

## *Signature of Desert ....*

*A Project Report On Hand Embroidery Craft, Jethwai, Jaisalmer*

# The Integrated design and Technical development Project

in Hand Embroidery Craft

Sanction order No. J-12012/152(1)/2014-15/DS/NR/(INTG) (ST) Dated 26-03-2012

Dated 7<sup>th</sup> October 2015 to 6<sup>th</sup> March 2016

At Village : Jethwai, jaisalmer (Raj.)

## Organized by

Export Promotion Council For Handicrafts

## Sponsored by

Office of The Development Commissioner of Handicrafts  
Ministry of Textiles. Govt. of India

## Submitted By

Tripti Singh  
Empanelled Textile Designer O/o The DC Handicrafts



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## **Aknowledgment**

Lots of effort has gone into making of this Integrated Design and Technical Development project. I would like to give my sincere thanks to all those who helped in the completion of this project on Hand Embroidery craft.

I am thankful to O/o DC Handicraft for its projects in various stages and feel grateful for this design and technical development workshop. It comes as a launching pad for the artisans to set the traditional skill on the right track.

My sincere gratitude towards Dr. K Gopal, Development Commissioner Handicrafts, and Mr. Rakesh Kumar,

Executive Director, Export Promotion Council for Handicrafts. Mr. Kulwinder singh Assistant Director

Jodhpur, Handicrafts, Marketing and Service Extension Center, Jodhpur O/o the DC (H).I would like to express my special thanks to our Project coordinator Mrs Reeta Rohilla and Senior Designer Amla Shrivastava , Mr. Raviveer Choudhary Handicrafts Promotion Officer, Jodhpur and Mr. Gopal Sharma. Junior assistant EPCH Jodhpur for their constant help and guidance.

My appreciation for Master craftsperson Mr. kevla ram, to finalizing this project within the time frame. Mr. Shera ram and vimla devi, local prominent person of village with all people of Village Jethwai, jaisalmer to provide me positive atmosphere to work and my parents and family who was always beside me.

I take privilege to thank all my artisans/craft persons who have done such a wonderful job & made my vision into reality.

## **PREFACE**

The government is making continued effort to provide equitable growth opportunities for women, which is increasingly being reflected among others in increased participation by women in local government and decision-making process, promotion of income generation activities and thrift and credit self help groups (SHG's) for women. To keep up with the competitions and to abreast them with the latest of designs and trends and marketing skills, the patrons organize Design & Technical Development Workshops/Integrated Design & Technology Development Projects under the capable professional guidance of experts from institutions like NIFT and NID. During these design workshops, the artisans are helped to reinvent themselves as per the current trends to make them more commercially viable and then they are provided with the promotional platforms like exhibition and craft bazaars etc. which are organized by the Govt. along with the NGO's, throughout the country besides the other commercial links. The 5 month's Integrated Design & Technical Development Workshop on HAND EMBROIDERY craft, Sanction order No. J-12012/152(1)/2014-15/DS/NR/(INTG) (ST) Dated 26-03-

2012 sponsored by the O/o the Development Commissioner (Handicrafts), Ministry of Textiles, Govt. of India, is one such step in this direction. The programme was organized by Export Promotion Council for Handicrafts working with an object to promote, support protect maintain and increase the export of handicrafts.. A detailed survey of the area was made to access the existing designs in HAND EMBROIDERY craft, the available materials, technical inputs, production process and marketability of product etc. for the development of new designs, which can be easily marketed.

In this modern arena, life style has been changed completely and accordingly, there has been a change in color and design sense. It has become artistic & attractive. This artistic change in handicraft items is seen anywhere. Physical & mental change takes place during young age. From this point of view and to get a good export order and marketable product, it was necessary to have a series of product, which will suit to the contemporary styles of living. This necessitates designer's intervention for finding a new solution to the traditional craft skills in terms of design, product modification and aesthetics for which, the programme was proposed.



### **ABOUT O/o DEVELOPMENT COMMISSIONER (H)**

The Handicrafts Sector is able to provide substantial direct employment to the artisans and others engaged in the trade and employment to many input industries in recognition of the above facts, the Government of India set-up an autonomous All India Handicrafts Board in 1952.

The promotion of handicrafts industries is the primary responsibilities of State Governments. However, the Office of the Development Commissioner (Handicrafts) has been implementing various departmental schemes at the central level to supplement state's activities in the handicrafts sector besides the new thrust areas.

The Office of the Development Commissioner (Handicrafts) functions under Ministry of Textiles for

promotion and exports of handicrafts. The office is headed by Development Commissioner (Handicrafts). It advises the Government of India on matters relating to the Development and Exports of Handicrafts and assists the State Government in Planning and Executing Development Schemes for handicrafts.

Different schemes of Office of the Development Commissioner (Handicrafts) are as follows:

- ❖ Babasahib Ambedkar Hastshilp Vikas Yojna (AHVY).
- ❖ Design & Technology Up gradation.
- ❖ Human Resource Development Scheme.
- ❖ Marketing Support & Services.
- ❖ Research & Development.
- ❖ Export Promotion.
- ❖ Credit Guarantee Scheme.
- ❖ Bima Yojna for Handicraft artisans.
- ❖ Mega clusters (Moradabad & Narasapur).
- ❖ Work shed for Handicraft artisans.
- ❖ Artisan Credit Cards.



## Export Promotion Council for Handicrafts

### **EXPORT PROMOTION COUNCIL FOR HANDICRAFTS**

Export promotion council for handicrafts was established under companies act in the year 1986-87 and is a nonprofit organization, with an object to promote, support protect maintain and increase the export of handicrafts. It is an apex body of handicrafts exporters for promotion of exports of handicrafts from country and projected india's image as a reliable supplier of high quality of handicrafts goods and services

#### EPCH Activities .

- Providing commercially useful information and assistance to members in developing and increasing exports.
- Offering professional advice and services to members in areas of technology upgradation, quality and design

improvement, standards and specifications, product development, innovation etc.

- Organising visits of delegation of its members abroad to explore overseas market opportunities.
- Participating in specialized International Trade Fairs of handicrafts & gifts.
- Organizing Indian Handicrafts and Gifts Fair at New Delhi.
- Interaction between exporting community and Govt. both at the Central and State level and representation in almost all the committees / panels of Central and State and represents in almost all the committees / panels of Central and State.
- To create an environment of awareness through Workshops on "Export Marketing, Procedures and Documentation", Packaging, Design Development, Buyer Seller Meet, Open House etc. interaction with Central and State Govt. and various other similar programmes.
- Dissemination of government notification, orders, information on trade and other relevant information to members

## BACKGROUND

The Indian Handicrafts sector is not only playing significant role in the country's economy but also providing employment to vast segment of people in rural and semi urban areas. Besides preserving cultural heritage it is also generating valuable foreign exchange as the manufacturing is mainly with the indigenous raw material. The Handicrafts of India through the ages fascinated the world by its creativity, aesthetics and exquisite craftsmanship. It is highly decentralized activity, handicrafts of India present rich cultural heritage and shining example of using local resources, skills and initiatives. India's handicrafts are almost inexhaustible with infinite variety which has been refined during course of changing history. The cross currents inspire the creative impulse of our craftsmen. Further crafts are results of years of unconscious experiment and evolution; skills inherited and passed over generations from forefathers to sons and grandsons.

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- The Indian Handicrafts sector was given considerable importance in the developmental

plans since early 1950. The motivating force was the resurgence of interest in the country's cultural heritage and its traditions after independence. Further, more policy makers felt it was necessary to support the handicraft sector as a means of strengthening the economy that too in the semi urban and the rural **areas**.

- India like other developing countries was fortunate to have a strong private sector which was able to convert early Govt. initiatives into actual business opportunities. The primary reason for making crafts has been to meet the requirement of individuals and the communities, apart from a means of livelihood. Unlike contemporary crafts, traditional crafts have until recently remained fairly unchanged. Today, they are evolving in relation to market demand. This



- demand is fuelled by a desire for unusual, natural, handcrafted ethnic objects, and by sharply high ended consumer awareness of cultures elsewhere.
- Today, the rural and urban crafts continue to make a hefty contribution to the economy of the country as they did in the past. Like in many cases this has been in hidden contribution since these did not necessarily get reflected in the visible part of our economy. For Centuries the rural Artisans have been providing for the needs of local farmers and other rural inhabitants in the form of locally made products and services. With the advent of machine produced goods, many of our traditional artisans have had to face intense competition from growing industrial sector. However, the inventiveness of the Indian craftsman and the various efforts at development that has been invested over the years in human resource development and in product innovation and promotion, has strengthened their ability to face this competition with a great degree of success.
- The handicrafts tradition that have been continuously undisturbed over the centuries have to
  - face the realities of rapid change brought about by the inexorable forces of communication and globalization.
  - Today they face many difficulties from the traditional role of providing all the artifacts of village life, many crafts have over the years transformed themselves to becoming high citadels of skill through the active patronage of the state , local culture and religion etc.

In order to maintain the momentum of growth achieved so far and to further build on inherent strengths of the sector, it has become imperative to continue with the ongoing key components and recent initiatives. Keeping in view the scarce resources of the government the need of the hour is to augment the government resource by seeking partnership with the private enterprises so that the synergies achieved through sharing of knowledge, experience & the enterprising skills of the private partner leads to accelerated growth of this sector. Keeping in view of the above parameters the basic approach and strategy for the next decade has been envisaged as follows:

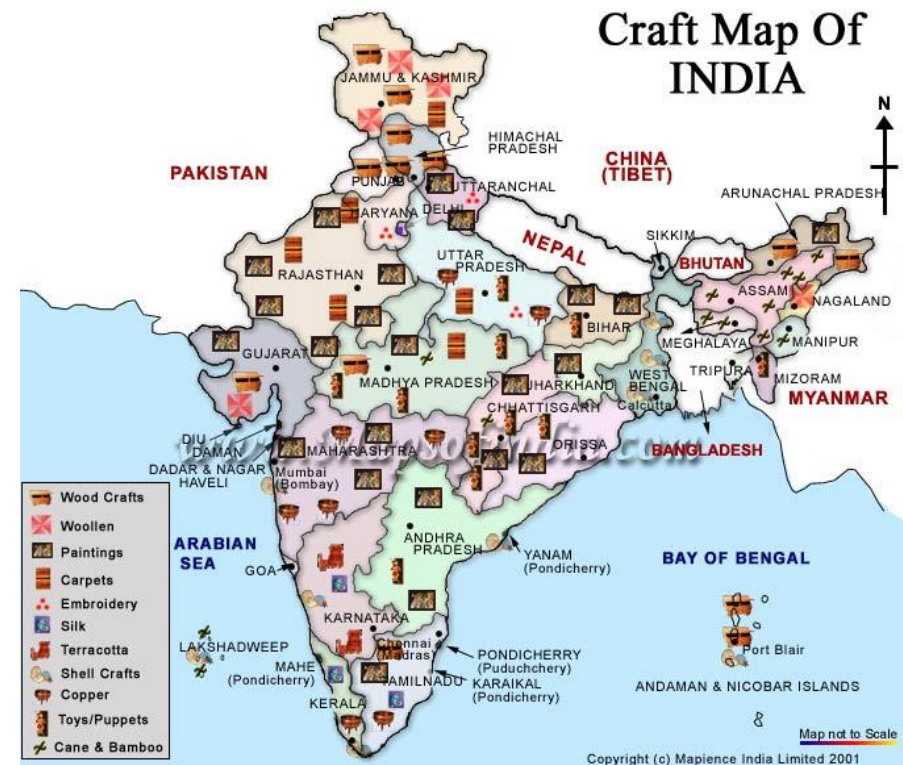
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- Integrated and inclusive development of the Handicraft sector with focused approach.
- Greater and pivotal role of private partners and their financial resources to supplement the government resources and efforts.
- Focused Products and Focused Markets should be the approach.
- Theme based approach for the overall inclusive development by dovetailing various schemes.
- Customized Capacity Development, Design and Product development, Targeted Marketing and Infrastructure Development of the facilities at the clusters shall be developed and implemented in a Theme based approach.
- The Adoption of appropriate technology and creation of the needed infrastructure to ensure greater competitiveness in terms of quality and prices of Indian handicrafts.
- Launching of an aggressive brand building initiative and pursuing focused export promotion strategies to increase share of India's exports in the global markets.
- Optimum utilization of potentialities of domestic market by formulating marketing events in a Coordinated manner, hosting Sourcing Shows, promoting handicrafts tourism etc.
- Optimum utilization of the potential of IT and IT enabled Services for sustainable growth of the Sector.
- Pursuing suitable capacity building programmes for entrepreneurship, innovation, training and skill development, to upgrade the quality of the labour force and make it capable of supporting a growth process, which generate high quality jobs.
- Ensure increased and easy availability of credit for the sector.
- Creating income generation opportunities for sustainable employment and socio-economic growth of the artisans in particular and the nation in general.
- Redesign, revamp the ongoing schemes and program & introducing new schemes/ components to ensure better returns for all stake holders, particularly those belonging to disadvantaged categories and North East & Tribal and other backward regions of the country.

- Review and restructure, right size all field formations under the Office of the Development Commissioner (Handicrafts), Ministry of Textile, State Govts. to enable them to effectively play the role of facilitator of change and growth in the context of globalized market economy.
- Empowering the women artisans by addressing issues related to “gender concerns”

The implementation of above approach is expected to pave the way for steady growth in exports, enhanced income of the artisans & better delivery of services to the sector, apart from addressing the concerns of welfare of the artisans. With an objective to achieve the above milestones and targets the O/o Development Commissioner ( Handicrafts) envisaged a detailed strategy and invited Expression of Interest from the reputed and proactive organizations for their involvement in the implementation of the gigantic but most ambitious integrated project ever announced by the Development Commissioner(Handicrafts).

## MAP OF HANDICRAFTS OF INDIA



## INDIAN HANDICRAFTS SECTOR - SWOT ANALYSIS

Strengths	Opportunities
<ul style="list-style-type: none"> <li>➤ Availability of unique local raw materials e.g. natural fibers, bamboo, cane, horn, jute, leather, etc.</li> <li>➤ Rich and diversified culture producing wide range of unique and exclusive handicrafts</li> <li>➤ Strong existing pool of skilled artisans</li> <li>➤ Wide range of traditional production skills derived from indigenous knowledge</li> <li>➤ High potential for empowerment of women, youth and people with disabilities</li> <li>➤ Low production costs</li> </ul>	<ul style="list-style-type: none"> <li>➤ Increasing emphasis on product development and design up gradation</li> <li>➤ Rising demand in domestic and traditional market</li> <li>➤ Rising appreciation by consumers in the developed countries</li> <li>➤ Government support and interest in preserving the craft</li> <li>➤ Emerging markets in Latin America, North America and European countries.</li> <li>➤ Fair trade practices.</li> <li>➤ Increasing flow of tourists provide market for products.</li> </ul>
Weaknesses	Threats
<ul style="list-style-type: none"> <li>➤ Lack of design, innovation and technology up gradation</li> <li>➤ Highly fragmented industry</li> <li>➤ Unstructured and individualized production systems</li> <li>➤ Lack of strong umbrella sector organizations</li> <li>➤ Limited capitalization and low investment</li> <li>➤ Insufficient market information on export trends, opportunities and prices</li> <li>➤ Limited access to credit</li> <li>➤ Limited resources for production, distribution and marketing</li> <li>➤ Limited e-commerce competence among producer groups</li> <li>➤ Lack of adequate infrastructure, absence of latest technology</li> </ul>	<ul style="list-style-type: none"> <li>➤ Handicraft sector is not mainstreamed in planning priorities of many State Governments.</li> <li>➤ Increasing threat from Asian countries</li> <li>➤ Decreasing supply of good quality raw material.</li> <li>➤ Better quality components, findings and packaging in other countries</li> <li>➤ Lack of quality standardization process</li> <li>➤ Declining investment in the sector (largely in the developed economies) and increasing consumer sophistication</li> <li>➤ Absence of institutional support.</li> <li>➤ High freight costs associated with air cargo and shipment</li> <li>➤ High cost of production rendering Indian crafts less competitive in the markets</li> </ul>

## **BACKGROUND OF THE PROJECT**

The Indian Handicrafts through the ages fascinated the world by its creativity, aesthetics and exquisite craftsmanship. As a highly decentralized activity, handicrafts of India present rich cultural heritage and shining example of using local resources, skills and initiatives. India's handicrafts are almost inexhaustible with infinite varieties which have been refined during course of changing history. The cross currents inspire the creative impulse of our craftsmen. Further crafts are results of years of unconscious experiment and evolution; skills inherited and passed over generations from forefathers to sons and grandsons.

India has a long tradition of craftsmanship and it manifests in our culture, tradition & lifestyle. Handicrafts sector has played a significant and important role in our country's

economy not only in providing employment to vast segment of crafts persons in rural & semi urban areas but also in terms of generating substantial foreign exchange for the country besides preserving our cultural heritage.

Today the rural and urban crafts continue to make a hefty contribution to the economy of the country as they did in the past. In many cases this has been in hidden contribution since these did not necessarily get reflected in the visible part of our economy. For Centuries the rural Artisans have been fulfilling the needs of local farmers and other rural

inhabitants in the form of locally made products and services. With the advent of machine produced goods, many of our traditional artisans have had to face intense competition from growing industrial sector. However, the inventiveness of the Indian craftsman and the various efforts for the development that has been invested over the years in human resource development and in product innovation and promotion has strengthened their ability to face this competition with a great degree of success.

The handicrafts traditions that have been continued undisturbed over the centuries have to face the realities of rapid change brought about by the inexorable forces of communication and globalization.

The significance of export sector in the growth of the economy needs hardly any emphasis. Although exports registered an impressive growth rate during the post reform

period in India, our share in the world exports is still less than 2%. There is, therefore, an urgent need to raise the share of India's exports to at least 2% of world imports in the next 5 years thereby ensuring that the contribution of exports sector to the growth of the economy is further enhanced.

The Indian Handicrafts sector is not only playing significant role in the country's economy but also providing employment to vast segment of people in rural and semi urban areas. Besides preserving cultural heritage it is also generating valuable foreign exchange as the manufacturing is mainly with the indigenous raw material. The Handicrafts of India through the ages fascinated the world by its creativity, aesthetics and exquisite craftsmanship. India's handicrafts are almost inexhaustible with infinite variety which has been refined during course of changing history.

The cross currents inspire the creative impulse of our craftsmen. The Indian Handicrafts sector was given considerable importance in the developmental plans since early 1950. The motivating force was the resurgence of

interest in the country's cultural heritage and its traditions after

independence. Further, more policy makers felt it was necessary to support the handicraft sector as a means of strengthening the economy that too in the semi urban and the rural areas.

The handicrafts sector has over the years contributed significantly to the employment and foreign exchequer of the country. However, despite the large production base the market at international level is still unexplored. The biggest constraint which the sector facing is Design & Product Development, appropriate technology for quality and mass production, marketing of their products, especially in this era of globalization of information technology which has major influence. Few of the major

constraints/impediments being faced by the Indian handicraft sector are placed below:

- Product diversification as per consumer market
- Innovative Product lines
- National / International Marketing

- Product development & Mass production
- Quality & technological up-gradation
- Merchandising Services
- Mechanization in Manufacturing Process
- Sustained Marketing Tie ups
- Development of Infrastructure Facilities at the Craft Clusters viz. CFCs, Design Center, Resource Centre, Permanent Marketing Outlets etc.
- Focused Capacity / Skill Development
- Constant flow of new designs as per Market Trends / Buyers requirement

## **PROPOSAL**

*In view of above background and to create the awareness among the artisans / craft persons about the “Innovation” and “creativity” in improving product “usability” in the global handicraft markets, it is proposed to organize 6 Integrated Design & Technology Development Project in 6 various handicraft product categories so as to provide the new designs to the artisans / craft persons for innovative product development. The participants shall be able to interact directly with the designers and shall get the benefit and to know about the new design techniques.*



Project Participants will have one to one meeting with the Designer, Consultant and Merchandiser and will discuss the about the New Design Development, Design Innovation and Product Diversification, Design Trend, Fashion / Color Forecast in Product Development etc.

## **BASIC OBJECTIVES OF THE PROPOSAL**

It is said that 80% of all life cycle costs of the product are fixed at the product planning and the design stages. Design is thus an important element of product development. On the other hand, the design greatly depends on the designer's abilities, and so-called standardization is insufficient, It is therefore necessary to clarify what the requirements are at the design stage in order to development a product strategically and efficiently. The methodology for strategic product development is a systematic activity from planning to conceptualization stages of product development that analyzes the nature of

the project, identifies effective design tools and activities and guides the deployment of these tools in the subsequent development stages.

The Proposal comprised to train the artisans / craftsperson / Entrepreneurs of New design for the exports and the latest technologies used in the product development for the exports.

The basic objectives of the proposal for implementation of this Proposal for Design and Technology Development under the Design and Technology Up-gradation scheme is to provide integrated Design & Technology development for the product development for exports. The basic objectives are briefly narrated as follows:

-

- To launch integrated design & technology up gradation programme for the handicrafts and to provide export opportunities on long term basis to the potential craftsperson/Artisans/ Entrepreneurs.
- Creation of international network of design and product development expertise.
- Broadening base of the export baskets of by New design viz-a-vis increasing employment opportunities thereby improving livelihood.
- To Conserve and encourage the use of natural, sustainable material in creation of arts and crafts.
- To develop capacity of the self-help groups / artisans / Craftsperson / Entrepreneurs in Design
- Development, Product Development and awareness and use of the latest technologies for the product development for the exports.
- Adoption of new product designs in line with more marketable styles and colors while drawing on women's existing skills and knowledge of traditional styles.
- To strengthen national links with nongovernment organizations (NGOs) and market networks, including market links with Cooperatives as an alternative sales outlet.
- To identify regional/provincial craft styles for documentation and study visits.

A team of designer and technical experts shall visit the cluster of the train potential workshop participants. Artisans

will be asked to prepare products for sale and display for export and, where receptive, to also prepare products in new designs, shapes, and colors. In addition, consulted with designers and fashion experts will impart

knowledge on how to remodel traditional cross-stitch designs and colors to modern day market requirement.

## **DESIGN & TECHNOLOGY DEVELOPMENT PROJECTS**

### **NEED & CONCEPT**

“**Innovation**” and “**creativity**” in improving product “**usability**” have become the buzzwords in the global handicraft markets. Those who could assess the taste and requirement of clients and develop products accordingly have achieved successes. Markets consider for unique selling point” in terms of quality, attractiveness, and originality.

### **Capacity Building for up gradation of Quality In Terms of Design & Technology/ Product Development**

The Project Participants will have one to one meeting with the Designer, Consultant and Merchandiser following:-

- New Design Development
- Design Innovation and Product Diversification
- Design Trend
- Fashion / Color Forecast in Product Development.
- Visual Merchandising

## **MODUS OPERANDI**

### **RATIONALE**

Design is an idea, a creative endeavor to develop a plan for a product, structure, system or component considering aesthetics and function. It is considered a science as it requires, studies, data gathering and research. Design is intentional and never an accidental process.

## **1. PRINCIPLES OF DESIGN**

Since the beginning of working in the export business, we are using the following principles as guide in our design process:

- a. Designs that sell
- b. Aesthetically and structurally sound products
- c. Products that can be mass produced with less problems

## **2. DESIGN STRENGTHS AND WEAKNESSES**

This area covers the ability and shortcomings experienced during designing. This can be due to the lack of information gathered or available, materials available, finishing capabilities and time constraints. These factors can be made positive and turned over by designers by extending and doing further research and experiments.

## **3. PROTOTYPING**

Prototyping is the culmination of all the processes done by the designers, from research, data gathering and all the design preparations like, working drawings preparation, pattern preparation, color assignment and swatches, and finishing suggestions.

In this stage, experiments, trial and error on processes may take place. However, the science of prototyping is exactness of unfolding, editing, correcting and perfecting a product into reality as per plan.

Prototype is the end product of all the above processes taking into consideration, the capabilities of the craftsmen, costing, and available technology.

#### **4. TECHNICAL ADVANCEMENT**

It is always advisable to get and share ideas, knowledge and techniques from known individuals who are already experts and have vast experience and international exposures on different fields of interest.

Not only in the design aspect, but most especially, on the industrial fields- manufacturing, production and technology.

We should always welcome and be open to advancement and new developments in our fields of specializations. This is the only way we can grow and develop into better and well- rounded designers and or craftsmen.

#### **5. DESIGN AND MARKET TRENDS & FORECASTS**

There are already established forecasting groups and agencies that the export and retail industry are using. There

are trends that are short- term, and there are long-term trends.

Basically, trends start from fashion. These trends are forecasted for upcoming seasons. This can be translated to colors, make or shapes, materials and accessories. This is then followed by interiors, furniture and house wares, which is then followed by products and gifts.

Market preferences are monitored and projected as things to come as well. They can be specific to a consumer group location and lifestyle, behavior and income segment.

## **PRODUCT DEVELOPMENT**

Product development is the means for companies to come up with new and better products that will sell, considering the needs and requirements of the buyers or consumers.

### **1. PRODUCT RANGE**

Products are better presented when done in a collection. Lifestyle designing is making an array of products, which are cohesive in style and look. The range of products being produced, are sometimes dictated by the selling history of a company.

Some companies limit their product range to what their buyers are buying from them. So they tend to specialize on specific products that they can sell in quantities or as per their buyers' requests and needs.

## **2. MATERIAL USED, MATERIAL DEVELOPMENT AND TESTING**

Most companies, use materials that they are most familiar and have learned to use over and over on their products. It also depends on the abundance and availability of certain materials in their locality. But there is always this tendency to develop new products to increase the companies' market share, and there comes a need to use and develop new materials. If not, dominant material is accented with other materials to give the product line a new look.

As with every new thing or development, it is necessary to do experiments and testing before the new materials can be used or incorporate in the new product development.

This may sometimes require laboratory testing, or just a simple push and pull test, dyeing or coloring, tensile strength tests or bending and resiliency tests.

### **3. SAMPLE DEVELOPMENT AND TESTING**

This is basically the same as with prototyping or prototype production or sample production. On this stage, it is where experimentation, testing, reviews and improvements are done before the final presentation and approval of the product/s being developed.

This is doing the actual item or product based on the research, data gathered, plans and drawings prepared, considering the aesthetics side and function. The most important consideration is the application of international or required country standards of safety and regulations. For

example, lead-tests in houseware articles or country-approved electrical requirements in home lighting.

### **4. PRODUCT COSTING**

To come up with the selling price of an item, a company will have to compute the expenses made to produce an item or the manufacturing expenses. This is expressed as the “cost of goods manufactured.”

This includes all the costs incurred on materials used in the item, labor, packaging and the company’s mark-up or spread (overhead expenses) to earn on that particular item.

But there are other factors that some companies are considering, and these are:

- a. Perceived value of the item
- b. Price points of the buyers
- c. Market price ceiling of a particular item
- d. Volume discounts

## **APPROACH & METHODOLOGY**

The Project covers the following activities:-

- Study of clusters to understand the skill present, product ranges, raw material & tools used etc.
- Study of market to assess the product demand
- Development of new prototypes/diversified product range to suit International/domestic market requirements
- Test market for new products
- Standardization of product based on the feedback & test marketing
- Documentation.





## INSPIRATION

Desert is our inspiration of this project. Desert of Rajasthan and its wide expanse, is infamous for tough life conditions and rough atmosphere, but on a bit closer look the whole picture turned into 'life of desert'. When we talk about the colors, the flora and fauna, sand and its smooth flow, and specially about the people here full of love and the all heat converts into warmth. In this workshop in hand embroidery craft at one of dusty hamlet of western Rajasthan, we tried to compile all the beauty and uniqueness of the desert, which we call SIGNATURE OF DESERT.....

The inspiration of this workshop is life of desert, its colors and its creatures. We follow the color palate of *thar* and try to add on some bright colors, inspired from ladies attire.

Embroidery, here, is not a glorious vocation but part of the daily life of how a day is spent. Women of the house gather around to embroider clothes for the family, textiles for the cattle, prepare the riches they will carry to their marital home as dowry. Embroidery introduces the bride to her new home and her relocation to her husband's village will serve as a cultural transference of styles.

## JETHWAI

Village post : Jethwai

District : Jaisalmer

State: Rajasthan

The village jethwai , district jaisalmer Rajasthan, is an village in a beautiful position amid sand stones. it seems like part of desert but people and their attire break this monotony and add life into thar.

Jethwai village is around 8 km from city and there is no as such regular public transportation service but three wheelers are available on rent basis to reach this village. As per constitution of india and panchayti raj act jetwai village is administrated by sarpanch ( head of village), now sarpanch of this village is Hazar singh. With 229 families residing, most of the population is schedule tribe. Population of 1266 of which 667 is male while 599 are female as per population census 2011, jethwai village has

lower literacy rate. People here engaged in agriculture and stone mines for their livelihood. Women usually work at

field and house hold activity. Having basic knowledge of embroidery, stitching, and they only create things for their household use. one using their skill of hand embroidery craft for commercial activity . For our workshop we choose 40 ST artisans.



## JAISALMER

It is the largest district of Rajasthan and one of the largest in the country.

**State :** Rajasthan , India

**Language :** Hindi, Marwari

**Area:** 39313 Square Kilometers

**Male Female Ratio :** 1000 : 849

Boundaries of jaisalmer district

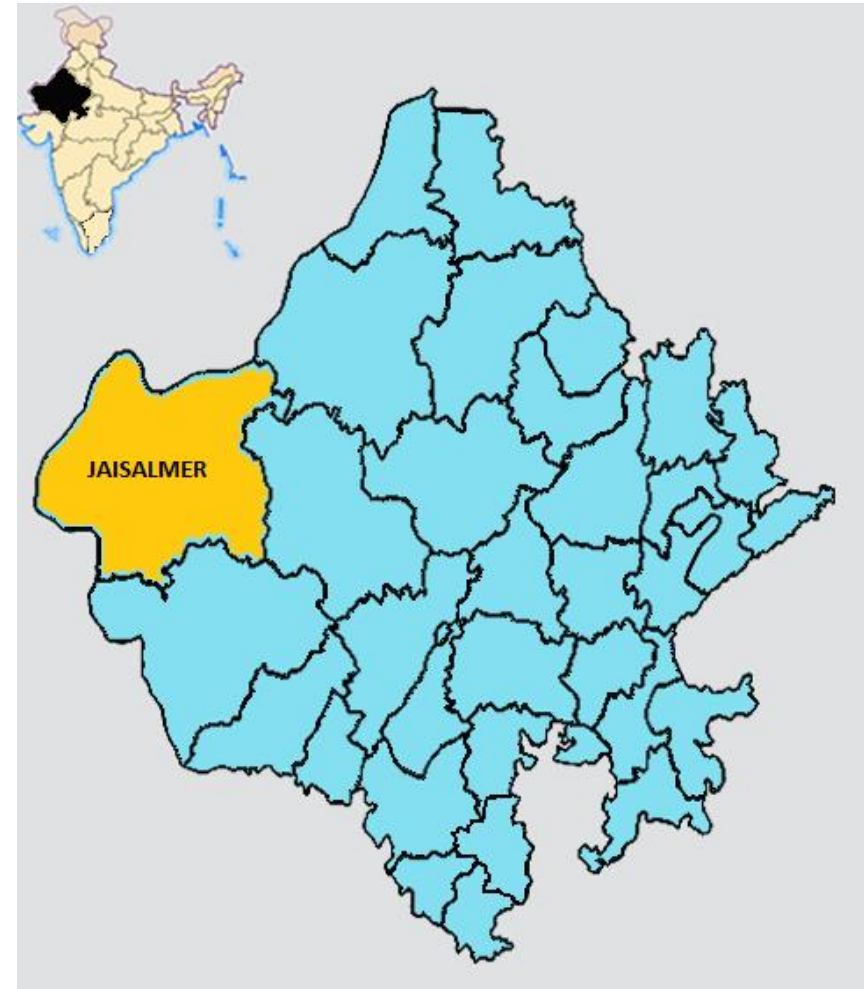
North east: Bikaner

South: Barmer

East: Jodhpur

West and north West: Pakistan

**Occupation:** Agriculture, animal husbandry, mining, tourism and handicrafts.



## SWARN NAGRI....



Jaisalmer is named after Maharawal Jaisal Singh, a [Rajput](#) king who founded the city in 1156 AD , "Jaisalmer" means "the Hill Fort of Jaisal".

Jaisalmer is sometimes called the "Golden City of India" because the yellow sand and the yellow sandstone used in every architecture of the city gives a yellowish-golden tinge to the city and its surrounding area.

Jaisalmer is a former medieval trading center and princely state in western Rajasthan, crowned with the only living fort of its class.

The largest district of Rajasthan and one of the largest in the country. Jaisalmer district is famous for its architectural beauty and carved canopies and havelies. It is famous for dry climate but people are here full of warmth and hosting.

The artisans of Jaisalmer play with simple forms and aesthetic shapes to create a symphony in stone – intricately carved panels and lattice work adorn the many palaces and havelies of Jaisalmer, justifying its title -the golden city .

## INTRODUCTION OF DESIGN PROJECT

The Integrated Design and Technical Development Project for Hand Embroidery organized by Export Promotion Council for Handicrafts supported by Office of The Development Commissioner of Handicrafts, Ministry of Textile, Govt. Of India, with 40 craftsperson skilled in hand embroidery craft.

The objective of this project is to research the traditional craft method, the old and new techniques of hand embroidery craft their technique that how they produce the craft products with specific technique, identification of different tool and equipments and traditional machineries and method for the craftwork.

Market research that where these products can be place study of different markets. Development of new prototypes/ diversified product range to suit International/domestic market requirements.

Test marketing and market impact study and compilation of this valuable information in the form of documents to benefit the craft and craftsperson.



## EMBROIDERY IN INDIA

Embroidery is an expression of self, rendered with patience and dedicated hard work, it is an art rightly described as "painting by needle". Embroidery adds grace and elegance, life and style even into articles of everyday use. Folk embroidery has always been a form of self-expression for the women. It mirrors their lives, reflects their hidden desires & aspirations and religious belief of the society to which they belong

India has one of the richest histories of textile production spanning almost 5000yrs. Indian fabrics were renowned for their sheer weaves and elaborate patterns. The processes of dyeing printing painting and embroidering have always been highly advanced. Skilled artisans have handed down this remarkable tradition of vibrant handcrafted textile from generation to generation.

Embroidery in India occupies a central and dominant place in the arts of India, which is essentially meant to strengthen the fabric and to decorate it, is important part

of house hold tradition and the major centers of this traditional art of embroidery are located in different parts of state. The artisans involved in embroidery work in this western region of India are deft in creating several kinds of Embroidery stitches on shawls, scarves, table covers, cushion and bed spreads.

Each state in India has a style unique to its tradition. The satin stitch is used in Kashmir. The darn stitch, which produces the 'bagh' and 'phulkari' stitch of Punjab is vibrant like the people of the state. The interlacing The white on white 'chikan' work of Uttar Pradesh is breath-taking and requires a lot of skill. And colorful silk floss on grey fabric break the monotony of Rajasthan .

Indian embroidery uses many stitches as well as variations of basic stitches. The running stitch, back stitch, stem stitch, feather stitch, interlacing stitch, satin stitch, cross stitch etc. are just to name a few. Indian embroidery exists in exquisite variations and vibrant colors, with each state having a unique style of its own. That one can think of in the fabric. Hand embroidery is a beautiful art that almost anyone can learn. It is an art that should be preserved well worth learning.

Few Samples of Embroidery style of Rajasthan



Muslim women in their traditional attire

## TRADITIONAL EMBROIDERIES OF DESERT

**CHAR KOS PE PANI BADLE ..AATH KOS PE VANI ...** A PROVERB

“Every nine miles the water changes, every eighteen miles the speech” (one kos is equal to 2.25miles approximately)

I cant count about the miles exactly but one can feel vernacular changes in culture, traditions and craft practice in every few kilometers in India. Each and every state has its unique craft style and a glorified history. Western india also having its own style and craft culture. The desert of India is renowned for its colorful embroidery.

Embroidery also communicates self and status. Differences in style create and maintain distinctions that identify community, sub-community, and social status within community. Each style, a distinct combination of stitches, patterns and colors, and rules for using them, was shaped by historical, socio-economic and cultural factors. Traditional but never static, styles evolved over time, responding to prevailing tren

Desert regional styles of embroidery are *suf*, *khaarek*, and *paako*, *patch* and *appliqué* work, and the ethnic styles of Rabari, Garasia Jat, and Mutava community. Also embroidery of sindh (sindhi kam).

### Suf



Suf is a painstaking embroidery based on the triangle, called a "suf." Suf is counted on the warp and weft of the cloth in a surface satin stitch worked from the back. Motifs are never drawn. Each artisan imagines her design, then counts it out -in reverse! Skilled work thus requires an understanding of geometry and keen eyesight. A suf artisan displays virtuosity in detailing, filling symmetrical patterns with tiny triangles, and accent stitches.



## Pakko

Means solid, is a tight square chain and double buttonhole stitch embroidery, often with black slanted satin stitch outlining. The motifs of pakko, sketched in mud with needles, are primarily floral and generally arranged in symmetrical patterns.



## Kharak

*Khaarek* is a geometric style also counted and precise. In this style, the artisan works out the structure of geometric patterns with an outline of black squares, then fills in the spaces with bands of satin stitching that are worked along warp and weft from front. *Khaarek* embroidery fills the entire fabric.



## Patch and Applique work

Patchwork and Appliqué Patchwork and appliqué traditions exist among most communities. For many embroidery styles, master craftwork depends on keen eyesight. By middle age, women can no longer see as well and they naturally turn their skills and repertoire of patterns to patchwork, a tradition that was originally devised to make use of old fabrics.



## Mukka

The style *muka*, solely worked in couched metal thread, or in Sind, combined with a variation of pakko embroidery, seems to have historically been concentrated in Sind and Dhat, as well as in urban areas of Kutch



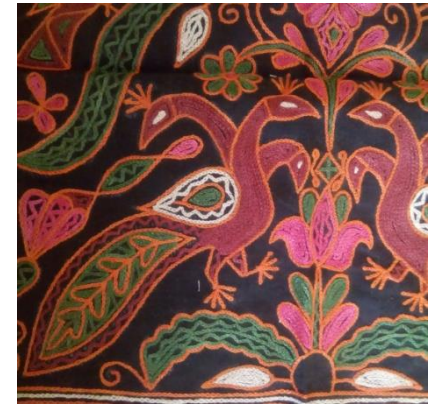
## Sindhi kam

Is also known as a interlacing embroidery, the design of sindhi embroidery are mostly chevrons and checks giving them a stylish classic as well as traditional look which is sometimes created im floral and bird form.



## Aari work

The Indian craft of aari embroidery can be traced back to the 12th century and was patronized by the Mughal courts. It is extremely fine and has a timeless refined elegance. The main tool used in this style is aari, a hooked needle, or cobbler's hook to create elaborate motifs and designs. Mochi or aari bharat is one of the embroidery techniques which was done both for personal and commercial use. It is an adaptation of the cobbler's stitch which was executed by the mochis or cobblers on leather goods and later translated the medium to fabric.



## **The Craft and process**

Embroidery involves the embellishment of any material with pattern or design using a needle. The embellishment is made on fabric with threads and sometimes with other materials.

The earliest Indian needles were excavated at Mohenjadaro and can be dated to circa 2000 BC. In traditions of Embroidery and dress, one can 'read' the complicated ethnic and caste relationships that characterize the social matrix of the people. Each unique combination of stitches, motifs, patterns and colours conveys the historical experiences of the people who make and use it. Skills and patterns have been transferred through generations over hundreds of years. Thus the distinctive styles of domestic embroidery vary from caste to caste rather than from village to village. Embroidery plays a major ritual role in marriage; a girl prepares items for her trousseau throughout her childhood. Embroideries created by village women bring a spark of color into objects of their everyday and ritual use. Hours available after essential chores are spent embroidering by female pastoralists, agriculturists, and artisans of Hindu, Muslim, or Jain religions.

## **What is the Craft process**

### **Design**

The designs were freely drawn or worked by counting

threads. Also we transferred onto the base material with the help of tracing paper or carbon paper. Patterns are created with the help of needle and thread. Sometimes even a hook is used to embroider.

### **Stitching**

Patterns, motifs and colours are usually very specific to the Desert region. Most of the product range created for local market or for self-use. A specific stitch or combination of stitches is used to decorate the base material. A separate technique exists for metal or other precious threads, for non-pliable materials such as quills and for narrow decorative trims like cords and braids.

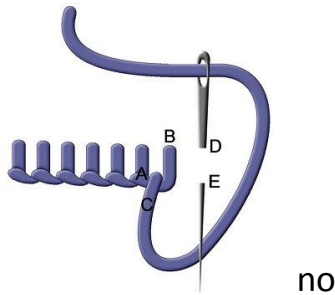
### **Who practices this craft**

Women traditionally do embroidery. Regional characteristics of hand embroidery are distinctive; the satin stitch and cross-stitch embroidery are from Sindh, Phulkari from the state of Punjab, chain stitch work of Kutch, and Kathiawar and Kantha of Bengal. Each of these regional styles has its distinctive combination of techniques, color, and designs. Regions famous for embroidery are primarily in Gujarat, Rajasthan, Himachal Pradesh, Kathiwar, Uttar Pradesh, Bengal, Kashmir, Punjab, Karnataka, and Bihar.

## EMBROIDERY STITCHES

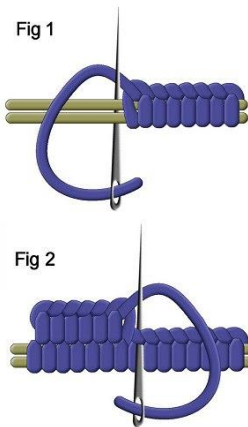
### BLANKET STITCH

Secure the thread to the back of the fabric & bring it through at A. Take the needle through to the back at B and come through to the front again at C, ensuring the thread is under the tip of the needle. Pull the thread through gently being careful to distort the fabric. Take the needle through to the back of the fabric at D and coming back through to the front again at E, making sure that the thread is under the tip of the needle. Continue in the same manner. To finish, take the needle through to the back by taking the thread over the last stitch & securing the thread at the back.

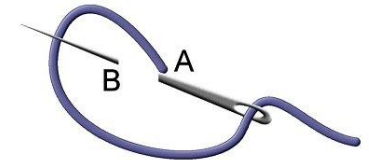


### BLANKET STITCH – DETACHED

To work an area in detached blanket stitch, begin by stitching two horizontal bars of thread across the tip or start of the section to be filled (Fig.1). Then work a line of blanket

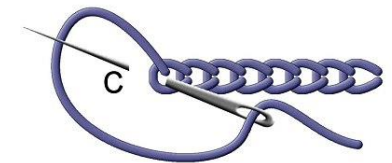


stitch from right to left (see instructions above) keeping the stitches close together. Once you have reached the edge of the outlined area, complete the final stitch, and take your needle through to the back of the fabric. Start your next row by bringing your needle to the front of the fabric and then passing the needle through the top of the last stitch and begin working a line of blanket stitch from left to right, bringing your needle through the top of the stitch below each time (Fig.2). At the end of the row, take your needle through to the underside of your work (this will secure it to the fabric). Repeat the above process until the area is filled, with only the very edges being attached to your fabric.



### CHAIN STITCH

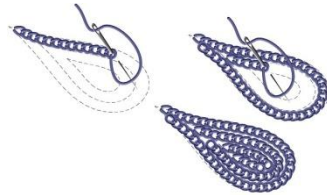
After securing the thread on the back of the fabric, bring the needle through to the front A. Placing the needle into the fabric as close to A again as possible but not in the same hole, bring it out at B, loop the thread under the tip & pull the needle through until the loop lies snugly against the emerging thread - be careful not to pull it too tightly. For the next stitch, bring the needle through close to B, bringing it out at C, looping the thread under the tip and pulling the needle & thread through as before. Repeat this process



until the area is complete, and finish by taking the needle to the back of the fabric in a short stitch over the top of the last loop.

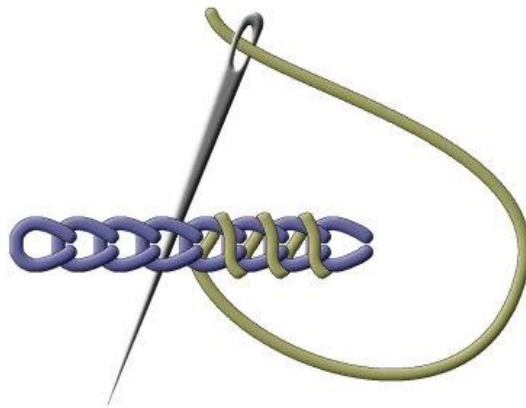
#### CHAIN STITCH - FILLING

Outline the shape with chain stitch, then work the next row inside the outline so that the stitches touch. Continue stitching rows of chain stitch inside the outline until the shape is filled.



#### CHAIN STITCH - WHIPPED

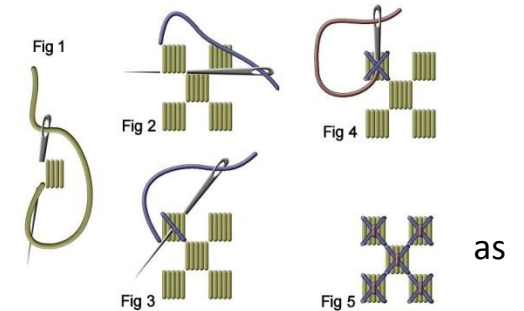
Work a base line of chain stitch as detailed above. Secure a new length of thread to the back of the fabric and bring it through to the front halfway along the side of the first chain stitch. Push the needle from right to left under the second stitch, being careful not to catch the fabric on the way through. Pull the thread through until it lies gently



across the top of the chain stitch. Continue along the length of the chain, and finish by taking the thread to the back of the fabric behind the last stitch, pulling it through & threading it through the back of the worked stitches.

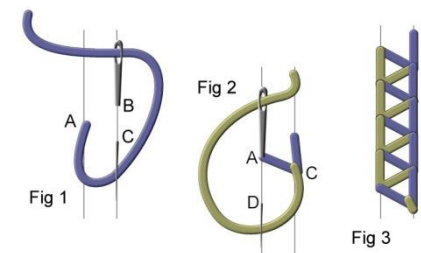
#### CHESSBOARD FILLING STITCH

Work five straight vertical stitches to form a block (Fig.1) - the spaces between each block should be the same size as the blocks themselves.



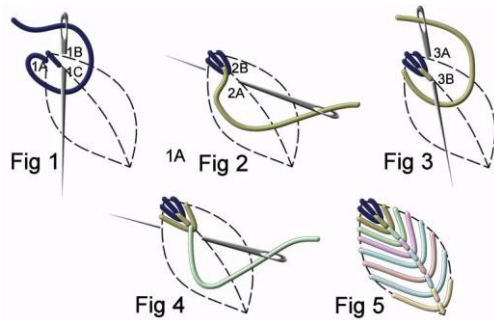
Once the area has been filled with the blocks, the next stage is to work a cross over the vertical stitches. To do this, bring the needle through to the front of the block at 2A & insert the needle back into the fabric at 2B, bringing it out again at 2C. To complete the cross, insert the needle at 3A bringing it out again midway along the diagonal stitch at 3B, passing the needle under that stitch. Secure the cross by working a small vertical stitch over the centre (Fig.4).

#### CLOSED FEATHER STITCH



Bring the thread through from the back of the fabric at A (Fig.1), then insert the needle back in to the fabric at B re-emerging to the front again at C, making sure the thread is held under the needle (see Fig.1). Bring the needle through & pull the thread so that the stitch lies snugly on the fabric. Re-insert the needle at A and bring back through at D, remembering to keep the thread tucked under the needle as you bring it through to the front (see Fig. 2). Continue in this manner until you complete the section you are stitching & just finish with a small holding stitch (see Fig.3).

#### FLY STITCH - LEAF

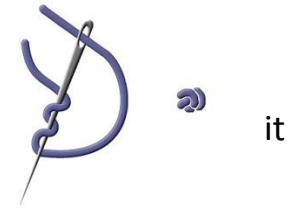


Begin by working a small straight stitch at the tip of the leaf (Fig.1). Next, bring the needle through to the front at 1A. Then, take the needle through to the back of the fabric at 1B and re-emerge at 1C, looping the thread under the tip of the needle. Holding the loop in place with your thumb, pull the thread until it lies snugly against the straight stitch (Fig.2). Then, take the needle to the back of the fabric at 2A, and re-emerge at 2B, just below the previous stitch. Next (Fig.3), take the needle through to the back of the fabric at 3A and re-emerge at 3B, looping the thread under the tip of

the needle. Follow this sequence (Fig.4) until the leaf is completely filled, finishing with a small straight stitch at the base, taking your needle to the back of your work (Fig.5).

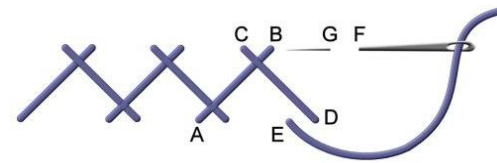
#### FRENCH KNOTS

Work using two strands of thread as follows. Bring the needle up from the back of your work where you want the knot to be. Hold the thread, and wrap round the needle twice. Keeping the thread taught, push the needle back through the place where it was initially brought through.



#### HERRINGBONE STITCH

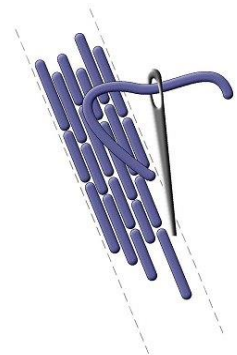
Secure the thread at the back of the fabric & bring it through at A and insert it back through the fabric at B and bringing it through to the front again at C.



Follow this sequence again, inserting the needle at C & so on.

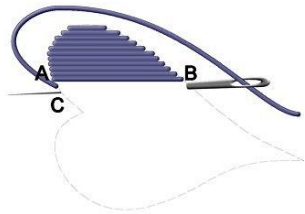
#### RANDOM LONG STITCH

To work this stitch simply work varied length vertical stitches, trying to



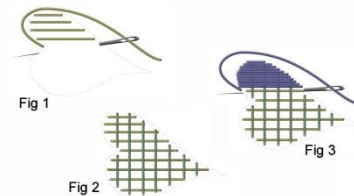
ensure that no two stitches next to each other end at the same place. Feel free to begin the next stitch by taking the needle through the tip of the stitch below - this can produce a very blended finish. Keep the stitches as close to each other as possible so that none of the background fabric is visible. Be careful not to pull your thread too tightly.

### SATIN STITCH



Secure the thread at the back of the fabric & bring it through at A. Take the needle back to the underside of the fabric at B, bringing the needle back through to the front at C. The

key to successful satin stitch is to try and keep the stitches as parallel and as close together as possible. Try to avoid pulling the thread too tightly and keep a gentle even tension.



### SATIN STITCH – PADDED

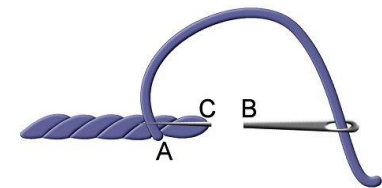
The key thing to remember when beginning padded Satin Stitch is to make sure that your final layer of grid runs in the opposite direction to the Satin Stitch. So, check which direction the satin stitch is meant to lie, and then work back from there allowing for two layers of grid stitches (see

diagrams).

Firstly, stitch a series of evenly spaced straight stitches beginning and finishing inside of the design outline (Fig.1). Next, stitch a second layer of evenly spaced straight stitches running in the opposite direction to the first set, and again beginning & finishing inside of the design outline, forming a grid (Fig.2). Finally, work your layer of Satin Stitch over the top of the grid, making sure that these stitches are running in the opposite direction to the final grid layer beneath (Fig.3).

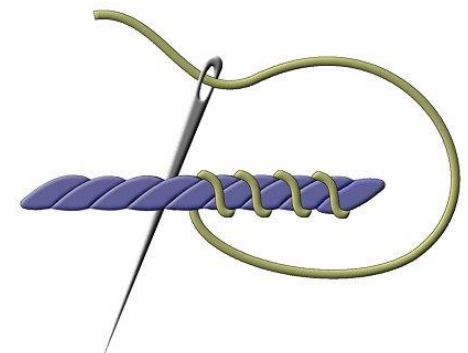
### STEM STITCH

Secure the thread at the back of the fabric & bring it through at A, working from left to right. Insert the needle back into the fabric at B, coming through the fabric again at C (this should be approximately halfway down the length of the previously worked stitch).



### STEM STITCH - WHIPPED

Work a base line of stem stitch as detailed above. Secure a new length of



thread to the back of the fabric and bring it through to the front halfway along the side of the first stem stitch. Push the needle from right to left under the second stitch, being careful not to catch the fabric on the way through. Pull the thread through until it lies gently across the top of the stem stitch. Continue along the length of the line, and finish by taking the thread to the back of the fabric behind the last stitch, pulling it through & threading it through the back of the worked stitches.

### What materials and tools are used in this craft

Tools: Needles, thread, hook, Frames

Materials: Cotton and silk threads of various colours, mirrors, beads, metal wire, cotton, silk, leather, fish skin, teeth, bones, feathers, horn, shells, beetle wings, tassels, coins.

#### 1. FABRIC

first mentioned this art remains on fabrics therefore must have thing is a fabric. Almost all fabrics can be used but, **woven fabrics** for ease of use. Cotton silk and many types of available man made synthetic used. This fabric not only because of its ease of use but also because of its low cost.

#### 2. NEEDLE

The next requisite of hand embroidery is Needle. Needles are available in a wide range of sizes and types. In hand embroidery we use **Embroidery Needle** and its size ranges from 0 to 10.

#### 3. THREAD

Like as fabrics, any thread can use to stitch according to our patterns though most easy to use is standard cotton thread a start. But silk, rayon floss give good shine or appeal.



as

Golden and silver also use for embellishments.

#### 4. PATTERN

None of them would give beauty of hand embroidery if one don't have a pattern to sew. Creativity and imagination comes first when choosing a pattern. That can just choose an embroidery pattern from variety of design patterns available in design books.



#### 5. SCISSORS

This is another must have tool for all embroidery arts. Scissor is used to cut fabrics and threads when needed. Alternatively use a blade instead, if available always use scissor for cutting purposes.



## CURRENT SCENARIO



Embroidery is the traditions of the region which have trickled down through centuries as an effort to preserve them. These craft products were ritualistic as well as utilitarian-daily household products. The embroidery artisans essentially produced for their own consumption or for those in their own village. Traditionally this craft was taken up as a part-time vocation in the off-season months

to supplement the income. But with increasing demand of these unique high quality products, hand embroidery craft has become a commercial activity. Women folk design household products, utilitarian articles and other decorative pieces.

With the influx of tourism in the state, the souvenir market has increased manifold. This is the main market source for these artisans. This has rendered most of these activities seasonal vocations. The tourist season, during which most of these artisans have their maximum sales. During the lean season most of these artisans shift to other daily wage jobs working as crop cutters, milk maid, and other house hold or construction workers. The souvenir and antique ware traders have monopolized the market and the rates are fixed by them are not negotiable. The emporiums, showrooms and local tourist market are another alternate marketing channel for these artisans .

## **MARKET RESEARCH**

7<sup>th</sup> October 2015 to 6<sup>th</sup> November 2016

**Gathered information on the cluster.**

**Identify the main actors and collect trade and business data,**

**Historical background of the place and native craft**

**Working methodology, technical skill, adoptability.**

**Completion and documentation of the data collected**



## PRE MARKET RESEARCH

In pre survey various tourist market at Jaisalmer, Udaipur and Jaipur visited and analyze market trend, market demand and the appeal for the specific hand embroidery craft. I visit Handicrafts emporiums, huts, designer stores, rural markets, Malls to explore the market and search for demand and trends of market.

During this market visit I come to know the market is already fulfilled lots of embroidered products. Some of these are hand crafted but most of products are shifted to machine embroidery, some are very good and appropriate in definition of handcrafted but some products are not upto the mark and don't have the quality craft material. it gives me the idea to develop the concept for this design project, that we need prototypes which is of excellent quality, good market demand, market appealing and various elements which would make the product a success in the market.



## CONCEPTUALIZATION

Survey reveal the area of Western Rajasthan is rich in craft and hand embroidery. Most of the people are engaged in handicraft business directly or indirectly, but very few are aware with current market and its demands they are depends on middle men for their work. It was established that the most of the women-men produced their handicrafts items for their personal use and for the sale in local market on local demand

A detailed survey of the area was made to access the existing design in Hand Embroidery craft the available materials, technical inputs, production process and marketability of product etc. for the development of new designs which cans easily marketed.. in this modern age, life style has been change completely and there is need to change the product style also.

So for this project we selects items and accessories according to contemporary market their choice of colours, pattern and designs etc,. The target is to use

craftsperson skills according to current market demand , not according to the family traditions of artisans. From this point of view and to get a good export order and marketable product, it was necessary a series of product which will suit to the contemporary new solution to the traditional craft skills both in terms of design and product modification and aesthetes for which the programmed was conducted

# Handcrafted Products Available at Market at Jaisalmer



# MOOD BOARD



# **DESIGN DEVELOPMENT**

7<sup>TH</sup> November 2015 to 6<sup>TH</sup> January 2016

**Artisan training programme**

**Skill up gradation**

**Motivation**

**Technical assistance to participants**

**Product Development**



## November

### FIRST PHASE

Artisan training programme for skill up gradation, motivation and technical assistance given to practicing artisan of cluster. Information about fabrics quality, uses of different kind of fabrics, new product range given

.After gathering market data and planning for design development a short meeting arranged with artisans. Discussion on design development programme and its motives. To test their technical skill initially swatches given to women. Women of jethwai are semi skilled they do embroidery for their household use only. They are not involved in any business activity and not using their craft skill for earning money. They are all very first time attending any design development kind of workshop and are very new for any product development activity.

Keeping in mind our artisan's skill, , Initially we avoid to put intricate and heavy design pattern and follow simple and strait line designs in our products

In first few days artisans trained with colors and fabric. They are not familiar to different kind of fabrics and threads so at initial stage we gave them grey fabric and then we move to cambric and then silk and chanderi and mulmul.



**TRACING OF DESIGN ON FABRIC**



## SECOND PHASE

In this period product development got started. Artisans whom are divided in different groups with varied skills involved into embroidery on final prototypes. one skilled group leader appointed as per group to supervise the progress. Sketches, fabrics, threads color combination actually given to artisan. Product development got started.

As they are handling only one or two kind of fabric like cotton and polyester . we introduced them with varieties of cotton fabrics , silk fabric, gave them small swatches so they can learn to handle the fabric. On initial level they are not ready to embroider chanderi, mulmul or sheer fabrics but finally they got ease with that fabric.

First week spent on motivation and technical assistance . very few artisans are skilled and few are semi skilled but they were stuck with their working style. We arrange a market visit for them to learn recent market demand and

show them photographs of recent market trends. Color combination and design aspects. Artisans trained to search motifs form their day to day life form their soundings. They have given brief about every design and the reason why we using this design, color and fabric.

First of all artisan learn to trace design , on trace paper and make a pin holed tracing paper. master craftsman show them how to make designs and how to make trace and trace the design from paper to fabric.

fabric traced and distributed among artisans according to their skills. Group leader appointed as per group to supervise the progress. few are very good in sindh kadhai, some are good with aari embroidery , few are better in ralli making they are good in tanka (running stitch and few who are well trained in embroidery gave suff kam . on first stage they given swatches of fabric to check the color combination and all. When all goes well final prototype got started

# PICTURES TILES SHOWING VARIOUS STAGES OF WORKSHOP



## Artisans are busy in needle work



## DECEMBER 2015



**With second month of design development workshop** initial form of product start to come on surface of the fabric . Product development in progress and artisans learn about new designs, new techniques and basic equipments of embroidery. They are instructed to maintain neatness in embroidery and care in handling of fabrics. At the end of

month December duppattas , stoles and home furnishing items got completed and send to stitching unit for further developments. Mean while our apparel got stitched and traced for embroidery.

# Artisans are busy in needle work



## January 2016

In second phase, those apparels got traced and embroidered. In this time when our skilled or semi skilled artisans are, busy in embroidery few of our participating artisans who are not good in embroidery given beads, wool, and grass so they can develop baskets and few accessories.

The range of products are based on market research and demand. We start this workshop with concept of utility and marketability of product to be developed.. The current trends and styles were studied thoroughly. So that design for easy showcasing and the idea comes from very cool feature of craft from desert village of India. we worked towards creating an image of producing products of quality with a difference. Also with ensuring increased productivity by higher unit value realization of the products.

While developing the prototype, the participants were technically trained on essential aspects and after doing lots of practice regarding design, color combination and

pattern they have developed the prototypes in different product style. The product range is selected according to the local market also to the current fashion trends. In the prototype there are kurta, cushion-covers, stoles and other items.

Artisans are busy at workshop





# INSPECTION

Pictures Showing Assistant Director DC (H) Mr. Kulwinder Singh's visits at workshop.



**List of Prototypes developed in Integrated Design project at village  
Jethwai, Jaisalmer**

**From Date : 7<sup>th</sup> October 2015 to 6<sup>th</sup> March 2016**

<b>Sl. no</b>	<b>Prototype Name</b>	<b>Prototype code</b>	<b>Size</b>	<b>Descriptions</b>	
01	Kurta	Dd/Jet- 01 -kurta-cotton silk- yellow	Large	Mustard yellow cotton silk kurta box pleats . suff embroidery done with red, green and yellow threads on front.	1740
02	Kurta	Dd/Jet- 02-kurta cotton silk-Beige	Large	Beige cotton silk kurta a motif mithu embroidered with aari kam	1750
03	Kurta	Dd/Jet- 03-kurta chanderi –Blue	Small	Suff kam done on front yoke	1470
04	Kurta	Dd/Jet- 04-kurta mulmul-white	Medium	Suff kam on yoke pleats given	1375
05	Kurta	Dd/Jet- 05-kurta cotton-Green	Medium	Sindhi kam on front	1100
06	Kurta	Dd/Jet- 06-kurta cotton-pink-S	Small	Tanka work done on front	1190
07	Kurta	Dd/Jet- 07-kurta cotton-Red	Small	Back stitich yoke with geometric motif	1025
08	Kurta	Dd/Jet- 08-kurta mulmul-White	Small	Aari kam and running stitch with silver threads	1090
09	Kurta	Dd/Jet- 09-Kurta cotton-Peach	Medium	Small floral motif with aari	1325
10	Kurta	Dd/Jet- 10-kurta Chanderi- Indigo	Medium	Indigo kurta with pakka ka kam	1350
11	Kurta	Dd/Jet- 11-Kurta Cotton-Green	Medium	Emerald green mangalgiri cotton kurta embroidered with aari stich , blue, pink yellow and red color used	1495
12	Kurta	Dd/Jet- 12-Kurta Cotton-Green	Small	Light green south cotton kurta embroidered with suff kam with dark pink and olive green threads	1350
13	Kurta	Dd/Jet- 13-kurta cotton-Blue	Small	Blue south cotton kurta embroidered with suff kam with light green blue and dark pink threads.	1350

14	Jacket	Dd/Jet- 14-Jacket silk-yellow	Medium	Ochre yellow colored tusser silk embroidered with brown colored threads	1750
15	Jacket	Dd/Jet- 15-Jacket wool-pink	Small	Pink colored woolen jacket embroidered with running stitch	890
16	Dupatta	Dd/Jet- 16-Dupatta chanderi-Red	94"x 42"	Mukka work with golden thread	1095
17	Dupatta	Dd/Jet- 17-Dupatta cotton silk-Beige	94" x 42"	Interlacing embroidery yellow and black threads used	990
18	Dupatta	Dd/Jet- 18-Dupatta-cotton-Green	94"x 45"	Natural dyed block printed dupatta embroidered with running stitch	890
19	Stole	Dd/Jet- 19-Stole-silk-Black-dear	74" x 30"	Tusser silk black stole embroidered with black grey and light blue thread, aari embroidery	1295
20	Cushion	Dd/Jet- 20-Cushion-cotton-Red- windmill	16" x 16"	Cushion cover embroidered with red white and blue colored threads long and short stitches used	1400
21	Cushion big	Dd/Jet- 21-Cushion-jute cotton-Beige	20"x 20"	Jute cotton sitting cushion embroidered with red and black wool. Sindhi kashida done	980
22	Cushion cover	Dd/Jet- 22-Cushion cover-silk-violet	16" x 16"	Sindhi kam done on violet cushion cover	1400
23	Cushion Cover	Dd/Jet-23-Cushion cover-cotton-yellow	16"x 16"	Yellow cotton cushion cover designed with interlacing embroidery with red green violet and yellow colors threads	1400
24	Table cover	Dd/Jet- 24-table cover-cotton- white	40"x 40"	Appliqué table cover and 4 mat set embroidered with running stitch	1100
25	Bag	Dd/Jet- 25- Hand Bag-jute cotton-cream-beetle	14" x 12"	Beetle motif embroidered with red and black threads	700

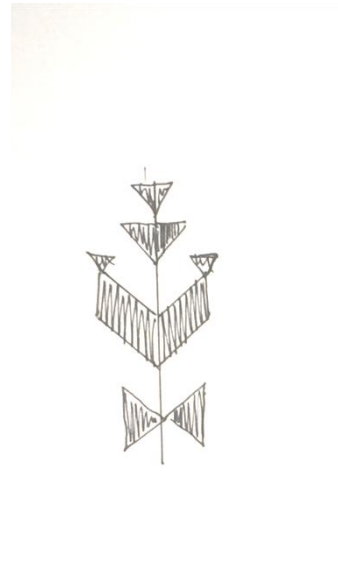
**Total cost of prototypes in two sets are Rs. 63000 only,**

**O : 1**

**PRODUCT NAME : KURTA**

**SIZE : LARGE**

**PRODUCT CODE : DD/JET- 01 -KURTA-COTTON SILK- YELLOW**

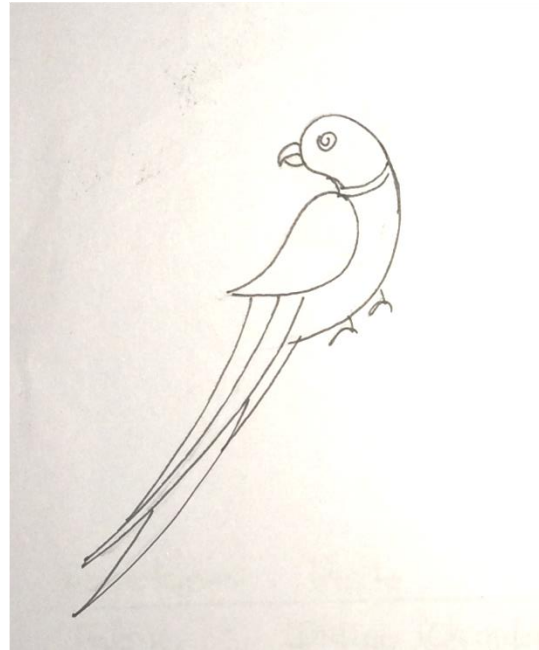


**SL NO : 2**

**PRODUCT NAME : KURTA**

**SIZE: LARGE**

**PRODUCT CODE : DD/JET- 02-KURTA COTTON SILK-BEIGE**

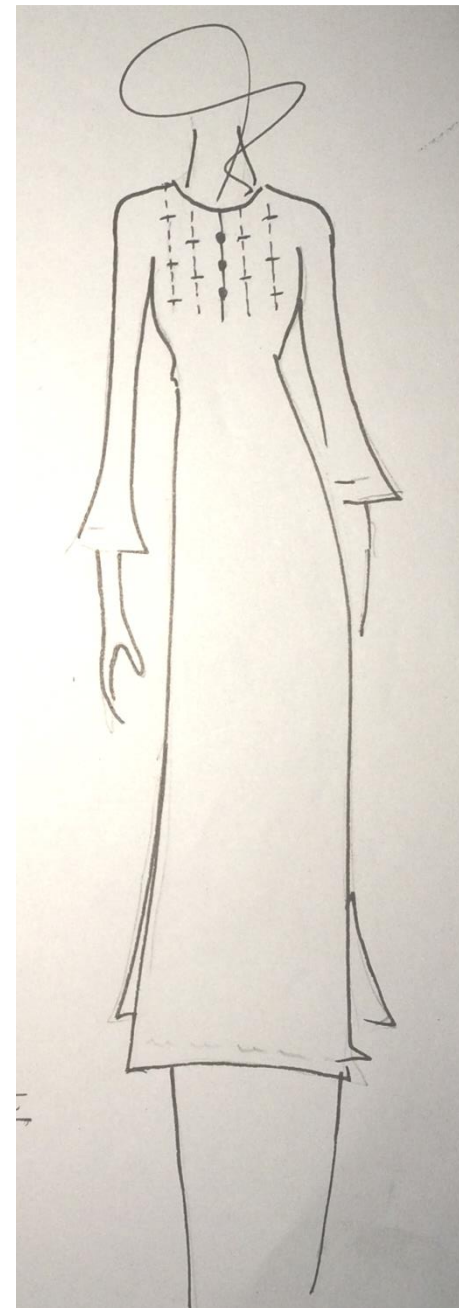
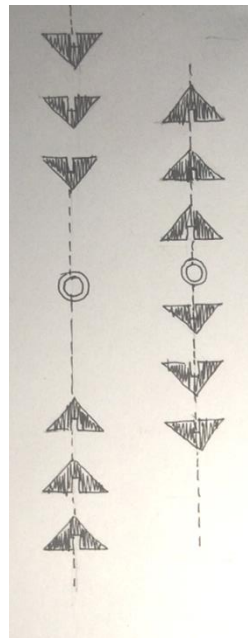


**SL NO : 3**

**PRODUCT NAME : KURTA**

**SIZE : SMALL**

**PRODUCT CODE : DD/JET- 03-KURTA CHANDERI –BLUE**

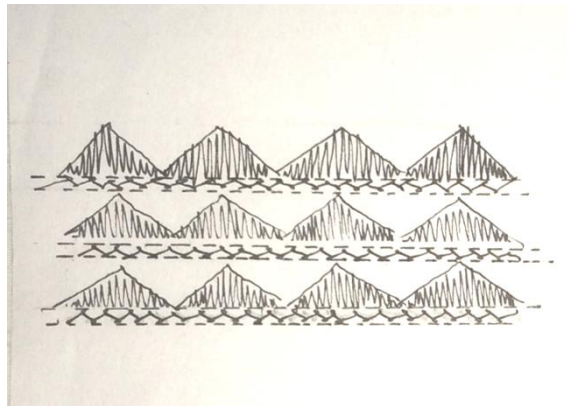


**SL NO : 4**

**PRODUCT NAME : KURTA**

**SIZE : MEDIUM**

**PRODUCT CODE : DD/JET- 04-KURTA MULMUL-WHITE**



**SL NO : 5**

**PRODUCT NAME : KURTA**

**SIZE : MEDIUM**

**PRODUCT CODE : DD/JET- 05-KURTA COTTON-GREEN**



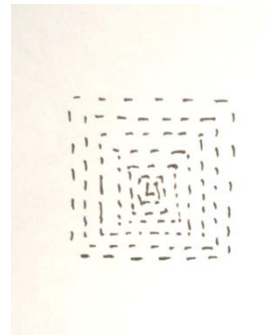


**SL NO : 6**

**PRODUCT NAME : KURTA**

**SIZE : SMALL**

**PRODUCT CODE : DD/JET- 06-KURTA COTTON-PINK**

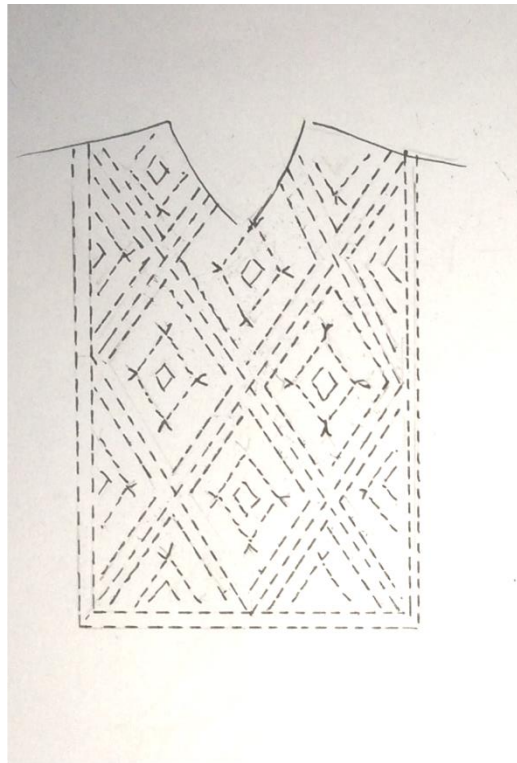


**SL NO : 7**

**PRODUCT NAME : KURTA**

**SIZE : SMALL**

**PRODUCT CODE : DD/JET- 07-KURTA COTTON-RED**

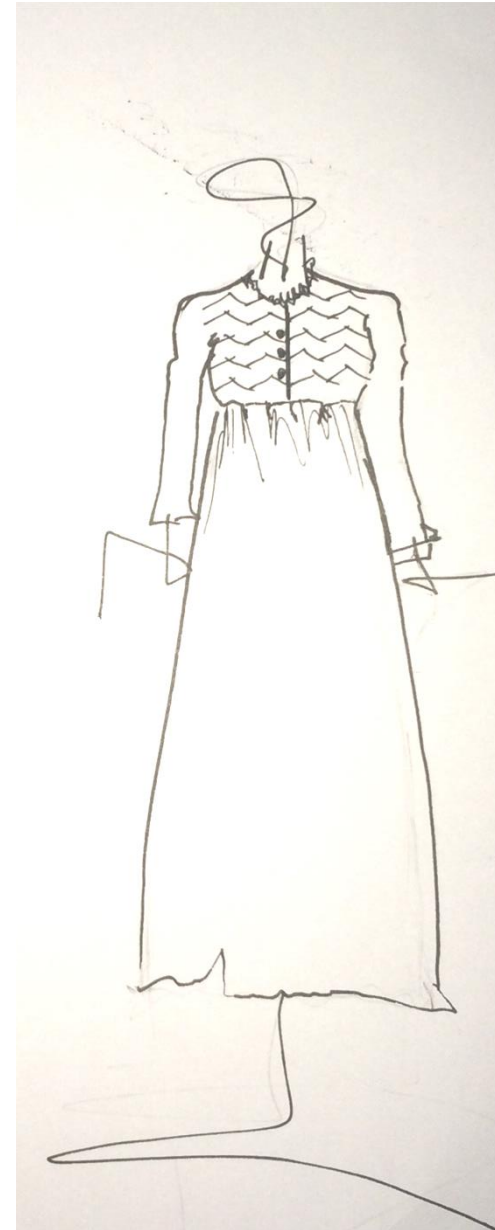
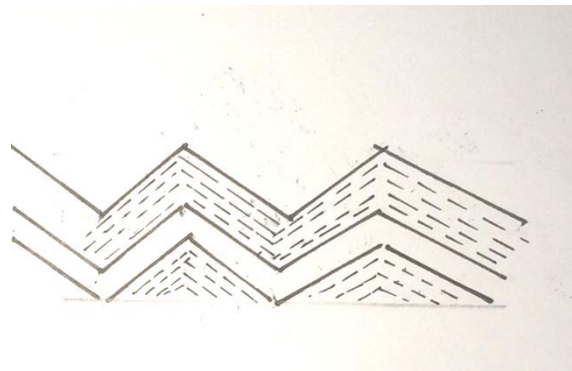


**SL NO : 8**

**PRODUCT NAME : KURTA**

**SIZE : SMALL**

**PRODUCT CODE : DD/JET- 08-KURTA MULMUL-WHITE**

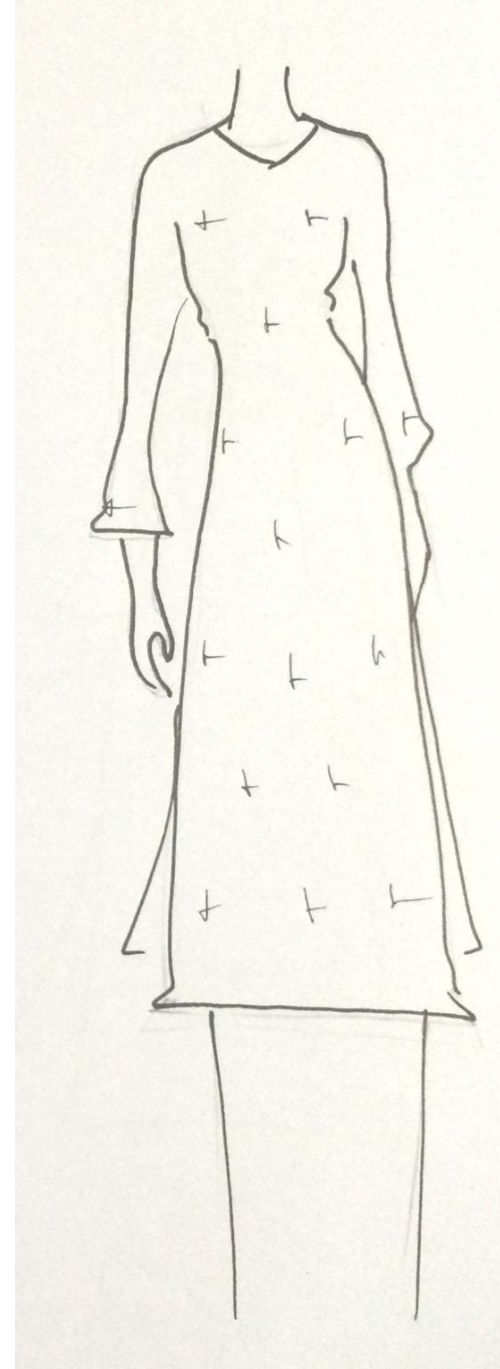


**SL NO : 9**

**PRODUCT NAME : KURTA**

**SIZE : MEDIUM**

**PRODUCT CODE : DD/JET- 09-KURTA COTTON-PEACH**

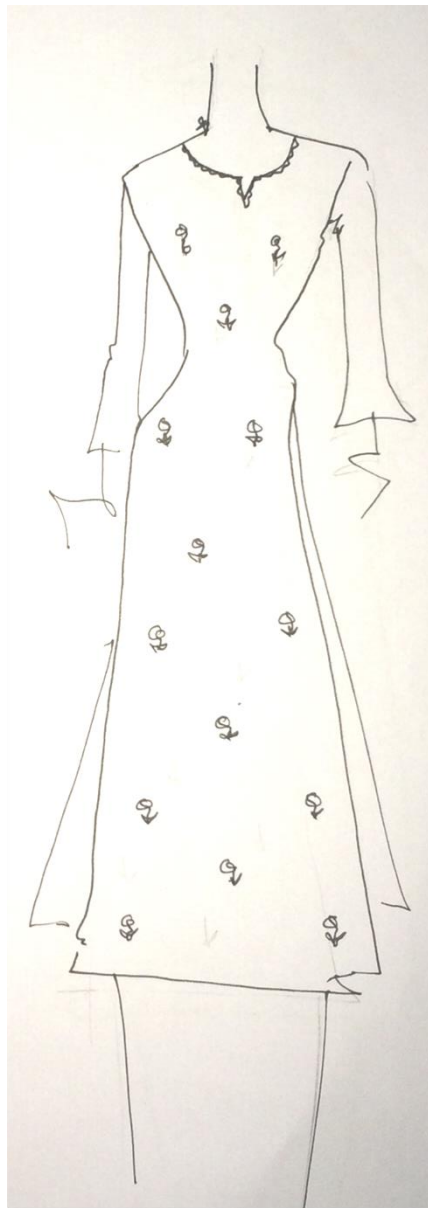


SL NO : 10

PRODUCT NAME : KURTA

SIZE : MEDIUM

PRODUCT CODE : DD/JET- 10-KURTA CHANDERI- INDIGO

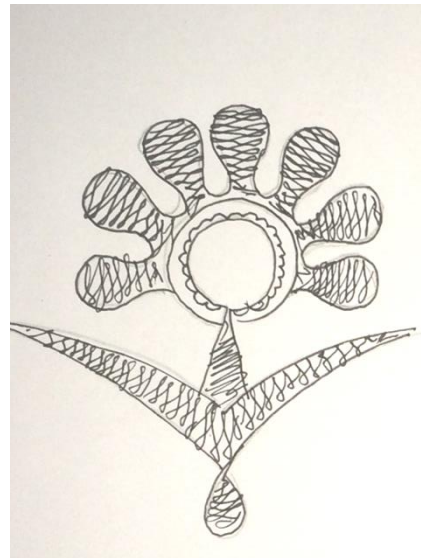


**SL NO : 11**

**PRODUCT NAME : KURTA**

**SIZE : MEDIUM**

**PRODUCT CODE : DD/JET- 11-KURTA COTTON-GREEN**



SL NO : 12

PRODUCT NAME : KURTA

SIZE : SMALL

PRODUCT CODE : DD/JET- 12-KURTA COTTON-GREEN

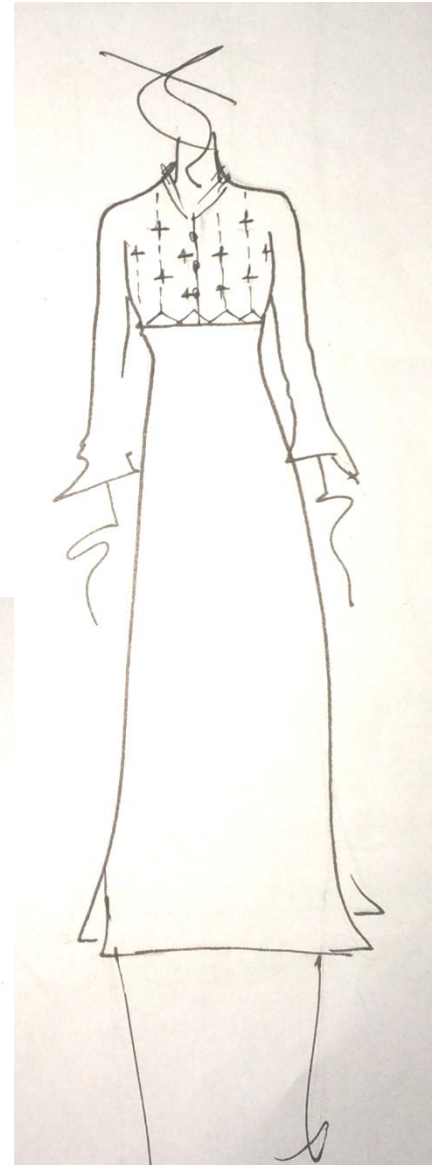
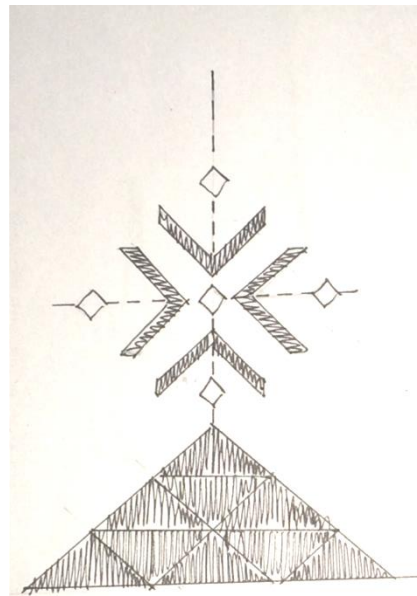


**SL NO : 13**

**PRODUCT NAME : KURTA**

**SIZE : SMALL**

**PRODUCT CODE : DD/JET- 13-KURTA COTTON-BLUE**



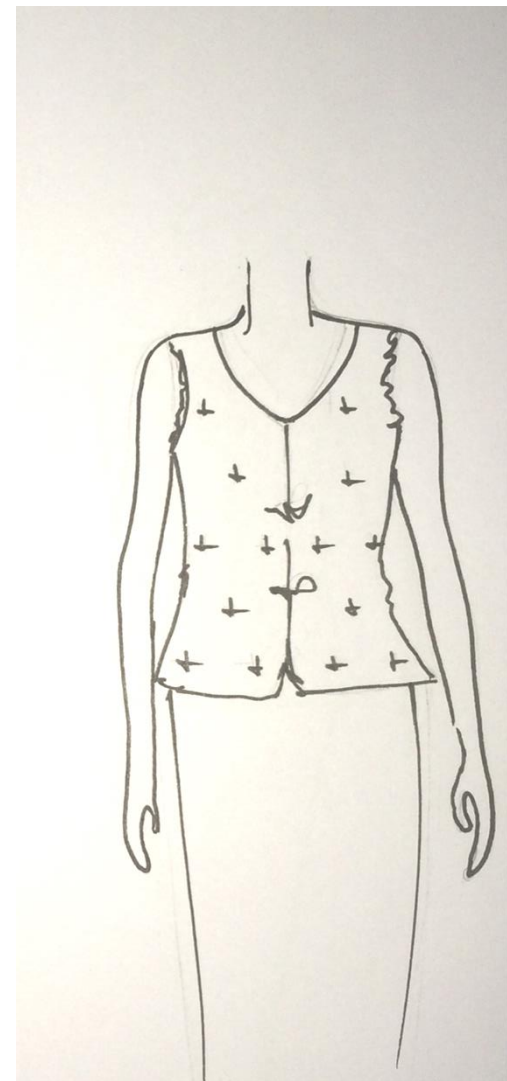
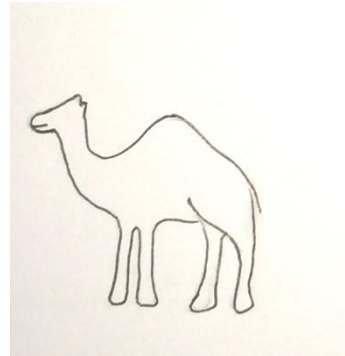


**SL NO : 14**

**PRODUCT NAME : JACKET**

**SIZE : MEDIUM**

**PRODUCT CODE : DD/JET- 14-JACKET SILK-YELLOW**



**SL NO : 15**

**PRODUCT NAME : JACKET**

**SIZE : SMALL**

**PRODUCT CODE : DD/JET- 15-JACKET WOOL-PINK\**

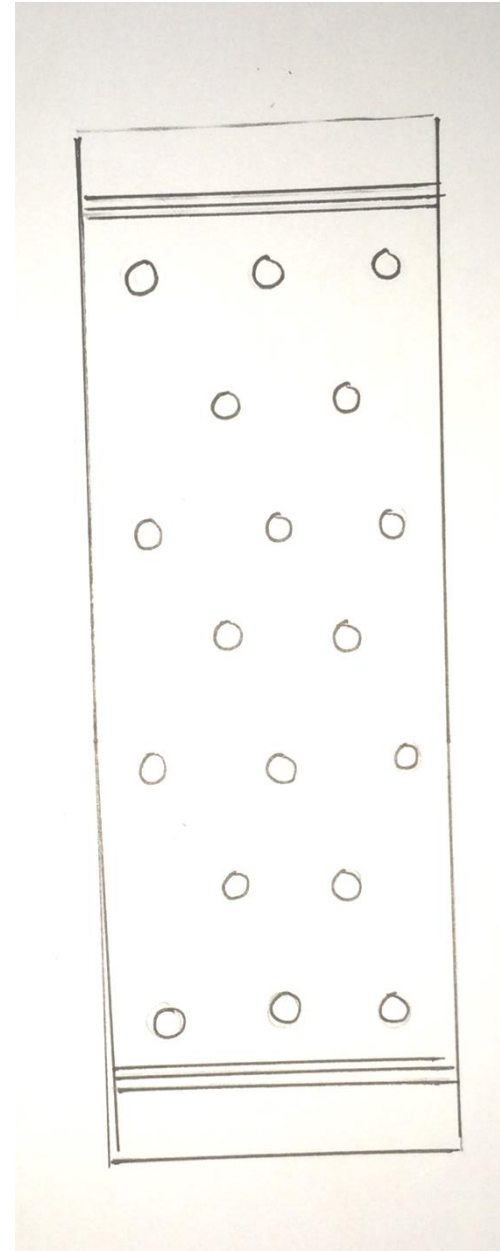
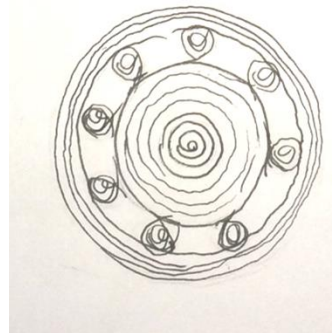


**SL NO : 16**

**PRODUCT NAME : DUPATTA**

**SIZE: 94"X 42"**

**PRODUCT CODE DD/JET- 16-DUPATTA CHANDERI-RED**

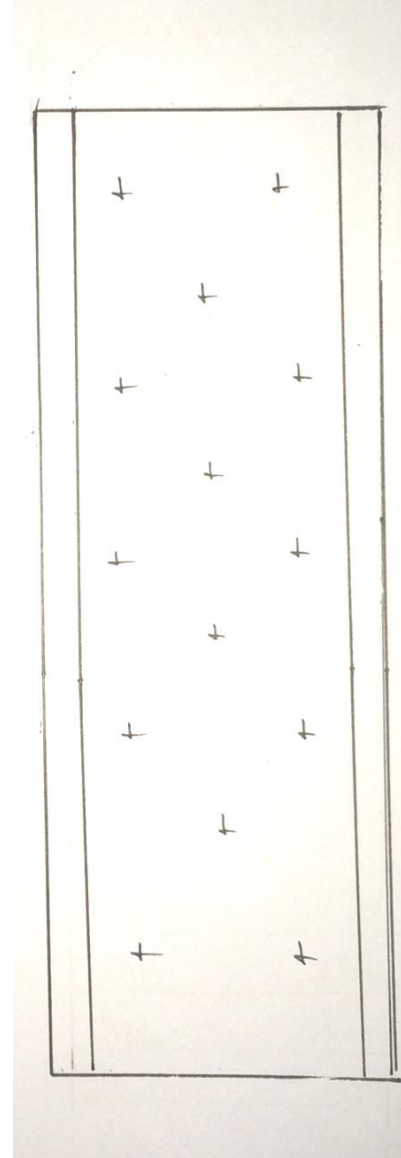
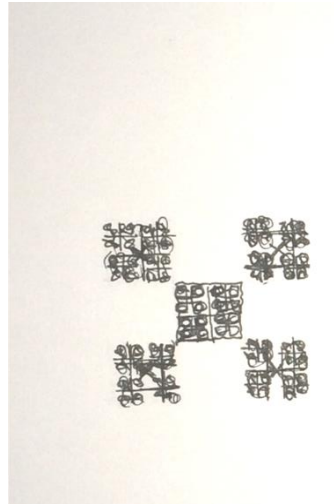


SL NO : 17

PRODUCT NAME : DUPATTA

SIZE: 94"X 42"

PRODUCT CODE : DD/JET- 17-DUPATTA COTTON SILK-BEIGE

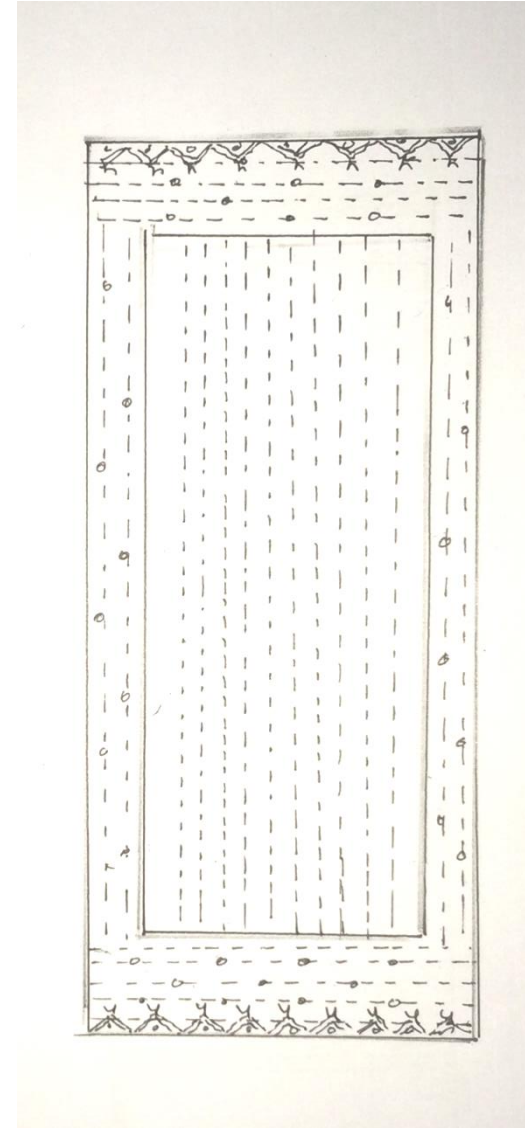


SL NO : 18

PRODUCT NAME : DUPATTA

94" X 45"

PRODUCT CODE : DD/JET- 18-DUPATTA-COTTON-GREEN

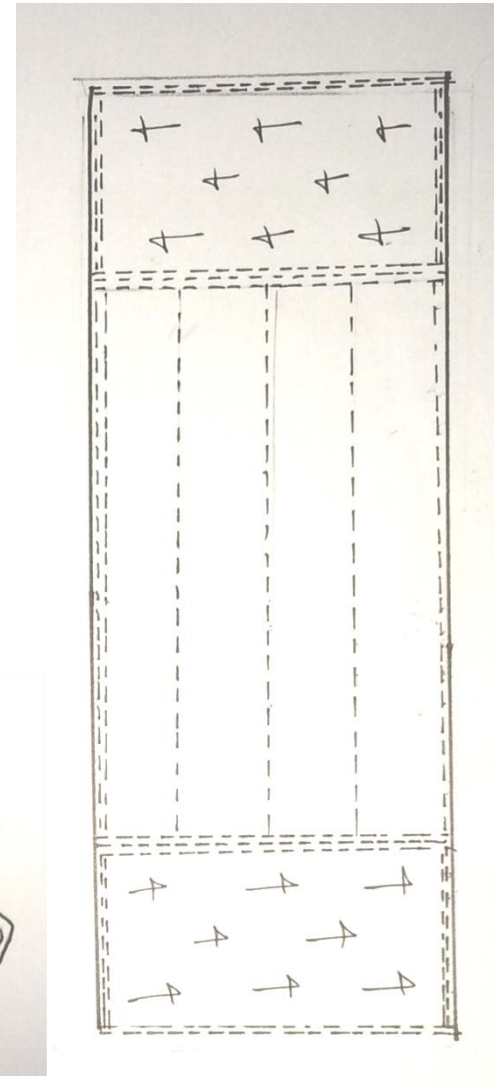


SL NO : 19

PRODUCT NAME : STOLE

SIZE: 74"X 30"

PRODUCT CODE : DD/JET- 19-STOLE-SILK-BLACK-DEAR

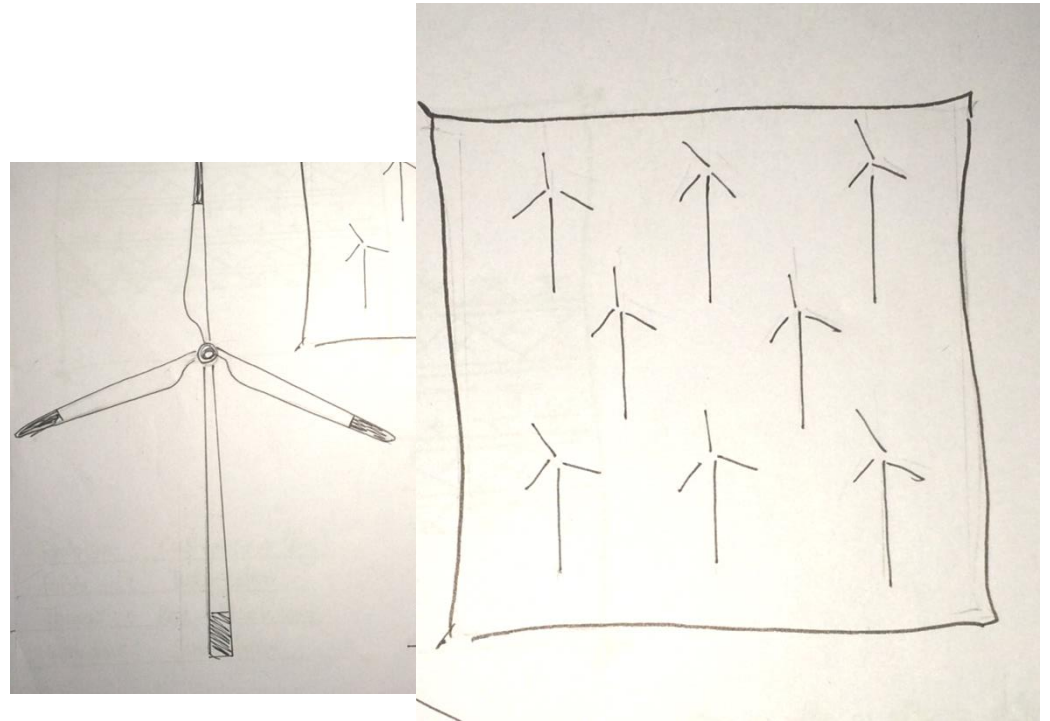


**SL NO : 20**

**PRODUCT NAME : CUSHION COVER**

**SIZE: 16" X 16"**

**PRODUCT CODE : DD/JET- 20-CUSHION-COTTON-RED- WINDMILL**

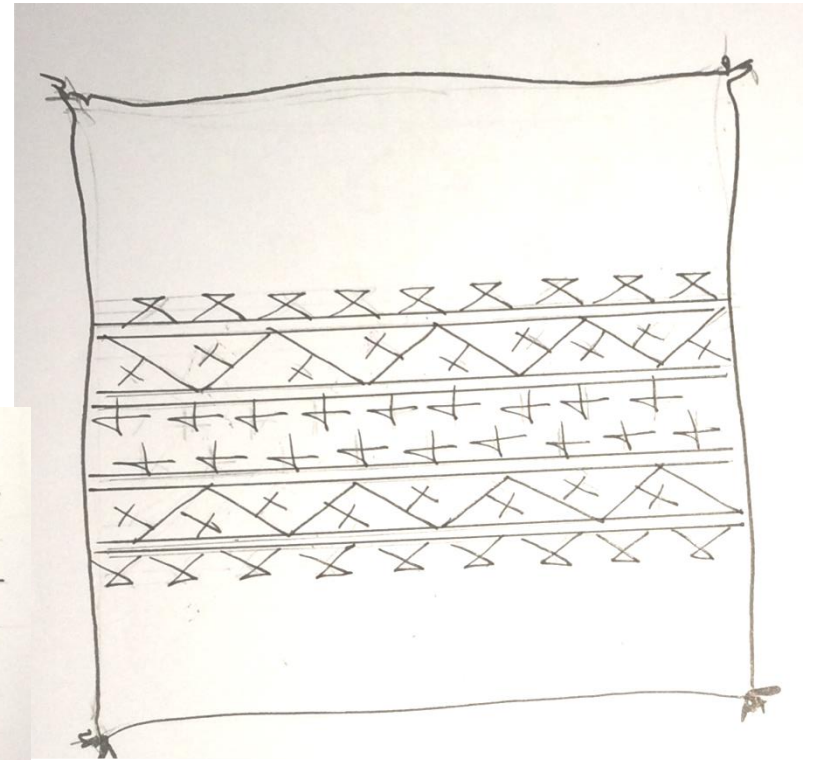
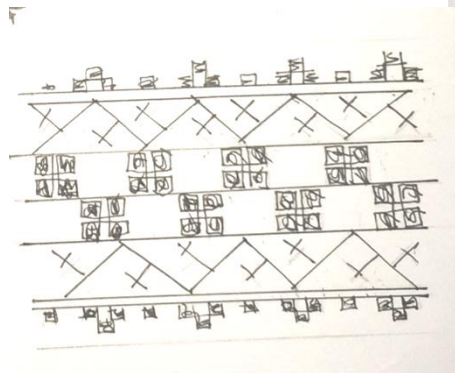


SL NO :21

PRODUCT NAME : CUSHION COVER BIG

SIZE: 20" X 20"

PRODUCT CODE : DD/JET- 21-CUSHION-JUTE COTTON-BEIGE



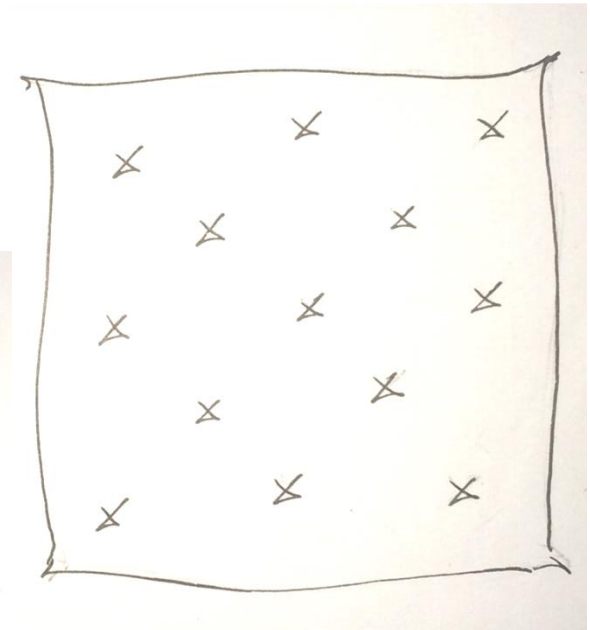
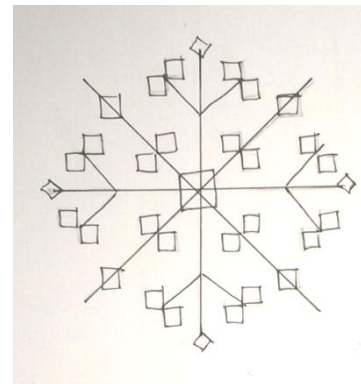


**SL NO :22**

**PRODUCT NAME : CUSHION COVER**

**SIZE 16"X 16"**

**PRODUCT CODE : DD/JET- 22-CUSHION COVER-SILK-VOILET**

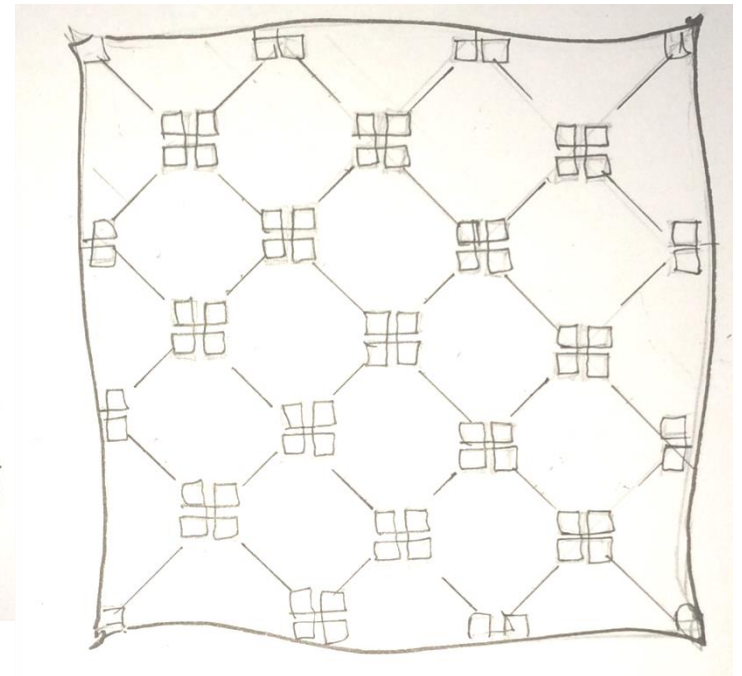
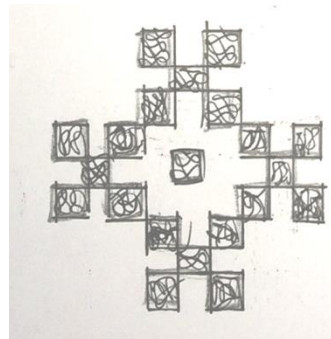


**SL NO : 23**

**PRODUCT NAME : CUSHION COVER**

**SIZE 16"X 16"**

**PRODUCT CODE : DD/JET-23-CUSHION COVER-COTTON-YELLOW**

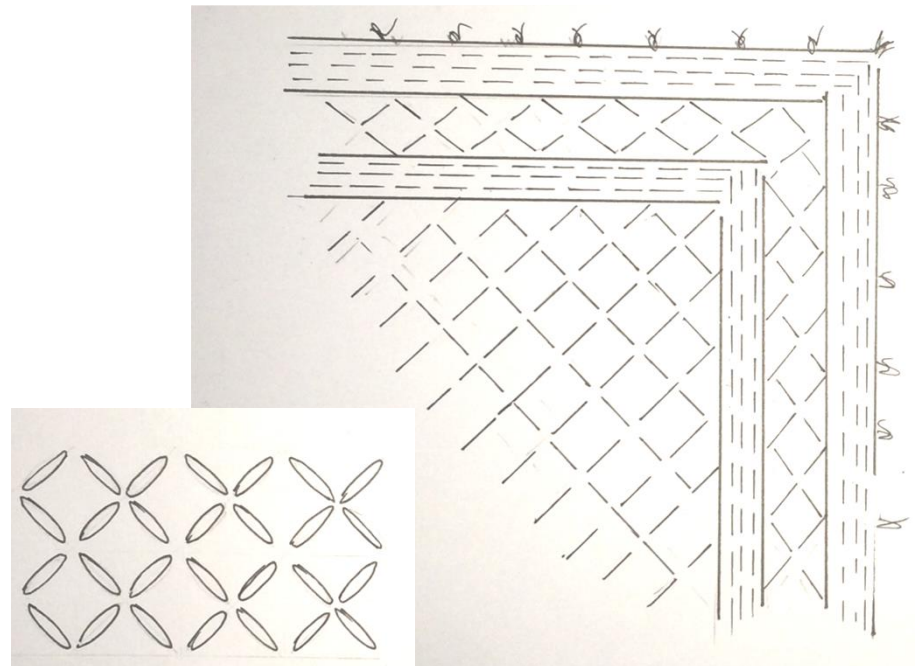


**SL NO : 24**

**PRODUCT NAME : TABLE COVER**

**SIZE: 40" X 40"**

**PRODUCT CODE : DD/JET- 24-TABLE COVER-COTTON- WHITE**

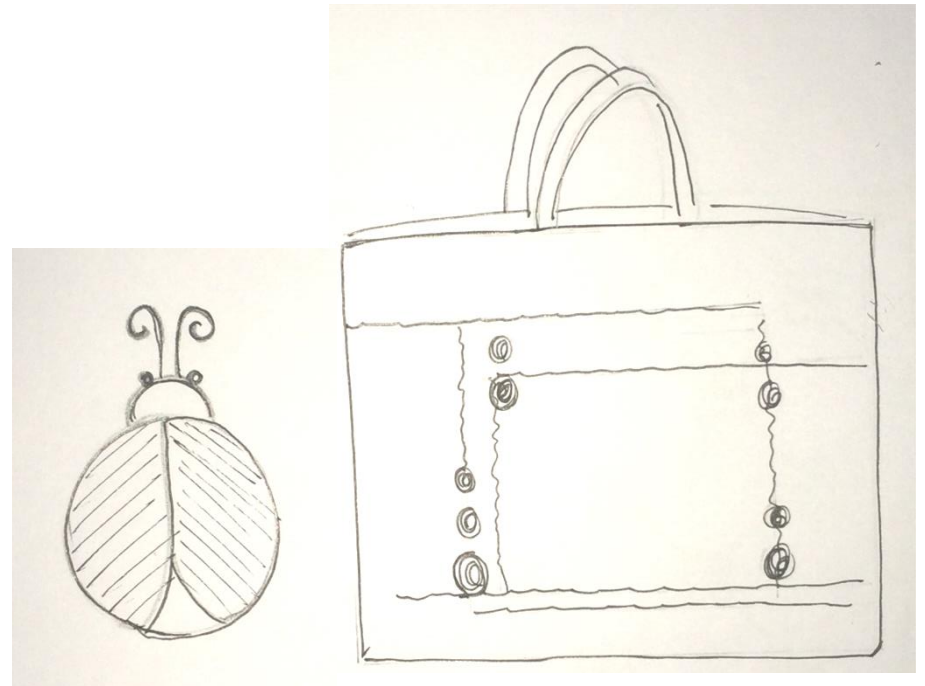


**SL NO :25**

**PRODUCT NAME : HAND BAG**

**SIZE: 14" X12"**

**PRODUCT CODE : DD/JET- 25- HAND BAG-JUTE COTTON-CREAM-BEETLE**



**SI No.01**

**Product Name:** Kurta

**Product Code:** Dd/Jet- 01 -kurta-cotton silk- yellow

**Description :** mustard yellow box pleats kurta, embroidered with suff work with red, green, yellow color's threads.



**SI No.** 02

**Product Name:** Kurta

**Product Code:** Dd/Jet- 02-kurta cotton silk-Beige

**Description:** cotton silk kurta with pleats on front embroidered with Aari work. *Mithu* the parrot motif in green and magenta threads.



**SI No. 03**

**Product Name:** Kurta

**Product Code:** Dd/Jet- 03-kurta chanderi -Blue

**Description :** Blue Chanderi kurta designed with suf kam on yoke  
monochrome color scheme used.



**SI No.** 04

**Product Name:** Kurta

**Product Code:** Dd/Jet- 04-kurta mulmul-white

**Description:** White cotton embroidered with contemporary style of suf. Green, pink and peach colored threads used.





**SI No..05**

**Product Name:** Kurta

**Product Code:** Dd/Jet- 05-kurta cotton-Green

**Description :** handloom cotton kurta stitched in angarkha style embroidered with yellow and green. Interlacing embroidery (sindhi kam) done.



**SI No .06**

**Product Name:** Kurta

**Product Code:** Dd/Jet- 06-kurta cotton-pink

**Description :** pink in color handloom cotton kurta front emboriderd with running stitch *Tanka work*. Maroon and pink thread used.



**Sl no. 07**

**Product Name:** Kurta

**Product Code:** Dd/Jet- 07-kurta cotton-Red

**Description :** Mangalgiri cotton red kurta stitched embroidered with green, red, blue and yellow in running stitch.



**Sl no. 08**

**Product Name:** Kurta

**Product Code:** Dd/Jet- 08-kurta mulmul-White

**Description:** white mulmul kurta pleats on yoke embroidered with white and silver threads. Cobbler's stitch combined with running stitch.



**Sl. No.: 09**

**Product Name:** Kurta

**Product Code:** Dd/Jet- 09-Kurta cotton-Peach

**Description:** Peach mangalgiri cotton fabric embroidered with floral motif with cobbler's stitch with peach, pink and green threads.



**Sl no. 10**

**Product Name:** Kurta

**Product Code:** Dd/Jet- 10-kurta Chanderi- Indigo

**Description:** Indigo Dabu printed kurta embroidered with one of pakko embroidery motif. Magenta and cream colors used,



**Sl no. 11**

**Product Name:** Kurta

**Product Code:** Dd/Jet- 11-Kurta Cotton-Green

**Description:** Emerald green mangalgiri cotton kurta's yoke designed with aari embroidery. Red, green pink blue and yellow colors threads used.



**Sl no. 12**

**Product Name:** Kurta

**Product Code:** Dd/Jet- 12-Kurta Cotton-Green

**Description:** Green south cotton Kurta embroidered with magenta and green threads, suff stitch used.





**Sl no. 13**

**Product Name:** Kurta

**Product Code:** Dd/Jet- 13-kurta cotton-Blue

**Description:** Blue south cotton Kurta embroidered with magenta and green and blue threads, suff stitch used



**Sl no. 14**

**Product Name:** Jacket

**Product Code:** Dd/Jet- 14-Jacket silk-Yellow

**Description:** Ochre Yellow tusser silk jacket embroidered with brown color's threads . with camel motif.



**Sl no. 15**

**Product Name:** Jacket

**Product Code:** Dd/Jet- 15-Jacket wool-Pink

**Description:** woolen pink fabric embroidered with maroon thread and running stitch used



**Sl no. 15**

**Product Name:** Dupatta

**Product Code:** Dd/Jet- 16-Dupatta chanderi-Red

**Description:** Red colored chanderi dupatta embroidered with golden thread, couching stitch used. Traditionally called mukka work.



**Sl no. 16**

**Product Name:** Dupatta

**Product Code:** Dd/Jet- 17-Dupatta cotton silk-Beige

**Description:** Beige colored dupatta embroidered with yellow and black threads. Interlacing embroidery done.



**Sl no. 18**

**Product Name:** Dupatta

**Product Code:** Dd/Jet- 18-Dupatta-cotton-Green

**Description:** Green and yellow natural dyed cotton dupatta embroidered with running stitch.



**Sl no. 19**

**Product Name:** Stole

**Product Code:** Dd/Jet- 19-Stole-silk-Black-dear

**Description:** Black tusser silk stole embroidered with aari kam, blue grey and black threads used.



**Sl no. 20**

**Product Name:** Cushion Cover

**Product Code:** Dd/Jet- 20-Cushion-cotton-Red- windmill

**Description:** Red colored cotton cushion cover embroidered with Red,White and Blue threads . long and short and stem stitches used.





**no. 21**

**Product Name:** Cushion Cover

**Product Code:** Dd/Jet- 21-Cushion-jute cotton-Beige

**Description:** Jute Cotton cushion Cover embroidered with Red and Black wool . interlacing embroidery (sindgi kam) done



**Sl no. 22**

**Product Name:** Cushion Cover

**Product Code :** Dd/Jet- 22-Cushion cover-silk-voilet

**Description:** Jute Cotton cushion Cover embroidered with Red and Black wool . Interlacing embroidery (sindgi kam) done



**Sl no. 23**

**Product Name:** Cushion Cover

**Product Code :** Dd/Jet- 23- Cushion cover-cotton –yellow

**Description:** yellow colored cotton cushion embroidered with Red, Green, Violet and Yellow threads. Interlacing embroidery done.



**Sl no. 24**

**Product Name:** Table Cover and Mats

**Product Code :** Dd/Jet- 24-table cover-cotton- white

**Description:** White colored reversed appliqué table cover and embroidery done with magenta and violet threads.



**Sl no. 25**

**Product Name:** Hand Bag

**Product Code :** Dd/Jet- 25- Hand Bag-jute cotton-Cream-beetles

**Description:** Off-white Jute cotton Hand Bag embroidered with red and black thread. Beetles motif embroidered with cobbler's stitch.



## POST MARKET SURVEY

Market survey of developed products

Study of different markets

Data Collection of responses and Expert views

Changes made if required



**Indian handicrafts and Gifts fair spring 2016**

**From 20<sup>th</sup> February 2016 to 23<sup>rd</sup> February 2016**

**At india expo center and mart**

**Greater Noida**



## MARKET SURVEY

Market survey, study of market demands, buying houses, export houses, chain stores Domestic and international compilation and documentation of the data mentioned above. In this session artisan experience field visit and have practical knowledge of market demand and supply, they directly go to customers and got closer to their requirements.

Prototypes developed at jethwai are placed in different market for customer's views. It is placed in local tourist market at Udaipur jodhpur and jaisalmer also exhibited at international platform at Indian handicrafts and Gifts Fair, spring 2016 at Noida UP.





## DISCUSSION WITH CUSTOMERS

While discussing different market, related to textile apparels and hand embroidery craft, it seems the hand embroidery craft is very popular people in India and abroad. People fond to buy hand embroidered products. in foreign country is is like to connect with Indian traditions and esthetics and in India, it is now carry as a style symbol. At hi End market they don't bother about money or cost of the product. But in tear two market customer compare the price for work.

At every end people want neatness in work, off course they like heavy embroidered products for occasion but in daily uses they ask for light and less work . while buying people care about embroidery stitches, its gentle care and viability . they generally ask about thread quality and colors. people appreciate hand embroidery , they are ready to pay good enough for hand work but also they are more conscious about its durability.

While talking to foreign consumer a short market survey at few tourist markets at jaisalmer, jodhpur and Udaipur revels that, as a tourist they ask bright colors bright and contrast combination. As a souvenir of Indian culture and tradition. They ask for tradition motifs and design. But in export market people demands light and subtle colors. Both traditional and contemporary designs are in demand but neatness of work and product is more important . quantity with quality matter more for export market.

At IGHF (spring) 2016 DISPLY CORNER FOR INTEGRATED DESIGN AND DEVELOPMENT PROJECTS BY EPCH





**Dr. K Gopal , Development commissioner of Handicrafts along with Mr RK Srivastav Executive Director NCDPD, visit at the craft display at Noida fair.**



Mr. Bhuup Singh Deputy Director, incharge (NR) and Mr. Ravi Veer HPO Jodhpur visit at Noida Fair.







Designer interacting with buyers and shopkeepers to know their views about samples.



## DESIGNER'S REPORT

The unique style of desert is the basic inspiration of this workshop. We tried to get more and more closer to the whole scene of desert and lavish local craft. In this Integrated Design and Technical Development Workshop, we tried to design a few garments and accessories without moving from the traditional elements and the creative trends in textile and maintain the traditional stitches of western Rajasthan. Which is called desert embroidery.

The focus was to teach artisan making their own patterns and accessories, not only will allow artisans to express their personal style but also teach them the importance of colors and details. They learn about fabric, designs, colors and finishing all are important elements and well coordinated can add grace to design and product.

The motto was to educate our artisans so they can learn how to create design patterns from an inspiration. Give it appropriate color combinations. This workshop gives

them the idea of produce the complete and quality products.

In this design project we try to explore more and more of artisans skill. Beside few basic sindhi and suf work some products developed with aari and other kind of embroidery. Women artisan at jethwai are not much skilled but they are familiar to the craft. Most of them are not good in hand embroidery craft they made baskets and other beautiful accessories.

As Desert and its embroidery style are very unique to Rajasthan's other stitches and attract mass who have real craft influence. This integrated project assist in developing this attraction among more and more people by giving them new product ranges, developing a set of marketing materials that explain significance of traditional embroidery.



## PERFORMANCE CUM ACHIEVEMENT REPORT

On commencement of the workshop, the trainees were introduced with:-

Existence of the craft and its importance towards its heritage culture.

- Importance of colors in craft.
- Importance of the quality of material to be used.
- Importance of the design and their use.
- To embellish them with the modern look.
- Methods of transferring a design.
- Presentation and care of the craft.
- New Tools and material used.
- Craft and its possibilities.

As the workshop processed, the trainees were also given practical training and the use & implementation of various designs & techniques.

The Integrated Design & Technical development workshop with the artisans of Jethwai, has been a workshop with the difference. The work produced during the workshop has emerged well. The collective effort of artisans and the designer reveals the great potential. It is very hearting to see the entire process, from the conception of designs sketching Stitches, selection of color has been highly interactive one. And everybody learned from every moment of it .The product designed during the workshop was done with the aim of finding new buyers, will give more benefit to the artisans. Look for the product which has a aesthetic beauty with Indian touch, especially the Foreign customers.

Key factor for the success of the workshop was due to main focus on the –

Designing,

Highly decorative,

Focus on the neatness of the Hook work

Finish is also one of the key features which led to its successes.

Excellent colors election according to the prototype.

Quality of Raw Material

The product created range from apparels, Home Furnishing, Home Decoration, Accessories etc. The idea was to have prototype with the quality and difference, and that can be produced faster without any technical difficulty and have a fancy look. So can artisan gain more money for their work.

Under the guidance on day-to-day basis the trainees learnt mastering & tailoring giving various shape to the prototypes. As the workshop processed, the trainees were also given practical training and the use & implementation of various designs & techniques.

The artisans as well as market experts very well accepted the new Product that emerged. The simplicity of Designs and effectiveness in Terms of value addition was appreciated. The Design is suitable for any Urban & Foreign Market. Therefore, in view of the above facts the aims and objectives with which the Design & Technical Development Workshop was sanctioned have been successfully achieved.

## NEW ELEMENTS ADDED

the craft was same the technique was same but the we use it with different way. In this design project, we use craft skills of artisan but implementation was new. Women at jethwai are familiar to hand embroidery craft but they use to make only home furnishings items like pillow covers table covers tv cover and do lots of embroidery with lots of colors. And they used to copy pattern and design form each others. They never tried to create new patterns or new design. In this design project they learn about finding inspiration from their soundings. They learn to create designs and motifs.

All design are inspired by rich craft of western Rajasthan . some prototypes a nice amalgamation of geometrical pattern with floral motif we can see. Color combination- Sober and contrast color combination is used in prototypes according to the end use of prototypes. Such as in apparels sober color combination and contrast in furnishing. Fabric- cotton,cotton silk, tussar, and chanderi used. handloom fabric introduced and used mostly in

this project. For brightness in design woolen and acrylic threads used.

In the line with the participatory approach of design management, the methodology too focused on allowing the artisans to expand their goals beyond merely the act of practicing the craft the motifs. The idea was to get the artisan out of piece rate laborer attitude and adopt a more comprehensive role of being the creators.

They made to feel like and take the responsibilities of being the creators from the day one. In earlier days artisans had been making items for their houses, prior to the commercialization, were found to have more holistic approach to the creation processes it is the new generation, caught into the labor and piece rate wage attitude, that has to reoriented into the larger roles of producers. An effort was to extend their interests beyond the mere engagement of the thread and needle and get them into visualizing the product, sketching the motifs, choose the color combination and creating the prototype.

## FEEDBACK BY THE ARTISANS

The Integrated Design & Technical Development Project was held from 7<sup>th</sup> October 2015 to 6<sup>th</sup> February 2016 at Village Jethwai, Jaisalmer (Raj) on HAND EMBROIDERY craft. 40 artisans participated in the design workshop. The artisans were semi skilled workers of the craft.

During the design workshop, they made 25 prototypes in two sets. All the designs were very beautiful and were comparable to any product of high end market quality. Artisans learned a lot during the workshop. They got awareness about the latest designs, colour combinations, type of work (heavy or light) that is necessary for the export purpose. The designer and artisans both shared and discussed their views about the designs that can be made

during the design workshop and the outcome was very productive.

The designer gave them tips about the current market trends and asked them to follow those tips. Accordingly, the designer gave them sketches of the designs which were to be made. The artisans followed those tips and created some very unique and beautiful HAND EMBROIDERY craft products. All the artisans enjoyed working in the design workshop and were thankful to the society and the designer for giving them this opportunity to learn some things related to HAND EMBROIDERY craft and to show their inner talent.

## PROBLEMS IDENTIFIED

The basic problem did not lying in the cluster but in the system that exists over there. As there is no any proper planning for upliftment of the artisans as if there are no artisans remains or interested to practice the craft how the craft will get survive. Once if artisans were got erased from the map then how one can develop the craft. So first thing to do is to improve and develop the artisans, the craft will get developed itself.

By rectifying the certain facts mention below goals can be achieve -

- Proper planning
- Organized production
- Adaptability as per the market requirement
- Reasonable wages
- Marketing exposure
- Basic facilities

## MARKETING POSSIBILITIES

As the ultimate destination of any act/business is the market, without which no one can evaluate the graph of success.

To get inside the success story of the survival in the market one need to look for certain favors-

- Geographical location
- Marketing channel
- Market research
- Production capacity
- Time of delivery
- Ability to anticipate the needs of the market
- Capability to fulfill the requirement generated
- Buyers satisfaction
- Goodwill of the market

## SUGGESTION TO STEPS AHEAD

The current situation of the crafts requires certain measures to be taken up to provide a solution for the existing problems. These measures are as follows:

1. **Organization of the existing artisans:** The most of the artisans are spread over the villages are not organized. These artisans are to be informed on the need of collectiveness and the focus should be on organizing them in groups. The SHG formation is essential for the economic stability of the weavers.

2. **Re-induction of the ex-trainees:** The ex-trainees from the NGO's and Other govt. institute who have shifted to other vocations should be identified, given work opportunities and re-inducted in the production process.

3. **Technical and tool up gradation:** The existing tools and processing techniques need to be improvised upon for better quality of products and also increased productivity. For this the training is to be provided to these artisans, which can be done with the assistance of the DC(H).

4. **Marketing linkages:** The existing marketing channels need to be strengthened, as well as new channels are to be provided to the artisans. The artisans need to be exposed to the various marketing platforms so as to have a firsthand review of their products from the customers. The brand desert embroidery needs to be promoted.

In the workshop what the revelation came out from the survey, I got the certain twinkling facts regarding the catering of the market-

- Artisans are skilled
- They are residing geographically gifted place
- Having easily access to the market
- They have unorganized/unplanned production capacity

Finally, I can say that beside supportive machinery of government regarding exposure, wages certainty, basic facilities, proper guidance, as mention earlier, everything is there and with the little help, they can make the difference.

29 MARCH, 2016

**Assistant Director**

Mktg.& Service Extn.Centre  
Office of DC(Handicrafts)  
147 Maheswari Apartment,  
Manji ka hatha, Paota B Road,  
Jodhpur-342001(Rajasthan)

**Subject: INTEGRATED DESIGN & TECHNICAL DEVELOPMENT PROJECT IN  
EMBROIDERY AT JAISELMER- REG**

Sir,

This is to kindly inform that the Council has successfully completed the Integrated Design & Technical Development Project at Jaisalmer, Rajasthan in Embroidery Craft as per the sanction order with your kind support. In this regard the 1 set of prototypes need to be deposited in your office.

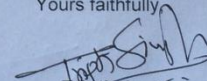
Accordingly, we are submitting herewith the 1 set of prototypes (25 Items) as per list attached at Annexure - A

Kindly acknowledge the receipt of the same for further submission to O/o DC (H), Jodhpur.

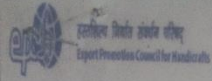
Kind regards

h  
29.3.2016

Yours faithfully,

  
Tripti Singh

Empanelled Designer O/o The Development Commissioner (H)



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

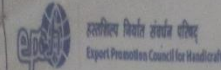
- (1) NAME OF PARTICIPANT :- SARADARI
- (2) FATHER NAME/HUSBAND NAME :- HAJARJ RAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 2 3 1984
- (5) SEX(MALE/FEMALE) :- female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- v/o जेठवाडी, गडसील - जैसलमेर (राजस्थान)
- (7) ARTISAN CARD NO :- 11378
- (8) CRAFT PRACTICED :- Embaridary
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- STATE BANK OF INDIA  
ACCOUNT NO :- 34507398286  
TYPE OF A/c :- SAVING  
IFSC CODE :- SBIN 0003877
- (11) AADHAR CARD NO :- 457533666894



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

सरदारी



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
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OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- DHARM DEVI
- (2) FATHER NAME/HUSBAND NAME :- RUJHA RAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 01 01 1989
- (5) SEX(MALE/FEMALE) :- female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- v/o जेठवाडी तहमिल जिला  
जैसलमेर (राजस्थान)
- (7) ARTISAN CARD NO :- RJJAP 005909
- (8) CRAFT PRACTICED :- Embaridary
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- UCO BANK  
ACCOUNT NO :- 21270110066948  
TYPE OF A/c :- SAVING  
IFSC CODE :- UCBA 0002127
- (11) AADHAR CARD NO :- 646617833350



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

धर्म





हस्तशिल्प विभाग संयोजक परिषद्  
Expert Promotion Council for Handicrafts

INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

### REGISTRATION FORM

- (1) NAME OF PARTICIPANT :- DEVKI DEVI
- (2) FATHER NAME/HUSBAND NAME :- POLA RAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH : 01 01 1983
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP जेठवाडी जैसलमेर  
जैसलमेर (राजस्थान)
- (7) ARTISAN CARD NO :- RJAP 005907
- (8) CRAFT PRACTICED :- Embroidary
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- STATE BANK of Bikaner and Jaipur  
ACCOUNT NO :- 61040355860  
TYPE OF A/c :- SAVING  
IFSC CODE :- SBSJ 0010172
- (11) AADHAR CARD NO :- 612429935503



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

देवकी



हस्तशिल्प विभाग संयोजक परिषद्  
Expert Promotion Council for Handicrafts

INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
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OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

### REGISTRATION FORM

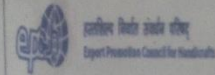
- (1) NAME OF PARTICIPANT :- MRS. -PADMA
- (2) FATHER NAME/HUSBAND NAME :- Prada Ram
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH : 27 05 1967
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP- Jabwai, Tech. DIST  
Jaisalmer (Rajasthan)
- (7) ARTISAN CARD NO :- ASJ0013691
- (8) CRAFT PRACTICED :- embroidary
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- UCB Bank  
ACCOUNT NO :- 21273211007715  
TYPE OF A/c :- Saving A/c  
IFSC CODE :- UCBA0002127
- (11) AADHAR CARD NO :- 322475525599



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

पद्मा



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- MRS. Shanti
- (2) FATHER NAME/HUSBAND NAME :- Santosh Kumar
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 25 04 1982
- (5) SEX(MALE/FEMALE) :- FEMALE
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP - Jalore - Tech. Distt.  
Jaisalmer (RAJASTHAN)
- (7) ARTISAN CARD NO :- 13723
- (8) CRAFT PRACTICED :- Embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- uco Bank  
ACCOUNT NO :- 21273211005209  
TYPE OF A/c :- Saving A/c  
IFSC CODE :- UCBA002127
- (11) AADHAR CARD NO :- 286349336117



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

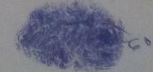
**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- MRS. Devaki Devi
- (2) FATHER NAME/HUSBAND NAME :- Hukama Ram
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 01 01 1981
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP - Jalore - Tech. Distt.  
Jaisalmer (RAJ)
- (7) ARTISAN CARD NO :- 8550013895
- (8) CRAFT PRACTICED :- embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- uco Bank  
ACCOUNT NO :- 21273211009177  
TYPE OF A/c :- Saving A/c  
IFSC CODE :- UCBA002127
- (11) AADHAR CARD NO :- 497470422183



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)



**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- Pepo Devi

(2) FATHER NAME/HUSBAND NAME :- BHAVARU RAM

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 01 01 1963

(5) SEX(MALE/FEMALE) :- Female

(6) ADDRESS WITH TEL/FAX/E-MAIL:-  
VIP जेठवाडी, नरसिंह (जिमा)  
जैसलमेर (राजस्थान)

(7) ARTISAN CARD NO :- RJJC001943

(8) CRAFT PRACTICED :- Embroidary

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL  
 BANK NAME :- STATE BANK OF Bikaner and Jaipur  
 ACCOUNT NO :- 61221508973  
 TYPE OF A/c :- SAVING  
 IFSC CODE :-

(11) AADHAR CARD NO :- 844665759446



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- LILA

(2) FATHER NAME/HUSBAND NAME :- HAMIRA RAM

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 01 01 1992

(5) SEX(MALE/FEMALE) :- FEMALE

(6) ADDRESS WITH TEL/FAX/E-MAIL:-  
VIP Jethawadi Teh. Distt.  
Jaisalmer (Raj)

(7) ARTISAN CARD NO :- RJJC013696

(8) CRAFT PRACTICED :- Embroidary

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

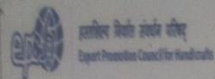
(10) BANK DETAIL  
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 ACCOUNT NO :- 000343071039840  
 TYPE OF A/c :- saving a/c  
 IFSC CODE :- SBIN0003877

(11) AADHAR CARD NO :- 623305619768



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

REGISTRATION FORM

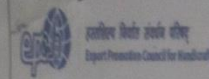
- (1) NAME OF PARTICIPANT :- MRS. -Kaku
- (2) FATHER NAME/HUSBAND NAME :- Birama Ram
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 21 09 1988
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP - Jaisalmer Tech - Dist  
Jaisalmer (Rajasthan)
- (7) ARTISAN CARD NO :- RJTOC015362
- (8) CRAFT PRACTICED :- embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- Canara Bank  
ACCOUNT NO :- 3598119000682  
TYPE OF A/c :- Saving A/c  
IFSC CODE :- CNR000
- (11) AADHAR CARD NO :- 934251228720



I hereby understand that the particulars given above are true to the best of my knowledge.

के कू  
(Signature of participant)

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INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

REGISTRATION FORM

- (1) NAME OF PARTICIPANT :- MRS. happy Devi
- (2) FATHER NAME/HUSBAND NAME :- Danvata Ram
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 24 06 1978
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP - Jaisalmer Tech - Dist  
Jaisalmer (Rajasthan)  
RJAP005901
- (7) ARTISAN CARD NO :- Embroidery
- (8) CRAFT PRACTICED :-
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- Hea Bank SBT  
ACCOUNT NO :- 61239498318  
TYPE OF A/c :- Saving A/c  
IFSC CODE :- HEAA SBT0011044
- (11) AADHAR CARD NO :- 913952989888



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

हप



हस्तशिल्प विकास संस्थान परिषद्  
Export Promotion Council for Handicrafts

INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015


**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- NAKHATO
- (2) FATHER NAME/HUSBAND NAME :- GIORDHAN RAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 10 03 1954
- (5) SEX(MALE/FEMALE) :- FEMALE
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP- जैसलमेर, तड़सा-जिला  
जैसलमेर (राजस्थान)
- (7) ARTISAN CARD NO :- RJTAP005911
- (8) CRAFT PRACTICED :- Embroidery (सुईकारी)
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- UCO BANK  
ACCOUNT NO :- 21273211003922  
TYPE OF A/c :- SAVING A/C  
IFSC CODE :- UCBA0002127
- (11) AADHAR CARD NO :- 336993826919



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

 नखतो



हस्तशिल्प विकास संस्थान परिषद्  
Export Promotion Council for Handicrafts

INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

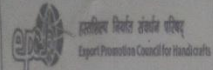
- (1) NAME OF PARTICIPANT :- MRS. Laxmi
- (2) FATHER NAME/HUSBAND NAME :- RAJURAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 17 02 1992
- (5) SEX(MALE/FEMALE) :- female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- Vip. Jaislmer Tech-DISTT  
Jaislmer (Rajasthan)
- (7) ARTISAN CARD NO :- BJT0019794
- (8) CRAFT PRACTICED :- Embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- UCO Bank  
ACCOUNT NO :- 21273211008842  
TYPE OF A/c :- Saving A/c  
IFSC CODE :- UCBA0002127
- (11) AADHAR CARD NO :- 797912654029



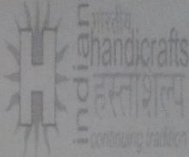
I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

 लक्ष्मी



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- Mrs. HUA
- (2) FATHER NAME/HUSBAND NAME :- Gurkha Ram
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 26 09 1981
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:-  
Vip. Jajawai, Tech-DIST  
Jaisalmer (RAJASTHAN)  
RJSAPO05859
- (7) ARTISAN CARD NO :-
- (8) CRAFT PRACTICED :- Embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- Uco Bank  
ACCOUNT NO :- 21273211011944  
TYPE OF A/c :- Saving A/c  
IFSC CODE :- UCBA0002127
- (11) AADHAR CARD NO :- 1207186040201



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

हुआ



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- Mrs. Jenu Devi
- (2) FATHER NAME/HUSBAND NAME :- Kurma Ram
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 02 09 1969
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:-  
Vip-Jajawai, Tech-DIST  
Jaisalmer (RAJASTHAN)
- (7) ARTISAN CARD NO :- RJSAPO05908
- (8) CRAFT PRACTICED :- Embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- SBBT  
ACCOUNT NO :- 61239514727  
TYPE OF A/c :- Saving A/c  
IFSC CODE :- SBBT0011044
- (11) AADHAR CARD NO :- 344765160586



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

जनु

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- MRS. PYARTI

(2) FATHER NAME/HUSBAND NAME :- Shrawan Ram

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 13 12 1979

(5) SEX(MALE/FEMALE) :- Female

(6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP - Jalaveri Distt  
Jaisalmer (Rajasthan)

(7) ARTISAN CARD NO :- RJJA005996

(8) CRAFT PRACTICED :-

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL

BANK NAME :- UCB Bank

ACCOUNT NO :- 21273211003724

TYPE OF A/c :- SAVING A/c

IFSC CODE :- UCBA0002127

(11) AADHAR CARD NO :- 284143403961



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

*Pyarti*

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- SAMDHA DEVI

(2) FATHER NAME/HUSBAND NAME :- MASTINGA RAM

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 21 1 1969

(5) SEX(MALE/FEMALE) :- FEMALE

(6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP जेठवाई नरसिंह, जिला-  
जैसलमेर (राजस्थान)

(7) ARTISAN CARD NO :- RJJA-005906

(8) CRAFT PRACTICED :- embroidary

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL

BANK NAME :- UCB Bank

ACCOUNT NO :- 21273211003724

TYPE OF A/c :- Saving A/c

IFSC CODE :- UCBA0002127

(11) AADHAR CARD NO :- 980431941301



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

*[Signature]*



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- MRS - Jha Vani
- (2) FATHER NAME/HUSBAND NAME :- Uga Ram
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 15 10 1978
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP - Jaiselmer - Techno Sista  
Jaiselmer RAJASTHAN
- (7) ARTISAN CARD NO :- RJJ00913740
- (8) CRAFT PRACTICED :- embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- UCO Bank  
ACCOUNT NO :- 21273211006348  
TYPE OF A/c :- Saving a/c  
IFSC CODE :- UCBA0002127
- (11) AADHAR CARD NO :- 993883357838



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- Sugni Devi
- (2) FATHER NAME/HUSBAND NAME :- GOVIND RAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 2 10 1984
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- गाँव बस्ती जेठवाई रोड  
जैसलमेर, जैसलमेर (राजस्थान)
- (7) ARTISAN CARD NO :- 10308
- (8) CRAFT PRACTICED :- Embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- CANARA BANK  
ACCOUNT NO :- 3598108000078  
TYPE OF A/c :- Saving  
IFSC CODE :- Saving
- (11) AADHAR CARD NO :- 940311274999




I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)







**एक्सपर्ट प्रमोशन काउंसिल फॉर हस्तशिल्प**  
 Expert Promotion Council for Handicrafts

**INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT**

**JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H) FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL OF TRAINEES.**

**SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015**


**भारतीय हस्तशिल्प**  
 Handicrafts  
 continuing tradition


**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- MIMA
- (2) FATHER NAME/HUSBAND NAME :- DINA RAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 01 01 1984
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:-  
VIP जेठवाडी, तहसील, जिला  
जैसलमेर (राजस्थान)
- (7) ARTISAN CARD NO :- RJJAP 005832
- (8) CRAFT PRACTICED :- Embroidary
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
 BANK NAME :- oriental BANK of Commerce  
 ACCOUNT NO :- 18472281003169  
 TYPE OF A/c :- SAVING  
 IFSC CODE :- ORBC0101847
- (11) AADHAR CARD NO :- 45 803563 39



I hereby understand that the particulars given above are true to the best of my knowledge.


(Signature of participant)


**एक्सपर्ट प्रमोशन काउंसिल फॉर हस्तशिल्प**  
 Expert Promotion Council for Handicrafts

**INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT**

**JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H) FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL OF TRAINEES.**

**SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015**


**भारतीय हस्तशिल्प**  
 Handicrafts  
 continuing tradition

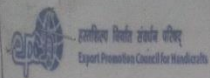
**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- pappu Devi
- (2) FATHER NAME/HUSBAND NAME :- Chanda Ram
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 01 01 1989
- (5) SEX(MALE/FEMALE) :- FEMALE
- (6) ADDRESS WITH TEL/FAX/E-MAIL:-  
VIP, Jethwadi - Tehs. Distt.  
Jaisalmer (RAJASTHAN)  
RJJAC013748
- (7) ARTISAN CARD NO :- embroidary
- (8) CRAFT PRACTICED :-
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
 BANK NAME :- UCO BANK  
 ACCOUNT NO :- 21273211011477  
 TYPE OF A/c :- SAVING A/c  
 IFSC CODE :- UCBA0002127
- (11) AADHAR CARD NO :- 738430988386



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMEER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

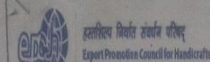
**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- MATHARI
- (2) FATHER NAME/HUSBAND NAME :- MACHARAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 01 01 1965
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- मकान क्र. १८ जेठवाड़ा जैसलमेर जिला जैसलमेर
- (7) ARTISAN CARD NO :- RJJAP005903
- (8) CRAFT PRACTICED :- Embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- STATE BANK of Bikaner & Jaipur  
ACCOUNT NO :- 61239508860  
TYPE OF A/c :- SAVING SBBJ0011044  
IFSC CODE :-
- (11) AADHAR CARD NO :- 20368160600965



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT



JAISELMEER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- DHAKA DEVI
- (2) FATHER NAME/HUSBAND NAME :- NARSI GARAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 01 01 1968
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- V/P जेठवाड़ा तहसील, जिला जैसलमेर (राजस्थान)
- (7) ARTISAN CARD NO :- RJJAP005905
- (8) CRAFT PRACTICED :- Embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- STATE BANK of Bikaner and Jaipur  
ACCOUNT NO :- 61239513337  
TYPE OF A/c :- SAVING SBBJ001144  
IFSC CODE :-
- (11) AADHAR CARD NO :- 229424387677



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)



**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- MEE RO Devi

(2) FATHER NAME/HUSBAND NAME :- RUPA RAM

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 01 01 1982

(5) SEX(MALE/FEMALE) :- Female

(6) ADDRESS WITH TEL/FAX/E-MAIL:-  
VIP जेठवाडी नहरसिल, जिला  
जैसलमेर 2 (राजस्थान)

(7) ARTISAN CARD NO :- RJJOC 13692

(8) CRAFT PRACTICED :- Embroidere (करीदाकारी)

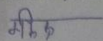
(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
 SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL  
 BANK NAME :- UCO BANK  
 ACCOUNT NO :- 21273211011767  
 TYPE OF A/c :- SAVING  
 IFSC CODE :- UCBA000127

(11) AADHAR CARD NO :- 224176778044



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)  


**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- Sadoni . Devi

(2) FATHER NAME/HUSBAND NAME :- Gulabhan Das

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 2 11 1976

(5) SEX(MALE/FEMALE) :- FEMALE

(6) ADDRESS WITH TEL/FAX/E-MAIL:-  
VIP Jethalaitah Distri  
Jaislmer  
(Rajsthan)

(7) ARTISAN CARD NO :- RJJOC 001938

(8) CRAFT PRACTICED :- Embroidery

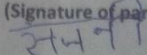
(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
 SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)


(10) BANK DETAIL  
 BANK NAME :- State Bank of India  
 ACCOUNT NO :- 20190751414  
 TYPE OF A/c :- Saving A/c  
 IFSC CODE :- sbir0003877

(11) AADHAR CARD NO :- 984262048700




I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)  



**एम्ब्रॉयडरी प्रवर्धन परिषद्**  
 Export Promotion Council for Handicrafts

**INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H) FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL OF TRAINEES.**


**भारतीय Handicrafts**  
**हस्तशिल्प**  
 - continuing tradition -

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- Miss. JAMALI

(2) FATHER NAME/HUSBAND NAME :- DAI DAN

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 01 01 1970

(5) SEX(MALE/FEMALE) :- FEMALE

(6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP Jethawai Teh. Distt Jaisalmer (Raj)

(7) ARTISAN CARD NO :- RJJOC 015462

(8) CRAFT PRACTICED :- Embroidery

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)


(10) BANK DETAIL  
 BANK NAME :- SBBJ, जेठवाँ (Raj) - जेठवाँ  
 ACCOUNT NO :- 00061215727303  
 TYPE OF A/c :- Saving A/c  
 IFSC CODE :- SBBJ0011044

(11) AADHAR CARD NO :- 575991385431




I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)


**एम्ब्रॉयडरी प्रवर्धन परिषद्**  
 Export Promotion Council for Handicrafts

**INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H) FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL OF TRAINEES.**


**भारतीय Handicrafts**  
**हस्तशिल्प**  
 - continuing tradition -

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- MRS. PADDU DEVI

(2) FATHER NAME/HUSBAND NAME :- MOTI RAM

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 16 05 1987

(5) SEX(MALE/FEMALE) :- Female

(6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP. Jethawai -Teh- Distt Jaisalmer (RAJASTHAN)

(7) ARTISAN CARD NO :- JSM 2181

(8) CRAFT PRACTICED :- embroidery

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL  
 BANK NAME :- UCB Bank  
 ACCOUNT NO :- 21273211016137  
 TYPE OF A/c :- Saving A/c  
 IFSC CODE :- UCBA0002127

(11) AADHAR CARD NO :- 336178907136



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT

JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015



### REGISTRATION FORM

- (1) NAME OF PARTICIPANT :- Mrs. Laxmi
- (2) FATHER NAME/HUSBAND NAME :- MoolA RAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 01 01 1989
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:-  
Vip- Jeta vai -TECH. DIST.  
Jaisalmer (Rajasthan)
- (7) ARTISAN CARD NO :- RJTAC013745
- (8) CRAFT PRACTICED :- Embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- UCa Bank  
ACCOUNT NO :- 21273211016069  
TYPE OF A/c :- Saving A/c  
IFSC CODE :- UCBA002127
- (11) AADHAR CARD NO :- 379773114717



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

लक्ष्मी



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT  
JAISELMER RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015



### REGISTRATION FORM


- (1) NAME OF PARTICIPANT :- Mrs. Tulsi
- (2) FATHER NAME/HUSBAND NAME :- Sada Ram
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 01 02 1969
- (5) SEX(MALE/FEMALE) :- female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:-  
VIP - Jeta vai, Tech. DIST.  
Jaisalmer RAJASTHAN
- (7) ARTISAN CARD NO :- RJTAC013745
- (8) CRAFT PRACTICED :- Embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
BANK NAME :- UCa BANK  
ACCOUNT NO :- 21273211011675  
TYPE OF A/c :- Saving A/c  
IFSC CODE :- UCBA002127
- (11) AADHAR CARD NO :- 915428985179




I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

Tulsi


**एक्सपर्ट प्रमोशन काउंसिल फॉर हस्तशिल्प**  
 Expert Promotion Council for Handicrafts

INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
 PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
 ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT  
 JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
 FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
 OF TRAINEES.


**भारतीय handcrafts**  
**हस्तशिल्प**  
 Continuing tradition

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**


- (1) NAME OF PARTICIPANT :- MRS. Meera
- (2) FATHER NAME/HUSBAND NAME :- KUTLA RAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 21 10 1975
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:-  
VIP. Tolavai, Tech. DIST  
Jaisalmer - (RAJ)  
RJAPAO.901
- (7) ARTISAN CARD NO :- \_\_\_\_\_
- (8) CRAFT PRACTICED :- embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
 SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
 BANK NAME :- UCO Bank  
 ACCOUNT NO :- 21273211003328  
 TYPE OF A/c :- SAVING A/c  
 IFSC CODE :- UCBA0002127
- (11) AADHAR CARD NO :- 464673628463




I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

*मीरा*


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 Expert Promotion Council for Handicrafts

INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
 PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
 ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT  
 JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
 FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
 OF TRAINEES.


**भारतीय handcrafts**  
**हस्तशिल्प**  
 Continuing tradition

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- MRS. RAJI
- (2) FATHER NAME/HUSBAND NAME :- KABIR
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 24 04 1987
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:-  
VIP. Tolavai, Tech. DIST  
Jaisalmer (RAJ)
- (7) ARTISAN CARD NO :- RSM 10310
- (8) CRAFT PRACTICED :- embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
 SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL  
 BANK NAME :- SBI Bank  
 ACCOUNT NO :- 61259851511  
 TYPE OF A/c :- SAVING A/c  
 IFSC CODE :- SBI0011044
- (11) AADHAR CARD NO :- 813223521594



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

*राजी*



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT  
JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.  
SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015



**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- Maghi Devi

(2) FATHER NAME/HUSBAND NAME :- Shera Ram

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 01 01 1979

(5) SEX(MALE/FEMALE) :- FEMALE

(6) ADDRESS WITH TEL/FAX/E-MAIL:- V/P Jethawai Teh. Distt  
Jaismeer (Raj)

(7) ARTISAN CARD NO :- RJJAP 005895

(8) CRAFT PRACTICED :- Embroidery

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL  
BANK NAME :- UCO BANK  
ACCOUNT NO :- 21270110024973  
TYPE OF A/c :- SAVING A/c  
IFSC CODE :- UCBA0002127

(11) AADHAR CARD NO :- 360794724892



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)  
Maghi



INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT  
PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY  
ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT  
JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H)  
FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL  
OF TRAINEES.  
SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015



**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- JASHODA

(2) FATHER NAME/HUSBAND NAME :- BHAIRASIRAM

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 01 01 1991

(5) SEX(MALE/FEMALE) :- Female

(6) ADDRESS WITH TEL/FAX/E-MAIL:- V/P जेठवाई तहसिल, जिला  
जैसलमेर (राजस्थान)

(7) ARTISAN CARD NO :- RJJAP005900

(8) CRAFT PRACTICED :- Embroidary

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/  
SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL  
BANK NAME :- UCO BANK  
ACCOUNT NO :- 21273211003625  
TYPE OF A/c :- SAVING  
IFSC CODE :- UCBA0002127


(11) AADHAR CARD NO :- 986876579203




I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)  
Jashoda




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 Export Promotion Council for Handicrafts

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**राष्ट्रीय हस्तशिल्प**  
 continuing tradition

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**


- (1) NAME OF PARTICIPANT :- DURGA Devi
- (2) FATHER NAME/HUSBAND NAME :- AMRIT RAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 01 01 1991
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- V/P जेठवाडी तहसिल जैसलमेर  
जिल्ला- जैसलमेर (राजस्थान)
- (7) ARTISAN CARD NO :- RJJOC013747
- (8) CRAFT PRACTICED :- Embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL
- BANK NAME :- UCo BANK
- ACCOUNT NO :- 21273211011408
- TYPE OF A/c :- SAVING
- IFSC CODE :- UCBA 0002127
- (11) AADHAR CARD NO :- 394224191101




I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

*Durga*


**एक्सपोर्ट प्रमोशन काउंसिल फॉर हस्तशिल्प**  
 Export Promotion Council for Handicrafts

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**राष्ट्रीय हस्तशिल्प**  
 continuing tradition

SANCTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015

**REGISTRATION FORM**

- (1) NAME OF PARTICIPANT :- mima Devi
- (2) FATHER NAME/HUSBAND NAME :- KESHARA RAM
- (3) CATEGORY: GEN/SC/ST/OBC :- ST
- (4) DATE OF BIRTH :- 01 01 1990
- (5) SEX(MALE/FEMALE) :- Female
- (6) ADDRESS WITH TEL/FAX/E-MAIL:- V/P जेठवाडी जिला  
जैसलमेर
- (7) ARTISAN CARD NO :- RJJ AP00 5832
- (8) CRAFT PRACTICED :- Embroidery
- (9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)
- (10) BANK DETAIL
- BANK NAME :- oriental Bank of Commerce
- ACCOUNT NO :- 18472281000878
- TYPE OF A/c :- SAVING
- IFSC CODE :- ORBC001847
- (11) AADHAR CARD NO :- 10200057708914



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

*Mima*

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- DHULO Bai

(2) FATHER NAME/HUSBAND NAME :- RAM Chand

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 02 01 1968

(5) SEX(MALE/FEMALE) :- Female

(6) ADDRESS WITH TEL/FAX/E-MAIL:- V/p जेराड तहसिल-जैसमेर  
जिला- जैसमेर (राजस्थान)

(7) ARTISAN CARD NO :- RJJAP005874

(8) CRAFT PRACTICED :- Embroidary

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL

BANK NAME :- Union BANK

ACCOUNT NO :- 596202010006229

TYPE OF A/c :- SAVING

IFSC CODE :- UBIN0559628

(11) AADHAR CARD NO :- 798362932691



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- SAJNI

(2) FATHER NAME/HUSBAND NAME :- DINA RAM

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 01 01 1958

(5) SEX(MALE/FEMALE) :-

(6) ADDRESS WITH TEL/FAX/E-MAIL:- V/p जेराड तहसिल-जैसमेर  
जिला- जैसमेर (राज.)

(7) ARTISAN CARD NO :- RJJoc00994

(8) CRAFT PRACTICED :-

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL

BANK NAME :- STATE BANK of Bikaner and Jaipur

ACCOUNT NO :- 61222439688

TYPE OF A/c :- SAVING

IFSC CODE :- SBSJ0011044


(11) AADHAR CARD NO :- 402673612637




I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)




**राष्ट्रीय निर्यात प्रवर्धन परिषद्**  
 Export Promotion Council for Handicrafts

**INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H) FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL OF TRAINEES.**

**SAISON**  **राष्ट्रीय**  
**handicrafts**  
**हस्ताशिल्प**  
 — continuing tradition —

**SAISON ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015**

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- DEEPA DHAPU

(2) FATHER NAME/HUSBAND NAME :- RESHA RESHAMARAM

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 01 01 1964

(5) SEX(MALE/FEMALE) :- Female

(6) ADDRESS WITH TEL/FAX/E-MAIL:- V/P जेठवाडी तहसिल  
जैसलमेर जिला- जैसलमेर (राजस्थान)

(7) ARTISAN CARD NO :- RJJAP 005898

(8) CRAFT PRACTICED :- Embroidary

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)


(10) BANK DETAIL  
 BANK NAME :- UCO BANK  
 ACCOUNT NO :- 21273211002046  
 TYPE OF A/c :- SAVING  
 IFSC CODE :- UCBA0002127

(11) AADHAR CARD NO :- 973207221046




I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)


**राष्ट्रीय निर्यात प्रवर्धन परिषद्**  
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**INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H) FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL OF TRAINEES.**

**SAISON**  **राष्ट्रीय**  
**handicrafts**  
**हस्ताशिल्प**  
 — continuing tradition —

**SAISON ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015**

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- NENI DEVI

(2) FATHER NAME/HUSBAND NAME :- RAWA RAM

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 01 01 1977

(5) SEX(MALE/FEMALE) :- Female

(6) ADDRESS WITH TEL/FAX/E-MAIL:- V/P जेठवाडी तहसिल, जिला  
जैसलमेर (राजस्थान)

(7) ARTISAN CARD NO :- 10307

(8) CRAFT PRACTICED :- Embroidary

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)


(10) BANK DETAIL  
 BANK NAME :- Oriental Bank of Commerce  
 ACCOUNT NO :- 18472281003138  
 TYPE OF A/c :- SAVING  
 IFSC CODE :- ORBC0101847

(11) AADHAR CARD NO :- 458885248222



I hereby understand that the particulars given above are true to the best of my knowledge.


(Signature of participant)


**एक्सपोर्ट प्रमोशन काउंसिल फॉर हस्तशिल्प**  
 Export Promotion Council for Handicrafts

**INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT**

**JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H) FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL OF TRAINEES.**

**SACTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015**


**राष्ट्रीय हस्तशिल्प**  
 National Handicrafts Institute  
 Continuing tradition

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- Mrs. Jenu Devi

(2) FATHER NAME/HUSBAND NAME :- Surana Ram

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 02 09 1969

(5) SEX(MALE/FEMALE) :- Female

(6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP-Jalawai Tech-DIST. Jaisalmer (Rajasthan)

(7) ARTISAN CARD NO :- RJJP005908

(8) CRAFT PRACTICED :- embroidery

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL

BANK NAME :- SBI

ACCOUNT NO :- 61239514727

TYPE OF A/c :- Saving A/c


IFSC CODE :- SBB0011044

(11) AADHAR CARD NO :- 3447651805816



I hereby understand that the particulars given above are true to the best of my knowledge.


(Signature of participant)  
नेनु


**एक्सपोर्ट प्रमोशन काउंसिल फॉर हस्तशिल्प**  
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**INTEGRATED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON EMBROIDERY CRAFT FOR ST CATEGORY ARTISANS/CRAFT PERSONS, SKILLED WORKERS, AT**

**JAISELMER, RAJASTHAN UNDER DS SCHEME OF O/o DC(H) FOR A DURATION OF 5 MONTHS, TO UPGRADE THE SKILL OF TRAINEES.**

**SACTION ORDER NO:- J-12012/152(1)/2014-15/DS/NR/(INTG)(ST) Dated 26-03-2015**


**राष्ट्रीय हस्तशिल्प**  
 National Handicrafts Institute  
 Continuing tradition

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT :- JASHODA

(2) FATHER NAME/HUSBAND NAME :- BHARASIRAM

(3) CATEGORY: GEN/SC/ST/OBC :- ST

(4) DATE OF BIRTH :- 01 01 1991

(5) SEX(MALE/FEMALE) :- Female

(6) ADDRESS WITH TEL/FAX/E-MAIL:- VIP जेठवाडी तहसिल, जिला जैसलमेर राजस्थान

(7) ARTISAN CARD NO :- RJJP005900

(8) CRAFT PRACTICED :- Embroidary

(9) STATUS :- NATIONAL AWARDEE/STATE AWARDEE/SHILPGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL

BANK NAME :- UCO BANK

ACCOUNT NO :- 21273211003625

TYPE OF A/c :- SAVING

IFSC CODE :- UCRA0002127

(11) AADHAR CARD NO :- 986876579203



I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)  
जशीदा







# RESUME

## Tripti Singh

Textile Designer

Phone : 9950848233

E-mail: Singh\_tripti@rocketmail.com



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**As a designer, I am passionate to learn and practice design. I have been fascinated by Indian art, craft and culture. I love working at grassroots level with artisans. Design development for me, is giving expressions to surface and I enjoy every opportunity of working as designer.**

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Empanelled Designer with Office of The Development Commissioner (Handicrafts), Ministry of Textile, New Delhi

Empanelled Designer with Rajasthan Dastkar Protshan Sansthan, Jaipur.

## WORK EXPERIENCE

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Associated with O/o The Development Commissioner Handicrafts, Ministry of textile, Govt. of India. Working with various NGO's for Design Development and Product Diversification in Various Crafts from 2007.

Developed a range of home furnishings and apparels in *Phulkari* Craft with artisans at village Chamkour Saheb, Punjab.

Worked with artisans of Kashmir on different kind of design techniques like papier-mâché, hand embroidery.

6 months working experience as a consultant designer for design innovation and development on patch, appliqué and embroidery craft with artisans of Barmer

A Tie-Dye (Bandhni) project done with Shilpguru at Churu, Rajasthan

Range of home furnishings developed with screen printing method.

## Other Experiences

2007 to 2009 worked as a guest faculty at Govt. Women's Polytechnic College Udaipur (Raj)

2005 to 2007 worked as a fashion and cultural reporter with Dainik Bhaskar Udaipur

## EDUCATION

2000-03 Completed 'Diploma in Textile Design' from Govt. Women's Polytechnic College, Udaipur( Raj.)

1999 Completed Bachelor of Commerce from Mohanlal Sukhadia University, Udaipur

Higher Secondary from RMV School, Udaipur Rajasthan.

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## **SKILL ACQUIRED**

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A thorough understanding of Drawing and Painting, natural dyeing and Hand Block and screen printing.

Fabric Constriction technique

Basic knowledge of Embroidery Stitches

Basic knowledge of Computers

### **Other Interests**

Photography, listening Music and Reading

## **PERSONAL DETAILS**

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Date of Birth : 7<sup>th</sup> June 1981

Marital Status : Single

### **Permanent Address:**

Tripti Singh  
D/o Mahivardhan Singh

41, Surbhi Vihar  
Roop Sagar Road  
Ashirwad Nagar  
Udaipur, Rajasthan  
Pin : 313001



Ministry of Textiles, Govt. of India  
West block no VII, RK Puram, New Delhi 110066  
Ph-+91-11-26106902 Fax 91-11-26163085  
[www.handicrafts.inc.in](http://www.handicrafts.inc.in)  
[www.craftclustersofindia.in](http://www.craftclustersofindia.in)



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Vasant kunj, New Delhi- 110070  
Ph- +91- 11-26135256/ 57/58  
Fax 91-11-26135518/19  
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Website- [www.epch.in](http://www.epch.in)