

**COMMUNITY BASED INVENTORYING FORM
FOR THE MAPPING OF INTANGIBLE CULTURAL HERITAGE (ICH)**

کمیونٹی کی بنیاد پر غیر مادی وراثتی اثاثہ جات کا معلوماتی فارم

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Longitude / عرض بلد	25.8016600	Latitude / بلد طول	68.4867460
Province / صوبہ	Sindh		
District / ضلع	Matari	Tehsil / تھسیل	Hala Tehsil
UC / یونین کونسل	Bhitshah	Village / گاؤں	Bhitshah
Name of Compiler / مرتب کنندہ	Organizational Affiliation / تعلق	Contact No. / رابطہ نمبر	E-mail / ای میل
Prof. Dr. Anila Naeem Dr. Tania Ali Soomro	<input type="checkbox"/> NGO	+92 300 8241387 +92 333 7019740	a.naeem.dr@gmail.com architect.tania@gmail.com
	<input type="checkbox"/> Local Community		
	<input checked="" type="checkbox"/> Other Heritage Cell, DAPNED		
1. Identification of ICH Element			
غیر مادی اثاثے کی شناخت			
1.1 Name of the Element Used by the Community concerned (in local language)		مقامی زبان میں لوگ اس انفرادی اثاثے کو کیا نام دیتے ہیں	
Ajrak (اجرک) - a traditional block-printed fabric from Sindh, distinguished by its deep crimson and blue colors.			
1.1.1 Brief descriptive title of the element (in English or Urdu)		اثاثے کے نام کی اردو یا انگریزی میں مختصر تفصیل	
Ajrak (اجرک), the word is derived from 'Azrak' meaning blue in Arabic and Persian (Bilgrami, 2010). Ajrak is synonymous to being an identity of Sindh, primarily used as a wrap, however, having multi-purpose usage as a turban, shoulder cloth or a shawl. As part of Sindhi tradition, the Ajrak is presented to guests to honor them, and at occasions such as weddings, funerals, etc. This traditional block-printed and handcrafted textile is produced through an extensive 18-21 stages process, involving preparation of fabric, block printing and resist dyeing, using natural organic materials. The sun and flowing water of the Indus play an instrumental role in the making of Ajrak. The finished Ajrak measures approximately 2.5 meters in length, produced in two equal sections from a single 5-meter-long fabric, which is subsequently cut and joined longitudinally using a typical handmade stitch known as 'kandro'. This stitching is traditionally carried out by women within the community, after being purchased.			

1.2 Domain of the Element		اثاثہ کا دائرہ کار
Domain	Number 1-9 (prioritize on the basis of relevance of element to domain (s))	
<input checked="" type="checkbox"/> Oral Traditions and Expression / زبانی روایات اور اظہارات	1	
<input type="checkbox"/> Performing Arts / فنون لطیفہ		
<input checked="" type="checkbox"/> Social Practices, Rituals and Festive Events / سماجی روایات، رسومات اور میلہ	2	
<input type="checkbox"/> Knowledge and Practices concerning Nature and the Universe / قدرت اور کائنات سے وابستہ علم اور روایات		
<input checked="" type="checkbox"/> Traditional Craftsmanship / روایتی ہنرمندی	1	
<input type="checkbox"/> Traditional Cuisine / روایتی کھانے		
<input type="checkbox"/> Traditional Games and Sports / روایتی کھیل		
<input type="checkbox"/> Agricultural Practices / زرعی طریقے		
<input type="checkbox"/> Traditional Medicine / روایتی ادویات		
<input type="checkbox"/> Other:		
1.3 Community(ies), groups, and individuals concerned		اس اثاثہ سے وابستہ مقامی آبادی، گروہ، اور افراد
<p>The CBI on the ICH element was conducted with Muhammad Younus Soomro, a Ajrak making artisan/ master craftsman from Bhitshah, who learnt his ancestral craft from his father. A second and third CBI was conducted with Dr. Muhammad Umer Soomro at Moledino Sahito, and Raziq Dino Memon at Matiari. The community associated with Ajrak making in district Matiari predominantly belongs to the Soomro tribe, accounting for approximately 75% of practitioners. The remaining 25% belong to other clans, including <i>Baniya</i> (Hindus), <i>Khaaskheli</i>, <i>Jaagirani</i>, and a small number of <i>Mallah</i> artisans.</p>		
1.4 Physical location(s), distribution, and frequency of enactment of the element		اس اثاثے کا منبع کونسا علاقہ ہے؟ اور اس کا رواج کتنا ہے؟ لوگوں میں کتنی مقبولیت رکھتا ہے؟
<p>Matiari District functions as a principal center of Ajrak production, where the towns of Bhitshah, Matiari and Moledino Sahito have the major concentration of Ajrak making workshops. In Bhitshah, the Hunermand/ artisans' colony established in 1970 by Prime Minister Z. A. Bhutto, with a specific focus on supporting Ajrak production, has 18 workshops (<i>kaarkhanas</i>), actively functional at present; alongside numerous artisans who continue production within their homes. In Matiari, the designated artisans' colony established in 1993-94 on orders of Prime Minister Muhammad Khan Junejo, comprises 15 shops of which only four are currently functional. Craftsmen of other shops have discontinued making Ajrak, and their shops are bought off by remaining artisans. In Moledino Sahito as well few workshops produce authentic Ajraks. In addition to Matiari District, Tando Muhammad Khan; both a city and district headquarters, is also recognized as an important center for Ajrak production, having approximately 3-4 workshops actively producing Ajrak.</p>		

1.5 Short description of the element (preferably no more than 200 words)

اثاثے کی مختصراً تفصیل (زیادہ سے زیادہ ۲۰۰ الفاظ)

Ajrak is a traditionally handcrafted cotton fabric, often used as shawl (چدر), distinguished by its characteristic use of natural dyes, predominantly the 'Indigo' (blue) and 'Alizarin' (deep red) color palette. The production of Ajrak involves approximately 18-20 complex, labor-intensive, and historically preserved processes, reflecting a deep continuity of indigenous knowledge and craftsmanship. From preparation of fabric, to block printing, dyeing and washing; the various stages of Ajrak making reflect a deep knowledge and understanding of natural materials/ resources, and their reaction to various exposures of natural elements – the Sun, water and heat. The first process is '**Khumb**', it uses plain fabric that is soaked in a baking soda solution and boiled overnight in a furnace to remove starch and impurities. The cloth is then washed for several hours in running river water, repeatedly rinsed and beaten on both sides to ensure thorough cleaning/ opening of warp and weft threads. Finally, it is spread on the ground and sun-dried, resulting in fully cleaned and softened fabric. Following that, '**Saaj Jiban**' i.e the oiling process takes place, where fabric is soaked in a mixture of oil, soda, and natural additives to soften and condition the fibers. The cloth is sun-soaked, beaten, dried, and treated on both sides to ensure even absorption. '**Kasai**' is the post-Saaj Jiban cleansing stage where the fabric is washed and sun-dried to remove excess oil and residues. It is repeatedly exposed to sunlight on both sides, then treated with a light baking soda solution to clear remaining residue and set the oil. Finally, the cloth is river-washed to complete the fabric preparation process. '**Saquin Diyan**' is a final pre-printing conditioning process where fabric is soaked in a natural mixture of *mahi* seeds, dried lemon, jaggery, and castor oil. The cloth absorbs this blend and is then sun-dried, giving it a finished, strengthened, and well-conditioned quality. Printing/ **Chappai** begins with '**Chur**', the first printing stage that creates the design outline using a paste of natural gum (Almond or Acacia), lime (*chuna*), and Alizarin. '**Kutt**' the 2nd print involves the execution of the black print, which adds definition and depth to the overall design. '**Phulli**', 3rd print focuses on enhancing the star motif by increasing its whiteness and sheen through a secondary stamping process using the paste made of *badam ka goond* and lime (*chuna*), similar to the *Chur* mixture, but without the addition of Alizarin. The 4th and final stage of '**Kharr**' involves printing with a paste prepared from Alum (*phitkiri*), mineral clay/ Multani *mitti*, and *badam ka goond*; sprinkling the printed areas with dry cow dung (*gobar*) or rice husk to absorb excess water. Following the completion of Chappai, the fabric is laid out under the sun for drying, after which the process of **halka kun ka marhala** is executed in which entire fabric is immersed in a diluted/ light indigo dye. Areas treated with *phitkiri* or left white resist the dye, while the remaining sections absorb a light indigo color. The fabric is again dried under the sun, and after fully drying, the process of '**Wichur**' takes place, where-in the 5m length of fabric is opened, soaked and left floating on standing water (pond/ *talab*) for approximately 3–4 hours, to ensure uniform wetting and absorption. Again it is washed and dried out, then the fabric is dyed in Alizarin/ Maddar, prepared by heating in a furnace; known as the process of '**Rung**'. After Rung, the wet fabric is washed in running water of a river or canal, and beaten on a rock to remove excess dye. It is then laid out under the sun and continuously wetted by sprinkling of water, and turning of sides, approximately repeated twelve times. This process starts from late morning and continues till late afternoon, and is called as '**Tapai**'. After the completion of *Tapai* and once the fabric is fully dried, the '**Meena**' stage is undertaken. In this stage, block printing is carried out to mask the white and red areas of the fabric prior to the final indigo dyeing. Meena print is sprinkled with dry cow dung/ rice husk to stabilize the print and prevent from smudging, and then fabric is properly dried under the sun, before the final stage of dyeing, called '**Tyarai**'. This involves dipping the breath-wise folded fabric in deep, dark indigo solution, and laid out to dry under the sun without twisting or squeezing. After the completion of three dyeing and drying cycles, the fabric is thoroughly washed in running river water to remove excess dye and to stabilize the final indigo shade. The finished Ajrak is washed in running water with the cloth fully opened for thorough cleaning. The process is called '**Dhulai**'. It is then dipped individually into a measured solution of *soda khar* (Sodium Bicoarbonate) and bleach to achieve the final finish. It is washed and beaten

and again washed, and flattened on the ground, and sundried, flipping both sides to absorb the sun evenly, then folded in a particular manner for storage and dispatch for sale.

Ajrak exists in a wide range of patterns, each carrying historical and cultural significance. Traditional patterns include 'Chaki' (characterized by circular and square geometry), 'Kakar' (inspired by cloud motifs), 'Hasho' (distinguished by its multiple borders), 'Kashi' (having intricate geometric compositions), 'Badami' (based on almond-shaped motifs), and other varieties including 'Puk', 'Jaleeb', 'Challa', 'Ish-peech', 'Kharak' and 'Wal' contributing to the diversity of Ajrak's visual language. An ancient design named 'Tedi' (depicting three-petal flower) is believed to be worn by the King Priest of Mohenjo-daro. A typical border used in traditional Ajrak is known as the 'Palland'. All designs of Ajrak patterns are composed from a set of three to five blocks series named *Chur, Kat/Kut, Phuli, Kharr, Meena, Zameen*. The block makers (*por waro karigar*) are highly skilled craftsmen gradually fading away; as evident from the fact that only one master-craftsman exists in Bhitshah, from whom all Ajrak makers of the region acquire their blocks. The price of blocks ranges from 50,000 – 150,000 per set, depending on the pattern, and requires 4-5 months to prepare.

One production cycle called "**Dharak**" consisting of 40 Ajraks, takes up to one week, if working in a group of 3 - 4 labour/artisans, else it takes almost 18 days if working individually. Each *Dharak* consists of 200m of fabric (5 *thaans* - 8 Ajraks of 5m each cut out from each *thaan*). Prices range between 3000 PKR to 6000 PKR for regular Ajraks; and can go up to 18,000 PKR depending on quality of material and detail. The most elaborate and expensive Ajraks are the ones having *Kashi* design pattern. Each workshop produces around 120 – 160 Ajraks per month.

2. Transmission of the ICH Element (personnel and language(s) involved)

غیر مادی اثاثے کی منتقلی

2.1 Personnel/individuals (if applicable) directly involved in the practice and/or enactment of the element (Name, Age, Gender, Professional category)

اس اثاثے سے براہ راست منسلک افراد یا شخصیات (نام، عمر، جنس، شعبہ)

Mohammad Younus Soomro, Bhitshah (43, male, artisan) (Nigah-i-Karim Ajrak Centre)
 Abdul Sattar Soomro, Bhitshah (38, male, artisan) (Shah Abdul Latif Bhitai Ajrak Centre)
 Saddam Soomro, Bhitshah (27, male, artisan) (Shah Abdul Latif Bhitai Ajrak Centre)
 Abdul Hanan Soomro, Bhitshah (34, male, artisan and block maker) (Shah Abdul Latif Bhitai Ajrak Centre)
 Aagaino Lakho, Moledino Sahito (33, male, artisan)
 Lutf Ilaah Lakho, Moledino Sahito (55, male, artisan)
 Dr. Mohammad Umar Soomro, Moledino Sahito (45, male, artisan) (workshop owner)
 Mohammad Ahsan Lakho, Moledino Sahito (20, male, artisan)
 Mohammad Essa Lakho, Moledino Sahito (52, male, artisan)
 Mohammad Saleh Lakho, Moledino Sahito (64, male, artisan)
 Mehmood Lakho, Moledino Sahito (41, male, artisan)
 Mehtab Ali Lakho, Moledino Sahito (16, male, artisan)
 Noor Shah, Moledino Sahito (65, male, artisan)
 Raziq Dino Memon, Matiari (51, male, artisan) (workshop and shop owner)
 Shahnawaz Soomro, Tando Mohammad Khan (40, male, artisan) (workshop owner)
 Imdad Ali Soomro, Tando Mouhammad Khan (55, male, artisan) (workshop owner)
 Shaukat Ali Soomro, Tando Mohammad Khan (50, male, artisan) (workshop owner)
 Rafiq Ahmed Prahyar, Tando Mohammad Khan (25, male, artisan) (workshop owner)

<p>2.2 Other people in the community less directly involved, but who contribute to the practice of the element or facilitate its practice or transmission</p> <p>Wood block-makers are crucial for the Ajrak making craftsmen; currently there is only one master block-maker in Bhitshah (Nadir Ali Veeghio, 66 years old), supplying blocks to all Ajrak craftsmen. Vendors from Hyderabad and Hala selling different raw materials used in Ajrak making, such as camel dung, Indigo, Alizarin, alum, sakun, gum, etc. Vendors and wholesalers of cotton fabric from Faisalabad. Shopkeepers/ suppliers of Ajrak from Hyderabad, Karachi and other cities. Landlords in the vicinity who have allowed the Ajrak artisans to use their irrigation canals, or their land for making of ponds.</p>	<p>ایسے مقامی لوگ جو اس اثاثے کی ترقی اور اسے عوامی بنانے میں شامل ہوتے ہیں</p>
<p>2.3 Language (s) and dialect (s) involved (if applicable)</p> <p>Sindhi</p>	<p>اثاثے کی زبان اور لہجہ</p>
<p>2.4 Language (s) and dialect (s) spoken by the community concerned</p> <p>Sindhi and Urdu</p>	<p>آبادی کی زبان اور لہجہ</p>
<p>3. State of ICH Element</p>	
<p>3.1 Threats (if any) to the continued transmission of the element within the relevant community (ies)</p> <p>Ajrak making has traditionally been an ancestral craft, passed on through generations. The current practitioners of this ICH are mostly from such families; however, a decline in the interest of younger generation is observed, due to the continuing lack of sustained economic growth and stability. The difficulties of acquiring raw materials, and available facilities for practicing of the ICH (as outlined under the identified 'threats' below) are also a major constraint that deters younger generation from continuing with their ancestral profession. Financial instability has resulted in many existing vendors to discontinue their education, which constraints their capacity for effective communication and market engagement of their product. There is a need to articulate the significance of Ajrak, engaging diverse audiences, and effectively promoting this cultural tradition.</p>	<p>غیر مادی اثاثے کی حالت</p> <p>آپ کے پیش نظر کوئی ایسی بات ہے جس سے اثاثے کے تسلسل کو کوئی خطرہ ہو</p>
<p>3.2 Threats to any tangible elements and resources (if any) associated with the element</p> <p>Ajrak production faces significant structural and economic challenges, foremost among them is the lack of essential infrastructure. In Bhitshah, there are no functional ponds (<i>talab/khad</i>) required for <i>wichur</i> process, compelling artisans to travel 10–15 km to locations like Jara water/ Gul Sehta, Wassan Bungalo, Kaliyaan, or <i>talab</i> at Moledino Sahito. This distance creates substantial logistical and financial burdens, as transporting fabric by rickshaw alone can cost approximately 500 PKR per trip. To adequately serve the 18 operational <i>karkhaanas</i>, a pond of at least 1,000 sqft is required, along with adjacent space for fabric drying and reliable access to fresh water, an indispensable resource, as Ajrak production is fundamentally water-dependent.</p> <p>In addition to infrastructural deficiencies, the craft is threatened by the mass production of screen-printed imitations. Traditional Ajrak making is a time-intensive process, while consumer demand increasingly favors faster and cheaper alternatives. As a result, the majority of the public (99% as per the CBI) remains unaware of what constitutes authentic</p>	<p>اس اثاثے سے جڑے مادی اثاثے جن کو خطرہ ہو</p>

Ajrak. Even in official, cultural and ceremonial contexts, most Ajraks presented to guests consists of screen-printed replicas, with only a small minority recognizing and using the handmade original.

Raw material supply poses another critical challenge. Key natural dyes such as Indigo and Alizarin are largely imported from Germany and India or Dubai respectively; increasing the costs due to reliance on the middlemen. While most other materials are locally available, the absence of indigenous indigo cultivation significantly undermines sustainability. Notably, indigo farming existed in the region approximately 3 decades ago, and recent attempts to revive its cultivation in areas such as Sinjoro and Multan could not be sustained. Further compounding these issues is the erosion of skill transmission. Only one master block maker remains active, supported by just a few apprentices, signaling an acute risk of knowledge loss. Combined with the broader economic precarity faced by artisans, these factors collectively threaten the continuity and viability of Ajrak craftsmanship.

The artisan colony in Matiari is subjected to encroachment. The physical condition of the colony is critically deteriorated: shop structures show extensive damage, with cement plaster eroded and reinforcement bars exposed, posing serious safety risks to the artisans (karigars) working within. The entire area also gets inundated during monsoons, making the workshops dysfunctional for almost two months. The absence of basic infrastructure, including electricity, further exacerbates poor and hazardous working conditions.

3.3 Safeguarding or other measures in place (if any) to address any of these threats and encourage future enactment and transmission of the element

کیا اوپر بیان کیے گئے خطرات کے تدارک کیلئے کوئی کوششیں اختیار کی گئیں

During the later decades of 20th century efforts were made at government level to support the Ajrak artisans, such as the construction of Hunermand Colony in Bhitshah in 1970 and the establishment of Artisan colony in Matiari in 1993-94. These initiatives ensured sustained existence of the craft in the form of dedicated spaces allocated to the craftsmen for their workshops and residences. However, further enhancement of infrastructure and facilities to provide ease in production process are still lacking and need to be enhanced.

Another effort was the workshops conducted by AHAN – Aik Hunar Aik Nagar platform in 2016, introducing innovative use of natural dyes, training young craftsmen in Ajrak making, and experimenting with new design and transformations for innovative market products. This helped revival of the craft in the form of increased production of natural dyes suits for women. Today the Ajrak making workshop production comprises of 75% of natural dye suits and only 25% of pure Ajraks.

Several NGOs have also worked with the artisans to promote their craft; including DAACHI, SITCO, SARTIYOON, and others from textile and fashion industry. Innovative products such as bags, stole, jackets, saree, silk products, etc. are now being produced by the Ajrak artisans, supporting them with increased income opportunities. More recently, the Culture Department, GoS, has taken initiatives of doing several publications and creating platforms to support the artisans economically by organizing events such as crafts mela, and other exhibitions.

3.4 Viability of the element				
3.4.1 Does the element require urgent safeguarding		کیا اس اثاثے کو فوری محفوظ کرنے کی ضرورت ہے		
The ICH element does not require urgent safeguarding; however, immediate actions are needed to boost the Ajrak making artisans, and ensure their sustenance into the future. Measures need to be taken to raise awareness about the authentic Ajrak, distinguishing it from the factory produced replicas.				
3.4.2 Is the element a viable representative of the ICH of the community(ies)?		کیا یہ اثاثہ قابل عمل ہے؟ اور کیا یہ مقامی آبادی کے غیر مادی وراثتی اثاثہ جات کی نمائندگی کرتا ہے		
Yes, Ajrak is a representative ICH of Sindh – an element of cultural identity and pride.				
3.4.3 Any safeguarding/innovation measures taken for enhancing viability		کیا اس اثاثہ کی بڑھوتری کے عمل کو جاری رکھنے کے لیے کوئی حفاظتی اقدامات کیے گئے ہیں		
Innovative transformations in the range of products recently developed to address the market demand, has helped the Ajrak artisans to sustain themselves. This includes exploration with new designs, colors, and a range of products that were traditionally not produced in earlier times. These include natural dye suits for women, supplying block printed fabric to boutiques, production of bedsheets, cushion covers and quilts, etc.				
4. References concerning the ICH element (if any).		اثاثہ کے متعلق حوالہ جات		
4.1 Literature (if any) (published articles, books, newspapers etc.)		ادبی حوالے (شائع مضمون، کتابیں، اخبارات وغیر)		
Title of book, Article, Newspaper etc./ عنوان	Name of Author(s) / مصنف	Publication Year / اشاعت کا سال	Page Number(s) / صفحہ نمبر	Publisher / ناشر
Ajrak: Cloth from the soil of Sindh	Noorjehan Bilgrami	2000	Book (177pages)	Department of Culture and Tourism, Government of Sindh
Handicrafts of Sindh	Waheeda Khizir Qazi	2010	pp. 44	Culture Department Govt of Sindh
Ajrak as a Timeless Cultural Symbol	Munira Abbas	2014	-	The Express Tribune
Sindh Ja Hunar	Nawaz Ali Shoq	2021	pp. 162-169	Culture Department Govt of Sindh
Ajrak' as an indigenous tradition of Sindh, Pakistan	Umaira Hussain Khan	2024		Conference Proceeding: CAA 112 th 2024 Annual Conference- Feb 14-17 2024, at: Hilton Chicago IL, USA

A Complete Guide to Ajrakh and The Process of Ajrakh Making	Shagun Sneha	2024		Rural Handmade
Unveiling the Threads of Traditional Icon of Sindh: A systematic review on the cultural significance, artistic elements and documentation of Ajrak	Iqbal, A., Abdullah, Z. & Noh, L.	2025	pp.213–221	Environment-Behaviour Proceedings Journal
Sindhi Society and Culture	Prof. Dr. Ghulam Ali Allana	2025	pp. 337-340	Culture Department Govt of Sindh
4.2 Audio-visual materials, recordings, or any objects etc., in archives, museums, and private collections (if any)				
اثاثے کی صوتی، بصری اور ریکارڈنگ (چاہے کسی عجائب گھر میں (یا کسی کی ذاتی ملکیت ہوں)				
Title of audio-visual material or object / عنوان	Location / جگہ	Collected / Recorded by / مواد اکٹھا یا ریکارڈ کرنے والے کے نام	Year of collection and/or publication / اکٹھا کرنے یا اشاعت کا سال	
Sun, fire, river, Ajrak: Cloth from the soil of Sindh	https://www.sahapedia.org/sun-fire-river-ajrak-cloth-the-soil-of-sindh-1998	Sahapedia	1998	
How One Town Keeps A 5,000-Year-Old Ajrak Tradition Alive In Pakistan Still Standing	https://www.youtube.com/watch?v=BwHlIPsqgB8	Business Insider India	2023	
Pakistani Traditional Sindhi Ajrak Making Process How Sindhi Ajrak are made? Ajrak Printing	https://www.youtube.com/watch?v=aqfXVEkzBM	The Makers	2023	
Ajrak making process Block Printing Sindh	https://www.youtube.com/watch?v=uHbfZ7P4UfY	Delve into Pakistan	2023	
Ajrak Making Process Sindhi Ajrak Culture A 5,000 Year Old Ajrak Tradition Alive In Sindh	https://www.youtube.com/watch?v=ITMwv-h0x-4	Discoveries	2024	
Ajrak Banane Ka Safar Sindhi Ajrak Making Process & Cultural Art	https://www.youtube.com/watch?v=urr8SiNMtA4	yes360	2025	
Beautiful Traditional Cloth Ajrak Making Process II Sindh Traditional Cloth Ajrak Making	https://www.youtube.com/watch?v=f9HGLjDBQtg	Professional hands	2024	
Sindhi Ajrak - Variety & Basic Information by Abdul Haye Contact him for Business	https://www.youtube.com/watch?v=74FNjhteqn4	Ehtisham Ahmad Farooqi	2024	
Sindhi Ajrak Kese Banti Hai? - Ajrak Ka Business Kitne Paison Me Start Ho Sakta Hai?	https://www.youtube.com/watch?v=mi3kklzb5OY	UrduPoint.com	2022	
Ajrakh - A documentary on the ancient block printing craft from Kutch (English)	https://www.youtube.com/watch?v=EuKt8U2xU8E	Rods Cones Hammers	2024	

5. Data restrictions and Permissions		مواد پر پابندیاں	
5.1 Restrictions if any to the use of (or access to) information e.g., is there any sensitive information you would not like to be shared		ایسی حساس معلومات جن کو بتایا نہ جاسکے	
The Ajrak making artisans community in Bhitshah, Matiari and Moledyno Sahito participated enthusiastically in the compilation of CBI form and had no reservation about sharing any information given in the form. Their consent was given for information shared during the demonstration and conduct of CBI, to be documented and recorded without any concern for sensitivity or security.			
5.2 Resource person(s) detail		معلومات دینے والے کی تفصیل	
Name/ نام	Affiliation / وابستگی	Location / رہائش	Contact No. / رابطہ نمبر
Mohammad Younus Soomro	Artisan/ Ajrak maker (Nigah-i-Kareem)	Bhitshah	+92 301 3493747
Razik Dino Memon	Artisan/ Ajrak maker (workshop owner)	Ajrak Colony, Matiari	+92 3052910765
Dr Muhammad Umar Soomro	Artisan/ Ajrak maker (workshop owner)	Moleydino Sahito	+92 307 3076075
Nadir Ali Veeghio	Block maker	Artisans Colony, Bhitshah	+92 307 352 4433
Abdul Sattar Soomro	Artisan/ Ajrak maker (Bhitshah Ajrak Centre)	Bhitshah	+92 0333 1284712
6. Attachments material related to ICH element		مزید ذرائع ابلاغ جو اس غیر مادی اثاثے سے متعلق لف ہیں۔	
<input checked="" type="checkbox"/> Detailed Description / مفصل تفصیل <input checked="" type="checkbox"/> Photograph(s) – Maximum 15, Minimum 10 / (۱۰ تصاویر (زیادہ سے زیادہ ۱۵ اور کم سے کم ۱۰)) <input type="checkbox"/> Audio (if possible) / (صوتی) (اگر ممکن ہو) <input checked="" type="checkbox"/> Video (if possible) / (بصری) (اگر ممکن ہو) <input type="checkbox"/> Other / کوئی اور _____			
7. Permission to Compile Data		اجازت نامہ	
7.1 Name(s) of the Person(s) of the concerned community who participated in filling the form		اس شخص یا اشخاص کا نام جنہوں نے مواد کو مرتب کیا	
Mohammad Younus Soomro			
Razik Dino Memon			
Dr Muhammad Umar Soomro			
Nadir Ali Veeghio			
Abdul Sattar			

7.2 Date (s) and place(s) of information generated

معلومات حاصل کرنے کی تاریخ اور جگہ

(November 25, 2025) Bhitshah, Hala Tehsil, Matiari District, Sindh.

(November 26, 2025) Matiari, Matiari District, Sindh.

(November 26, 2025) Moleydino Sahito, Matiari District, Sindh.

7.3 Proof of consent of the community(ies) concerned for inventorying the element; and the information to be provided in the inventory

اثاثے اور معلومات کو ریکارڈ کرنے کیلئے مقامی آبادی کا اجازت نامہ

I **Mohammad Younus Soomro** agree as a representative of the **Bhitshah** to the inventorying of information gathered in reference to it/them being placed on the National and/or Provincial ICH Database. This inventorying form has been filled with the collaboration of local community.

میں **Mohammad Younus Soomro** اس علاقہ کی مقامی آبادی **Bhitshah** کا حصہ اور ان کا / کی نمائندہ ہوتے ہوئے اس بات سے اتفاق کرتا / کرتی ہوں کہ اکٹھی کی گئی معلومات / مواد کو قومی یا صوبائی یا دونوں اثاثہ جات کی فہرستوں میں محفوظ کر لیا جائے۔ یہ فارم یہاں کی مقامی آبادی کے لوگوں کی باہمی مشاورت سے بھرا گیا ہے۔

Signature :

Signatures of additional community members (if any)

Name	Signature
Abdul Sattar Soomro	A. Sattar
Dr. Mohammad Umar Soomro	M. Umar
Raziq Dino Memon	رازق دینو
Nadir Ali Veeghio	نادیر علی

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8. Date of entering the information in the National, Provincial, or any other inventory

معلومات قومی، صوبائی اثاثوں میں شامل کرنے کی تاریخ

	Inventory	Date	Entry ID
<input type="checkbox"/>	Provincial / صوبائی	March 02, 2026	21
<input type="checkbox"/>	National / قومی		
<input type="checkbox"/>	Any Other (Specify Name):- / کوئی اور /		