Design study of
Manjusa Art of Baghalpur

Need Assessment Survey report
MSME Design Clinic Scheme 2013

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Textile designer
Preface

Manjusa art is believed to be the only art form in the history of art form in India which has a sequential representation of the story and is displayed in a series. This is also called a scroll painting. Manjusa art is a folk art of Bhagalpur, Bihar, and has been dated back to the 7th century.

The name Manjusa is also associated with an elaborate story, a goddess and also a festival celebrated in Bhagalpur. The Sanskrit word “Manjusa” means a box and Manjusas are temple shaped boxes, made of bamboo, Jute-Straw and Paper inside which the devotees keep their ceremonial materials. These boxes are however illustrated with paintings that tell a tale. The tale is that of Bihula who saved her husband from the deity’s wrath and a snake-bite and also of Bishahari or Mansa, the snake goddess known for her anger when displeased but also her fierce protectiveness when propitiated.

Earlier the story called ‘Bihula-Bishahari Gatha’ had an oral tradition of being sung though, nowadays not too many people sing it, but in Assam and Bengal the tradition is still continued and the songs are sung with the story of Bihula. It is a well-known folk art.

In an attempt to save this art form from extinction, in the year 1984 the bihar government made an intiative called “Jansampoorna vibagh” in which they went to the villages of bhagalpur and showed them slideshows of Manjusa art and educated people about this traditional art form encouraging them to revive this age old tradition. this initiative has led to other governmental and non governmental organisations to come up with unique plans to promote this art form by using them as a mode of communication in various schemes.
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Introduction

Bhagalpur
Bhagalpur is a municipal corporation town situated in the planes of the Ganga river basin at the height of 141 feet above sea level in Bihar, India. Bhagalpur is world renowned for its silk products and it is known in India as the “Silk City”, famous for its Tussar Silk & Tussar Saree.

Climate & Agriculture
Bhagalpur has a diverse climate. Its temperature is subtropical in general, with hot summers and cool winters. Bihar lies in the riverine plain of the Ganga basin area and is endowed with fertile Gangetic alluvial soil with abundant water resources, particularly ground water resources. This makes Bihar’s agriculture rich and diverse, although it has never reached its full potential. Rice, wheat, and maize are the major cereal crops of Bihar. Bihar is the largest producer of vegetables, especially potatoes, onions, brin, and cauliflower. In fruit cultivation, it is the largest producer of litchi, the third largest producer of pineapples and a major producer of mangoes, bananas, and guava. Sugarcane and jute are the other two major cash crops of Bihar.

Industry
Bhagalpur is third biggest city of Bihar and primarily has an agrarian economy. The economic growth of the city has stagnated since the independence itself. Today the city’s primary employer is the public sector with little private sector involvement. This has resulted in widespread migration of people for the search of jobs to other parts of the country. The silk industry in this city is more than 200 years old and a whole clan exist that has been producing silk for generations. Bhagalpur is well known for its sericulture, manufacture of silk yarn and weaving them into lovely products.

Arts & Crafts of Bihar
As would be expected of any ancient civilization, Bihar has a very rich tradition of folk art. In the north, the predominant theme are from the myths and legends of Hinduism. The Hindu deities, Lord Rama and His consort Seeta; and Lord Shiva and His consort, Parvat, form the main theme of folk paintings. One of the art forms of Bihar, the Madhubani School of Painting, has lately received much attention and popularity.

The artisans of Bihar have been very skilful in creating articles from local materials. Baskets, cups and saucers made from bamboo-strips or cane reed are painted in vivid colors are common articles found in Bihari homes. A special container woven out of sikki grass in the north, the “pauti”, pauti and other containers is a sentimental gift that accompanies a bride when she leaves her home after her wedding.

Need Assessment Survey
An extensive survey was conducted to assess and identify problem areas and opportunities that can be addressed during the design clinic workshop.

The following parameters were kept in mind during the assessment:

- History of art form, process and technique
- Adaptability of art form on to various mediums
- Marketability of products made
- Interdependency between various crafts and how the art form can be used with these material
- Social, economic and religious factors involved.
- Need for skill up gradation and training
- Future of the art form and its importance in the society
- Possibilities of using the art form as a medium to generate livelihood.

Methodology
- Discussion and interaction with artisans
- Written and visual documentation
- Visit to work area to understand work process

Deliverables
A need assessment survey report based on which a five day design workshop will be planned and executed as per the Design Awareness Programme guidelines.
Manjusa art is the folk art of "Angpradesh" whereas Madhubani painting is of the Darbang Pradesh. This art was earlier done by only two families the Kumbhakar caste and the Malakar caste. The Kumbhakar caste used to make the pots on which the manjusa art is painted and worshipped during the festival. The Malakar caste makes the actual "manjusas" and paint the manjusa art on this structures. There is another caste called the Kashira caste, they used to make the pots out of "peetal"/brass. There are only two families left who still practice this art. Earlier the Pandit family Cheddhi and Basant Pandit used to make the manjusa art for the temple, for this service all their expenses were taken care of by the village. This art has been prevalent in Bhagalpur for a long time but between 1931 - 48, it was brought to the forefront. In this period during the British rule, an ICS officer by name W.G.Archer and his wife started finding out more about Madhubani painting and Manjusa art. He fell in love with the art form. W.G.Archer put a collection together of manjusa art and had an exhibition in The India Office Library in London which became part of the Archer Collection. It was at this time that Manjusa art gained international recognition. But at that time due to the British rule the artisans could not flourish. After this golden period, Manjusa art seemed to be fading away in the background and was being practiced only by some people. In 1984 the Bihar government made an initiative called "Jansampoorna Vibagh" in which they went to the villages of Bhagalpur and showed them slideshows of Manjusa art and educated people about this traditional art form in the hope of reviving it. After which Smt.Chakravathy Devi and Jyothi Chand Sharma came into the picture and helped revive this craft. Smt.Chakravathy Devi was one of the most traditional artisans and belonged to one of the two families who have started this art. She has worked tirelessly in reviving this craft. During the same time Smt.Nirmala Devi also started working in this field and has come to be known and honoured for her efforts to revive this craft. In 1992, an artisan by name Mr.Manoj Pandit started experimenting with different materials and started painting on silk and other fabrics which helped take this art to the next level. From being just an art done for religious purposes, the artisans were able to use it in products more suited to the market. The Bihar government has been making a lot of efforts to revive this craft and many skill upgradation trainings have taken place both in Bhagalpur as well as in the nearby villages. They have made a good effort in trying to make people aware of this craft. They have taken certain moves like it is mandatory that all the Zilla Parishad banks have to have a manjusa art painting hanging in their banks, which automatically provides the artisans with some kind of market. Recently the Bihar government has put together a committee which comprises of 11 people out of which 4 artisans will be present to apply for a patent for the manjusa art form. They are planning to patent it as a Bhagalpur folk art.
Story of Manjusa Art

Manjusa Art is based on a folk story. The tale is that of Bihula who saved her husband from the deity's wrath and a snake-bite and also of Bishahari or Mansa, the snake goddess. Earlier this story used to be sung in the oral tradition. Nowadays though the oral songs are not as popular, an effort is being made to revive them. Manjusa Art is the first narrative folk art below is the story on which Manjusa Art is based and is illustrated.

The story goes that one day Lord Shiva was taking a bath in Sonanda lake, at which time 5 hairs from his plait broke and fell into the water. These 5 hairs become 5 lotuses at the bank of the river. As Shiva continues with his bath, he hears a sound coming from the lotuses, all 5 of the lotuses request Lord Shiva to accept them as his daughters. Shiva replies that without seeing their true form, he cannot accept them. All 5 lotuses convert into their true forms of 5 women. They are 5 sisters their names are:

- Jaya Bishahari – symbols – bow & arrow + Amrith Kalash
- Dhothila Bhavani – symbols – one hand the rising sun and in the other hand a snake
- Padmavathi – symbols – one hand there is a lotus
- Mynah Bisahari – symbol – the mynah bird in one hand
- Maya bishahari / Manasa bishahari – symbols – both hands are snakes.

Lord Shiva accepts these 5 women as his “Manasaputri” which means he accepts them as his daughters in the human form. They are also known as “Datta Putri” daughters who have been adopted. As he accepts them in their human form, they are also known as “Manasa”.

The 5 sisters go to Goddess Parvati and ask her to accept them as her daughters, to which she refuses. The sisters get agitated and they turn themselves into their snake form and hide in the flowers. When Goddess Parvati goes to pick the flowers the snake bites her and she becomes unconscious, at that time Lord Shiva comes and requests them to revive her and that she will accept them. Jaya Bishahari feeds Goddess Parvati amrith from her amrith kalash and revives Goddess Parvati. Parvati grants them a boon saying that they can get rid of the snakes poison and were called as “Bishahari”.

One day all the 5 sisters were playing together in their snake form a game called “Jhingri”. At that time Lord Vasuki Nag approaches them. The sisters tell him that now that they are of Lord Shivas family and everyone of his family is worshipped then they too should be worshipped. Lord Vasuki Nag replied that in Angpradesh Kingdom, in Champanagar there is a Lord Shiva Devotee by name ChandoSaudagar. If he accepts to worship them then everyone on earth will follow. On hearing this, the 5 sisters ask Lord Shivas permission to approach ChandoSaudagar and head towards Champa Nagar.

ChandoSaudagar was a very successful businessman. He was a very strong Lord Shiva devotee and did business all over the country and beyond. He had 6 sons. When the Bishaharis approached him and asked him to worship them, and they said if he did so, then they would grant him boons of wealth & power. At which Chandosoudagar’s reply was that he did not know who they were and He will not worship Them. On hearing this Mynah Bisahhari gets really angry and curses him “if he does not worship them then they will ruin his business and kill his family.” But ChandoSaudagar even on hearing this refuses to worship them. ChandoSaudagar was also known as a very stubborn man and once he made up his mind about something, it was very difficult to get him to change it.
Once when Chando Saudagar was travelling with his sons in the boat “Sonamukhi” which was made of gold, his wife Sonka Sahund requests Chando Saudagar to worship the Bishaharis, at which he again refuses. Bishaharis become furious on his refusal and drown the entire family along with the boat.

But the Bishaharis discuss amongst themselves and realise that if they drowned Chandosaudagar also then their wish of being worshipped would not be fulfilled. So all 5 sisters prayed to Lord Hanuman, who appeared in front of them and He pulled out Chandosaudagar from the sea.

After this incident, Chando Saudagar still refuses to worship the Bisaharis, as time passes by. Chandosaudagar and his wife have another son Bala Lakhendra. Once the son grows up they go in search for a suitable bride for him. His marriage is fixed with a girl by name Bihula from the nearby village of Ujjaini. This proposal was accepted by Chandosaudagar after much deliberation, as he was very much aware of the Bisaharis curse and wanted to make sure the girl whom his son marries would be able to stand up against the Bisaharis.

There are many other small stories here, which claim that Bihula had been cursed by an old woman that she would become a widow on her wedding night.

It is said Chandosaudagar tests Bihula’s intelligence by asking her to prove herself through some tasks he set her. After he was satisfied, the proposal was accepted and with a lot of pomp and celebrations the wedding took place.

Always aware of the threat of the Bisaharis, an iron house had been constructed for the couples wedding night. This house had been constructed by no other than the “Daivashilpi” Bishakarma Dwara. The bisaharis though had made sure that they had intercepted this plan and had requested him to leave a small hole as fine as a hair in the wall of the room. The night of the marriage the house was surrounded by a lot of people guarding it and also mongooses the enemies of the snakes.

The Bisaharis managed to get Lord Shivas snake “Maniyar” to enter the house and kill Bala Lakhendra.

Bihula distraught at her husbands death starts crying, at which the rest of the family appears. Chandisaudagar is about to order that his sons body is to be immersed in the river, when Bihula stops him and says she will travel with his body and approach “Nethula Devin” to revive him.

Bihula orders the same Bishakarma who had constructed the house to construct a boat for her, in which she can take her husbands body and a cover / Manjusa to cover the body. She also requests an artist to draw the story of her tribulations on the Manjusa in which all her family members were depicted. She also requested him to portray all the flora and fauna of the Ang Pradesh.

The colours were used such that sacrifice, Determination and happiness were portrayed.

As Bihula takes her husband in the manjusa they go through Sonapur ghat, Godha ghat, Jwari ghat, Kaseni ghat, Sahushanka ghat, Bhojaseni ghat, then they finally reach Galantri ghat, where the water is such that it is like acid and there the flesh of Bala gets dissolved and only the skeleton remains. (Even today the water there is not used, it is said to cause deaths for animals, it is on the way to Katihar). She puts the skeleton into a potli and continues on her journey.
As she is going ahead, she experiences an incident. She sees one woman with two men. She was the form of Nethula dhobin. She saw her cut her husband into "koota" and the son she cut and made into a "paat".

She washes her clothes (story goes that she used to wash the clothes on all the gods and goddesses) and once she is done with certain mantras she brings back her husband and son alive and then they continue on with their work.

Bihula witnesses this and realizes that she can help her in making her husband alive. Bihula approaches her and requests her help in reviving her husband. After a lot of trials and tribulations, Bihula manages to approach Lord Shiva in heaven and there she conceals her face by wearing her Ghoongat.

She requests Lord Shiva that she wants all the wealth that her Father in Law Chandosaudagar lost to be returned to him, and requests all the other gods and goddesses, that when she entered champnagar all the happiness had gone, so she requests them to give them back their happiness. She also asks that her 6 sis in laws who are widows should become "suhaag" again, and that she is blessed with the happiness of having children. All her boons were granted, at that point of time she removes her ghoonghat and Bishahari recognizes her as Bihula. At that point Bishahari tells her that all your boons will come true only on one condition that you will make sure that Chandosaudagar will worship her and her sisters. Bihula agrees and assures her that she will get this pooja done.

Bishahri brings Bala back to life.

The entire family with the sonamukhi boat and their wealth head back to Champanagar. Once they go the entire family starts greeting one another with a lot of celebrations and festivities. At that point of time Bihula stops them and say there is one condition that Chandosaudagar has to do pooja for Bishahri. He refuses, the moment he refuses Bishahri asks Bihula with her power to create a sense of darkness "aandhi". Bihula does so, and the 7 brothers again fall into the lake where they are getting drowned, the family requests Chandosaudagar to do pooja, he still refuses and says he would rather die then do this pooja, as he removes his sword to kill himself, and offer himself to Lord Shiva, Lord Shiva appears and tells him not to kill himself and Bishahri is his daughter, on hearing this Chandosaudagar says he will offer pooja in his right hand only to Lord Shiva, so Shiva says then offer pooja to her with your left hand.

Chandosaudagar accepts this and worships Bishahri with his left hand.
Meeting of Chandosaudagar and Bihulas Father

Bihulas wedding procession

The bridegrooms wedding procession

Death of Ballakhendra by the snake Maniyar
Religious significance of this art
The festival of Bisahari’s is celebrated on the 17th and 18th August of every year. During this pooja there are two things that are made during this pooja. One is the “Kalash” and the other the Manjusa. The kalash is made by the Kumbhakar caste and the manjusha by the Malakar caste, each are decorated with the art of manjusa which depicts these stories and are immersed in the lake at the end of the festival. They worship Bisahari as they believe that they will get strength from her and her protection. She promises that their husbands will be protected from all the snakes. They worship Bihula to gain her strength and blessings and also to pray for the long life’s of their husbands.

There is also a ritual in which the groom before getting married, is asked to go into a small house in which, in all the four corners of the room/house there is a painting of Bisahari. The groom has to put sindhoor to all four of the Bisaharis and only then can take his bride to the mantap and all other wedding festivities and rituals can start. This is done with the belief that since the groom puts sindhoor for bisahari first, he is married to her first and thus pleases her. The figures are called “naina jogini”

Garbha Griha of Bisahari Temple in Bhagalpur
Entrance to the temple

Paintings in the temple depicting the death of Bal Lakhendra

Manjusa's are shown in this painting
Cluster Details

<table>
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<tr>
<th>Serial No.</th>
<th>Name of the Participant</th>
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Manoj Kumar Pandit

Manoj Kumar Pandit Hails from one of the tradition families which practises this craft. He got his inspirations for the Manjusa art from his mother Nirmala Devi, as his mother was inspired by Chakravarti Devi of Champa Nagar; Manoj Pandit’s mother’s home. Chakravarti Devi was a veteran of Manjusha Art & Manoj Pandit’s mother learnt this folk art from her. Mr.Pandit has completed a fine art degree from Prachin Kala Kendra, Chandigarh. Though he was in a good apying job, he felt he should come back to his hometown and work on reviving and promoting the art of Manjusa art. His whole family is involved in this art. His mother Nirmala Devi, wife Sumana Sagar, sister Anjana Kumari and brother Pawan Kumar Sagar are also associated with him in the revival of Manjusha art.

Mr. Manoj Pandit started experimenting with different materials like silk & leather and developed a range of products using Manjusa Art. He is one of the main persons behind the revival of this craft and conducts trainings and also encourages students to try and make it a means of livelihood.

He has been honoured with many awards and is also known globally for his knowledge about the craft.
**Manjusa Art Cluster Bhagalpur**

**Manjusa Art Cluster**

They are all training under Mr. Manoj Kumar Pandit. They are all married and their husband's income is the primary income. Right now all of them are practising this art as a hobby and as it is something they have learnt and been practising since their childhood.

**Sumana**

She has been practicing this art for 12 years. She is married to Manoj Pandit and assists him in the orders that he gets for Manjusa Art. She started learning this art only after her marriage and after she shifted to Bhagalpur. She is able to give at least 2 hours a day for this art. If there are a lot of orders then accordingly she gives her time. She has two children.

**Minki Rani Das**

She has been practising this art for the past 10 years. She has learnt this art after marriage, before which she used to live in Banaras. She used to do a lot of painting and has always been interested in art, but wasn't aware of Manjusa art. She has started learning this art only after her marriage. She works with women and gives them work to do in Manjusa art.

**Mithali Das**

She has been practicing since the last 6 years. She has graduated from Bolpur, Shanitniketan and thus knows a bit of painting.

**Anju Devi**

She has learnt this craft from her mother. They have been doing it traditionally in her family, for pooja purposes. She has been painting since she was a child.

**Priyanka Pathak**

Priyanka has learnt this art from Mr. Pandit. She was earlier not aware of this craft and is hoping to start earning from this craft.

**Priyanka Ghosh**

Her husband is in business, and she has been practising this art for the past 6 years. It is only because she is interested in this art that she is pursuing it and hopes to start earning from it.

**Pinky**

She has just started learning this art from Mr. Pandit, since a year.

**Preeti Jha**

Preeti got interested in Manjusa art when her children were assigned this art as an assignment, that’s when she started finding out about this art and got interested in it and started learning from Mr. Pandit.

**Problems the group is facing**

- They want to create a group of their own
- They need orders and want market linkages
- They say they are skilled but do not have a proper market to sell their products.
Kumar Sambhav
He has been practicing Manjusa Art for the past 10 years. They have a publishing house and his father runs it. Kumar Sambhav helps his father in the publications and also helps him in translation. He has always been interested in the art and has trained with Mr. Pandit.

Products: stoles, sarees, paintings, ties, plates, lamps.
Market: He gets orders from the local NGOs.
Income: 3000 – 4000/month. On good months where there are good orders he gets 15,000/month. (Approximately 4000/month equals 10 days of work.)

Anandgadh House
Sarika Kumari
Sarika Kumari has been practicing for the past 10-12 years. Late Indradev Singh is their father who was a patron of the arts and a fine artist. She has one sister and sister in law who also practice this art, Pratima Kumari & Anupama Kumari
Sarika Kumari's husband is in business and she has learnt Madhubani art also. She has attended several training sessions in manjusa art and is well versed in it. Her painting skills need to improve though. She practices it as a hobby, whenever anyone comes home she shows her work and whatever she manages to sell then she sells. She has recently worked on a bedlinen set and sent it to the US for a family friend.

Nirmala Devi
She is one of the oldest artisans and has received many awards for this craft. She has worked along with Chakravarty Devi, the person who has helped revive this craft. She has been doing this art from when she was a child. She belongs to the Kumbhakar caste. This family used to make a pot out of mud called as “Baari” and decorate it with the paintings of Manjusa Art. This is one of the families which is trying to keep this art alive. When she was younger she says they used to use “Kaccha” rang which is powdered colours usually used for Holi for the paintings. The paintings were done on paper and as a brush they used to use Bamboo sticks which were sharpened and shaped to use like brushes. She also says that because they used the bamboo stick the lines used are thick and not as fine as Madhubani, since in Madhubani painting a nib is used. She is still practicing this art and has been awarded for the same. In 2013 she was awarded the honour of “Rashtriya Mahila Artist”. She has also received the “Chakravarty Devi Award for her contribution in this field.
She conducts trainings in this art as well as helps her son Manoj Pandit in his business. She does not go out and do any kind of marketing, only the orders that her son brings in is what she works on.
She has 4 sons and 1 daughter. Her eldest and youngest son are practicing this art and all her daughter in laws have learnt this art from her and are practicing it. It is also evident in their household that this art is an important part of their daily lives, as even the small children there, (Nirmala Devi’s grandchildren) are well versed in this art and quite enthusiastically start painting when asked.
Manjusa Art Cluster Bhagalpur

Pavan Kumar Sagar - brother
Ajuna Kumari - Sister
Preeti kumari – sister in law

They are all part of Manoji’s family and practice manjusa art. They rely on Mr. Pandit for the marketing.

Rajendra Malakar

Rajendra Malakar belongs to the Malakar family. One of the families which traditionally has worked with this art. He is the nephew of Chakravathy Devi, a pioneer in this craft.

Though Chakravarthy Devi was the one to bring about a change and awareness in this craft, unfortunately now in her family no one is practicing this art.

This family has been the ones traditionally to make the “Manjusas”. The manjusas structure is made out of bamboo and then on top of this structure paper is layered. The paper is then painted on in Manjusa art. Every year when the Bisahari festival happens, every household buys this manjusa and it is a tradition that pooja is done for this manjusa and then offered to the goddess at the temple.

Out of respect for the tradition. Rajendra Malakar makes "Manjusas" only once a year during the festival time which falls on August 17th & 18th. During this time, his entire family gets involved in the making of the manjusas. They start making it a month before and keep it ready for the day of the pooja.

While drawing on the manjusa, the snake motif is a must, without which it will not be considered as a proper manjusa art. To make one manjusas, it takes them 2 days. They make them in all sizes, the price range also varies as per the size. It starts from Rs.15/pc to Rs.500-600/PC.

For the August festival they start getting ready in June and July. The paper used is chart paper or news print. They do not look at using good quality papers as this is going to be used only for a day.

Rajendra Malakar earns approximately Rs.10,000 for that one day of sales. Besides this one day, he does not practice this art and most of his family have gone into their own business and various other professions. He has a small shop of his own which sells ayurvedic products, which he says keeps him busy and he is not too interested in taking this art further. He takes part in trainings and does this art only once a year.

Ulupi Jha

Ulupi Jha is a teacher, she used to teach English and maths. Her husband is a college clerk and she has 2 sons and 2 daughters. She is currently working with the organization Srijan society in the banking department.

She started working in his craft since 2009. She has always been interested in this art and had seen her mother and relatives doing this art, but was not aware of the meaning of it. As she was interested she went to Champanagar and has learnt the art from the elders there. She attended a training by Mr. Manoj Kumar Panday conducted by Disha Grameen Vikas Manch, Bajiani, Bhagalpur.

Here she learnt the proper way of doing the art and the significance of the art. She has published a book on Manjusa art. It is an illustrated version of the story of manjusa art. But she does not have the funding to publish the book. She has illustrated this book out of her own interest and it took her 10 months to put it together. She used to do the paintings and the writing in the night in candlelight.
She works with 150 women who practice this art in different villages near Bhagalpur. The villages are Simrah, Pakrah, Khethri, and Saboh.

**Product Range:**
Sari, dress materials, dupatta, magazine rack, paper bag, pen stands, curtains, and paintings.

**Materials:** Make paintings on paper, silk, and jute.

**Marketing:**
She works with agents who buy the work from her. The agents are in Delhi, Patna, and Lucknow. She also attends 3-4 fairs in a year. These fairs are conducted in Bhagalpur. The women manage to earn approx. Rs. 4,000 to Rs. 5,000/month. The minimum wage is Rs. 200/day. Depending on the time taken by the artisan, the labour charge is decided. Costing is not being done in an accurate way. Sometimes the people who place the orders provide her with the raw material, but at times she has to source it herself. She either buys the material from the local market or from Calcutta. The artisans are provided with even the brushes and paint and are paid only for the labour. She buys the products from the artisans and sells it to the agents with her markup.

She manages to earn Rs. 5,000 to Rs. 10,000/month. She works on this art only once a week.

**Siddharth Shankar Jha**
He is from Sakund block, Jaganathpur, a village near Sajjod (18 km from Bhagalpur). He is studying for his masters in rural development and is doing the manjusa art as a side business.

He has started working in this art since 2007. He attended a training conducted by Disha Gram Vikas from which he learnt about this art. No one in his family practices this art and he was not aware of it earlier.

There are 150 women who practice this art in the village but currently only 20-30 of them are actually practicing this art and are willing to work for the market. He gets the orders from Disha Gram and he passes it on to the women. They are provided all the material including the paint and brush. The artisans just have to do the paintings. They are paid per piece (for eg, for a jute bag they are paid around Rs. 40/piece). The brushes he uses are of animal hair, sometimes he also uses the plastic brush. They keep the old motifs but change only the material.

He earns around Rs. 6,000/month.

**Dayanand Pandit**
A traditional artisan and a member of the Kumbhakar family. He does not practice the art as he and his brother both believe that there is no future in it.

Once a year, they make the pot with the manjusa art on it and send it to the Bisahari temple in Champanagar. They do this only once a year and have carried it on only because it is a family tradition.
The paintings are done using a brush and paints.

Colours
The main colours used are green, yellow and pink/red. Yellow signifies peace or samriddhi, Pink/red signifies sacrifice and green signifies happiness. Black and blue cannot be used as they are not considered holy for religious purposes.

Earlier the colours used were natural colours. They used indigenous plant materials. They extracted the dyes from various parts of the plants. After a while they started using “kaccha” colours which are powdered colours which are normally used for holi. The colours are not fixed and thus are temporary and will fade overtime. Nowadays, though they are using fabric paints.

Once they started working on fabrics they started using fabric paints and use the same paints even for the paintings they do on paper. If the painting is meant for religious purposes then some of the traditional artisans still use the powdered colors.

Off late, the artisans have started drawing with permanent markers.

Brush
Earlier they used to use bamboo sticks which were sharpened as brushes, and then they started using brushes made out of squirrel hair/camel hair which are easily available in the market. But since they have started using fabric paints, if the brushes are not washed immediately then they get ruined, so they have started using brushes made out of plastic. These brushes are cheaper and last longer.

Process
The outline is first drawn and then filled in. They do not use scales and other implements for drawing as they feel the lines drawn by hand is what adds to the painting as opposed to drawing them symmetrically by hand. Everything is drawn free hand. The little imperfections and the fact that the lines are not straight, they feel is a part of folk art.

Now when they paint on the fabrics, the more skilled artisans draw it directly on the material whereas the other artisans first sketch an outline and then start the painting.

Rituals
When they start a painting for religious purposes that is for praying, the artist makes a pile of rice in the room, places a beetel leaf with a beetle nut on top of this pile and prays for permission from the goddesses to start the painting. The moment the leaf shifts a bit or falls, they consider this as a sign that they have got permission and can start their work.

Even when doing regular paintings, before starting the traditional artisans utter a mantra in the name of Goddess Bisahari and start the painting.
Main characters & Motifs in Manjusa Art

All the characters in the story are differentiated by certain symbols. In the Bisaharis they can be differentiated by what they hold in their hands. In Manjusa Art all the characters and any human form are depicted in the form of English letter ‘X’ with limbs drawn with linear and uniform bold lines. Other features include portraying Bishahari along with Snakes. The main characters in the art form are projected Sans ear and with big eyes. For decoration, wavy lines are used.

![Lord Shiva](image)

**Lord Shiva**
Symbols : Bow & arrow

![Jaya Bishahari](image)

**Jaya Bishahari**
Symbols : A lotus

![Padmavathi](image)

**Padmavathi**
Symbols : A lotus

![Mynah Bisahari](image)

**Mynah Bisahari**
Symbols : A mynah bird

![Dhothila Bhavani](image)

**Dhothila Bhavani**
Symbols : A rising sun

![Maya Bisahari/Manasa Bisahari](image)

**Maya Bisahari/Manasa Bisahari**
Symbols : Both hands have snakes or a Amrith Kalash

![Amrith Kalash](image)
Main characters & Motifs in Manjusa Art

Chando Saudagar
Symbols: A staff in his hand

Nethula Dhobin

Depiction of a Manjusa

Bihula
Main Motifs in Manjusa Art

Champa Flower

Champa Bridge

Leheriya

Sarp Ladi

Tribhuj

Mokha (corner motif)

Bilpatra
Main Motifs in Manjusa Art

Depiction of the Kalash made during the festival

A wall hanging depicting all the characters of the story
Cost Analysis for Manjusa Art

Raw Material
• As per actuals depends on the medium used

Labour
• Depends on the intricacy of the painting
• Time consumed
• Wages calculated at approx. Rs.200 - Rs.500/day depending on the artisans skill

Overheads
• Not being calculated accurately

Profit margins
• Not fixed
• Depends on the end use of the product and customer
Artisan Case Study

Name: Manoj Kumar Pandit
Age: 41
Education: Completed a Degree in Fine Art from Prachin Kala Kendra, Chandigarh
Profession: Manjusa Artist
Family: Wife Sumana & two children.
Inspiration: His mother, Nirmala Devi who is also a well known Traditional Manjusa Artist
Place: Birari, Bhagalpur

Background: Manoj Kumar Pandit hails from one of the tradition families which practises this craft. He got his inspirations for the Manjusa art from his mother, Nirmala Devi, as his mother was inspired by Chakravarti Devi of Champa Nagar; Manoj Pandit’s mother’s home. Chakravarti Devi was a veteran of Manjusha Art & Manoj Pandit’s mother learnt this folk art from her.
Mr. Pandit has completed a fine art degree from Prachin Kala Kendra, Chandigarh. Though he was in a good paying job, he felt he should come back to his hometown and work on reviving and promoting the art of Manjusa art.

His whole family is involved in this art. His mother Nirmala Devi, wife Sumana Sagar, sister Anjana Kumari and brother Pawan Kumar Sagar are also associated with him in the revival of Manjusha art.

Mr. Manoj Pandit started experimenting with different materials like silk & leather and developed a range of products using Manjusa Art. He is one of the main persons behind the revival of this craft and conducts trainings and also encourages students to try and make it a means of livelihood.

He has been honoured with many awards and is also known globally for his knowledge about the craft.

Products: Wall paintings, Stoles, Sari’s, Dress Material, Pen Stands, Stationery, Greeting cards, Wedding cards.. etc
Best Selling Products: Wall Paintings & Sari’s
Monthly Income: Rs.10,000 - Rs.15,000

Expenditure
Raw Material
The acrylic paint bottles cost Rs.22/bottle, the brush costs Rs.30.
The cost for the base of the painting depends on the material

Labour
Manoj Pandit does his own painting, but also involves his family members when there are large orders. He also at times approaches other artisans.

Wages
Approximately a day’s earnings comes upto Rs.200- Rs.500/day depending on their skill

Profit margins
Mr. Pandit adds anything between 25% to 50% on his products. If it is an exhibition then he also takes into consideration his overheads such as rents and transport.

Other sources of Income
• As a Trainer of Manjusa Art through workshops organised by government and other organisations

Product Cost Break up
Labour cost breakup for a Sari
Sari with border - Rs.1,000/Sari
Sari with border & Aanchal - Rs.1,500/Sari
Entire sari - Rs.2,500/Sari

Raw Material is provided by Manoj Pandit

Cost Price for a Sari with a border = Rs.2,500
Selling Price = Rs.5,000

**Overheads are being overlooked, he has to work on his costing.
Marketing Channels
Government exhibitions, one to one customers, NGO’s
Artisan Case Study

Name: Siddharth Shankar Jha
Age: 28
Education: Studying for Masters in Rural Development
Profession: Practising Manjusa Art since 2007
Inspiration: He attended a training in 2007 on Manjusa art, which inspired him to take this up as a profession
Place: Jaganathpur, Sajjod, Bhagalpur District

Background:
He has started working in this art since 2007. He attended a training conducted by Disha Gram Vikas from which he learnt about this art.
No one in his family practices this art and he was not aware of it earlier.
There are 150 women who practice this art in the village but currently only 20-30 of them are actually practicing this art and are willing to work for the market.
He gets the orders from Disha Gram and he passes it on to the women. They are provided all the material including the paint and brush. The artisans just have to do the paintings. They are paid per piece.
The brushes he uses are of animal hair, sometimes he also uses the plastic brush. They keep the old motifs but change only the material.

Products:
Wall paintings, Stoles, Sari's, Dress Material, Pen Stands, Stationery, Jute bags, etc

Best Selling Products: Jute Bags

Monthly Income: Rs. 6,000

Expenditure

Raw Material
The acrylic paint bottles cost Rs. 22/bottle, the brush costs Rs. 30. The cost for the base of the painting depends on the material

Labour
Siddharth does the Painting himself as well as gives it to around 30 women in his village
Wages:
Approximately a day’s earnings comes up to Rs. 200/day depending on their skill

Profit margins
He acts as an agent for Disha Gram Vikas Sangatan an NGO in the area

Other sources of Income: No other sources of income

Product Cost Break up
Labour cost for a Jute Bag
Wages are paid on a piece basis
Rs. 40/Jute Bag

Raw material right from the brush and paint are provided

Marketing Channels: Through the NGO Disha Gram Vikas Sanagatan, Exhibitions, one to one customers
Artisan Case Study

Name: Ulupi Jha
Age: 45
Education: BEd
Profession: was a teacher, current profession as a banking manager in Srijan, an NGO
Inspiration: attended a training by Mr. Manoj Kumar Panday conducted by Disha Grammeen Vikas Manch, Bajian, Bhagalpur.
Place: Bhagalpur District

Background:
Ulupi Jha is a teacher, she used to teach English and maths. Her husband is a college clerk and she has 2 sons and 2 daughters. She is currently working with the organization Srijan society in the banking department. She started working in his craft since 2009. She has always been interested in this art and had seen her mother and relatives doing this art, but was not aware of the meaning of it. As she was interested she went to Champanagar and has learnt the art from the elders there. She here she learnt the proper way of doing the art and the significance of the art. She has published a book on Manjusa art. It is an illustrated version of the story of manjusa art. But she does not have the funding to publish the book. She has illustrated this book out of her own interest and it took her 10 months to put it together. She used to do the paintings and the writing in the night in candlelight. She works with 150 women who practice this art in different villages near Bhagalpur. The villages are Simrah, Pakrah, Khethri and Saboh.

Products: Sari, dress materials, dupatta, magazine rack, paper bag, pen stands, curtains and paintings.

Best Selling Products: Sari's, stoles

Monthly Income: Rs. 5,000 - Rs. 10,000

Expenditure
Raw Material
Depends on the order, sometimes the customer provides her with the raw material, at times she buys it from Bhagalpur or Calcutta

Labour
She does some of the paintings herself and as well gives it out as job work to women artisans in and around her village
Wages: Approximately a days earning comes upto Rs. 200/day depending on their skill

Profit margins
She usually acts as an agent to other NGO’s, she also buys the products and sells them with an approx. markup of 25% to 30%

Product Cost Break up
Labour cost for a Dupatta
Wages are paid on a piece basis
Rs. 250/Dupatta - this is based on the intricacy of the painting

Raw material right from the brush and paint are provided
Selling price: Rs. 400/dupatta

Marketing Channels: Through the NGO Disha Gram Vikas Sanagatan, Exhibitions, one to one customers, Marketing agents in Delhi, Patna & Lucknow.
Highlighted Core Issues

Raw Material
Need for skill up gradation and training
Workstation & Infrastructure
Adaptability of art form on to various mediums
Interdependency between various crafts and how the art form can be used with these material
Social, economic and religious factors involved
Possibilities of using the art as a medium to generate livelihood
Market Analysis
Future of the art form and its importance in the society
Raw Material

Issues
Colours
• Markers & sketch pens are being used to make the process simpler.
• Artisans have started using other colours besides the 3 traditional colours of red/pink, green and yellow.

Brushes
• Plastic brushes have replaced the animal hair brushes, as it is easier to maintain.

Recommendations
Colours
• Avoid usage of Sketch pens and Markers
• The 3 traditional colours used is a part of the USP of the craft and helps in retaining the identity and helps set the craft apart from other forms of paintings.

Brushes
• Usage of the Plastic brushes is leading to uneveness in lines and the intricacy is lost.
• Usage of animal hair brushes and maintaining it is important.
• This will help enhance the quality of the painting.

Need for skill up gradation and training

Issues
• Artisans who have undergone training recently are not aware of the significance and symbolism of the craft.
• Stipends have become the main incentive for attending trainings, which takes away from the actual interest in the craft.
• From a batch of 20 hardly one or two people choose to pursue this craft.
• Costing methods needs to be addressed and standardised

Recommendations
• Selection criteria for the training needs to be stringent and the applicants interests needs to be evaluated
• Awareness about the craft, its significance and the importance of keeping this tradition alive needs to be stressed upon in the trainings.
• Post training followups need to be conducted and if possible an order is given so that the artisan realises the importance and look at it as a means of livelihood than a hobby
Adaptability of art form on to various mediums

Issues
- Not enough exploration of different mediums and product ranges
- Certain motifs cannot be used on various mediums due to religious connotations

Recommendations
- Develop a separate line of products with more commercial appeal and keep the religious artform intact by developing that as a separate artform.
- Explore the narrative possibilities in this artform
- Explore mediums like fabrics, paper products, leather, wall surfaces, etc.
- Develop a range of motifs which can be used across mediums

Workstation & Infrastructure

Issues
- Currently most of the artisans are working from home
- No proper ergonomic systems being practised.
- They usually work on the floor or on a table.
- No common facilities available
- No proper lighting

Recommendations
- Create a common facility centre with proper lighting and seating arrangements.
- This will increase productivity and help control quality.
- Will lend a sense of community and professionalism to the artform.
Interdependency between various crafts and how the art form can be used with these materials

Issues
The crafts and materials such as the silk industry which is developed locally have not been explored

Recommendations
• Explore materials which are locally available and there is a demand for in the market, such as silk sarees, stoles, etc.
• Collaborate with local traders and explore the mediums and materials available

Social, economic and religious factors involved

Issues
• Manjusa Art is basically a religious art form, thus all motifs and characters cannot be utilised for purposes other than worship.
• This limits the usage of motifs and layouts.
• Some people consider this art to be an art form of the “Lower caste” (Mali caste/Dom caste), thus there is a hesitation in practising this art form by all castes.
• Manjusa art has not had good market linkages, thus leaving a lot of the artisans disheartened as they are unable to earn from this art form.
• Currently as artisans are not able to earn from this art form they are discouraging the youngsters from learning this art form.

Recommendations
• Develop a range of motifs that can be used across mediums, but still keeping the identity and technique of the craft intact.
• By creating awareness about this craft we can dispel this notion of it being a “lower caste” art form.
• Developing a good market should help provide the artisans with a stable income through this craft.
Possibilities of using the art as a medium to generate livelihood

Issues
- Currently it is being practised more as a hobby than a source of income
- Limitations in terms of product and market availability.
- Less awareness about this craft

Recommendations
- Diversification of product range and adapting this art form into more functional products
- Moving away from the more religious connotations of the craft and creating a more commercial artform. This might broaden the marketability of the products. This might lead to the artform being a source of income as compared to a hobby.
- Providing a good branding and packaging solution will address the problem of creating awareness and help upgrade the product value in the market.

Market Analysis

Issues
- Current product range is more ornamental and has religious connotations
- Mostly made on paper to be used as paintings
- Awareness about the craft is limited to the local areas
- Quality and uniformity in the craft is not maintained
- Costing of the products is not being done systematically
- Limited local market exposure is limited to local exhibitions and sales during the bisahari festival
- No proper Market Linkages - domestic & International

Recommendations
- Develop a range of functional products using the craft
- Explore various mediums
- Create a brand and packaging that promotes the craft and creates awareness
- A quality check needs to be made before the product is marketed
- Create products that suits today's markets and customers needs
- Extensive marketing for the developed products is suggested.

Future of the art form and its importance in the society

Issues
- Currently people are not aware of its significance.
- They do not realise that the art form is slowly becoming extinct
- The next generation is neither aware nor interested in pursuing this artform

Recommendations
- Establish that this artform can be a means of livelihood
- Though it may not become a primary income, the craft needs to be revived and the tradition continued by the current and future generations
- Create awareness about the place of Manjusa art and its importance in the culture of Bhagalpur and of India
- Show a comparison of Madhubani painting and show that this artform too can reach the markets like Madhubani Paintings.

The government organised a scheme wherein the road posts were decorated with Manjusa Art.
**SWOT Analysis**

**Strengths**
- Strong history
- Colours and motifs are its USP
- Narrative form of illustration
- Ideal for creating and narrating the story of Bisahari that can be used as a USP
- Easy to adapt on various mediums
- Easy to learn
- No initial investment in creating the painting
- Raw materials are easily available

**Weakness**
- Very less awareness about the craft
- Too many religious connotations
- Limitation of usage of motifs
- Limitation of colours
- Currently not a stable form of income
- Considered or perceived as a low caste craft
- Not enough market exposure
- Costing of products is not being done effectively

**Opportunities**
- Scope for exploration in the artform
- As markets have not been explored, it can be introduced as a new artform and a new brand can be created
- The craft has still been kept alive by a few traditional artisans who can train the next generation.
- To create two different identities for the artform - on the religious basis and the other as a commercial product.
- New product range which suit today's market can be developed
- Different types of markets can be explored

**Threats**
- The old artisans are discouraging the younger generation from learning this craft
- Madhubani painting another well known artform of this region may overshadow Manjusa art
- Currently in the market there is not much demand for ornamental products such as paintings
- Religious usage of the manjusa is reducing day by day thereby reducing the demand of products in the local market
- Cheap materials are being used to make manjusas like colorful papers without paintings on it which is replacing the richly decorated handpainted boxes.
- Inappropriate costing of products may lead to the devaluing of the product or high pricing may also lead to the low marketability of the product.

**Opportunity Mapping**

- New Look & Identity
- Branding & Packaging
- Entering New markets
- Explore existing markets
- Increase outreach & visibility

- Untapped traditional artisans
- Unexplored art form
- Explore the use of the art form on different surfaces and mediums
- Product Diversification
- Product range on religious base
- Product range on commercial appeal

**Manjusa Art**
Scope of Intervention

Short Term Interventions

Better quality of Raw Material to be used & explored

Skill upgradation and Design workshops to be conducted

Diversification of the artform in terms of increasing motifs & introducing new layouts

Creating a motif bank & Directory

Craft Awareness drives need to be done

A proper documentation of the craft and its history

Diversification of product ranges

Exploring various mediums for painting

Long Term Interventions

Ongoing Craft Awareness drives

Develop two ranges - one keeping the religious artforms and its history in mind and the other with a more commercial appeal.

Ongoing Skill upgradation and design workshops to be conducted

Diversification of the artform in terms of increasing motifs & introducing new layouts

Diversification of product ranges

Explore the artform as a narrative medium

Leverage the Bisahari festival and use it as a Marketing Opportunity.

Increase visibility of the artform not just locally but across the country

Exploring linkages between other crafts available locally

Marketing Linkages

Setup a Museum for this artform

Branding & Packaging of the products
Marketing models

NGO's provide artisans with orders

NGO

Artisan

Marketing Agent

Customer

- Via Exhibitions
- Word of mouth
- Retail

- Via exhibitions
- Word of mouth

Existing Product Range

- Paintings
- Paper bags
- Disposable plates
- Pen stands
- Folders
- Stoles
- Saris
- Ties
- Dupattas
- Dress Materials
- Lamps
- Bags

Given the current situation the existing marketing model is working out fine. There is no exploitation of artisans in the process and therefore the same model could be followed.
**Existing Product Range**

**Recommended product range**

Two different ranges of products are suggested

A range of products which can address different markets and also have a mass market appeal

Explore markets such as corporate gifting, exhibitions, retail stores... etc

Products recommended - Stationery, clocks, frames for mirrors and photos, stoles, paintings, bags, lamps, bowls, accessories & calendars.

Highend range

This will establish and portray the craft as an exclusive artform. The materials used will be on the higher side such as silks.

Products Recommended - stoles, saris, stationery, lamps, paintings and frames.

Kalamkari, traditionally a religious art form has over the years been adapted to the market and has now become a medium of decoration on surfaces and can be seen on contemporary products as per the market needs.
Future vision

To take Manjusa art to a higher level of acceptance and awareness in the market.

Create a sustainable medium of income for the artisans

Develop strong market linkages

To increase sustainability, encourage linkages between the crafts available locally

Create a brand identity for Manjusa Art
Index

Introduction
Participants
Schedule of the workshop
Activities of the workshop - Daywise
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The Way forward
Introduction

Based on the Need Assessment Survey made for the Manjusa Art cluster, Bhagalpur, a 5 day workshop was planned to address the core issues that had been identified during the survey.

It was made sure that the exercises were more interactive and hands on to engage the artisans. Keeping in mind that they are attending an exhibition in December, simple product development ideas were suggested and a few prototypes were executed by the artisans during the workshop.

The main core issues addressed were -

- Design development
  - Moving from a religious art form to a more commercially viable way of using the artform
  - Developing a motif bank to explore the possibilities in Manjusa art
- Raw Material
- Introduction of new product ideas
- Addressing the possible market linkages
- Discussing quality issues
- Branding & Packaging
## Participants

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<tr>
<th>Serial No.</th>
<th>Name of the Participant</th>
<th>Place</th>
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<tbody>
<tr>
<td>1</td>
<td>Manoj Kumar Pandit</td>
<td>Birari</td>
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<tr>
<td>2</td>
<td>Nirmala Devi</td>
<td>Mirajan Haat</td>
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<td>20</td>
<td>Suman Kumari</td>
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<td>Mithali Das</td>
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## Schedule of the Workshop

### Day 1
- **Morning session**
  - Inauguration
- **Afternoon session**
  - Discussion & presentation by the designers on the core issues

### Day 2
- **Morning session**
  - Talk about different art forms which have successfully shifted from being a religious art form to a commercial art form.
  - Presentation on different art forms and their products
- **Afternoon session**
  - Hands on activity of creating a motif bank by all artisans

### Day 3
- **Morning session**
  - Introduction of the products to be developed (5 products) and the techniques to be employed
  - Product development
- **Afternoon session**
  - Product development

### Day 4
- **Morning session**
  - Product development continues
- **Afternoon session**
  - Product development
  - Discussion on Marketing

### Day 5
- **Morning session**
  - Product development
  - Finishing of products
- **Afternoon session**
  - Discussion on Branding & packaging
  - Feedback
Design Awareness Program
Activities of the workshop - Daywise
**Workshop - Day 1**

We started off the workshop with an inauguration function for the workshop. Mr. Shailesh Thakur, director of industries of the Patna Government was present to inaugurate the workshop. Various members representing the Patna Government and People like Jyoti Chand Sharma one of the pioneers of Manjusa art were present at the inaugural function.

After the inaugural function, all the participants were served lunch, after which we had an introductory session with the participants. There were a few new faces from the original list of participants that had been submitted. We introduced ourselves as the designers and after the artisans introduced themselves we gave them a quick brief on what to expect from the workshop.

**Workshop - Day 2**

In the morning session, we started with a presentation on different religious art forms which have been taken into the mainstream market. The presentation highlighted the hand painting styles like Kalamkari, Madhubani, Warli... etc. This was shown to them to give them an idea as to how they too can take Manjusa art to the next level and not limit themselves because it is a religious art.

Madhubani Painting used in stationery items for the current market

Fabrics painted with Kalamkari artform used on contemporary products
Workshop - Day 2

After the presentation we asked the participants to make a motif bank of all the other motifs used in Manjusa art. They were asked to look beyond just the characters and bring the other motifs in the art to the forefront.

Each artisan was asked to make 5 borders and 3 categories of motifs. In motifs they were asked to think of all the flora and fauna they used in the art. They were asked to explore motifs like the Bilpatra, champa bridge...etc which are significant in the story and are used to symbolise certain events in the story.
Workshop - Day 2

The following concepts were introduced

Introduction of making a motif bank
- Help them in drawing from a ready bank of motifs
- Exploring motifs other than the main characters of the story
- To show the artisans that they can create designs without bringing the religious aspect into their products

Introducing basic repeats
- Help them in creating interesting surfaces using a single motif or texture
- Give them an idea of the possibilities of using motifs differently

The artisans had a discussion on the motif banks developed and the repeats created. They were quite happy and excited that they could create such surfaces and designs.
Workshop - Day 3
On Day 3 we started work on developing products. They were shown a presentation of possibilities in products and what kind of products would work for their art.

We started off on making Stationery items - Penstand, Notepad & A4 folder

Design approach used to create the products

We felt two kinds of ranges should be developed
• A range keeping in mind the story and its characters
• A range where in the motifs & borders of the art is used, but not bring in the religious aspect to it.

Process
The group was split into 3 groups. The groups were balanced with one skilled artisan and others of varying levels of painting skills. Each group was given a different theme to work with

• Keeping in mind the story and its characters
• Using only borders
• Using only motifs

We made sure that each group got the chance to explore all the themes on different products.

• First the Product, its function, size & proportion were explained,
• Each member of the group was then asked to come up with layouts which were done to scale as per the theme that the group was assigned.
• The group then was asked to discuss all the concepts developed and select one appropriate concept, they were encouraged to mix and match elements from various concepts developed.
• The more skilled artisan in the group then started making the outlines on the final product, the rest of the group helped in doing the filling and finishing of the product.
Workshop - Day 3

Layouts Created for the Penstands

Artisan painting the penstand

Using different motifs on the penstand

Final notepad using the story theme
Workshop - Day 3

The following concepts were introduced

- Working with different themes
- Understanding the use of the product and creating appropriate layouts
- Understanding scale and proportion
- Learning to create layouts and concepts before making the final product
- Learning to work in groups
- Interacting with fellow artisans and sharing of ideas can lead to better designs and products
- Discussing and critiquing each others work and learning from each others point of view and creativity
**Workshop - Day 4**

On Day 4 we continued with product development. We started working with Silk Stoles. Each group was asked to create layouts as per their theme and then the best was selected and made into the final pieces.

The themes were:
- The storyline of Manjusa Art
- Border
- Motif & border
- Using a motif and creating a repeat

To scale layouts for Stoles
Initial sketch on the final stole
Artisans working on the stoles
Artisans working on the stoles
Workshop - Day 4

A presentation on the different types of markets and the type of products that would work in different markets was presented. We had a discussion on the current reigning brands in the Domestic market and the importance of Design & Quality in their products.

Some slides from the presentation

**Fabindia**

**Good Earth**
Workshop - Day 5

This was the last day of the workshop. All the artisans worked on completing the products and we also managed to get two more products made - Lamps & Bags.

Each group was asked to develop a calendar.
The following themes were given
- The story
- Borders + Motifs

Feedback forms were filled by the artisans and we had a small presentation on Branding & Packaging.
We discussed the importance of branding and how they should go about branding their art. What kind of information should be provided to the customer, the topic of costing was also touched upon.
Workshop - Day 5

Border created for a silk potli

Border & motifs used for Paper lamps

Products Developed
Products - Penstands

Characters of the story have been used
Borders have been used
Borders have been used
Motifs & borders have been used
**Products - Stoles**

Based on the story & depicting the floral motifs

A border design with motifs used as a repeat in the body in varying sizes

**Products - Stoles**

Based on the story

A border design using the animal motifs

A border design with motifs used as a repeat in the body in varying sizes
**Products - Stoles**

- The Snake motif used as a design to create a design on the borders of the stole.

- An allover design created by using a single motif in a repeat.

**Products - Lamps**

- A paper lamp with a border and motif.

- A paper lamp with a border design.
### Products - Bags

Silk Potlis painted with Manjusa art motifs

### Products - Calendars

A desktop calendar made using only the motifs of Manjusa art

A desktop calendar in which each page depicts a scene of the story
Outcome

By the end of the Design Awareness Program, the artisans were exposed the following concepts:

- Innovating while keeping in mind traditional values of the artform
- A commercial approach to a traditional artform
- Interacting with fellow artisans and learning to work as a unit as opposed to individual artisans
- Exposure to a larger number of ideas by working in a group
- Quality standards to be followed to enter the current market
- Creating appropriate products for a given market
- Making the transition from the artform as a hobby to a means of livelihood

The Way forward

- Organising the individual artisans into groups or clusters
- Providing a workspace with the basic amenities like furniture, good lighting and ergonomic seating
- Working with good quality raw material
- Design development workshops to be conducted to provide a wider range of products
- Proper systems for costing need to be put in place
- Branding & packaging need to be provided for the products developed
- Developing market linkages
- Ongoing design development trainings along with awareness programs about the art should be provided