

Syllabus

For Basic level, Higher Level and Master Level Course
under Restructuring of Handicrafts Training.

State Institute for Development of Arts and Crafts

Handicrafts Complex, Gandamunda, Bhubaneswar, 751030

About the Institution

State Institute for Development of Arts & Crafts (SIDAC) is an organization under Handlooms, Textiles and Handicrafts Deptt, Govt of Odisha. This is the premier organization in implementing handicrafts development programmes in the state of Odisha which includes skill training, capacity building, design development, craft documentations, artisans survey, export matters, international trade fairs, exhibitions and much more.

Objective of the Training Programme

Skill training is the basic need for persistence of handicraft tradition of the state. The skill level of the artisans determines productivity as well as ability to adapt to the changing market. Besides, as handicraft sector is considered to be one of the important sectors for employment generation in rural areas development, of this sector depends more on trained and skilled man power.

The major objective of the course will be to help the artisans understand the craft skill in a structured manner so that they will be able to wage employed in firms engaged in handicrafts production or can be self-employed. At the sametime the course is intended to increase the awareness level of the trainees regarding changing market scenario, marketing scope, new designs, export ideas etc.

One of the major objectives of the training programme is also to create a higher level skill base which will make sure the preservation of craft tradition of the state and take forward to the next generations.

The Course

The course will be craft specific and will be imparted in three levels. Each level is consisting of One Year. Training in following crafts will be imparted.

CRAFTS	LEVEL(One year each)		
Patta Painting	Basic	Higher	Master
Wood Carving	Basic	Higher	Master
Stone Carving	Basic	Higher	Master
Plam leaf Engraving	Basic	Higher	Master
Applique	Basic	Higher	
Terracotta	Basic	Higher	

Course Duration:

The duration of the course will be of 12 months for each level which has been calculated at 1500 hours. This has been taken at 250 working days per annum or 6 hours per day basis (10.00 AM to 5.00PM daily). The syllabus for the course is designed within a period of 1500 hours (1 year) for each level and includes material and skill workshop, free hand drawing, field study and craft specific theory, project and Examination.

Eligibility:

The eligibility criteria for admission into the course are

Basic level	<ul style="list-style-type: none"> ➤ 14 to 40 years as on 1st July of the admission year with relaxation to the reserved category as per Govt. norms. ➤ Minimum educational qualification is 8th pass.
Higher level	<ul style="list-style-type: none"> ➤ 15 to 40 years as on 1st July of the admission year, with relaxation to the reserved category as per Govt. norms. ➤ Passed Basic level course in craft or equivalent or have minimum 5 years of experience in craft sector. ➤ Minimum educational qualification is 8th pass.
Master	<ul style="list-style-type: none"> ➤ 16 to 40 years as on 1st July of the admission year, with relaxation to the reserved category as per Govt. norms. ➤ Passed Higher Level course in the concerned craft or equivalent or have minimum 7 years of experience in craft sector. ➤ Minimum educational qualification is 8th pass

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Intake strength and Selection procedure:

- The annual intake in each craft course is 10 for each level
- Selection of candidates for admission will be made through a practical/drawing test of 3 hours duration followed by an interview.
- Reservation as per Govt. norm will be made. However vacant seats against reserve category if any may be filled-up from general category.

Medium of instruction and faculty:

Training will be imparted in odia and by skilled crafts person as far as possible by National/State Awardees. Necessary support relating to designs and workshops, the services of the designers or the Institute will be taken as per requirement. Classes will be held 6 days a week basis from 10.00 am to 5.00 pm. However, the institution will remain closed on Govt. holidays (notified in advance).

Facilities for the trainees:

- ▶ Admission fee/Tuition fee: Initially the course will be free from admission fee and tuition fee. However subsequently self-financing structure will be adopted for the programme to make it more focused.
- ▶ Stipend: Initially stipend will be provided @ Rs. 2000/--per trainee per month to all the trainees.
- ▶ Tools and equipment: Until stabilization of the curriculum, tools & equipment and raw material will be provided to the trainees free of cost.
- ▶ Hostel Free accommodation will be provided to needy trainees selectively basing on availability of seats.
- ▶ Library Facilities for reference of crafts related books.

Assessment and Evaluation:

At the end of the programme, a jury consisting of three/four faculty members evaluates the work done during the entire course by an interaction with the trainees about his /her learning and how he/she relates individual subjects and inter-relationships between the courses. Final examination will be conducted under the supervision of both internal and external examiner where the student will prepare one craft work within the examination period. Viva voice will also be taken to evaluate the theory knowledge of the students. The final grade is a summation of all the assessment of the assignments undergone throughout the course curriculum. It will be determined by the level of improvement and work done throughout the course.

Marketing Scheme

i.For Basic Level

Course	Hours per week	Jury Marks	Principal Marks	Total Marks	Pass Marks
Theory	1 hr	50	-	50	15
Practical	35 hrs	20	180	200	80
Seminar	-	10	-	10	5
Project	-	20	20	40	20
	36 hrs	100	200	300	120

ii.For Higher and Master Level

Course	Hours per week	Jury Marks	Principal Marks	Total Marks	Pass Marks
Theory	2 hrs	50	-	50	15
Practical	35 hrs	20	180	200	80
Seminar	-	10	-	10	5
Project	-	20	20	40	20
	37 hrs	100	200	300	120

Grading Systems

A Grade - 90% and above-270 and above

B Grade - 60% to 89% - 180 to 269

C Grade – 50%, to 59% - 120 to 179

Certification and Affiliation:

The certification will be made by State Institute for Development of Arts and Crafts. However steps will be taken to include the course under IGNOU/ Odisha Open University. Certificate will be provided after completion of each level of Course i.e.

- ▶ Certificate in Basic Level Craft Course.
- ▶ Certificate in Higher Level Craft Course.
- ▶ Certificate in Master Level Craft Course.

Exit Level:

- ▶ On completion of training the trainees are expected to be able to:
- ▶ Make handicraft items of respective crafts independently as per the contemporary market demand.
- ▶ Be sensitive to the needs of the customers.
- ▶ Be very conversant with materials in terms of physical and chemical properties.
- ▶ Well aware regarding market demand, marketing scope, marketing procedures and guidelines etc.

The Syllabus

Applique

The craft:

Applique a French term. is a technique by which the decorative effect is obtained by superimposing patches of colored fabrics on a base fabric. Cutting of clothes to sizes. stitching of cloths with different colours as per design and sketch is the main process or this craft. Initially the product is designed by sketches and accordingly different traditional motifs are cut and hand stitched into the base fabrics as per the layout. The traditional patterns are mainly parrots, peacocks, flowers. elephants, fish etc. The stitching patterns again depend on the type of motif or border of the product. Mainly used stitching patterns are chain stitch, kitkata, hem stitch etc. The edges or the patches are sewn in some pattern mainly triangles. The traditional items made of applique patterns and associated with religious functions are canopies, locally called 'Chanduas', Chhati, a sort of big umbrella with a long wooden handle. Trasa, a heart-shaped wooden piece covered by applique cloth and supported by a long wooden pole, both these items being carried before the deities in their ceremonial processions. 'Jhalar' another popular item is a sort of frill which is used as a border to canopies and also independently used as decorative pieces with the changing times the craft has also adopted itself to the needs of modern man. Tiny mirrors in geometrical shapes are then encapsulated by thread embroidery to create a striking work of art.

This highly appreciated craft form has now been translated as per contemporary demand like garden umbrellas a modification of traditional chhati with wooden or aluminum stands, shoulder bags, ladies hand bags, wall hangings, lamp shades. bed covers, pillow covers, letter pouches, etc. Applique ornamentations are also widely used for home furnishings and dress materials.

The Syllabus

The syllabus has been planned for training for a period of one year or 1500 hours. This contains practical of 1450 hours and theory or 50 hours for basic level course. The practical and theory component for higher level courses are 1400 hrs and 100 hrs respectively. The details of the training imparted in practical and theory classes are elaborated below.

BASIC LEVEL COURSE

Practical 1450 Hours

Subjects	Hrs.
Safety precaution in the workshop	20
Line drawing and craft-based drawing.	180
Hand stitching, hem stitching, run stitching, kitkita and kangula (Triangular order) stitching on cloth, Machine stitching	200
Cutting and stitching of sunflower, motifs of flowers and leaves.	200
Preparation of letter container depicting the above motifs.	150
Jhalar of 4' long with patak, sun, moon	150
Cushion cover/tray cover with motifs	150
Window screen/Door screen	150
Wall hanging of size 2 x 2 with animals or birds	150
Sketches in museum/temple etc.	30
Seminar on recent crafts development/current affairs (once in a month 2hr duration)	20
Examination	50
Total	1450

- ❖ The design utility decorative product range may be changed added as per the market demand from time to time ,with prior /permission of the authority.

Theory 50 Hours

Subjects	Hrs.
Origin and evaluation of applique craft in Odisha. Uniqueness of the craft.	10
Common tools and equipments measuring, drafting, pattern making, marking, cutting and pressing tools and equipment their identification use and maintenance	5
Sewing threads and needles. Different types of sewing needle. Different grades of sewing needle.	5
Measurement of cloths and different units. Colour contract and harmony in clothes.	10
Basic stitches and seams: Correct stitching posture while stitching by hand and machine. Definition of stitch, Basic stitches, different types of button holes.	10
Components- Feature and different types of darts, pleats, tucks placket.	5
Hand stitching vs Machine stitching. Advantage & disadvantages	5
Total	50

HIGHER LEVEL COURSE

Practical: 1400 Hrs

Subjects	Hrs
Safety precaution in the workshop	20
Line drawing and craft based drawing	100
Wall hanging with a traditional tree, meharabi with parrot or peacock, of size 3 x 3 with animals or birds	125
File cover (2 designs)	140
Trasa with animals and jasmine flower.	125
Children umbrella (Minimum 5 designs)	140
Shoulder bag/hand bag/marketing bag.(2 designs)	140
Lamp shed(2' and 4) height	140
Hand clutch (2 designs)	140
Seminar on recent crafts development /current affairs (once in a month, 2hr duration)	20
Capacity building workshops on entrepreneurship/ marketing export procedures/ packaging etc.(2 workshop of 3 days duration)	36
Crafts diversification workshop (1 workshop of 4 days duration)	24
1month design development programme by DC empanelled designer	150
Examination	50
Study tour	50
Total	1400

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Theory: 100 Hrs

Subjects	Hrs
Origin and evaluation of applique craft in Orissa. Uniqueness or the crafts.	20
Different types of sewing machines, i.e. single needle, double needle, buttonhole and over lock etc. Hand operated, treadle operated and motorized sewing machine use and care or above machines. Main parts and their function, special attachment sets and their uses, common machine faults & their remedies.	20
Different fabrics used for dress making including lining, interfacing & stiffening. Nature of different fabrics, weaves, texture, colour fastness, durability etc. Shrinking treatment for different fabrics (cotton, woolen, silk and blended).	15
Application of decorative stitches. Plain and other seams. Disposal of fullness through pleats, darts, tucks, smocking, shirring etc.	15
Basic Stitches & Seams: Correct stitching posture while stitching by hand and machine. Definition of stitch. Basic stitches. Different types of button holes.	15
Hand stitching vs Machine stitching- Advantage & disadvantage. Components- feature and different types of Darts, Pleats. Tucks, Placket	15
Total	100

TERRACOTTA

The Craft:

Pottery as a skill and terracotta as a product is the earliest word or human progress. Terracotta Craft of Orissa, though not very distinct from other parts or country, gets a separate style and shape in the hands of her creative artisans. The craft remains untouched by the influence of the modern world have retained its ancient charm and skills. The potter through his patient creativity gives a numerous forms to the earth- right from household articles to decorative and religious items. Their skilled art of surface ornamentation, using varied techniques such as coiling, beading etc, gives their vessels, votive objects & figures such as horses a different dimension in beauty.

Terracotta, which literally means "baked earth," is made from natural clay. which gives it a characteristic reddish-brown colour. The colour varies slightly depending on the clay used. Terracotta may be glazed for extra durability or to provide colour. It is a waterproof" and very sturdy material, and many ancient terracotta sculptures are still in excellent shape. Terracotta pipe was also one of the oldest materials used in plumbing. Its uses include vessels, water and waste water pipes and surface embellishment, along with sculpture.

The community involved in this craft. is called kumbhar. They are doing what they have been taught from their traditional craftsmen and forefathers. Kumbhar men do all the work. right from bringing clay and shape articles from it to baking. Women also help men in coloring and firing work. They also work hard to collect fuel: cattle dung, dry wood etc. They use special type or clay and design to match their skills. Traditional pottery is made namely handi, ghada, diya, planters, piggy banks, flower vases etc as well as decorative items like horses. Popular items are utensils such as plates, khullars or the earthen tea cups, jars and pots, storage and cooking vessels, images of deities, lamps. figurines, and toys many other kitchen items. Animal figurines of bulls. elephants and horses. elephant, fish and Hanuman etc are also elegantly moulded in very natural strong forms.

The Syllabus

The syllabus has been planned for training for a period of one year or 1500 hours. This contains practical or 1450 hours and theory of 50 hours for basic level course. The practical and theory component for higher level courses are 1400 hrs and 100 hrs respectively. The details of the training imparted in practical and theory classes are elaborated below.

BASIC LEVEL COURSE

Practical: 1450 hrs

Subjects	Hrs.
Safety precautions in the workshop	30
Line and craft based drawing	140
Preparation of clay by both manual and mechanical process.	100
Preparation of different birds and animals in miniature sizes	125
Preparation of utility articles like paper weights, pen stands, dhoop stand and tiles etc.	120
Preparation of horses, elephants etc.	120
Pottery: Making pots/ items with manual wheel like Bowl set etc.	150
Decorative Mushroom set/ Tribal Set/ Decorative Ganesh of 1' height.	150
Mould Work: Single Mask, Plate Mask, Decorative Wall Hangings	150
Decorative Aquarium Products	120
Firing in kiln and finishing of products after firing.	150
Sketches in museums, temples etc.	20
Seminar on recent crafts development/ current affairs (once in a month, 2 hr duration)	25
Examination	50
Total	1450

The *design* of utility / decorative product range may be changed/ added as per the market demand from time to time with prior permission of the authority.

Theory: 50 Hrs

Subjects	Hrs.
Origin of terracotta and its place in the world of handicrafts with emphasis on Odishan/ traditional style.	10
Availability of raw materials & their sources. Different types of clay & their quality and uses.	10
Instruments used in clay modelling & terracotta.	5
Process of preparation of clay by both manual and mechanical process	10
Different process of firing raw clay models in furnaces.	15
Total	50

HIGHER LEVEL COURSE**Practical: 1400 Hrs**

Subjects	Hrs
Safety precaution in the workshop of the person and the machine and handtools. Working with machines and furnaces such as Electric potter wheel, Electric kiln, Gas fired kiln Electric drier, Electric Stirrer.	50
Line Drawing and craft based drawing	120
Decorative Horse and Elephant of big size (1' and 1.6' height) and Boita (1.6')	150
Different types of designer flower vase (2 to 3 designs)	150
Different type of Designer Deepa stand and chaura	150
Musician doll set (5 figures) of 1' height.	150
Preparation of modules and Garden Accessories like kunda, chadhei basa etc and wall hanging using wheel/ coil/mould	150
Firing of kiln and finishing of products after firing.	150
Seminar on recent crafts development/ current affairs (Once in a month, 2hr duration)	20
Capacity building workshops on entrepreneurship/ marketing export procedures/ packaging etc.(2 workshop of 3 days duration)	36
Crafts diversification workshop (1 workshop of 4 days duration)	24
1 month design development programme by DC empanelled designer	150
Study tour	50
Examination	50
Total	1400

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Theory: 100 Hrs

Subjects	Hrs
Craft tradition of Odisha. Origin of Terracotta with emphasis on Orissa / Traditional style. Comparison of Odishan Craft with the craft practiced in different states.	20
Instruments used in clay modeling & terracotta. Gas kiln. Electric driers. Air compressor with spray gun Electric stirrer.	20
Use of red mud, a waste product from Aluminium Industries in place of clay, Use of alternative fuels like Agricultural Waste in furnaces.	20
Basic concept of different types of furnace used in firing. Study of functions and maintenance of Electric furnace.	20
Packaging procedures used for packing and transporting terracotta crafts.	20
Total	100

PALM LEAF ENGRAVING

The Craft:

Engraving and painting on palm leaf is one of the most ancient craft forms not only in Odisha but also in the whole country. The origin of this art form, marks the beginning of the documenting written words and is therefore, closely intertwined with the literary traditions of the country. While palm-leaf inscriptions and paintings are available in several states of India, it is in Odisha that the craft reached perfection and great excellence. In affluent families of the state, the birth of a child was celebrated by preparing horoscopes (the position of the cosmic bodies at time of the birth) in the form of a palm leaf inscription. Palm leaf painting, mainly depicts mythological issues on Ramayana, Mahabharata or stories from Srimad Bhagabat. An entire engraving is done on three to four leaves stitched together in the form of a scroll. The numerous illustrated manuscripts in the collection of the State Museum embody the rich artistic traditions of the State. This tradition continues even to-day and thrives among the handicrafts artisans of the State particularly in the districts of Puri and Cuttack.

The art form essentially consists of inscribing letters and artistic designs on palm-leaf: mostly cut into standard sizes. While for manuscripts, the leaves are cut in rectangular sizes, held together with two wooden plank covers stringed through a hole in the center, for paintings the leaves are stitched vertically and folded, like a scroll. The process of preparing the palm-leaf and making it ready for etching is quite elaborate and time consuming.

The Syllabus

The syllabus has been planned for training for a period of one year or 1500 hours. This contains practical of 1450 hours and theory of 50 hours for basic level course. The practical and theory component for higher level courses are 1400 hrs and 100 hrs respectively. The details of the training imparted in practical and theory classes are elaborated below:

BASIC LEVEL COURSE

Practical: 1450 Hrs

Subjects	Hrs.
Safety precautions in the workshop	20
Line and craft based drawing	250
Seasoning or palm leaves. Sizing of leaves. Stitching of leaves	50
Etching of simple forms of birds and creepers.	75
Etching of birds, animals and simple human figures based on mythological characters.	100
Etching or different border design.	120
Book mark/ poppet/ Key chain	200
Ganesh/ Durga with appropriate border design	215
Etching of various mythological scenes like kalio dalana with appropriate border design.	215
Finishings of paintings	100
Sketches in museums, temples etc.	30
Seminar on recent crafts development/ current affairs (once in a month, 2 hr duration)	25
Examination	50
Total	1450

- ❖ The design of utility decorative product range may be changed added as per the market demand from time to time with prior permission of the authority.

Theory: 50 Hrs

Subjects	Hrs.
Traditions of palm leaf painting in Odisha. Related ancient "Pothis" and manuscripts.	10
Mythological tales. from ancient epics connected with painting and engraving.	20
Selection of leaves. Sizing of leaves. Seasoning of leaves	5
Tools and implements used in palm leaf painting.	5
Study of colour combination and colour matching.	10
Total	50

HIGHER LEVEL COURSE

Practical: 1400 Hrs

Subjects	Hrs
Safety precaution in the Workshop or the person and the machine and hand tools	20
Line and crafts based Drawing	100
Seasoning of palm leaves. Sizing of leaves. Stitching of leaves.	100
Stenciling of design on palm leaf. methods of Palm leaf Painting.	50
Etching or Rasa Lila/ Radha Krishna with Cow using borders.	150
Dancing Ganesh/ Nataraj, with different border design	150
Calendar/ Diary Cover	150
Photo Frame/ Mirror Frame/ Tray	250
Finishing of paintings.	100
Seminar on recent crafts development/ current affairs (once in a month, 2 hr duration)	20
Capacity building workshops on entrepreneurship/ marketing/ export procedures/ Packaging etc.(2 workshop of 3 days duration)	36
Crafts diversification workshop (1 workshop of 4 days duration)	24
1 month design development programme by DC empanelled designer	150
Study Tour	50
Examination	50
Total	1420

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Theory: 100Hrs

Subjects	Hrs
Craft Tradition of Orissa. Traditions of palm leaf painting in Orissa. Related ancient "Pothis" and manuscripts.	30
Mythological tales. from ancient epics connected with Painting and engraving.	20
Selection of leaves. Sizing of leaves. seasoning of leaves. -	20
Study of Indian iconography and methods of image making.	10
Study of colour combination & colour matching. Preparation of natural & vegetable colours and their use. Use of synthetic dye and its merit and demerits.	20
Use of stenciling method on palm leaf. Screen printing and its use in mass production.	10
Total	100

-PATTA PAINTING

The Craft:

The Pattachitra, one of the fascinating art form of Odisha has a tradition that goes back centuries. It is evolved, nourished and flourished under the cult of Lord Jagannath. Therefore the patta paintings of Odisha are considered to be as old as the construction of the temple of Lord Jagannath at Puri in the 12th century A.D. A typical ritual in the temple, clearly speaks of its link with Lord Jagannath. On the Debasnana Purnima day (fullmoon day of before the cart festival) the God have a ritualistic bath to fight the heat of summer. As a result the deities become sick for fifteen days. This period is known as 'Anasara' and the devotees don't have darshan of their beloved Lord at the Ratanavedi. During this period, three paintings of Lord Jagannath, Balabhadra & Devi Subhadra are worshiped. These paintings are known as 'anasara pati'. These paintings are prepared by the traditional chitrakaars. They observe some rituals while working on these paintings.

As an elaborate of this painting tradition, the paintings on the triad known as 'Yatri pati' were prepared in large number and were sold to the pilgrims coming to Puri. For all purposes it serves as a souvenir for their visit to Puri Dham. Hence: is a strong belief that a journey to Puri is incomplete unless the pilgrim took back with him some patis of Lord Jagannath. As there was a demand for Yatri Patis, so the chitrakaars adopt it as a source of maintaining their livelihood and prepare Yatri Patis in large numbers for commercial sale. Since the pattachitra has its origin in the Jagannath temple, the triad and the great cult has always been the main theme of the pattas. Lord Jagannath is depicted as Maha Vishnu and the way of worship is shaped mostly in Vaishnavite tradition. It is for this reason that most of the themes of traditional pattachitra are mystical stories from Ramayana and Mahabharata including that of Lord Jagannath, their perennial source of inspiration.

The Syllabus

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BASIC LEVEL COURSE

Practical: 1450 Hrs

Subjects	Hrs.
Safety precautions in the workshop	20
Line and craft based drawing	300
Preparation of pati.	50
Preparation of indigenous colour	55
Different types or typical traditional motifs and designs/ pose and postures of birds, animals and human figures, flower, foliages on pati.	100
Painting of simple mythological figures and border designs using brush with single colour.	100
Ganesh, Krishna in multi colour	180
Shiva, Durga in multi colour	180
Naba Gunjar, Ganda Bhairav	180
Radha Krishna/ Krishna Balaram	180
Sketches in museums. temples etc.	JO
Seminar on recent crafts development/ current affairs (once in a month, 2 hr duration)	25
Examination	50
TOTAL	1450

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Theory 50 Hrs

Subjects	Hrs
Origin of patta painting its religious connotations	10
Regional styles and techniques of patta painting.	10
Mythological tales from ancient epics connected with pattapainting.	10
Process of preparation of pati.	5
Process of preparation of indigenous colours, preparation of mineralsd and vegetables colours.	5
Different types of brush. Study of brush with single colour.(Black)	5
Framing and packaging of pattachitra products	5
Total	50

HIGHER LEVEL COURSE

Practical: 1400 Hrs

Subjects	Hrs
Safety precaution in the Workshop or the person and the machine and hand tools	20
Line and crafts based Drawing	150
Preparation of minerals/ vegetable colours using machines	50
Dasavatara in multi colour.	100
Kalia Dalan in multi colour	100
Radha Krishna with Cow in Multi Colour	100
Painting of Kanchi Vijaya/ Mathura Vijaya, and Dancing Ganesh in multi colour.	150
Rasa Lila in Multi Colour	150
Patta Painting on utility articles like Pen stands. letter holders, visiting card holder, coasters, fridge magnet etc using wooden materials.	250
Seminar on recent crafts development/ current affairs (once in a month, 2 hr duration)	20
Capacity building workshops on entrepreneurship/ marketing/ export procedures/ Packaging etc. (2 workshop or 3 days duration)	36
Crafts diversification workshop (I workshop of 4 days duration)	24
1 month design development programme by DC empanelled designer.	150
Study Tour	50
Examination	50
Total -----	1400

Theory: 100 Hrs

Subjects	Hrs
Craft tradition of Odisha.	25
Origin of Palta Painting, its religious connotations. Regional styles and techniques of Patta Painting.	25
Mythology tales, from ancient epics connected with Patta Painting.	20
Study of Indian iconography and method of image making.	15
Principles of preparations of mineral colour & synthetic dyes. and advantages of Vegetable Colour.	15
TOTAL	100

MASTER LEVEL COURSE

Practical: 1400 Hrs

Subjects	Hrs.
Line and craft based drawing	150
Painting of jagannath, balabhadra and Subhadra of bigger size	150
Painting of Radha-Krishna with gopies/ krishnsa story bigger size	150
Story based painting mainly on ramayan/ Mahabharat etc. or any mythological tales bigger size	220
Painting on textiles and tasar fabric & garments and painting on other utility items i.e. lamp shed. Scarf design.	150
Different types of gift pack boxes	150
Application of conservation techniques and repair	100
Seminar on recent crafts development/ current affairs (once a month, 2hr duration)	20
Capacity building workshops on entrepreneurship/ marketing) export procedures/packaging etc.(2 workshop of 3 days duration)	36
Crafts diversification workshop (1 workshop of 4 days duration)	24
1 month design development programme by DC empanelled designer.	150
Study tour	50
Examination	50
Total	1400
6 months training under national awardee /silpa guru/ in handicrafts production unit.	

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Theory: 100 Hrs

Subjects	Hrs.
History of the craft in general with emphasis in the context of Odishan craft. Pattapainting clusters in India and Odisha.	30
Silpa sastra of Odisha (Silpa praksash/Silpa pradeepa)	20
Mythological tales from ancient epics connected with Patta painting.	15
Principles of preparations of mineral colour & synthetic dyes, and advantages of vegetable colour.	20
Conservation of ancient/ museum art pieces.	15
TOTAL	100

STONE CARVING

The Craft:

Innumerable temples, rock-cut sculptures, caves with beautiful and intricately carved statue and other adornments stand as testimony to the rich stone carving tradition of the State. The craft is best revealed at temples of Lingraja, Jagannath, Mukteshwara, Konark and stupas of Ratnagiri and udaygiri etc. It is astonishing to feel that the crafts person work with equal ease in the hard granite, khandelite stone and also in softer varieties. The descendants of these crafts persons have kept alive the sculpture traditions of their forefathers and their skillful hands can make accurate replicas of the original temple sculptures besides producing a variety of their items. The traditions are carried on from generation to generation and a few ancient texts on the art which have survived are followed closely. Traditional crafts persons who work on stone are called Maharana. The tools used for carving are mainly hammers and chisels of various shapes and sizes with such local names as gunati, tagi, muna, patili, maitual, thuk-thuki and nihana. Whether the stone is hard or soft, a sort of outline is first drawn on the stone which is already cut to the appropriate size. Once the outline is incised indicating the shape, the final figure is brought out by removing the unwanted portions. While for the harder stones this is done by chiseling out the extra material, with softer stones this is done by scraping out the same with a sharp flat-edged iron tool. For the motifs, the endless varieties of sculptures adorning the temples provide the models although other motifs are also not uncommon. Among the former the ubiquitous alasa kanyas are indolent damsels and salabhanjikas, lady with the bough of a Sal tree, surasundaris heavenly beauties playing on different musical instruments adorning the topmost tier of the Konark temple, the nava grahas or nine deities representing the nine planets, Konark wheel, Konark horse, elephant lion composite mythical figures like 'Gajabidala', 'Gajasimha' are quite popular. Other motifs, include representation of deities of the Hindu pantheons like Krishna and Radha, Laxmi, Vishnu, Durga, Budha, Ganesh, Haraparvati, Nrusingha, etc. In recent times many decorative and utilitarian articles like ash tray, paper weight, candle stand, hook rest are also being made.

The Syllabus

The syllabus has been planned for training for a period of one year or 1500 hours. This contains practical of 1450 hours and theory of 50 hours for basic level course. The practical and theory component for higher and master level courses are 1400hrs and 100hrs respectively. The details of the training imparted in practical and theory classes are elaborated below.

BASIC LEVEL COURSE

Practical: 1450 Hrs

Subjects	Hrs.
Safety precautions in the workshop	30
Line and craft based drawing	170
Shaping process of stone before its use.	125
Carving different style of motifs in soap stone.	150
Paper weight, pen stand, candle stand from soft stone with relief motifs and animal head.	250
Preparing relief work in plate, book end with different human heads.	200
Konark wheel of 4" and Table Bowl	200
Preparation simple posture of divine terms like lord shiva, Krishna, sitting Buddha using soft stone.	200
Sketches in museums, temples etc.	50
Seminar on recent crafts development/ current affairs (once in a month, 2 hr duration)	25
Examination	50
Total	1450

- ❖ The design utility decorative product range may be changed/ added as per the market demand from time to time with prior permission of the authority.

Theory: 50 Hrs.

Subjects	Hrs.
History of the craft in general with emphasis in the context of Odishan craft.	10
Significance of stone carving as a craft Uniqueness of stone carving of Odisha.	10
Elements of stone carving of Odisha.	10
Different kinds of stones used for carving.. Classification and properties. Methods or identification. Their source of availability in the state.	5
Different kinds of tools and implements used for carving and their evolution.	10
Use of modern machineries like stone cutter. stone polisher, stone turning lathe, and drill machine.	5
Total	50

HIGHER LEVEL COURSE

Practical: 1400 Hrs.

Subjects	Hrs
Safety precaution in the Workshop of the person and the machine and hand tools. like Stone turning lathe, Angle grinder. Stone polisher, Stone cutter, Portable Router.	20
Line Drawing and craft based drawings	150
Sizing and dressing of sand stone and granite	100
Konark Wheel (Complex Design) or 6", Visiting Card Holder, Candle Stand, Sindoor Phara (Complex Design)	300
Buddha with shrine of 6" size, Krishna with cow or 8" size from Soft stone.	150
Preparation of forms of Laxmi/ Saraswati, using Soft stone (8" to 10" size).	100
Preparation of forms of Ganesh from Soft and Semi-hard stone.	125
Preparation of forms of Lady with mirror/ Laxmi Narayan	125
Seminar on recent crafts development/ current affairs (once in a month, 2 hr duration)	20
Capacity building workshops on entrepreneurship/ marketing/ export procedures etc.(2 workshop of 3 days duration)	36
Crafts diversification workshop (1 workshop of 4 days duration)	24
1 month design development programme by DC empanelled designer	150
Study Tour	50
Examination	50
Total	1400

- ❖ The design utility decorative product range may be changed added as per the market demand from time to time with prior permission of the authority.

Theory: 100 Hrs.

SnbiecCs	Hrs
History of the craft in general with emphasis in the context of Odisha. Significance or stone carving as a craft. Uniqueness of stone craving of Odisha. Stone carving clusters in India & Odisha.	10
Silpa sastra of Orissa (Silpa Prakash/Silpa Pradeepa)	20
Study or iconography and methods of image making.	10
Different kinds of stones used for carving and their properties. Methods or identification. Their source of availability in the state.	20
Different kinds of tools and implements used for carving and their evolution.	10
Use of machines in stone carving Purpose and necessity of uses of machines.	10
Total	100

MASTER LEVEL COURSE

Practical: 1400 Hrs.

Subjects	Hrs.
Line Drawing and craft based drawing	70
Konark Wheel of complex Design of 10" height.	100
Coaster Set/ Bird Bath in soft stone.	150
Complex forms of Ganesh statue with ornamentation - size 3' in sand stone	200
Natraj 2' in soft stone	150
Khanja Radha Krushna of 2' height in soft stone.	150
Garden lamp in sand stone.	150
Application of conservation techniques and repair.	100
Seminar on recent crafts development/ current affairs (once in a month, 2 hr duration)	20
Capacity building workshops on entrepreneurship/ marketing) export procedures. (2 workshop of 3 days duration)	36
Crafts diversification workshop (1 workshop or 4 days duration)	24
1 month design development programme by DC empanelled designer.	150
Study Tour	50
Examination	50
TOTAL	1400
6 months training under National Awardee / Silpa Guru/ in Handicrafts Production unit.	

- ❖ The design utility decorative product range may be changed added as per the market demand form time to time with prior permission of the authority.

Theory: 100 Hrs.

Subjects	Hrs.
History of the craft in general with emphasis in the context of Odishan craft. Significance of Stone Carving as a craft. Uniqueness of Stone Carving of Orissa. Stone Carving clusters in India and Orissa.	20
Silpa sastra of Odisha (Silpa praksash/Silpa pradeepa) and India.	20
Temple architecture and idol making. Deities, bahanas. gajabidl , parswa Dcvata , Erotic figures.	20
Elements of Image making	20
	20
Total	100

WOOD CARVING

The Craft:

Wood carving is an old art form practiced in different parts of Orissa in many unique ways and exhibit a perfect blend of classical and folk elements. To a wide extent, it is characteristically different from other wood carving crafts available in India. The history says about idol and chariot decoration made in ancient era, plain wood carving, wood carving excellence in temples etc. The Deities of Lord Jaganatha, Balabhadra and Subhadra are made of wood and painted in traditional colours. Huge chariots of the lords built every year afresh speak about the high skill of the traditional wood artisans of the state. The whole chariot is also decorated with deities made of wood and painted in natural colours. The three chariots are plentifully decorated with wooden images depicting various deities as parshwa devatas. Image of the Sarathi or the charioteer and the horses attached in front are also made by wood carvers of Puri. Similar items are also attached to the chariot of Lingaraj during Asokastami at Bhubaneswar. Images of Radha, Krishna and sakhis as well as other decorative items made by wood carvers are attached to the Kunjas or ceremonial swings for the spring festival called dola. This shows the close links of the craft of wood carving to the cultural and religious traditions of the State. Samples of the excellence of the wood carvers of Odisha can be found in temple ceilings and carved wooden beams and doors in places like "Bimcharinarayan temple" at Buguda, "Charchika temple" at Banki. "Shiva temple at Kapilas", and "Laxmi-Nursingha temple at Berhampur". The motifs include various stylized animals and birds like horse, bull, elephant, lion, tiger, peacock and Nabagunjara etc., There are also excellent painted wooden doors with panels depicting various scenes from Krishna's life, Ramayana and other stories. Various wooden masks with a hollow back are also painted representing stylized human faces.

The Syllabus:

The syllabus has been planned for training for a period of one year or 1500 hours. This contains practical of 1450 hours and theory of 50 hours for basic level course. The practical and theory component for higher and master level courses are 1400hrs and 100hrs respectively. The details of the training imparted in practical and theory classes are elaborated below.

BASIC LEVEL COURSE

Practical: 1450 Hrs

Subjects	Hrs
Safety precautions in the workshop of the person and the machine and hand tools	50
Line drawing and craft based drawing	250
Paper cutter or paper weight from Gambhir/ kasi wood (relief work)	150
Glass cover, pot cover, decorative plates (relief work), trays	200
Pen stand, candle stand, flower vase, paper cutter with various motifs.	200
Preparation of different heads of Budha, krishna, Hairstyle design of Devdasi, baby head.	250
Simple human/ divine figures	225
Sketches in museums, temples etc.	50
Seminar on recent crafts development/ current affairs (once in a month, 2hr duration)	25
Examination	50
Total	1450

- ❖ The design of utility decorative product range may be changed added as per the market demand from time to time with prior permission of the authority.

Theory: 50 Hrs.

Subjects	Hrs.
Orissa's craft tradition & tradition of wood carving.	10
Use of wood as raw materials. Types of wood and their characteristics. Source or availability of different types of wood.	10
Selection of wood and its suitability. Simple method of identification	5
Difference between seasoned and unseasoned wood. Process outline of seasoning	10
Types of tools and implements used in the craft.	10
Use of machines in wood carving, purpose and their necessity & Advantages of Wood turning lathe, Drilling machine, Planner, Sander, Porta rouble, Circular saw, Jig saw	5
Total	50

HIGHER LEVEL COURSE

Practical: 1400 llrs

Subjects	Hrs
Safety precaution in the Workshop or the person and the machine and hand tools. The students will work with machines like Wood turning lathe, Drilling machine, Planner, Sander, Portable router, Circular saw and prepare utility jobs.	70
Line Drawing and craft based drawings	200
Sizing of wood and preparation of bust size figures of Siva, Rama, Chudi box, letter box. Glass cover, pot cover, decorative plates (relief work)	200
Pen stand, Candle stands, flower vase, various motifs. Making or wooden toys.	00
Preparation of Naika with tree. Naika with mirror, Avisarika (High relief work).	200
Preparation of Jhanja Vadini Naika, kaja dharini Naika, Alasakanya, Goddess Laxmi & Saraswati, Ganesh, Narayan, Sun God.	200
Seminar on recent crafts development/ current affairs (once in a month, 2hrs duration)	20
Capacity building workshops on entrepreneurship/ marketing/ export products/ Packaging etc.(2 workshop or 3 days duration)	36
Crafts diversification workshop (1 workshop or 4 days duration)	24
1 month design development programme by DC empanelled designer	150
Study Tour	50
Examination	50
Total	1400

- ❖ The design utility decorative product range may be changed/ added as per the market demand from time to time ,with prior permission of the authority.

Theory:100Hrs.

Subjects	Hrs
History of the crafts in general with emphasis in the context of orissan craft. Significance of wood carving as a craft. Uniqueness of wood carving of Orissa. Wood carving or Orissa. Wood carving Clusters in India & Orissa.	20
Silpa sastra of Orissa (Silpa Prakash/Silpa Pradeepa).	20
Study of iconography and methods or image making.	10
Use of wood as raw material. Types of wood and their characteristics. Source of availability or different types of wood.	20
Selection of wood and its suitability. Simple method of identification. Difference between seasoned and unseasoned wood. Process-outline or seasoning. Chemical treatment of wood for better finish & longevity.	10
Use of wood substitute and waste wood in wood carving. Use of Tree Roots in making wood carving with minimum wastage.	10
Use or machines in wood carving; purpose and their necessity. Advantages or use of machines.	10
Total	100

MASTER LEVEL COURSE

Practical: 1400 Hrs.

Subjects	Hrs.
Line Drawing and craft based drawing	80
Complex forms of Ganesh statue with ornamentation - size 3' in sand stone	200
Wooden toy based partition wall	180
Utility item like key ring holder, photo frame, mirror frame	180
Natraj/Durga etc 2' in Gambhari wood	180
Different designs of coasters	150
Application of conservation techniques	100
Seminar on recent crafts development/ current affairs (once in a month, 2 hr duration)	20
Capacity building workshops on entrepreneurship/ marketing) export procedures. (2 workshop of 3 days duration)	36
Crafts diversification workshop (1 workshop or 4 days duration)	24
1 month design development programme by DC empanelled designer.	150
Study Tour	50
Examination	50
TOTAL	1400
6 months training under National Awardee / Silpa Guru/ in Handicrafts Production unit.	

- ❖ The design utility decorative product range may be changed added as per the market demand from time to time with prior permission of the authority

Theory: 100Hrs

Subjects	Hrs.
History of the craft in general with emphasis in the context of Odishan crafts. Significance of wood carving as a craft. Uniqueness of wood carving of Orissa. Wood carving clusters in India and Orissa.	20
Silpa sastra or Odisha (Silpa praksash/Silpa pradeepa) and India.	20
Selection of wood and its suitability. Simple method of identification. Difference between seasoned and unseasoned wood. Process-outline of seasoning. Chemical treatment of wood for better finish & longevity.	20
Use of wood substitute and waste wood carving. Use of Tree Roots in making wood carving with minimum wastage.	20
Use of machines in wood carving; purpose and their necessity. Advantages of use of machines.	10
Conservation of ancient/ museum art pieces.	10
TOTAL	100

Detail Craft-wise Raw Materials requirement

S.N	Craft	Raw material and consumables
1	Applique	Colour poplin cloth Colour Casemate cloth Cloths like velvet Lining as per need Thread Brought out items like round mirror Buckram Patti Lamp shade frames etc
2	Patta Painting	Handmade patti Colours like Red yellow Nali Pihuli Ueru Hobin bue Khanda Nila(Blue) Kaintha gum Black Powder Safeda. White Yellow Lacquer Thinner Round Brush Plastic mug and containers
3	Palm kaf Engraving	Palm leaf Colours like Red yellow. Nali pihuli.Geru Robin blue,,: Khanda Nila (Blue) Kaintha gum Black Powder. Safeda White Yellow Lacquer Thinner Brush
4	Stone Carving	Green Stone. Sand stone. Red Stone Car Patch Pencil. Rubber Araldite Emery cloth
5	Terracotta	River Clay Plaster of paris Binding wires Kaimati Geru Polythene Fevicol Barnish. Tarpin
6	Wood Caning	Gambhari Wood Pencil ,Rubber Araldite

Detail Craft Wise Tool Kits Requirement

S.N	Craft	Tools and Equipments
1	Applique	1.Sewing Machine 2.wooden stool 3.Scissor 4.Measuring tape 5.other sewing tools
2	Patta Painting	1.Drawing board 2.Scissor 3.Mattam 4.Steel scale 5.Painting brushes
3	Palm leaf Engraving	1. Drawing board 2.Iron pen Scissors 3.Mattam 4.Steel scale
4	Stone Carving	1.Mattam 2.Steel scale 3.Saw 4.Triangular file 5.Sharpening stone 6.Tagl.(Carving tools) 7.Gunn Tagl.(Carving tools) 8.Iron hammer.Wood hammer 9.Brush 10.Iron planner
5	Terracota	1.Wheel 2.Matha kathi 3.Karani 4.Mati Chhana 5.Besin 6.Iron bucket 7.Matam 8.Steel scale 9.plash 10cutter
6	Wood Carving	1.Mattam 2.Steel scale 3.Saw 4.Triangular file 5.Sharpening stone 6.Tagl.(Carving tools) 7.Guna Tagl.(Carving tools) 8.Iron hammer.Wood hammer 9.Brush 10.Iron planner

Reference Books

- 1) Odissi Pattachitra by R.N Sahu published by SIDAC
- 2) Parampara O Odishara Hastasilpare PATHAR KHODEI by S.C Mohanty published by Smt.T.Mohanty
- 3) Bharatiya Silpakala Parampara O Odishara Hastasilpa by S.C Mohanty published by Smt.T.Mohanty
- 4) Bharatiya Chitrakalare Odishi Chitra by R.N Sahoo
- 5) Kalingara Mandira Sthapatya by Durga Charan Panda
- 6) Kalingara Mandir gatrare Devadevi Murti hy D.C Panda
- 7) Bharatiya Sanskruti O Murtikalare Hindu D e v a d e v i by D.C Panda
- 8) Silpa Pradip
- 9) Silpa Prakash

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