



INTEGRATED DESIGN & TECHNICAL DEVELOPMENT PROJECT

IN
STONE CARVINGS AS ARTWORK
BHUBANESWAR, ODISA

ORGANIZED BY
EXPORT PROMOTION COUNCIL FOR HANDICRAFT



SUPPORTED BY
O/O DEVELOPMENT COMMISSIONER (HANDICRAFTS),
MINISTRY OF TEXTILE, GOVT. OF INDIA







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Acknowledgment

The opportunity I had with Export Promotion Council for Handicrafts was a great chance for learning and professional development. Therefore, I consider myself as a very lucky individual as I was provided with an opportunity to be a part of it. I am also grateful for having a chance to meet so many wonderful people and professionals who led me through this cluster period.

Bearing in mind previous I am using this opportunity to express my deepest gratitude Mr. Rakesh Kumar (Executive Director), EPCH and special thanks to the Head Designer Ms. Amla Shrivastava who in spite of being extraordinarily busy with her duties, took time out to hear, guide and keep me on the correct path and allowing me to carry out my project at their esteemed organization and extending during the training. I express my deepest thanks for taking part in useful decision & giving necessary advices and guidance and arranged all facilities to make life easier. I choose this moment to acknowledge her contribution gratefully.

It is my radiant sentiment to place on record my best regards, deepest sense of gratitude to Mrs. Rita Rohilla, , Mr. pankaj Kumar(Project Coordinator), miss amla Mrs. Shalija Kumari, The HPO at DC (H) Bhubaneswar and Mr. A.K Panigrahi, the Asst Director, DC (H) careful and precious guidance which were extremely valuable for my study both theoretically and practically.

Warm gratitude to all my supported artisans and Master craft person Mr. Susil kumar maharana(N.A) from their help and support I am able to completed this project.

I perceive as this opportunity as a big milestone in my career development. I will strive to use gained skills and knowledge in the best possible way, and I will continue to work on their improvement, in order to attain desired career objectives. Hope to continue cooperation with all of you in the future.



Preface

Craft documentation is the study of the craft of a particular region. This document is a compilation of information on the Odisha stone craft cluster and general history of stone craft. The documentation of Odisha carving as artware process, samples developments, training to the artisans and a narrative stay in Bhubaneswar for 5 months project. The collective information about the basic history of Bhubaneswar and its handicraft and culture. Nestled in the lap of the majestic Odisha, Bhubaneswar is a capital city of Odisha. The breathtaking beauty of its marvelous temple & Odia dance, the hospitality of its people, their distinctive lifestyle and rich culture. The culture which attracts the people and the one of them is stone crafts. It's a best treasure one can look for. Odisha stone crafts are made of many natural stones such as granite, sandstone, pink stone, serpentine stone etc..

The skill of the carving lies in applying even pressure to the loom, to ensure that the weave is uniform. Based on an inherent perception and ability the craft skill has been nurtured and developed through years of practice. The demand for the product has motivated the local people to develop this domestic need-oriented industry into a craft industry of very high standards.

The beautiful handicraft of Bhubaneswar reflects its strong culture heritage. These crafts bear testimony to the areas rich past along with the culminations of skills, techniques and refinement handed down from one generation to another. The documentation may be called a basic study of the art and craft in the Bhubaneswar region where tradition and values have remained predominately unchanged by the influence of modernism and the achievements during the cluster.



COMPANY OVERVIEW

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 craft persons etc.



Export Promotion Council for Handicrafts
(Sponsored by Ministry of Textiles, Govt. of India)



MEETING DC (H) OFFICIALS, BHUBANESHWAR

After contacting the DCH office at Bhubaneswar, I visited their office on the of 26th October, 2016 and met with Mrs. Shalija, The HPO at DC (H) Bhubaneswar and then Mr. A.K Panigrahy, the Asst. Director, DC (H). Mr. Panigrahy directed me to Mr. Susil Kumar Maharana, National awardee sculptor and suggested I discuss the project details with him and assured me of his full co-operation. We had a good discussion about the craft, need for diversification, the overall skill of people involved and many more specifics. He was of the opinion that a few new products have to be introduced that has never been explored before and engages in creating a strong difference in the age old running product line. He informed that most of the skill at Bhubaneswar is average while a few households are very skilled. Women mostly do it as a vocation and are not specifically from the artisan families and supply to local retailers. Mr. Panigrahy has been extremely helpful, supportive and has displayed keenness in the development of the products. Exports, he says, deals with the same product line and is steadily on the decline. He suggested the name of growing handicrafts artist to have a good discussion. Meeting Mrs. Shalija was also very informative as she gave sample information about customs of the region, older projects in the same area, other designers pursuing projects and also showed me some samples of older products. She explained a bit about Bhubaneswar and how to get there etc. and lots of other information about artisans at Bhubaneswar. This was a great start, and with the co-operation of the DC (H) officials, this project would have a stronger foothold and better guidance. Mr. A K Panigrahy would be the main connection and the co-ordination point henceforth in this particular project, as very kindly agreed by him.



ONE MONTH PRELIMINARY SURVEY DOCUMENTATION AND REPORT

THE CONCEPT OF DESIGN BY MASTERCRAFT PERSON MINUTES OF THE SELECTION COMMITTEE HELD ON 24TH OCTOBER, 2016 FOR SELECTION OF CANDIDATES FOR DESIGN & TECHNICAL DEVELOPMENT WORKSHOP IN STONE CRAFT FOR GENERAL ARTISANS AT 2069, HARAGOURI NIWAS, MAHATAB ROAD, OLD TOWN ,BHUBANESWAR-751002,ODISHA.

A Design & Technological Development workshop in stone craft for General artisans at Bhubaneswar sanctioned vide order no. EPCH/2/3/(1)/Intg.-Designs-Bhubaneswar/2016-2017 dated 18.10.2016 by Development Commissioner (Handicrafts), Govt. of India, Ministry of Textiles, New Delhi is resolved to be conducted with 40 artisans under the guidance of master crafts person Susil Kumar Maharana The workshop is to commence from 5th Dec for a period of 25 days.

As per the Sanction Order, the prospective candidates were informed to appear before

The selection committee comprising the following members:

1. Ms. Shalija Kumari, HPO, (O/o Handicrafts, M & SEC, Bhubaneswar)
2. Master crafts person Mr., Susil Kumar Maharana (National Awardee).

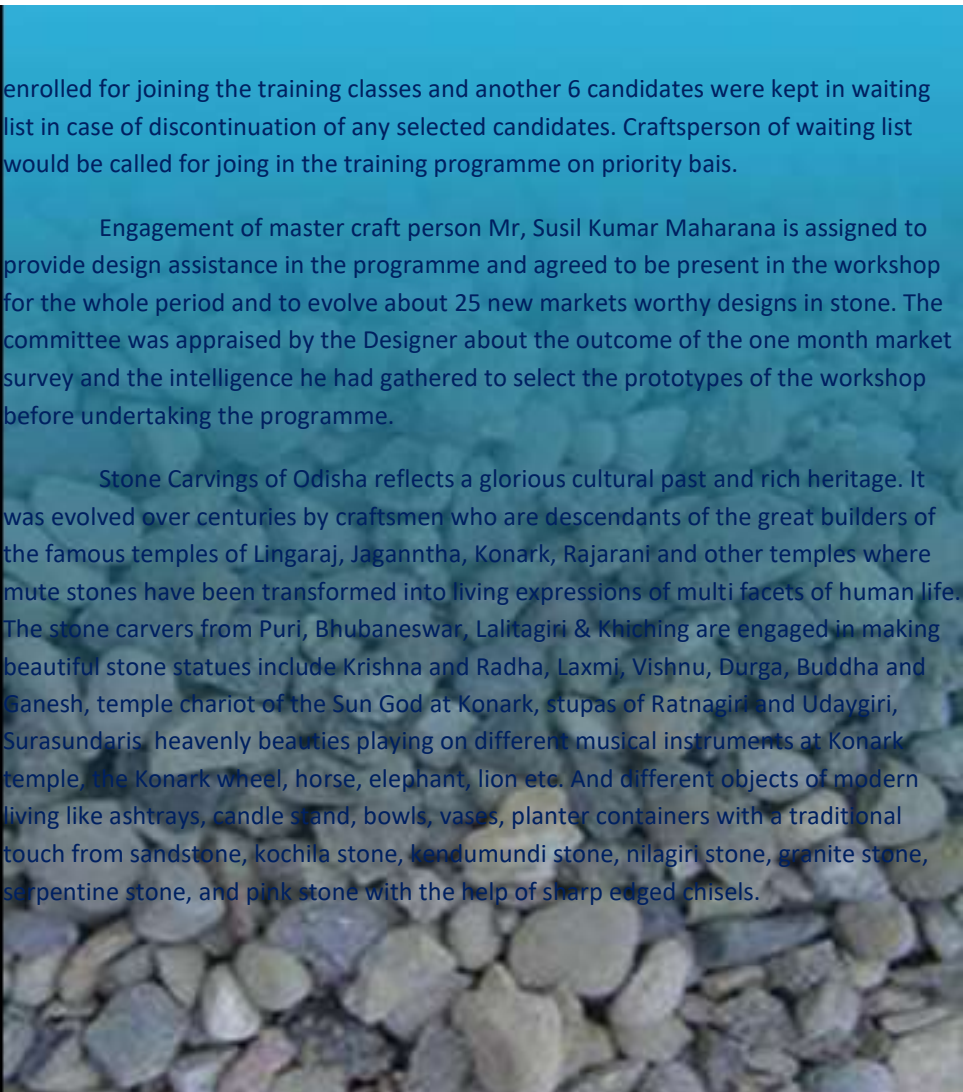
Out of 46 eligible candidates appeared before the selection committee, 40 candidates were selected on the basis of their skill for evolving new designs to be



enrolled for joining the training classes and another 6 candidates were kept in waiting list in case of discontinuation of any selected candidates. Craftsperson of waiting list would be called for joining in the training programme on priority basis.

Engagement of master craft person Mr, Susil Kumar Maharana is assigned to provide design assistance in the programme and agreed to be present in the workshop for the whole period and to evolve about 25 new markets worthy designs in stone. The committee was appraised by the Designer about the outcome of the one month market survey and the intelligence he had gathered to select the prototypes of the workshop before undertaking the programme.

Stone Carvings of Odisha reflects a glorious cultural past and rich heritage. It was evolved over centuries by craftsmen who are descendants of the great builders of the famous temples of Lingaraj, Jaganntha, Konark, Rajarani and other temples where mute stones have been transformed into living expressions of multi facets of human life. The stone carvers from Puri, Bhubaneswar, Lalitagiri & Khiching are engaged in making beautiful stone statues include Krishna and Radha, Laxmi, Vishnu, Durga, Buddha and Ganesh, temple chariot of the Sun God at Konark, stupas of Ratnagiri and Udaygiri, Surasundaris heavenly beauties playing on different musical instruments at Konark temple, the Konark wheel, horse, elephant, lion etc. And different objects of modern living like ashtrays, candle stand, bowls, vases, planter containers with a traditional touch from sandstone, kochila stone, kendumundi stone, nilagiri stone, granite stone, serpentine stone, and pink stone with the help of sharp edged chisels.





Objective

Handicrafts are unique expressions and represent a culture, tradition and heritage of a country. The handicraft industry is one of the important productive sectors. Various attempts have been made to define this broad and diversified industry. The following definition strives to cover the diversity and complexity of the handicraft industry.

Handicrafts can be defined as products which are produced either completely by hand or with the help of tools. Mechanical tools may be used as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. Handicrafts are made from raw materials and can be unlimited in numbers. Such products can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant.

Process: Stone carving involves the following key processes:⁶⁵ Product Design. Product design is made based on the experience and understanding of artisans depending on the desired final product. Most of this is carried out by using traditional techniques such as handmade drawings, concepts, imitating the drawing structures from the actual ones on papers, sheets etc. In order to make the cluster artisans aware of the change that has been place around the world, it was necessary to undertake Schemes for up gradation of the craft as well as their skills. But to meet the ever-increasing demand of the users whose



standard of living is improving day by day, there is always a need to develop their skills and capacities by way of modernizing the techniques adopted with innovative procedures Design & Technical Development workshop. With this object in view for producing stone craft diversified handicrafts items having sound market demand the actual artisans of that area will be benefited through various plans taken for them through Design & Technical Development Workshop. Publicity to attain optimum Market segment and for efficiency of production system to improve quality.





Implementation of the Design & Technical Development workshop

The main objective of this scheme is to bring motivation among the rural artisans to involve SHGs in stone Crafts as a major economic activity. Through this project, prominent artist Shri Susil Kumar Maharana comes up to enable the artisans to develop the designed product on stone craft under the supervision of the Master craft person. The most appropriate expansion or project dissemination, evaluation strategy for the proposed is outlined.

(National Awardee)

DESIGN DEVELOPMENT IS THE PRIME FOCUS OF THIS PROJECT.

Through the design workshop, the artisans were introduced into the new designs. This is an eye opener for remixing, adoption of new designs and conservation of the traditional designs in to the modern world. As the cluster development approach has a major focus on increasing sales through diversification on existing resources, to evolve new designs as well as value addition to cope with the future growing market demand, design. The Technical Development Workshop was organized in the identified cluster for improving processing method by using of Improved Tool-Kits. The outcome of the activity visualizes new designs and product diversification.

- The schedule of workshop was 5 hours daily from 11.00 a.m. — 4.00 p.m. for 25 days.
- This workshop was also further visited & appreciated by:



Market for the Products

The products marking ting has been done through themselves at home, marketing in national fair and state fair through utkalika, Ekamra hat-Bhubaneswar, sasha Kolkata, customized order by individuals etc.

Major product is mythological story base in frame of different sizes hold the share. It has been felt that product diversification is must to make the next generation continue this craft form, there are lot of way to do this and easy to convert on to other product category. Diversification has been done on many products but only product like candle stand, planter, decorative wall planter etc. Which have good market possibilities? Now it is right time to convert this craft form to other product stone category and in different ranges of product line & depth.



IMPORTANT CRAFT IN THIS REGION

The huge repertoire of stone carving is best revealed in the architecture and rock-cut sculptures of Lingraja, Jagannath, Mukteshwara and other temples of Orissa. Other noteworthy monuments include the temple chariot of the sun God at Konark, stupas of Ratnagiri and Udaygiri, Surasundaris heavenly beauties playing on different musical instruments at Konark temple, the Konark wheel, horse, elephant, lion. Other motifs include Krishna and Radha, Laxmi, Vishnu, Durga, Buddha and Ganesh. Contemporary artisans have made many a decorative and utility articles like ash tray, paper weights, candle stands and book rests. The other set of products include stoneware utensils and kitchenware's, India has a vast resource of different types of stones and the artisans of Orissa are equally at home while working with any of them. Only a few simple tools like hammers and chisels of various shapes and sizes better known as 'Muna', 'Patili', 'Martual', 'Thuk-Thuki' and 'Nihana' in local parlance are enough to carve the ultra soft white soapstone, or Khadipathara, harder greenish chlorite or Kochilapathara and pinkish Khandolite or Sahanapathara or Baulapathara and the hardest of all black granite or Mugunipathara.

Raw Material the design is executed on the raw material selected from the range of soapstone (natural, pink, grey, white), alabaster, white marble, sandstone, granite, etc.

Stone Cutting/Drilling The stone is broken off into large portions of the rock to form the basic outline of the piece. The surface is drilled to various depths and unwanted material removed. Finer detailing takes up majority of the time of carving.

Sanding Sanding is done on the structure to smooth the edges and to remove all the file marks. This can be carried out manually using a sand paper or same can be imposed on a smoothening plate.





Product Design--- Product design is made based on the experience and understanding of artisans depending on the desired final product. Most of this is carried out by using traditional techniques such as handmade drawings, concepts, imitating the drawing structures from the actual ones on papers, sheets etc. Finishing and Polishing Hand polishing of the base article is done using a traditional polishing powder which is applied on the surface with a soft, moist muslin cloth. Grinding of the surface, if required, is done at this stage to make it soft. The final polishing is done using zinc powder.

Carving also is not an unfamiliar art to the artisan community of orissa. Over the centuries, puri has preserved a superb tradition of carving, dating back to the kalinga School. Craftsmen in Pathuriasahi at Puri use soft pinkstone and hard kochila to carve replicas of temple sculptures. Skilled craftsmen carve utensils of rare beauty from the semi-grey stone of Khichinga at Mangalpur near Balasore.

In addition to stoneware, stylised animal and bird toys meticulously carved out of wood, and painted wooden masks, once used in plays based on the Mahabharata and ramayana are a feast for the eyes. The craftsmen of Khandapara in Puri are masters at carving plates, bowls, jugs, flower vases and other decorative and functional articles from a creamy white wood.

You can also witness some exquisite carving in wood and stone. The porous roots and stem of a water plant are being used since ancient times to carve miniature statues of gods and goddesses, temple replicas, animals, decorative hangings, garlands. Known as Sholapith work, the carved articles, if left in natural off-white, look like ivory. When painted, they acquire a distinctive sheen. The papier-mache art of puri, Chikiti Barpali, Parlakhamedi (Ganjam district), and a few village around Cuttack has unusual features.



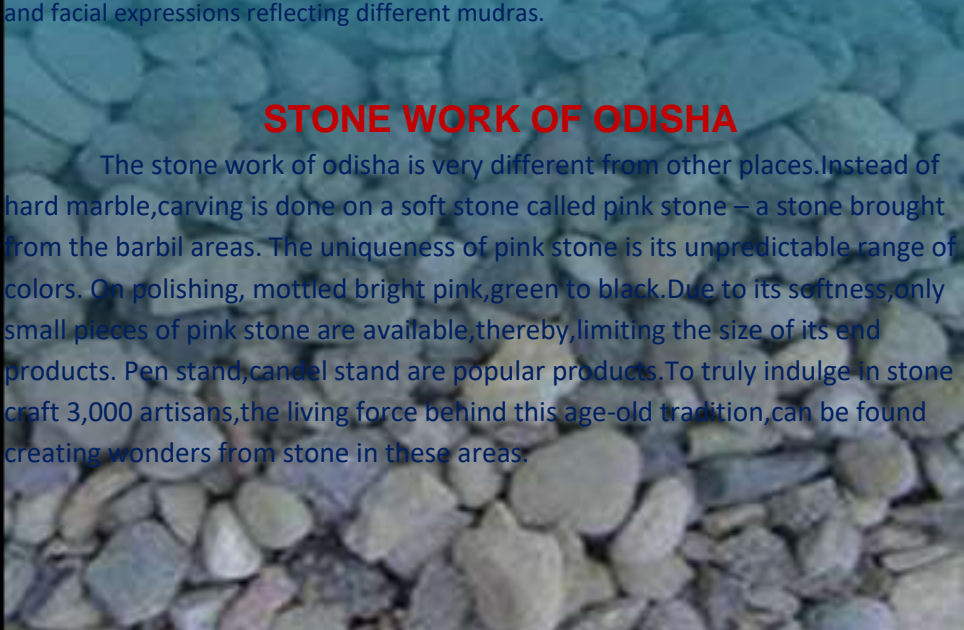
CARVING ON SANDSTONE

Bhubaneswar is still a rich hub of stone carvings on sandstone. The traces of royal fascination for stone are still visible in the intricately carved forts and palaces. Now the focus has shifted to exploring a variety of other stones and articles. Art lovers can source architectural objects to suit indoor parts of modern homes, such as carved pillars, railings and fireplaces. Present day craftsmen find small gifts and souvenirs like candlestands, ashtrays, jewelry boxes, and planter more in demand.

The most prominent decorative items are artistic statues of Indian Gods and Goddesses with finely carved facial expressions. In this land of the Buddha, even today students of stone carving start with his statues, trying to perfect complex hand gestures and facial expressions reflecting different mudras.

STONE WORK OF ODISHA

The stone work of Odisha is very different from other places. Instead of hard marble, carving is done on a soft stone called pink stone – a stone brought from the Barbil areas. The uniqueness of pink stone is its unpredictable range of colors. On polishing, mottled bright pink, green to black. Due to its softness, only small pieces of pink stone are available, thereby, limiting the size of its end products. Pen stand, candel stand are popular products. To truly indulge in stone craft, 3,000 artisans, the living force behind this age-old tradition, can be found creating wonders from stone in these areas.





ONLINE RESEARCH AND REFERENCES

Find below the Reference sites for most of my online research and other findings.

- orientcraftsmuseum.com
- sreekhetra.com
- mycitylinks.in
- craftsandartisans.com
- puriwaves.nirmalya.in
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- anweshaindia.com
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- nuaodisha.com

ODISHA GALLERY

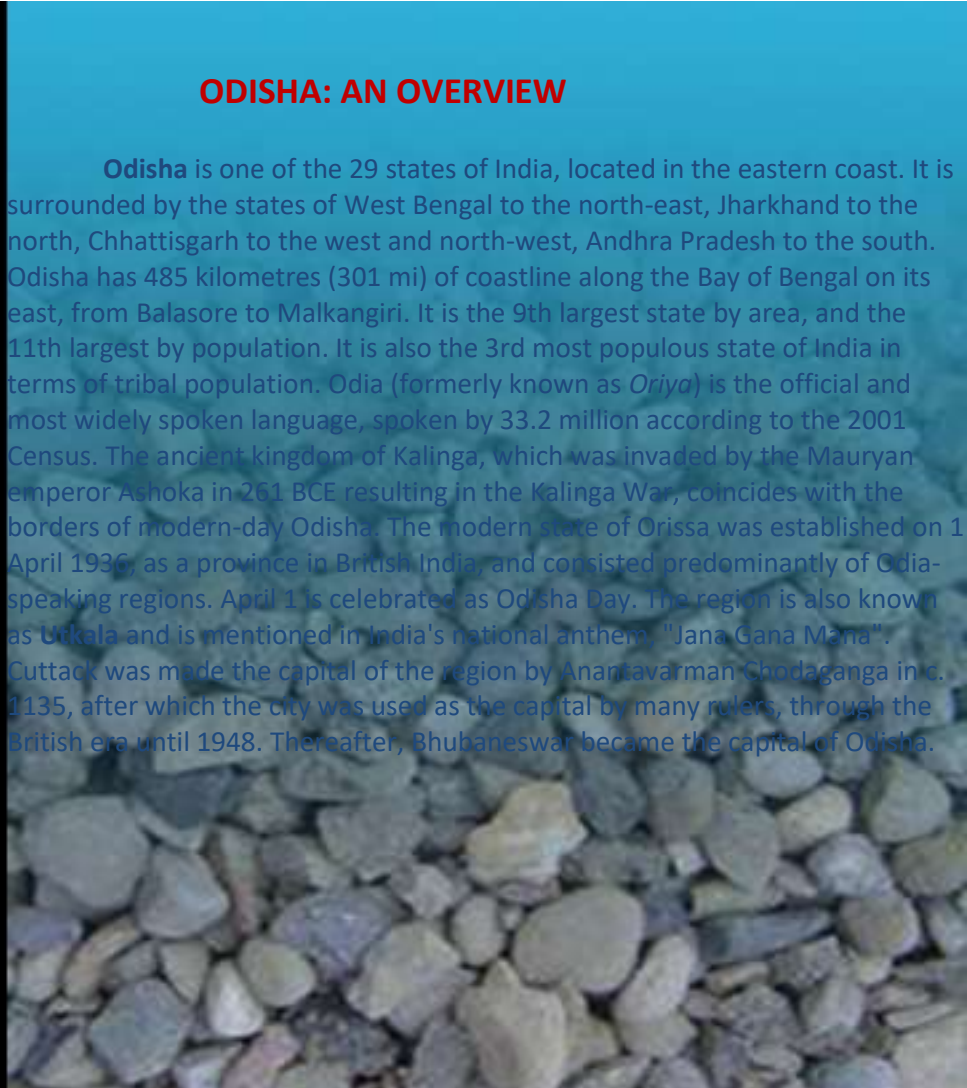


Temple city of Odisha



ODISHA: AN OVERVIEW

Odisha is one of the 29 states of India, located in the eastern coast. It is surrounded by the states of West Bengal to the north-east, Jharkhand to the north, Chhattisgarh to the west and north-west, Andhra Pradesh to the south. Odisha has 485 kilometres (301 mi) of coastline along the Bay of Bengal on its east, from Balasore to Malkangiri. It is the 9th largest state by area, and the 11th largest by population. It is also the 3rd most populous state of India in terms of tribal population. Odia (formerly known as *Oriya*) is the official and most widely spoken language, spoken by 33.2 million according to the 2001 Census. The ancient kingdom of Kalinga, which was invaded by the Mauryan emperor Ashoka in 261 BCE resulting in the Kalinga War, coincides with the borders of modern-day Odisha. The modern state of Orissa was established on 1 April 1936, as a province in British India, and consisted predominantly of Odia-speaking regions. April 1 is celebrated as Odisha Day. The region is also known as **Utkala** and is mentioned in India's national anthem, "Jana Gana Mana". Cuttack was made the capital of the region by Anantavarman Chodaganga in c. 1135, after which the city was used as the capital by many rulers, through the British era until 1948. Thereafter, Bhubaneswar became the capital of Odisha.



History



Prehistoric Acheulian tools dating to Lower Paleolithic era have been discovered in various places in the region, implying an early settlement by humans. Kalinga has been mentioned in ancient texts like *Mahabharata*, *Vayu Purana* and *Mahagovinda Suttanta*. The Sabar people of Odisha have also been mentioned in the Mahabharata. Baudhayana mentions Kalinga as not yet being influenced by Vedic traditions, implying it followed mostly tribal traditions. Hathigumpha on the Udayagiri Hills built in c. 150 BCE. Shanti Stupa at Dhau. Ashoka of the Mauryan dynasty conquered Kalinga in the bloody Kalinga War in 261 BCE, which was the eighth year of his reign. According to his own edicts, in that war about 100,000 people were killed, 150,000 were captured and several more were affected. The resulting bloodshed and suffering of the war is said to have deeply affected Ashoka. He turned into a pacifist and converted to Buddhism.

By c. 150 CE, emperor Kharavela, who was possibly a contemporary of Demetrius I of Bactria, conquered a major part of the Indian sub-continent. Kharavela was a Jain ruler. He also built the monastery atop the Udayagiri hill. Subsequently, the region was ruled by monarchs, such as Samudragupta and Shashanka. It was also a part of Harsha's empire.



Later, the kings of the Somavamsi dynasty began to unite the region. By the reign of Yayati II, c. 1025 CE, they had integrated the region into a single kingdom. Yayati II is supposed to have built the Lingaraj temple at Bhubaneswar. They were replaced by the Eastern Ganga dynasty. Notable rulers of the dynasty were Anantavarman Chodaganga, who began construction on the present-day Jagannath Temple in Puri (c. 1135), and Narasimhadeva I, who constructed the Konark temple (c. 1250).



The Eastern Ganga Dynasty was followed by the Gajapati Kingdom. The region resisted integration into the Mughal Empire until 1568, when it was conquered by Sultanate of Bengal. Mukunda Deva, who is considered the last independent king of Kalinga, was defeated and was killed in battle by a rebel Ramachandra Bhanja. Ramachandra Bhanja himself was killed by Bayazid Khan Karrani. In 1591, Man Singh I, then governor of Bihar, led an army to take Odisha from the Karranis of Bengal. They agreed to treaty because their leader Qutlu Khan Lohani had recently died. But, they then broke the treaty by attacking the temple town of Puri. Man Singh returned in 1592 and pacified the region. Territory ruled by the Nawab of Bengal, including Bengal proper, Bihar and Orissa



Orissa was the first subah (imperial top-level province) added to Akbar's fifteen by Shah Jahan. It had Cuttack as seat and bordered Bihar, Bengal and Golconda subahs as well as the remaining independent and tributary chiefs. From 1717, the Orissa and Bijar governors were reduced to deputies of the Nawab (later Nizam) of the pseudo-autonomous Bengal Subah. In 1751, the Nawab of Bengal Alivardi Khan ceded the region to the Maratha Empire.



The British had occupied the Northern Circars, comprising the southern coast of Odisha, as a result of the 2nd Carnatic War by 1760, and incorporated them into the Madras Presidency gradually. In 1803, the British ousted the Marathas from the Puri-Cuttack region of Odisha during the Second Anglo-Maratha War. The northern and western districts of Odisha were incorporated into the Bengal Presidency. The Orissa famine of 1866 caused an estimated 1 million deaths. Following this, large-scale irrigation projects were undertaken. In 1903, the Utkal Sammilani organisation was founded to demand the unification of Odia-speaking regions into one state. On 1 April 1912, the Bihar and Orissa Province was formed. On 1 April 1936, Bihar and Orissa were split into separate provinces. The new province of Orissa came into existence on a linguistic basis during the British rule in India, with Sir John Austen Hubback as the first governor. Following India's independence, on 15 August 1947, 27 princely states signed the document to join Orissa.

CULTURE AND LANGUAGE OF ODISHA

Odisha is the language spoken by the majority of the people of the state. English is widely used for official purpose and Odia is used as regional language. Odia belongs to the Indo-Aryan branch of the Indo-European language family, and is related to Bengali and Assamese. Tribal languages like Ho, Santhali belonging to and Austro-Asiatic language families are spoken by the Adivasis of the state. The capital city of Bhubaneswar is known for the exquisite temples that dot its landscape. The classical dance form Odissi originated in Odisha. Contemporary Odisha has a cultural heritage that arose due to the intermingling of four religious traditions – Hinduism, Buddhism, Jainism and Sarnaism. The culture of the Adivasis is an integral part of odisha heritage. Orissa Ikat is a woven silk product of this region that also is known as "Bandha of Orissa". It is made through a process of tie-dyeing the warp and weft threads to create the design on the loom prior to weaving. It is unlike any other ikat woven in the rest of the country due to its design process, which has been called "poetry on the loom".





ODISHA DUSSEHRA

Durga Puja is a festival, which is observed for 10 days. The Durga Puja is celebrated in two different ways in Odisha. In Shakti peethas (temples of goddess) the Durga Puja is observed with proper rituals for 16 days, starting from Krishnapaksha Ashtami to Shukla paksha Navami of the Hindu Oriya Calendar, known as *Shodasa dinatmak Upachara*. The pandals are usually decorated beautifully. Six armed Mahisamardini Durga image on the 6th Century Parsurameswar Temple.

Durga Puja Rituals

The festival of Durga Puja starts with Mahalaya, the first phase of the waxing moon in Aswin. Thousands offer prayers to their ancestors at the city's river banks or sacred ponds, a ritual called *Tarpana*. The inauguration of the Goddess idol starts on *Mahashashthi*. The main puja is for three days - *Mahasaptami*, *Mahaastami*, and *Mahanavami*. The puja rituals are long and very detailed and complicated. Three days of Mantras and Shlokas and Arati and offerings - needs an expert priest to do this kind of Puja. Because of this, the number of Pujas privately conducted by families has lessened and Durga Puja has emerged as a community festival.

Mahashashthi

On this day Goddess Durga arrives to the mortal world from her heavenly abode, accompanied by her children. She is welcomed with much fanfare amidst the beat of traditional drums. Unveiling the face of the idol is the main ritual on this day. Bela Baran or Kalaparambha, the ritual performed



before the commencement of the puja, precedes Chakshyu Daan, Amantran and Adhibas.

Mahasaptami

Saptami is the first day of Durga Puja. A tiny banana plant, or Navapatrika, is given a pre-dawn bath. This is an ancient ritual of worshiping nine types of plants. They are together worshiped as a symbol of the goddess. The main Saptami Puja follows Kalparambha and Mahasnan.

Mahaastami

The day begins with a recital of Sanskrit hymns, in community puja pandals, as thousands of devotees offer anjali to the goddess. Kumari Puja, or the worship of little girls as the child goddess, was a special part of the rituals observed in a number of traditional and household pujas. As the day continues, it is time for the important Sandhi Puja, which marks the inter-linking of the Maha Ashtami and Maha Navami. In recent times the Pani-Kakharu (White Pumpkin) sacrifice replaced animal sacrifice in various parts of the state. The Oriya women of western Odisha and adjoining Chhattisgarh celebrate *Bhaijiutia* on the *Mahastami* Day of Durga Puja. It is a total fast undertaken by women for the whole day and night to seek Goddess Durga's blessing for the long life of their bhai (brothers).

Mahanavami

This is the concluding day of Durga Puja. The main Navami Puja begins after the end of Sandhi Puja. The Navami Bhog consisting fish is

offered to the goddess. This is later partaken of as prasad by the devotees. In the day of Navami the Oriya households organise Navami Bhoji (Navami feast) and invite friends, relatives. In this day they prepare typical Oriya delicacies (both vegetarian and non-vegetarian items).

Vijaya Dashami or Dussehra

After the three days of Puja, in Dashami, on the last day, after the last ritual Aparajita Puja is offered to the Goddess, a tearful farewell is offered to her. The women offer *Dahi-Pakhal* (cooked rice soaked in water and curd), *Pitha* (baked cake), *Mitha* (sweets) and *Fish fry* to the goddess. Most of the community pujas prolong the farewell as long as possible, and arrange a grand send-off. The images are carried in processions known as Bhasani Jatra or Bisarjan Jatra around the locality and finally are immersed in a nearby river or lake. Vijaya Dashami is an event celebrated all over India. After the immersion of the idol, people across the state celebrate "Ravan Podi" (they burn the huge idol of Demon Ravana).



The process of stone sculpture



Roughed out carvings

This shows the process of "pointing", the traditional method of making exact copies in stone carving. A point machine is used to measure points on the original sculpture (seen on the right) and transfer those points onto the stone copy (left). Here we see the very early stages, where points have been measured and marked on the stone copy. These markings point out the high points of the surface so that the stone carver knows which surfaces to sink and which to leave alone.

In the direct method of stone carving, the work usually begins with the selection of a stone for carving, the qualities of which will influence the artist's choices in the design process. The artist using the direct method may use sketches but eschews the use of a physical model. The fully dimensional form or figure is created for the first time in the stone itself, as the artist removes material, sketches on the block of stone, and develops the work along the way.






On the other hand, is the **indirect** method, when the sculptor begins with a clearly defined model to be copied in stone. The models, usually made of plaster or modeling clay, may be fully the size of the intended sculpture and fully detailed. Once the model is complete, a suitable stone must be found to fit the intended design.^[2] The model is then copied in stone by measuring with calipers or a pointing machine. This method is frequently used when the carving is done by other sculptors, such as artisans or employees of the sculptor.^[citation needed]

Some artists use the stone itself as inspiration; the Renaissance artist Michelangelo claimed that his job was to free the human form hidden inside the block.^[4]

Roughing out

When he or she is ready to carve, the carver usually begins by knocking off, or "*pitching*", large portions of unwanted stone. For this task he may select a point chisel, which is a long, hefty piece of steel with a point at one end and a broad striking surface at the other. A pitching tool may also be used at this early stage; which is a wedge-shaped chisel with a broad, flat edge. The pitching tool is useful for splitting the stone and removing large, unwanted chunks. The sculptor also selects a mallet, which is often a hammer with a broad, barrel-shaped head. The carver places the point of the chisel or the edge of the pitching tool against a selected part of the stone, then swings the mallet at it with a controlled stroke. He must be careful to strike the end of the tool accurately; the smallest miscalculation can damage the stone, not to mention the sculptor's hand. When the mallet connects to the tool, energy is transferred along the tool, shattering the stone. Most sculptors work rhythmically, turning the tool with each blow so that the



stone is removed quickly and evenly. This is the “roughing out” stage of the sculpting process.

Refining

Once the general shape of the statue has been determined, the sculptor uses other tools to refine the figure. A toothed chisel or claw chisel has multiple gouging surfaces which create parallel lines in the stone. These tools are generally used to add texture to the figure. An artist might mark out specific lines by using calipers to measure an area of stone to be addressed, and marking the removal area with pencil, charcoal or chalk. The stone carver generally uses a shallower stroke at this point in the process.

Final stages

Eventually the sculptor has changed the stone from a rough block into the general shape of the finished statue. Tools called rasps and rifflers are then used to enhance the shape into its final form. A rasp is a flat, steel tool with a coarse surface. The sculptor uses broad, sweeping strokes to remove excess stone as small chips or dust. A riffler is a smaller variation of the rasp, which can be used to create details such as folds of clothing or locks of hair.

The final stage of the carving process is polishing. Sandpaper can be used as a first step in the polishing process, or sand cloth. Emery, a stone that is harder and rougher than the sculpture media, is also used in the finishing process. This abrading, or wearing away, brings out the color of the stone, reveals patterns in the surface and adds a sheen. Tin and iron oxides

are often used to give the stone a highly reflective exterior. Today, modern stone sculptors use diamond abrasives to sand in the final finishing processes. This can be achieved by hand pads in rough to fine abrasives ranging from 36 grit to 3000 grit. Also diamond pads mounted on water cooled rotary air or electric sanders speed the finishing process.

STONE CARVING RAW MATERIAL AND EQUIPMENT

Stone carving is an activity where pieces of rough natural stone are shaped by the controlled removal of stone. Owing to the permanence of the material, stone work has survived which was created during our prehistory. Work carried out by paleolithic societies to create flint tools is more often referred to as knapping. Stone carving that is done to produce lettering is more often referred to as lettering. The process of removing stone from the earth is called mining or quarrying. Stone carving is one of the processes which may be used by an artist when creating a sculpture. The term also refers to the activity of masons in dressing stone blocks for use in architecture, building or civil engineering. It is also a phrase used by archaeologists, historians, and anthropologists to describe the activity involved in making some types of petroglyphs.

Stone sculpture

Carving stone into sculpture is an activity older than civilization itself. Prehistoric sculptures were usually human forms, such as the Venus of Willendorf and the faïence statues of the Cycladic cultures of ancient Greece. Later cultures devised animal, human-animal and abstract forms in





stone. The earliest cultures used abrasive techniques, and modern technology employs pneumatic hammers and other devices. But for most of human history, sculptors used hammer and chisel as the basic tools for carving stone.

The process begins with the selection of a stone for carving. Some artists use the stone itself as inspiration; the Renaissance artist Michelangelo claimed that his job was to free the human form trapped inside the block. Other artists begin with a form already in mind and find a stone to complement their vision. The sculptor may begin by forming a model in clay or wax, sketching the form of the statue on paper or drawing a general outline of the statue on the stone itself.

When ready to carve, the artist usually begins by knocking off large portions of unwanted stone. This is the "roughing out" stage of the sculpting process. For this task s/he may select a point chisel, which is a long, hefty piece of steel with a point at one end and a broad striking surface at the other. A pitching tool may also be used at this early stage; which is a wedge-shaped chisel with a broad, flat edge. The pitching tool is useful for splitting the stone and removing large, unwanted chunks. Those two chisels are used in combination with a masons driving hammer.

Once the general shape of the statue has been determined, the sculptor uses other tools to refine the figure. A toothed chisel or claw chisel has multiple gouging surfaces which create parallel lines in the stone. These tools are generally used to add texture to the figure. An artist might mark out specific lines by using calipers to measure an area of stone to be addressed, and marking the removal area with pencil, charcoal or chalk. The



stone carver generally uses a shallower stroke at this point in the process, usually in combination with a wooden mallet.

Eventually the sculptor has changed the stone from a rough block into the general shape of the finished statue. Tools called rasps and rifflers are then used to enhance the shape into its final form. A rasp is a flat, steel tool with a coarse surface. The sculptor uses broad, sweeping strokes to remove excess stone as small chips or dust. A riffler is a smaller variation of the rasp, which can be used to create details such as folds of clothing or locks of hair.

The final stage of the carving process is polishing. Sandpaper can be used as a first step in the polishing process, or sand cloth. Emery, a stone that is harder and rougher than the sculpture media, is also used in the finishing process. This abrading, or wearing away, brings out the color of the stone, reveals patterns in the surface and adds a sheen. Tin and iron oxides are often used to give the stone a highly reflective exterior.

Sculptures can be carved via either the direct or the indirect carving method. Indirect carving is a way of carving by using an accurate clay, wax or plaster model, which is then copied with the use of a compass or *proportional dividers*^[1] or a pointing machine. The direct carving method is a way of carving in a more intuitive way, without first making an elaborate model. Sometimes a sketch on paper or a rough clay draft is made.

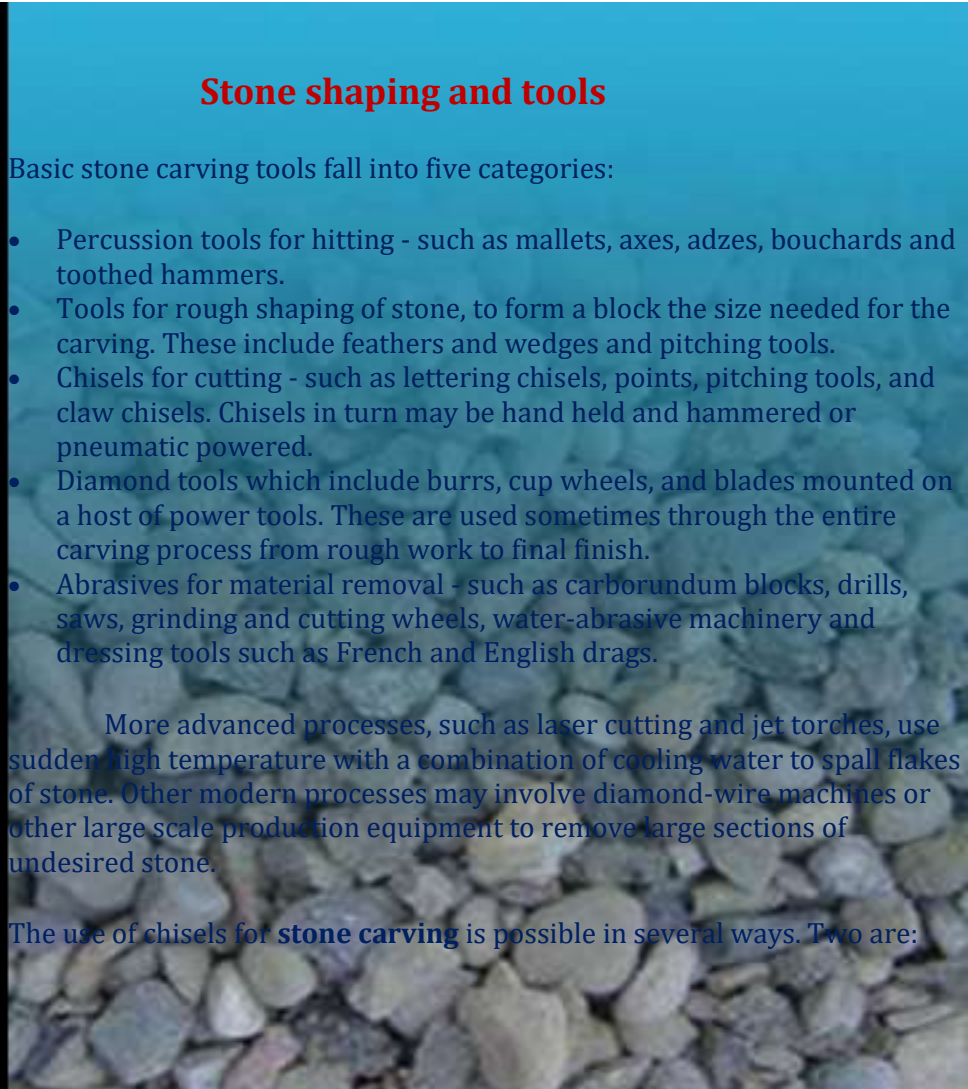
Stone shaping and tools

Basic stone carving tools fall into five categories:

- Percussion tools for hitting - such as mallets, axes, adzes, bouchards and toothed hammers.
- Tools for rough shaping of stone, to form a block the size needed for the carving. These include feathers and wedges and pitching tools.
- Chisels for cutting - such as lettering chisels, points, pitching tools, and claw chisels. Chisels in turn may be hand held and hammered or pneumatic powered.
- Diamond tools which include burrs, cup wheels, and blades mounted on a host of power tools. These are used sometimes through the entire carving process from rough work to final finish.
- Abrasives for material removal - such as carborundum blocks, drills, saws, grinding and cutting wheels, water-abrasive machinery and dressing tools such as French and English drags.

More advanced processes, such as laser cutting and jet torches, use sudden high temperature with a combination of cooling water to spall flakes of stone. Other modern processes may involve diamond-wire machines or other large scale production equipment to remove large sections of undesired stone.

The use of chisels for **stone carving** is possible in several ways. Two are:





- The masons stroke, in which a flat chisel is used at approximately 90 degrees to the surface in an organized sweep. It shatters the stone beneath it and each successive pass lowers the surface.
- The lettering stroke, in which the chisel is used along the surface at approximately 30 degrees to cut beneath the existing surface.

There are many types and styles of stone carving tools, each carver will decide for themselves which tools to use. Traditionalists might use hand tools only.

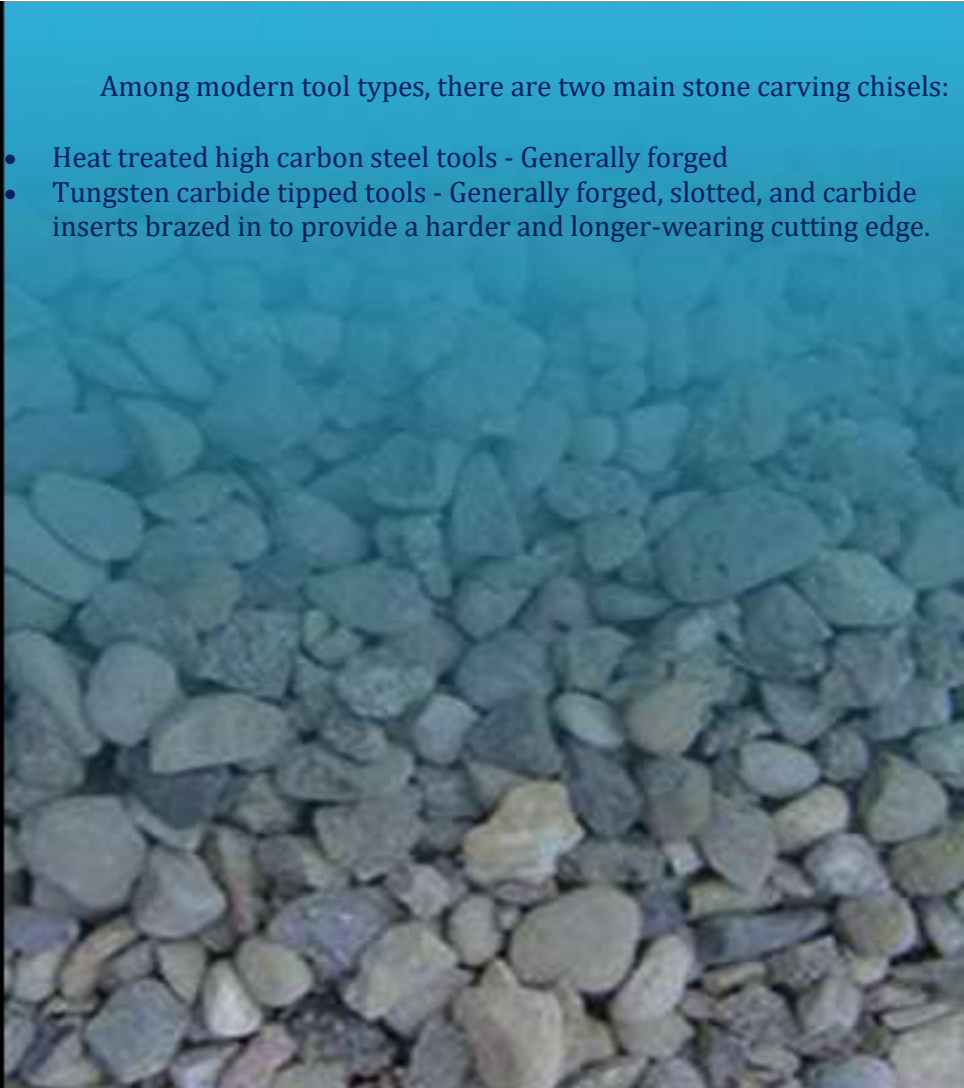
- Lettering chisels for incising small strokes create the details of letters in larger applications.
- Fishtail carving chisels are used to create pockets, valleys and for intricate carving, whilst providing good visibility around the stone.
- Masonry chisels are used for the general shaping of stones.
- Stone point tools are used to rough out the surface of the stone.
- Stone claw tools are used to remove the peaks and troughs left from the previously used tools.
- Stone pitching tools are used to remove large quantities of stone.
- Stone nickers are used to split stones by tracing a line along the stone with progressive strikes until the stone breaks along the line.

Powered pneumatic hammers make the hard work easier. Progress on shaping stone is faster with pneumatic carving tools. Air hammers (such as Cuturi) place many thousands of impacts per minute upon the end of the tool, which would usually be manufactured or modified to suit the tool. This type of tool creates the ability to 'shave' the stone, providing a smooth and consistent stroke, allowing for larger surfaces to be worked.



Among modern tool types, there are two main stone carving chisels:

- Heat treated high carbon steel tools - Generally forged
- Tungsten carbide tipped tools - Generally forged, slotted, and carbide inserts brazed in to provide a harder and longer-wearing cutting edge.



The Product planned for IDTP, Bhubaneswar

The products planned for this program like various stone candle stand, planter and Decorative wall planter etc.



Utkalika

ODISHA STATE CO-OPERATIVE HANDICRAFT CORPORATION LTD.

**MINUTES OF THE SELECTION COMMITTEE
HELD ON 24.11.2016 AT 10.00 A.M. , PLOT NO-
2069,HARA GOURI NIWAS,MAHATAB ROAD,OLD
TOWN,BHUBANESWAR-02**





List of Artisan selected for the program

1. Dillip Maharana 2. Lipu Behera 3. Anadi Charan Ojha 4. Bishal Maharana
5. Bichitra nanda Pradhan 6. Prafulla Ojha 7. Birendra Moharana 8. Dipak Kumar
Moharana 9. Gokul Ojha 10. Rasmi Ranjan Barik 11. Gurudatta Ojha 12. Prakash Ojha
13. Manash Ojha 14. Bibhuti Bhushan Ojha 15. Nirupama Moharana 16. Mamata Bhoi
17. Madhusmita Moharana 18. Laxmi priya Bhoi 19. Manasi Mishra 20. Monalisha Routray
21. Jhunu Sahoo 22. Santilata Sahoo 23. Mamatamayee Sahoo 24. Rina Moharana
25. Chinmayi Routaray 26. Rasmita Swain 27. Aliva Dash 28. Jasobanti Sahoo 29. Jhuna rani
Sahu 30. Ranjita rani Sethi 31. Namita Parida 32. Anita Dash 33. Mamata Samal
34. Pratima Moharana 35. Ritanjali Rout 36. Madhusmita Mohapatra 37. Sanjukta
Manapatra 38. Saraswati Ojha 39. Sabita Barik 40. Baijayanti Samal.



Photos of the final selected artisans





Sl. No.	Name of the selected Trainees with father's /Husband's name	Complete Address	Sex M/F	Category SC/ST/Gen./OBC/Min	Age	Education	Rank A/C: Pass/ FSC CODE	1 Card/ Aadhar card no	Photograph	Signature
D	Ramesh Moharana S/o Tribikshun Moharana	Lalit giri, Lalit giri, Bada-mahanga, Via-Balichandipat, Dist- Cuttack Pin-754205	M	Gen	38	B ^{sc} pass	MR. 113402059655/ 58190004857	581023960254		
E	Debjit Kumar Moharana S/o Tribikshun Moharana	Lalit giri, Lalit giri, Mahanga, Cuttack Pin-754205	M	Gen	33	B ^{sc} pass	58190004857 or 5819000/ 36544447652/ 58190004857	572045507680		
F	Gokul Chandra Dha S/O Baburam Dha	Badagan P.O. Badagan Via- Rudagan Dist- Puri Pin- 753002	M	Gen	50	B ^{sc} pass	PNB/ Chakana branch 2900002 7000105 DW PUNEC090000	633675667100		

ADJUL KUMAR MAHARANA
Assistant Award Winner-2014

Signature of Adjul Kumar Maharana
(A.C.G.)

M. 24.12.16
(H.O.)

JOINT DIRECTOR
N & S.E.C., BSR



Sr. No.	Name of the selected Tussams with father's /husband's name	Complete Address	Sex (M/F)	Citizenship (IND/Gen/ONG/Mod)	Age	Education	Bank A/c No PSC CARD NO.	C Card /Ather Card No.	Photograph	Signature
10.	Rameshwar Bhat S/o Salga Narayan Bhat	W/o S/o, Malak, Malakhat, Dist: Puri Pin: 752000	M	SC	22	10 th pass	909/Samantapan 5134001000000000 9000000000000000	08880020000 51294090000		<i>Rameshwar Bhat</i>
11.	Suresh Chandra S/o Suresh Chandra Chandra	Belagani, Belagani, Dist: Puri Pin: 752000	M	Gen	18	10 th pass	909/Samantapan 5134001000000000 9000000000000000	9000000000000000 9000000000000000		<i>Suresh Chandra</i>
12.	Prakash Chandra S/o Prakash Chandra	W/o Suresh Chandra P.O. Narasimha Block: Torunda Vila: Torunda Dist: Puri Pin: 752000	M	Gen	41	10 th pass	909/Samantapan 5134001000000000 9000000000000000	9000000000000000 9000000000000000		<i>Prakash Chandra</i>

PUJAL KUMER MAHARAK
National Award Winner-2004

Sri Sri Sri K. K. Maharak
(1989)

12-10-19-10
(1989)



Sl. No	Name of the selected Trainees with Father's / Husband's name	Complete Address	Sex (M/F)	Category SC/ST/Gen./OBC/Misc	Age	Education	Bank A/c No, IFSC code	Card/Idhar Card No	Photograph	Signature
13.	Manish Ojha S/o Jitendra Ojha	Gop Gokulahi, P.O.Soo Dist:Puri Pin: 752110	MA	Gen	42	10th	State Bank of India/ 120270111314/ SBIN0012037	09088056110 52184419552		<i>Manish Ojha</i>
14.	Bibhuti Bhushan Ojha S/o Jitendra Ojha	Gop Gokulahi, P.O.Soo Dist:Puri Pin: 752110	M	Gen	38	10th	State Bank of India/ 14130885677/ SBIN0012037	7514002518 579586441562		<i>Bibhuti Bhushan Ojha</i>
15.	Neelganga Maharana W/o Smt. Kuntal Maharana	2063,Paragouri Newa,Mahatma Road,East Frasad,Odisha,751001	F	Gen	35	< 10th	State Bank of India Branch: Kapil Prasad,Odisha, Maharashtra/ 20050205001/ SBIN0000026	441476418177		<i>Neelganga Maharana</i>

Dr. R. S. Kumar, J. Maharana

Dr. R. S. Kumar, J. Maharana
National Award Winner-2004

Rel- 24.11.26
(H.P.S)



Sl. No	Name of the selected Trainee with Father's / Husband's name	Complete Address	Sex (M/F)	Caste (SC/ST/OBC/Other)	Age	Education	Bank A/c. No. /FC code	Card/Voter Card No.	Photograph	Signature
16.	Mamata Bhoi (D/o Kaku Bhoi)	Explosive Bhoi Joshi Bhoi Dist. Khurda Pin- 753002	F	ST	19	10 th	Syndicate Bank Branch: Pakhargut, Gundamanda Square/ 80502210007181/ 5198000050	495168718155		<i>Mamata Bhoi</i>
17.	Madhusmita Maharana (D/o Nityanari Maharana)	Plot No-1-B, 173, Khinidanga H B Colony, Dist. Khurda, Pin- 751002	F	Gen	31	8 th pass	SBi Rapid Private CBI Town, Bhoi / 108210000049 / 5890000035	879111916270		<i>Madhusmita Maharana</i>
18.	Laxmipriya Bhoi (D/o Krishna Chandra Bhoi)	Explosive Bhoi Bhoi Jati, Bhutanewadi, Old town-Khurda, pin- 751002	F	ST	18	9 th pass	Syndicate Bank, Branch: Pakhargut, Gundamanda Square / 80502210007181/ 5198000050	414150663096		<i>Laxmipriya Bhoi</i>







President Maharana

(N.C.M) **POJIL KUMA MEGHANADA**
National Award Winner-2009

*KL 542336
(1110)*

NOTED
M 5 7 7 2 2 2024



Sl. No.	Name of the selected Traders with Father's / Husband's name	Complete Address	Sex (M/F)	Category (SC/ST/Gen./OBC/Ms)	Age	Education	Bank A/c No, IFSC code	Cardholder Card No.	Photograph	Signature
18.	Mansumindra (Y/o Raj Kishor Mishra)	Plot No.2120, Buddhawan Colony, P O Chintpurnaswar Dist. Khurda, Pin- 753006	F	Gen	20	10 th pass	Syndicate Bank, Branch-Pokhariganj Gendimunda Sipah / 80502210302460 / SYNB0000005	801666082708		
20.	Mansumindra Routray (Y/o Santosh Kumar Routray)	Jagmohan Patna, P.O: Lingpur, Block: Kapil Prasad, V/o: Sankarpada, Dist: Khurda, Pin: 753002	F	Gen	18	8 th pass	Kapila Prasad Market Complex, Branch: KapilPrasad,Sundarpada / 5556510110004575 / BKID0000559	812922950002		
21.	Jyotsna Sahas (Y/o Babaji Sahas)	Gendimawan patna sahs, old town, khurda, Dist: khurda, Pin: 753000	F	Gen	28	+3(Ant)	State Bank of India, Kapil Prasad, old town, khurda / 201148271553 / SBIIN0000000	587612575251		

Suzil Kumar Maharana
(U.C.P) SUSIL KUMAR MAHARANA
Member Atal Waker-2019

PL 24-31-16
(H-7)





Sr No.	Name of the selected Trainee with Father's / Husband's name	Complete Address	Sex (M/F)	Catagory (SC/ST/Gen./OBC/Min)	Age	Education	Bank A/c No, IFSC code	1 Card/Other Card No	Photograph	Signature
22.	Sandata Sahoo W/o Sandosh Sahoo	Plot No. 1512, AA, 102, prapendikanti, Sariswati Moha temple, Bhakutangi, P B Colony, Dist: Khurda, Pin: 751002	F	Gen	32	9 th pass	SB Rgdh Prasad, Odhpara, Bhub/ 20168271388/ SBAN0806020	58904282328		
23.	Monomayee Sahoo W/o Maganti Charan Sahoo	Rangapattana sahi, P O: Lingaraj, Dist: Khurda, Pin: 751002	F	Gen	34	9 th pass	IOB, Jans Road/ 222501000008502/ IOBA00002225	670734758235		
24	Rina Moharana O/O Binodini Mohapatra	Bangda, P O: Bangda, Dist: Khurda, Pin: 752056	F	Gen	26	10th	IOB, Jans Road/ 222501000008523/ IOBA00002225	805408897612		

Suresh Kumar
(M. G. P.)
 P.O. NUR MAHARANA
 District Amal West-2014

PL- 24-11-22
 (H.P.O)



Sr. No.	Name of the selected Trainees with father's / Husband's name	Complete Address	Sex (M/F)	Caste (SC/ST/Gen.) (BC/MA)	Age	Education	Bank A/c no/ BSC CODE	Card/Adhar Card No.	Photograph	Signature
25.	Chhotiya Rautaray W/o Tapan Kumar Rautaray	P.O. No. 1135, Ranaapota, Dakshinagala Chhaka, Dist. Khurda, Pin- 751002	F	Gen	32	9 th pass	SBK, Kapil Prasad, Chhotown, Dist/ 34415685940/ SBK00000026	791495967009		<i>Chhotiya Rautaray</i>
26.	Ramesh Swain W/o Late Gopabandhu Mahapatra	P.O. No. 880, Noka Saha, Jagannagar, Puri, Odisha, Dist. Khurda, Pin- 751002	F	Gen	39	9 th pass	Kapil Prasad Market Complex, Kapil Prasad, Sundergarh Branch/ 55510110000010/ BK00000000	73855071228		<i>Ramesh Swain</i>
27.	Abha Dash W/o Achyuta Nand Dash	Gopabandhu radhagada, Saha, NR Saja Factory, Dist., Pin- 751002	F	Gen	23	10 th	Kapil Prasad Market Complex/ 5551015100001154/ BK00000000	882513167773		<i>Abha Dash</i>

Prasanna Mahapatra
(S.I.) - M **SUBIL KUMAR Mahapatra**
 Serials Award Winter-2024

24.11.24
 (100)



Sr. No	Name of the selected trainees with father's /husband's name	Complete Address	Sex (M/F)	Category (SC/ST/Gen./OBC/Min)	Age	Education	Bank A/c No/ IFSC CODE	Card/Photo Card No	Photograph	Signature
28.	Jasbinder Sahni (J/S) Madan Sahni	Goutam Nagar, P. (L) Jangra, Dist. Khurda, Pin: 751002	F	Gen	36	10 th pass	585, Branch Viskanda Marg, Bhub/ 20343414381/ 58540010850	246154864379		
29.	Bhaskar Sahni W/o. Prady Sahni	Chandoli Sali, Odhawa, Bhub, Dist. Khurda, Pin: 751002	F	Gen	35	8 th pass	818, Branch Laxmi Road/ 222503000010084/ 0840002225	8388163055		
30.	Bangita Rani Sethi W/o. Chandra Chandra Sethi	Plot No. 171, Shree Colony, Vishubhawan, Bhub Nagar, Dist. Khurda Pin: 753001	F	Gen	28	10 th pass	Central Bank of India/ 7510017906/ 0840002225	11016090805		

Smt. Kishor Kishor -
 (N.C.A) KUSH KUMB MAHANANA
 Mahana Aard Wason-2024

ML 24.09.20
 (H.S)



Sr. No.	Name of the selected Tuans with father's / Husband's name	Complete Address	Sex (M/F)	Caste/tribe (SC/ST/Gen./OBC/Misc)	Age	Education	Bank A/c no/ IFSC CODE	I Card/Adhar Card No.	Photograph	Signature
31.	Nanda Parida W/o. Jhondra Kumar Parida	Plot No. 206/1, Mufarab Road, Kuppel, Phasul, old town, Bhoi, Dist: Khurda, Pin: 751002	F	Gen	37	8 th pass	State Bank of India, Branch: Kapil Prasad, 53874124096/ SBIN00009026	09898000831 699216579112		<i>Nanda Parida</i>
32.	Amita Dash D/O Achyutananda Dash	6/16, Gopuracoli Colony, Kaje factory lane, Ratha gadha saku, old town, Dist: Khurda, Pin: 751002	F	Gen	31	10 th pass	Bank of India, Branch: Market Complex/ 555910110001463 / 88100005558	09898000608 521162501276		<i>Amita Dash</i>
33.	Manmata Samal D/O Harinar Rout	C/O Umida Devi, plot no 1440, Chemesdi saku, old town, Bhoi	F	Gen	22	8 th pass	State Bank of India, Branch: Khurda, Mang. Bhoi/ 34149109818/ SBIN00109101	540591020914		<i>Manmata Samal</i>

Swati Kumar Mahapatra
(A.C. of) **SWATI KUMAR MAHAPATRA**
 Mahila Aardr Wipro-2019

Jt. 24.11.16
 (H-PO)









Sl No	Name of the selected trainees with father's /husband's name	Complete Address	Sex (M/F)	Caste/SC/ST/Gen./OBC/Minor	Age	Education	Rank A/c no/ BSC CODE	Card/Other Card No	Photograph	Signature
14.	Pratima Mahurane D/O Harhar Mahurane	Plot No 2556, Harigiri Nawa, Mahurati Road, Lohitawa, Dist, Dist: Khorda, Pin 751002	F	Gen	42	+2 (Arts)	SR Branch Kapil Prasad/ 10115080512/ 58N600K05	71430158814		<i>Pratima Mahurane</i>
15.	Ritajit Raut W/O Bikash Kumar Raut	Highest Plot No, Kapil Prasad, Lohitawa, Dist: Khorda, pin: 751002	F	Gen	38	8 th pass	State Bank of India, Branch Kapil Prasad, Lohitawa, Dist/ 31874811142/ 58N600K05	90794486700		<i>Ritajit Raut</i>
16.	Madhusmita Mahapatra D/O Bijay Kumar Mahapatra	Khangar uram, Gangasagar sagar, Kalyanagar, Khorda, Dist: Khorda, pin: 755002	F	Gen	20	10 th pass	Indian Overseas Bank/ 312765038005485/ KDBA000225	58827811734		<i>Madhusmita Mahapatra</i>

Pratima Mahurane
(A.P.O)
PUSIL KUMI MAHANANI
 National Award Winner - 2014

Pratima Mahurane
(A.P.O)



Sl No	Name of the selected Dancers with Father's/Husband's name	Complete Address	Sex	Age	Height	Roll No./MNC CODE	Library/Photo card No	Photograph	Signature
37	Sanyukta Mahapatra W/o Kijay Mahapatra	Plot No 1533/L, Bhoirathung, Bokhara, Dist. Khurda Pin: 751002	F	40	5' 8" pass	SR Branch: Kapil Prasad, address, Bhoirathung, Dist. Khurda, Pin: 751002	74082051386		
38	Sarawati Disha (U's Gaurav) Mishra	Kapil Prasad, Bhoirathung, Dist. Khurda, Pin: 751002	F	41	5' 8" pass	Kapil Prasad Mishra, Bhoirathung, Dist. Khurda, Pin: 751002	88006384073		
39	Sabita Barik W/o Subash Chandra Barik	Harechandi Sali, Dist. Boudha, Pin: 751002	F	43	5' 8" pass	SR Branch: Kapil Prasad, Bhoirathung, Dist. Khurda, Pin: 751002	54050514630		
40	Rajyenti Sanku D/o Pradyum Kumar Sanku	Bhuda, P.O. Baisi, Dist. Khurda, Pin: 751002	F	27	5' 8" pass	SR Branch: Bhoirathung, Dist. Khurda, Pin: 751002	54050514630		

Swati Kumar Mahapatra
(H.P.)
POUSIL KUMAR MAHAPATRA
 National Award Winner-2016

24.2.22
 (H.P.)

M & S.C.C. BODHA



INAUGURATION 5TH DEC, 2016 MEETING





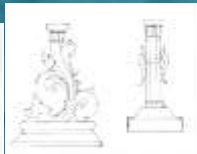
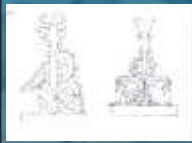
1ST & 2ND WEEK ARTISAN SKETCHES PHOTOS



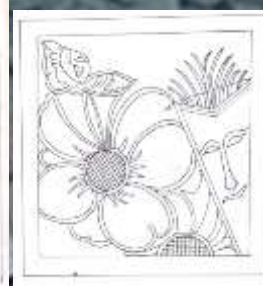
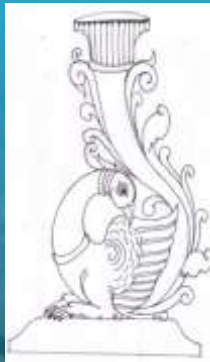




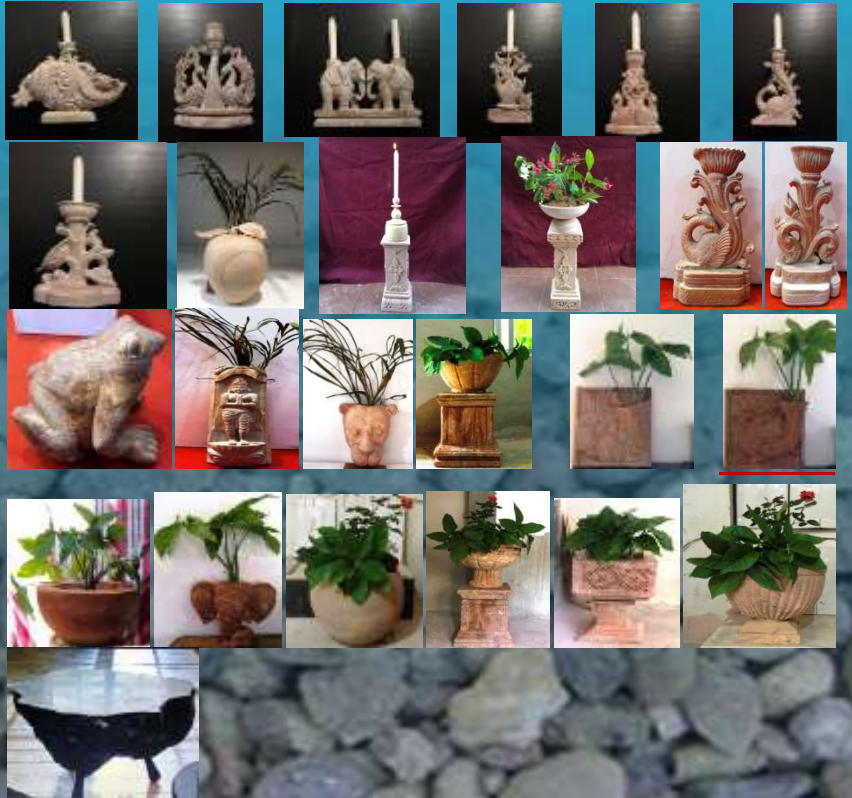
1st WEEK OWN SKETCHES WORK(05.11.2016).



2ND WEEK OWN SKETCHES WORK(11.11.2016).



FINAL DESIGN APPROVED BY EPCH SR.DESIGNER AND MCP




**3RD & 4TH WEEK SEND THE SELECTED DESIGN BY
MS. AMLA SHRIVASTAVA (EPCH DESIGNER)17.12.2016.**

**WE HAVE STARTED THE WORK AS PER THE
DESIGN(31.12.2016) COMPLETED SINGLE DESIGN.**





ATTENDANCE REGISTER COPY

Sl. No.	Name	Roll No.	Section	Class	Date	Time	Attendance
1	 Diksha Mishra 940232139						A A A A A
2	 Liza Bhatia						A A A A A
3	 Anshu K. G. S. 940232139						A A A A A
4	 Anshu Mishra						A A A A A
5	 Anshu Mishra						A A A A A
6	 Anshu Mishra						A A A A A
7	 Anshu Mishra 940232139/ 940232139						A A A A A





Date		Page		Topic		Date		Page		Topic	
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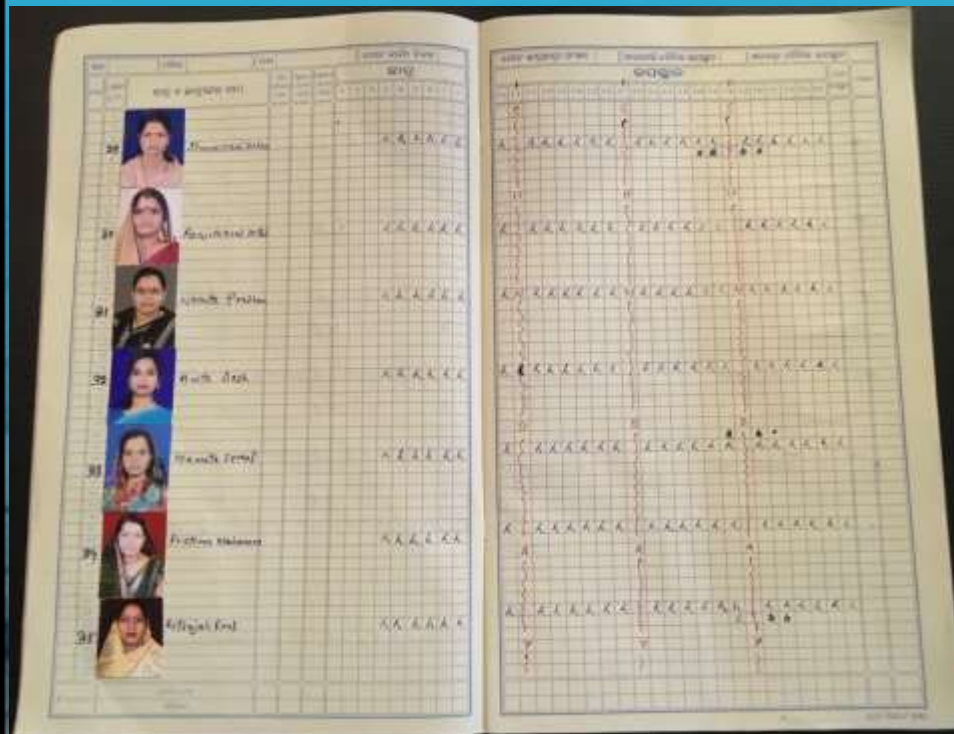
Date		Page		Name of the student		Roll No.		Marks		Total Marks		Remarks	
Date		Page		Name of the student		Roll No.		Marks		Total Marks		Remarks	
16													
17													
18													
19													
20													
21													





Sl. No.	Name	Roll No.	Class	Section	Teacher	Subject	Topic	Page No.
21		18	10	A	Mr. A. K. S.	Maths	Area of a Triangle	1
22		19	10	A	Mr. A. K. S.	Maths	Area of a Triangle	2
23		20	10	A	Mr. A. K. S.	Maths	Area of a Triangle	3
24		21	10	A	Mr. A. K. S.	Maths	Area of a Triangle	4
25		22	10	A	Mr. A. K. S.	Maths	Area of a Triangle	5
26		23	10	A	Mr. A. K. S.	Maths	Area of a Triangle	6
27		24	10	A	Mr. A. K. S.	Maths	Area of a Triangle	7
28		25	10	A	Mr. A. K. S.	Maths	Area of a Triangle	8







Date		Page		Topic	
No.	Name	Roll No.	Date	Page	Topic
1	Shikharsh				Handwriting
2	Shikharsh				Handwriting
3	Shikharsh				Handwriting
4	Shikharsh				Handwriting
5	Shikharsh				Handwriting
6	Shikharsh				Handwriting
7	Shikharsh				Handwriting
8	Shikharsh				Handwriting
9	Shikharsh				Handwriting
10	Shikharsh				Handwriting

Date		Page		Topic	
No.	Name	Roll No.	Date	Page	Topic
1	Shikharsh				Handwriting
2	Shikharsh				Handwriting
3	Shikharsh				Handwriting
4	Shikharsh				Handwriting
5	Shikharsh				Handwriting
6	Shikharsh				Handwriting
7	Shikharsh				Handwriting
8	Shikharsh				Handwriting
9	Shikharsh				Handwriting
10	Shikharsh				Handwriting





UNDERTAKING

I, SUSIL KUMAR MAHARANA have verified the contact details and payment details of the artisans who have been recommended by the D/o DC (H) for participation in (Design & Product development in Handicrafts Clusters of Eastern Region).

The payment to 48 artisans is being recommended after due verification by the D/o DC (H), A.K. Panigrahi. I have verified the names & bank details of the artisans with their bank pass book. The above list is also recommended & verified by the D/o DC (H) and also the attendance sheets are the same and correct.

A complete record of Bank Passbook, Aadhaar Card, Artisan ID Card along with the claim form and pre-receipts has been maintained by the this office and will be provided to EPCH, New Delhi in future whenever required.

Susil Kumar Maharana
3/6/2017
SUSIL KUMAR MAHARANA
National Award Winner
(Susil Kumar Maharana)

Place: Bhubaneswar

Date: 03/01/2017

National Awardee

ESTIMATE

selection of trainees for implementation of Integrated Design & Technical Development Workshop on Stone Carving Craft At Plot No-2065, Hara Gouri Niwas, Mahatma Road, Old Town, Bhujaneswar-03 for a period of 03(five) months. The program was implemented by EPC,H.New Delhi, Sponsored by office of O.C Handicrafts, N.D, and Govt. of India.

Requirement of Raw material & other expenditure

Sl. NO.	NAME OF STONE	QUANTITY	COST	TOTAL
1.	Sand stone	1/2 trip (31No's)	40000/-	40000/-
2.	Pink stone	5 quintal @	2000/-	10000/-
3.	Loading, Unloading & Transportation @		8500/-	8500/-
4.	Granite stone 3m's @2500/-			12500/-
Total			Rs. 71000/- (Seventy one thousand only)	

The above Raw material are required for design program, 25no's sets prototypes design.

Material tools for Develop and finishing product for three month program.

1.	Sharp chisel 20 sets @150x3 months	Rs. 9000/-
2.	Stone edge cutting @3 m's machine rent@1000/- x 2 months	Rs. 2000/-
3.	Buffing & polishing machine one month@ 5000/-	Rs. 5000/-
4.	Files, Rate, round & Half round 10 sets@ 350/-	Rs.1500/-
5.	Gum, Bondcrete, water paper & sand paper@4000/-	Rs.4000/-
6.	Banner 2 m's@500/-	Rs.1000/-
7.	Room rent & Electricity city 3 month average1500/-	Rs.10500/-
8.	Other expenditure@1500/- x 3 months	Rs. 4500/-
Expenditure Total		Rs/- 43500/-

*Daily photography, video recording g& Inter-net charging@5250/-—Rs 5250/-

Total expenditure—Rs. 71000/-+43500/-+5250/-=119750/- (One lac nineteen thousand seven hundred fifty only).

Susil Kumar Maharan
SUSIL KUMAR MAHARAN (N.A. sculptor)

SUSIL KUMAR MAHARAN
National Award Winner-2004



**5th WEEK POGRESS REPORT SELECTED DESIGN BY
MS. AMLA SHRIVASTAVA (EPCH DESIGNER) DT--01.01.2017
TO 08.01.2017.**



**6th WEEK POGRESS REPORT SELECTED DESIGN BY
MS. AMLA SHRIVASTAVA (EPCH DESIGNER) DT--09.01.2017
TO 15.01.2017.**



**7th WEEK POGRESS REPORT SELECTED DESIGN BY
MS. AMLA SHRIVASTAVA (EPCH DESIGNER) DT--16.01.2017
TO 22.01.2017.**



**8th WEEK POGRESS REPORT SELECTED DESIGN BY
MS. AMLA SHRIVASTAVA (EPCH DESIGNER) DT--23.01.2017
TO 31.01.2017.**



**9th WEEK POGRESS REPORT SELECTED DESIGN BY
MS. AMLA SHRIVASTAVA (EPCH DESIGNER) DT--01.02.2017
TO 04.02.2017.**



**10th WEEK POGRESS REPORT SELECTED DESIGN BY
MS. AMLA SHRIVASTAVA (EPCH DESIGNER) DT--06.02.2017
TO 11.02.2017.**



**11th WEEK POGRESS REPORT SELECTED DESIGN BY
MS. AMLA SHRIVASTAVA (EPCH DESIGNER) DT--13.02.2017
TO 18.02.2017.**



**12th WEEK POGRESS REPORT SELECTED DESIGN BY
MS. AMLA SHRIVASTAVA (EPCH DESIGNER) DT--20.02.2017
TO 25.02.2017.**



**13th WEEK POGRESS REPORT SELECTED DESIGN BY
MS. AMLA SHRIVASTAVA (EPCH DESIGNER) DT--27.02.2017
TO 04.03.2017.**



Artisans at work place



Artisans at work place



Artisans at work place



Artisans at work place



Artisans at work place



Artisans at work place



Artisans at work place





Artisans at work place



Artisans at work place





Artisans at work place



Artisans at work place



Final Developed Designs in Stone Craft



Product Code : HSSC-01

Size : 8"X9"X3"

Type of stone used : pink stone



Product Code : HSSC-02

Size : 7"X4"X2"

Type of stone used : pink stone





Product Code : HSSC-03

Size : 7"X8"X2.6"

Type of stone used : pink stone



Product Code : HSSC-04

Size : 7"X4"X2"

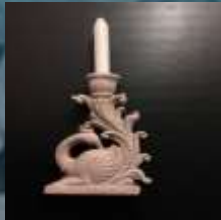
Type of stone used : pink stone



Product Code : HSSC-05

Size : 7"X4"X2"

Type of stone used : pink stone



Product Code : HSSC-06

Size : 7"X4"X2"

Type of stone used : pink stone



Product Code : HSSC-07

Size : 7"X4.6"X2.6"

Type of stone used : pink stone



Product Code : HSSC-08

Size : 8"X7"X3"

Type of stone used : pink stone



Product Code : HSSC-09

Size : 20"X5.6"X5.6"

Type of stone used : Sand stone



Product Code : HSSC-10

Size : 21"X5.6"X5.6"

Type of stone used : sand stone



Product Code : HSSC-11

Size : 7"X4"X2"

Type of stone used : pink stone



Product Code : HSSC-12

Size : 7"X4.6"X2.6"

Type of stone used : pink stone



Product Code : HSSC-13

Size : 9"x8"x4"

Type of stone used : sand stone



Product Code : HSSC-14

Size : 12"x3"x5"

Type of stone used : pink stone



Product Code : HSSC-15

Size : 11"x7"X6"

Type of stone used : pink stone



Product Code : HSSC-16

Size : 27"X16"X16"

Type of stone used : sand stone



Product Code : HSSC-17

Size : 12"X12"X3"

Type of stone used : sand stone



Product Code : HSSC-18

Size : 12"X12"X3"

Type of stone used : sand stone



Product Code : HSSC-19

Size : 16"X16"X8"

Type of stone used : sand stone



Product Code : HSSC-20

Size : 9"X9"X3"

Type of stone used : sand stone



Product Code : HSSC-21

Size : 15"X15"X15"

Type of stone used : sand stone



Product Code : HSSC-22

Size : 35"X19"X19"

Type of stone used : sand stone



Product Code : HSSC-23

Size : 18"X12"X12"

Type of stone used : sand stone



Product Code : HSSC-24

Size : 12"X15"X15"

Type of stone used : sand stone



Product Code : HSSC-25

Size : 24"X24"X16"

Type of stone used : Granite stone





Product Code	Price (INR)
HSSC-01	3500/-
HSSC-02	2200/-
HSSC-03	2500/-
HSSC-04	1200/-
HSSC-05	2200/-
HSSC-06	1200/-
HSSC-07	1500/-
HSSC-08	1200/-
HSSC-09	3500/-
HSSC-10	4000/-
HSSC-11	1200/-
HSSC-12	1200/-
HSSC-13	2000



Product Code	Price (INR)
HSSC-14	2200/-
HSSC-15	1500/-
HSSC-16	7500/-
HSSC-17	1250/-
HSSC-18	1250/-
HSSC-19	2750/-
HSSC-20	1200/-
HSSC-21	6000/-
HSSC-22	8500/-
HSSC-23	4500/-
HSSC-24	2200/-
HSSC-25	10,000/-



IHGF Delhi Fair Spring 2017

IHGF Delhi Fair Spring is a 4 day event being held from 16th February to the 20st February 2017 at the India Expo Mart in New Delhi, India.

IHGF is amongst Asia's largest gifts & handicrafts fair held biannually (Spring & Autumn edition) and is organized by Export Promotion Council for Handicrafts (EPCH). EPCH, India's premier export promotion organization with 7600 member exporters is engaged in trade promotion of handicrafts exports from India. IHGF Spring Fair has been the hallmark for growth of the Indian handicrafts sector for over 20 years. IHGF has carved out its presence in the world market, by offering huge sourcing opportunities to international buyers, agents etc. IHGF Delhi Fair Spring 2016 has now become Asia's "one stop sourcing event", since its inception in 1994 while providing extended business platform to small & medium exporters.



Integrated design & technology development project stall



MASTER CRAFTS PERSON (MCP)-2017



Susil Maharana

Awards Received From At

10, 14th, 15th, 16th, 17th, 18th Excellence Award in Sculpture in the B.K College of Art & Crafts, Bhubaneswar, Odisha during (1998-2001)

13th S.C.Z.C.C. National Level Award in All India Art Competition, 1999 (Nagpur)

National Award received from the President of India in the year 2003, New Delhi, India Sculpture Contest Camp held at Shilparaman Hyderabad, 2009.

State-level Sculpture Camp held at Khandagiri, Bhubaneswar organized by the J.D.C.A, 2005.

01, 16th West Rajasthan Udyog Hastshilp Utsav Contest, 2006.

Rastriya, Shilp Mela or Loka Nritya Utsav held at Khajuraho by the S.C.Z.C.C.,

Rastriya, Shilp Mela or Loka Nritya Utsav held at Khajuraho by the S.C.Z.C.C.,

2006.

All India Sculpture Workshop Technology Up gradation in stone crafts organized by

The Crafts Council of India in December, 2007.

Traditional Artist's Workshop organized by S.C.Z.C.C. at Tirupati, 2007.

"Maharashtra, Kala Kruti" Workshop organized by S.C.Z.C.C. at Khajuraho (M.P),

2007.

Special Award from Bhimeswar Temple Utsav in Bhubaneswar, 2008.

State-level Sculpture Camp held at Sanskruti Bhawan, Bhubaneswar, 2007.

All India "SCULPTORS WORKSHOP" organized by the Orissa Lalit Kala Akademi

in collaboration with E.Z.C.C. Calcutta, 1995.

All India "MULTI-MEDIA WORKSHOP" Contest at Nagpur, 2005 All India

"MULTI-MEDIA WORKSHOP" held at Shilpgramam Khajuraho, 2007.

"THAT IS GOATSH KALA KRUTI" Workshop at Khajuraho, 2009.

All India Multi Media Workshop- CUM - Training Camp held at Nagpur, 2008.

Special Award in Pratham Astami Utsav, Bhubaneswar, 2010.

State-level Sculptor's Camp" on WAR & PEACE" organized by the OLKA &

at Dhauti Shanti Stupa, Bhubaneswar, 2011.

International Award received at Frankfurt, Germany, 2010.

Email : sushilmaharana@yahoo.co.in

Mob. 9937012636

A tall, slender, dark brown wooden pedestal with a decorative, carved top, standing on a white, ornate base. The pedestal features a central column with intricate carvings, including a figure and floral motifs. The top is a large, rounded, carved wooden finial. The base is a white, ornate, circular platform with a scalloped edge.

Dr. K. S. Mahalingam
Dr. K. S. Mahalingam
Dr. K. S. Mahalingam

permanent address only
 Name & Organization
 Street and all the necessary address

