	P	A	P	P	P	P	A	A	P	P	P													

Checked and verified
Khalid



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