

REPORT ON
TWO DAYS SEMINAR / WORKSHOP
ON
DESIGN & PRODUCT INNOVATION OF TERRACOTTA CRAFTS
MARKET LINKAGES & ENTREPRENEURSHIP DEVELOPMENT PROGRAMME (EDP)
AT
VIKAS NAGAR, UTTAM NAGAR (DELHI)
ON
12TH & 13TH AUGUST, 2015

National Centre for Design & Product Development (NCDPD) in association with Export Promotion Council for Handicraft (EPCH) and with the support of Development Commissioner (Handicrafts), Ministry of Textiles, Govt. of India organized two days seminar / workshop at Vikas Nagar, Uttam Nagar (Delhi) on 12th & 13th August, 2015 on Design & Product Innovation on Terra Cotta Craft and Market Linkages & Entrepreneurship Development Programme (EDP).

The seminar / workshop was organized with an aim to create an awareness about the innovative design & product development among the artisans as well as to provide know how of design innovation, quality product development and marketing linkages between artisans / manufactures / entrepreneurs and exporters. The ultimate objective of the seminar / workshop was to create a linkage between the Primary Producer group residing in the cluster and the exporters who have attend the programme from various parts of the country.

The seminar/ workshop was inaugurated by Shri Shiv Kumar Meena , Assistant Director , O/o Development Commissioner (Handicrafts) in the august presence of Shilp Guru Sh. Harikishan & National Awardee Sh. Giriraj & other NCDPD Officer. During the inaugural function a large number of artisan / craft persons from Vikas Nagar Uttam Nagar cluster and nearby areas, exporters & buying agents from outside cluster viz. New Delhi, were also present.

First of all in his opening remarks Shri Shiv Kumar Meena Officer, O/o D. C.(H) apprised the gathering about the programme and its objectives. He appreciated the craftsmanship of the artisans and lauded that today there is an urgent need to provide the proper market to the products developed by the artisans. He also urged the exporters to help the artisans in providing them market linkages as they are best marketer and due to which today Indian Handicrafts product reached across the world. He also requested to the exporters for cluster adoption so as to promote the crafts of clusters and the products shall reach in the world market with the help of the exporters.

The event was attended by more than 130 artisans / manufactures/ entrepreneurs on both days from the cluster and other craft pockets of Haryana. Participants also displayed a wide range of handicraft products under one roof to facilitate direct business between the buyers and the sellers. 5-6 exporters from various parts of the country travelled to Vikas Nagar, Uttam Nagar (Delhi) for participating in this valuable program.

This Seminar / Workshop also boasts of a variety of products including the Terra Cotta etc.. Its another addition to the Government's resolve to strengthen the handicraft sector of the country which continues to be largely unorganized. Handicrafts Sector is also the second largest source of rural employment after agriculture making it all the more important to ensure that the artisans get their due.

Artisans/ manufactures/ entrepreneurs displayed various kinds of Terra Cotta Craft .In Vikas nagar, Uttam Nagar and other nearby areas women artisan of the terra Cotta craft. Girls & Boys are taught the art of terra Cotta craft at a young age. The

About Terracotta.-

Terracotta, a functional art, is the first creative expression of civilization. From the common earthen pot that stores drinking water to the giant-sized cultic equestrian figures of the rural Tamil deities of the Aiyyanar cult, terracotta art occupies a central position in Indian life and culture. It would be a long search for a village or locality in India where a potter is not

to be found. In the world of Indian terracotta, we find the shared expression of an entire community. Terracotta art bears testimony to the varied and ancient traditions of its practice in India over five millennia. Having always had their existence outside the rigid rules of the shilpashastras or the constituted Hindu canons governing artistic expression, terracotta art enjoys enormous freedom in terms of imagination and conception.



Terracotta Toys from Harappa

One of the classic dramas written by King Shudraka has a description of Mrichchhakatika, a toy cart made of clay. The clay toys and earthenware find their place in ancient Indian history 5000 BC to 2000 BC. Some terracotta samples found along the River Nile are dated back close to 10,000 BC. There are many such stunning examples of terra cotta works from Egypt dated to be

as early as 5,000 BC.

A large sized mother goddess of terracotta is one of the best discoveries of Mohenjodaro excavation. The art of terracotta is still alive and thousands of families find livelihood in this ageold handicraft. The traditional craft shows mastery of art and perseverance. It is amazing that the art not only survived the upheavals of the ages but has excelled with the passage of time.

Some pockets of eastern UP are famous for various forms of terracotta. Nizamabad, a small town in Azamgarh district is known for black pottery. It is made of special kind of clay found locally. The wares are only dried up under the sun and never baked unlike other terracotta materials. The sun gives it natural black colour. It is sometimes decorated by engraving it and filling with mercury.



Modern day clay cart (Mrichchhakatikam)

Pic: Salman Haider

Gorakhpur, the land of Guru Gorakhshanath and famous Urdu poet Firaq Gorakhpuri is also known for red terracotta. Terracotta of Gorakhpur is not just a means of livelihood or a skill, it is an art nurtured for generations in the rural areas of the district. Applique, ornamentation, natural saffron colour and experiments with innovative shapes are some the features that make this art different in Gorakhpur.

The word 'terracotta' means the baked earth. In practice, it implies clay-based unglazed ceramic but the range has expanded itself to include glazed ceramic as well ceramics where the fired body is porous and red in colour. The term is also used to refer to items made out of this material and to its natural, brownish orange colour.

Aurangabad, a village of Bhatahat block of Gorakhpur district may be a non-entity for the rest of the world but it is the proud nurturer of pre-Christian era art of terracotta.

Situated 19 KMs away from the city on Gorakhpur-Maharajganj road, the village is fortunate to have 'gudai' or moist alluvial soil, the basic ingredient of terracotta in abundance. The village is also known for five-generations of terracotta practitioners who lived for terracotta.

Terracotta has a religious tradition in this region. Horses or elephants of terracotta are offered to the deities once the mannat (wish) of the family is fulfilled. The terracotta deities particularly Lord Ganesha can be found in almost all the Hindu households of the Gorakhpur city.



Gulabchand, the well-known artist glorified his village Aurangabad when he received President's award in the year 1979 for his artefact-Mahabharat Rath. Shyamdev Prajapati, another renowned artist received the national 'Siddhahasta Shilpi' award in the year 1980. But much before that, his art and excellence was noticed and honoured when the Postal Department issued a postal stamp on one of the idols produced in the year 1966. The year 1966 brought another honour for the village as Smt. Sukhraj was honoured with nation level award for her artistic excellence in terracotta. Gulabchand participated in the Bharat Mahotsava in Great Britain in the year 1982 to represent his artistic excellence. Interestingly enough, nine sacks of the special gudai soil of the pond in Aurangabad also travelled to Britain along with Gulabchand which was used by him during the Bharat Mahotsava to exhibit the artistic excellence of his village. [▶ LISTEN](#)

The process of making terracotta is simple yet very labour- intensive. The claydough is made by special clay from a pond of the village. The shapes are formed with the help of potters' wheel and by hand. Then the material is allowed to become hard under the sun. These materials are



then baked in earthen oven with the help of dung-cakes and charcoal. The baked material takes saffron colour naturally.

Sometimes it is polished to give the finished product lustrous look, The practitioners of terracotta have been striving to protect this art from the onslaught of modernity, erosion of culture and tradition and people's growing craze for sophisticated high-tech decorative items.

The old generation of artists hopes to see a new height of the art after a full time engagement of the next generation in the coming years. However, unlike other age-old arts and craft that became extinct in course of time, the future of terracotta is very bright. It is profitable, well protected by the government and even more, it is so much in demand that the artists need more hands to fulfil the ever-growing demand, as Deepchand says, "there is no difficulty in persuading the next generation to adopt the skill as they are already doing it seeing the bright future of the global trade in this craft."

The Terracotta & Metal Museum, New Delhi includes exclusive terracotta sculptures and figurines. These had been collected from the tribal areas of India and exhibited in the background of the respective tribal arts.

The creative earthen objects at The Terracotta & Metal Museum, New Delhi are made by some of the finest crafts persons. It reflects the distinctive traditions and techniques of various tribal zones. The museum also includes a well-documented display of terracotta crafts. The crafts persons are provided with residential facilities and working space where you can watch them at work.

The Terracotta & Metal Museum displays 150 terracotta items. There is a separate section dedicated to the history of terracotta art in India. The illustrations are supported by photographs which helps the visitors to understand them easily.

After the lunch session the exporters shared their view about the sourcing of their merchandise from the cluster. Most of the exporters / buying agents asked them about improvement in the quality of their products. Presently the artisans / manufacturers at clusters are producing the products as per the requirement of the domestic buyers / consumers and to promote their products in the world market

there is a need to design innovation so as to develop the products as per the demand of overseas buyers / consumers.

Interactive session was also organized during the programme where the artisans got opportunity to directly interact with the exporters / buying agents and to learn from them about the improvement in their present product lines. Participants were happy with their participation and direct interaction with the participating exporters / buying agents who can provide better market linkages to their products in the world market. Participants enquired various queries from the exporters about the market of their products.

On the 2nd day of the programme an elaborative presentation was made by NCDPD designer & Mrs. Shalini Srivastava on the Product Promotion , Exhibition & innovative design & product development, design trends & colour forecast as per the requirement of today's market / consumers. Designer provided know how of the latest design trends & colour forecast to the participating artisans and they got lots of benefit from the workshop / interaction with the exporters.

Various participating exporters made enquiries about sourcing their merchandize from these producer groups and exporters like Shri Ravi Kumar , Vacchie Apparels , Delhi and Bobby Creation Gurgaon, Kriti Exports Delhi also present & shown interest in the displayed products.

This Two days session received overwhelming response from artisans/ manufactures/ entrepreneurs as well as from exporters and buying agents. Artisans/ Manufactures provided an opportunity to directly interact with the national level buyers. The event got a success from dissemination of information on various techniques of designs, product development, market linkages and skill enhancement point of view both for handicrafts exporters, stake holders, craft persons and Government for bringing improvements in the handicraft sector with the view to increase export share and adopt promoting technology in the handicraft sector at the production level.
