

THE PROJECT INTEGRATED DESIGN & TECHNICAL DEVELOPMENT

PROJECT IN BAMBOO & CANE CRAFTS
AT LENGPUI, MIZORAM

J-12012/279/2015-16/DS/NR/3081 dated 18th March, 2016

INITIATED AND ORGANIZED BY:



EXPORT PROMOTION COUNCIL OF HANDICRAFTS

SUPPORTED BY:



DEVELOPMENT COMMISSIONER (HANDICRAFTS)

Lengpui, Mizoram

**Integrated Design & Technical Development Project
In Cane & Bamboo at Lengpui, Mizoram**

**Organised By
Export Promotion Council for Handicrafts
Supported By
Development Commissioner (Handicrafts)**

Documented by SANATHOI SINGHA NIFT Shillong



Acknowledgment

The process of documenting the craft of Leingpui, Mizoram has been a unique experience and I feel privileged to have this opportunity. I would like to express my gratitude to all those who involved in this journey of project, as this documentation would not have been successful without their help & efforts.

I extend my gratitude to Development Commissioner (Handicrafts) and Export Promotion Council For Handicraft (EPCH) for giving me this opportunity to study the craft and document the same and providing me with the necessary support & resources that were required in the process.

.

A heartfelt thank to Mr. Rakesh Kumar, Executive Director(EPCH), Mr. R.K Vema (Director), Mrs. Rita Rohilla (Project Coordinator) & Ms. Amla Shrivastava (Head Designer), providing us all support and guidance which made us complete the project on time . They patiently guided me while I collected all the information and during the whole process of project. Finally , I would like to thank all artisans and mastercraftperson for their been interested on the project work and helping me to complete the project

Preface

The study of cane & bamboo craft in *Lengpui, Mizoram*. After visiting the craft location and interacting with artisans , we have identified the major segment, techniques and process which are the basis of this documentation.

The craft documentation is an attempt to understand the social & economic condition of the craft and its place. We also give a hope and influence the artisans towards the craft and take it into a new direction.

The study of usage of material, colors, forms, designs, techniques which are implemented in product development. The support of Development Commissioner (Handicraft), which plays an important role towards the upgradation of artisans and the craft.

In this 5 month training organised by Export Promotion Council for Handicraft, 40 artisans (SC) who are trained by Santhoi Singha ,Designer from NIFT, Shillong.

Though the study and learning of the craft and new techniques helps artisans to upgrade their skills. Hope, the relevant information providing in the document will be useful about Cane & Bamboo craft in lengpui, Mizoram and achieve the required task.



Development Commissioner (Handicrafts)
Ministry of Textiles, Govt. of India

The Development Commissioner (Handicrafts) is the nodal agency in the government of India for craft and artisan –based activities. It assist in the development, marketing & export of handicrafts and the promotion of crafts forms and skills.

The Handicraft sector plays a significant and important role in the country's economy. It provides employment to avast segment of crafts person in rural & semi urban areas and generates substantial foreign exchange for the country, while preserving its cultural heritage. Handicrafts have great potential, as they hold the key for sustaining not only the existing set of millions of artisans spread over length and breadth of the country, but also for the increasingly large number of new entrants in the crafts activity. Presently, handicrafts contribute substantially to employment generation and exports.

The office of Handicraft work for socio-economic upliftment of the artisans and supplement the efforts of the State government for promotion & development of handicrafts within the country and abroad. Development commissioner (handicrafts) has been implementing a cluster development scheme for sustainable development of cluster of handicrafts artisans through different implementing partners. The scheme is implemented in a projectised and need based mode for a period of 5 years with the aim to empower the artisans are given financial assistance for a package of social, technological, marketing & financial interventions depending on the need.



Export Promotion Council for Handicrafts

The export promotion council for handicraft is a non- profit organization. EPCH is an apex organization of trade, industry and government sponsored by Ministry of textiles, for promote and projected image of Indian Handicrafts as per international standard.

EPCH provides commercially useful information and assistance to members in developing and increasing exports, and organized explore overseas market opportunities, Indian Handicrafts Trade Fairs etc. Design and Technology Development Workshop and Integrated design and technology development projects which is supported by Development Commissioner (Handicrafts) to meet the needs of the handicrafts sector like upgradation of artisan's skills through development of new designs and prototypes, exposure of the participating craftsmen to the developments taking place in the field of design, technology, market intelligence, management skills and packaging, supply of improved tools and equipment to the craft persons etc

HANDICRAFTS CLUSTER MAP OF INDIA

(HAVING MORE THAN 5000 ARTISANS)



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 fore fathers to sons and grandsons.

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 & 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 else where.

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:

- 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 Textiles, 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).

Indian handicrafts sector - SWOT analysis

Strengths

- Availability of unique local raw materials e.g. natural fibers, bamboo, cane, horn, jute, leather, etc.
- Rich and diversified culture producing wide range of unique and exclusive handicrafts
- Strong existing pool of skilled artisans
- Wide range of traditional production skills derived from indigenous knowledge
- High potential for empowerment of women, youth and people with disabilities
- Low production costs

Weakness

- Lack of design, innovation and technology up gradation
- Highly fragmented industry
- Unstructured and individualized production systems
- Lack of strong umbrella sector organizations
- Limited capitalization and low investment
- Insufficient market information on export trends, opportunities and prices
- Limited access to credit
- Limited resources for production, distribution and marketing
- Limited e-commerce competence among producer groups
- Lack of adequate infrastructure, absence of latest technology

Opportunities

-
- Increasing emphasis on product development and design up gradation
- Rising demand in domestic and traditional market
- Rising appreciation by consumers in the developed countries
- Government support and interest in preserving the craft
- Emerging markets in Latin America, North America and European countries.
- Fair trade practices.
- Increasing flow of tourists provide market for products.

Threats

- Handicraft sector is not mainstreamed in planning priorities of many State Governments.
- Increasing threat from Asian countries
- Decreasing supply of good quality raw material.
- Better quality components, findings and packaging in other countries
- Lack of quality standardization process
- Declining investment in the sector (largely in the developed economies) and increasing consumer sophistication
- Absence of institutional support.
- High freight costs associated with air cargo and shipment
- High cost of production rendering Indian crafts less competitive in the markets

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 completion 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



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.

Proposal

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 isto 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 there by improving livelihood.
- To Conserve and encourage the use of natural, sustainable material in creation of arts & crafts.
- To develop capacity of the self-help groups / artisans / Craftsperson /Entrepreneurs in Design Development, Product Development and awareness and useof the latest technologies for the product development for the exports.

- Adoption of new product designs in line with more marketable styles & 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:

- Designs that sell
- Aesthetically and structurally sound products
- 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

INTRODUCTION

THE PROJECT INTEGRATED DESIGN & TECHNICAL DEVELOPMENT

PROJECT IN BAMBOO & CANE CRAFTS
AT LENGPUI, MIZORAM

INITIATED AND ORGANIZED
EXPORT PROMOTION COUNCIL OF HANDICRAFTS
& SUPPORTED BY
DEVELOPMENT COMMISSIONER (HANDICRAFTS)

HISTORY OF MIZORAM



It Is Believed The Mizo People Came From China And Settled Here About 300 Years Ago. Mizoram, In The 18th Century, Had An Autocratic Political System, Ruled By Hereditary Chieftains. In The 1890s, The British Annexed The Lushai Hills (As The Hills Of Mizoram Are Commonly Known As) District To Assam. During The British Rule, Christian Missionaries Were Encouraged To Come To Mizoram To Proselytise And Preach. They Did And As A Consequence, Almost 95% Of The Mizo Population Is Christian. The Indigenous Buddhist And Animist Tribes Such As The Chakmas And Reangs Have Been Persecuted And Even Driven Out Of The State.

In 1959 A Natural Calamity Called 'Mautam' Began. Every 18 Years The Bamboo Forests Burst Into Flower And The Blooms Attract Hordes Of Rats Who Multiply In Hordes, Having Fed On The Flower That Is Reputed To Have Aphrodisiacal Properties. These Rodents Then Proceed To Devour The Rice Fields And

Vegetable Gardens. The Bamboo Flowering Was Followed By A Two-year Famine. The Mizo People Were Enraged At The Apathy Of The Indian Administration And Formed The Mizo National Front, Which Fought A Long Drawn Insurgency With The Central Government. A Peace Accord Was Signed In 1986 And Mizoram Became A State Of India On 20th February 1987.





Mizoram is one of the states of Northeast India, with Aizawl as its capital city. The

name is derived from Mi (people), Zo (lofty place, such as a hill) and Ram (land), and

thus Mizoram implies "land of the hill people".

PEOPLE OF MIZORAM



The people of Mizoram are of a Mongoloid race related to the Shaans of Burma. The Lushai, Hmars, Paithes, Raltes, Pang, Mara, Lakher, Kukis and Pawis of Mizoram are the tribes who were previously believers of the Pathan (good spirit). With the coming of the British and consequently the Christian missionaries, most people converted to Christianity. The nomadic Chakmas practice a curious mix of Hinduism, Buddhism and Animism. Most people speak in English besides Mizo. Mizo is written in Roman script. In the tribal villages, the Chief's house

and 'Zawlbuk' (the community house for the single men) are the major attractions. All women are taught to weave from the age of 8 and men are adept at basketry. The most interesting fact of the social fabric is the complete lack of gender and class discrimination.

CULTURE OF MIZORAM



Although the advent of Christianity brought about a big change, the colorful culture of the Mizos has remained intact. They have done away with animal sacrifices and drinking of the local liquor “zu” but have preserved the concept of “bride money”. All Christian festivals are celebrated with traditional gaiety. The well-known “Cheraw” or bamboo dance is just one of the numerous tribal dances of Mizoram. Predominantly an agrarian state, the dances and festivals celebrate an agricultural

event like sowing or reaping. Very hospitable, the tribes also dance and sing to entertain their guests. Western choral singing has become very popular since Christianity became the main religion. The traditional crafts of Mizoram are weaving and cane and bamboo work. The Mizo women weave intricate traditional designs on their looms. Worth mentioning are the shawls that have tribal clan motifs woven into them and are passed down the generations.

FOOD OF MIZORAM



The food of Mizoram has a characteristic blend of Chinese and North Indian cuisine; thereby giving it a distinct flavour and taste. The dishes in the Mizoram food platter mostly include non-vegetarian preparations. Vegetables are also eaten along with meat.

The food is served in banana leaves maintaining their age-old traditions. The most renowned dishes include Paanch Phoron Torkari, in which five different spices are used; Chhum Han that is made of steamed vegetables; Koat Pitha and Misa Mach Poora that are prepared with fish.

The local people here love to eat fish, mostly cooked or sauteed in mustard oil, which has a distinct flavour. Mizo people like bamboo in their food and also enjoy preparing delicacies made with duck meat.

While in Mizoram try Bai. It is basically a non-vegetarian dish that is cooked by steaming vegetables and teaming it up with pork, spinach and bamboo shoot. Vawksa Rep is the North Eastern version of smoked Pork, Arsa Buhchiar is a rice and chicken dish served with local herbs and Sawchair is a traditional rice dish served with either chicken or pork.

In beverages try Lubrusca grape wine, which is a renowned drink here. Other popular drink here is Zu, which is a form of tea available here.

MIZORAM HANDICRAFTS

Mizo women use hand loom to make clothing and cloth handicrafts. The local products are even fused with other materials to give them a fashionable and stylish designs. Mizos are fond of colourful hand woven wrap-around skirt called puan chei, and a matching beautiful top called Kawr chei. A multi colour Mizo traditional bag called Khiang kawi, which is creatively knitted out of bright coloured wools, is a welcome possession. A typical Mizo blanket known as Pawnpui is also used. Basket weaving is also common. Baskets known as Em, are used and Thlangra – a plate for cleaning rice etc. are made from bamboos. In fact, a typical Mizo house is crafted out of bamboos, dry grasses, mud and wood. A traditional Mizo village has been reconstructed at Reiek – a few kilometres away from Aizawl. Though modern houses made with bricks, concrete and tin sheets are now the norm.



BAMBOO AND CANE CULTURE OF MIZORAM

Mizoram is the land of a number of craftsmen and skilled artisans excelling in various crafts. Bamboo and Cane related crafts are a major source of income to the state as well as the people. The Mizo's dexterity in wicker-work and basketry is well known. Bamboo and Cane have their multifarious uses in turning out various commercial crafts and items of furniture. Even their houses are generally built with bamboo walls and floors and thatched roofs. While women excel at weaving, men are expert at cane and bamboo work. They make fine cane hats and uncommonly beautiful baskets. The traditional Mizo hat is known for its workmanship. It looks as if the hat is woven out of fine bamboo as fine as cotton yarn. Besides their typical hat or caps, domestic baskets are all made from plaited bamboo and these are reinforced by stout cane, which is very hard and durable. By smoking, the cane would be coloured a shiny mahogany to give some colour and patterns to the work.

A typical Mizo basket is broad at the rim and tapers at the bottom. There are baskets for carrying firewood, water, paddy, rice and vegetables. Baskets made of cane and bamboo together with leaves and grasses, for storing ornaments, clothes and other valuables are also made. Other items made are chairs, sofas, tables, bamboo screens and cages, umbrella-handles, knitting needles and hats. All types of traditional baskets and decorative articles are products in the Handicrafts Centres situated in three districts- Aizawl, Lunglei and Chimguipui (Sailha). The Handicraft Centres at Luangmual, Aizawl produces typical Mizo Cane Hats.

Traditional ornaments too use bamboo in it. On celebrations, Mizo women use a headgear of a bamboo band with parrot feathers stuck in it, the ends of which are decorated with beetles. Other bamboo products include fish and animal traps, rain bamboo hat seen with the formation of a flat thin layer on its top, japis, cones, circular boxes and other materials serving as reservoirs and containers of goods, crops and other things. Therefore, a variety of them is catered to the village craftsmen on regular or irregular basis. They serve mainly as body panniers for placing head-loads, carrying baskets, cages, fish nets, etc. They take different shapes and vary from slim or even flat (like rice winnowing fans) to broad, elongate sizes and the traditional size with regard to proportion from rim to base is retained. Panniers or cones accommodate the bigger loads whereas the other baskets of course do not support heavy weight.

Mizos both men and women are inveterate smokers. They love their locally made pipes. The women's pipe is like a small hukkah, small enough to be easily held in the hand and carried about. The men's pipe is of western type. These are made out of bamboo and weed. Provided with selected, seasoned bamboo and given proper training in carving pipes for export, the Mizo craftsmen could possibly introduce a new range with sufficient prospects.

So far as the bamboo in the Mizo Hills are concerned, it is available in large quantities but at present it has not been utilized to the maxim. However, it seems that the constituted authorities have envisaged the feasibility of introducing in Mizoram better vocational trades in spinning and weaving, cane hats and cane baskets, bamboo chairs, tables, teapots, racks, safes, etc as well as bamboo screen cages and umbrella handles



Mizo House

The houses built by the Lushai tribe of Mizoram, predominantly uses bamboo and wood in their construction. Most of the houses are built on the slopes and are invariably supported by wooden posts of varied lengths, so that the house is balanced horizontally with the level of the road. Cross beams are fastened against these posts and over the beams long solid bamboos are laid. Bamboo matting is then laid over the bamboo frame, which forms the floor of the house. The walls of the house are also made up of bamboo matting fastened to the outer posts. The roof consists of solid as well as split bamboo frames covered with thick thatch and some other kind of leaves. Cane is generally used for keeping the joints together and in some cases, iron nails are also used. In case where the floor of the house is much above the ground, a ladder made entirely of a piece of log is placed across the intervening space between the floor of the house and the ground. The doors and windows are usually of bamboo matting and these are fastened against the wall. It may be noted that in some cases the floor, doors and windows are made of wooden planks, while in others split bamboos are used instead.

The interior of the house is a single rectangular structure. It is partitioned into a number of rooms according to the convenience by screens made of bamboo matting or with a cloth fixed to bamboo or wooden frame. In houses where both married and unmarried persons live together, separate sleeping apartments are made by partition as described above. The hearth is always at one corner of the house usually near the front floor. It is made of clay and stones and is raised about 2-3 ft above the floor supported by raised poles. Above the fire place is hung a bamboo frame which is kept suspended to keep various things used in cooking as dried chillies, dry fish, salt, etc.

BASKETRY



Basketry among the tribes is a delicate work. They are experts in making etches and notches from the soft fibres of cane. Baskets with lids and without lids, smoothly surfaced, strongly floored, gently fenced from mouth to base and modelled into oval, square, flat structures, revealing a considerable skill in slitting, folding and inserting are seen. They serve various purposes such as cages, containers, baskets of different articles, etc.

Models of Baskets (local names)

- Dawrawn.
- Empai, Emping, Tlamen.
- Paikawng: It is a basket made from split bamboo strips.
- Hnam.
- Nghawngkawl.
- Thlangra.
- Koh or Fawng.
- Paih-Per. (Dawrawn, Hnam, Nghawngkawl, Paih-Per are best examples of Panniers).
- Thul or Thulte: They are used for storing valuables at home and outside.
- Herhsawp: It is a bamboo stool.
- Arbawm: It is usually netted and is a poultry basket.
- Thuttleng or Thutthleng: It is a bamboo chair; it is four legged.
- Bontong: It is an ornamented basket for storing coloured yarn.
- Bawmrang: It has a hollow circular rim and it is u-shaped.
- Aiawt: This is a fish or crab trap. In most cases, a variety of jungle cane is used. The fine cane serves the purpose of etching, notching and more making a suitable coherence in the parts of the bamboo structure.

BASKETS



Open Weave Carrying Basket: (i) Paikawng:

The paikawng is an open-weave carrying basket made and used by the Lushai tribe of Mizoram. Women generally use the basket as a rough work basket for carrying firewood, bamboo water tubes, etc. The basket, made entirely of bamboo outer splits, is carried over the back with a strap resting on the head. The local names of the bamboo species normally used are rawnal, rawthing or phulrua. The basket has an extremely strong construction which is very resistant to vertical loads. This is due to the construction pattern as well as the fact that fairly thick strips of bamboo are used. The *paikawng* has a square base of



diagonal 230 mm from where it gradually transforms into a circle of diameter 390 mm at the rim. The height of the basket is 390 mm. To the craftsmen making this basket, the height is assumed to be one hand-measure known as *tawngkhat* in Lushai. The main elements are those that form the base, sides and rim of the basket. The basket is carried by means of a braided head-strap.

(ii) Emsin:

The *emsin* is very similar in construction to the *paikawng*. In fact, it is an ornamental version of the work basket. Lushai women use this basket for marketing or carrying belongings to the fields. It is used for light work. Young



girls take pride in taking this basket on evening walks to the bazaar. It is carried over the back with a strap resting on the head.

The *emsin* has a square base whose diagonal measures 225 mm, the rim diameter is 370 mm and its height is 370 mm. The main elements are about one-third the width and thickness of the *paikawng* but more elements are used. The rest of the structure is similar to that of the *paikawng* except at the rim.

Closed Weave Basket:

(i) Paiem:

The *paiem* is a closed-weave carrying basket used by the Lushais of Mizoram to carry grain and other field produce. In Lushai, the word *em* means “basket” and *pai* means “without holes”. This basket is also called *empai*. The Lushai women also use this basket for marketing. It is made from bamboo outer splits from a species locally known as rawnal. Split cane is used in the rim-strengthening element; the weft elements of the side weave near the base; in bindings at the rim; and for strengthening the corners of the basket. The cane species used is locally known as *mitperh*.

The basket has a square base whose diagonal measures 200 mm and the cross-section of the basket goes through a gradual transition till it reaches a perfectly circular rim of diameter 410 mm. Its height is about 430 mm. All elements made from cane are smoked to a rich red-brown colour before they are used in the basket.

(ii) Tlamen:

The *tlamen* is a Lushai product, larger than the *paiem*, which is carried by men to bring in produce from the fields. The basket has a square base and a circular rim.

The diagonal of the base square is 210 mm and the sides flare outwards sharply to a rim diameter of 520 mm. The height of the basket is 520 mm. The structure and method of construction is similar to the

(iii) Dawrawn:

The *dawrawn* is another closed-weave carrying basket used by the Lushais, both for storage as well as to bring in field produce. This basket is made in two sizes, the men’s size and the women’s size.

It is a tall, narrow basket with a square base and circular rim. The diagonal of the base square measures 190 mm; the rim diameter is 420 mm and its height 740 mm. The structure and method of construction is similar to that of the *paiem*, except that slightly coarser strips are used for the warp and weft elements.

C. Small Storage Baskets

Fawng:

The *fawng* is a shallow, square-based basket with a self-strengthened square rim and is used by the Lushai tribe of Mizoram. The diagonal of both base square and rim square measures 400 mm and the height of the basket is 160 mm. The basket is woven in the diagonal-weaving method with two mutually perpendicular sets of elements interlacing in either a 2-up-2-down twill structure or a 3-up-3-down twill structure. The corners of the base square are in some cases strengthened by split-cane binding.

Smaller baskets of a similar construction are made by the Lushai to store yarn for making the loin-loop warp. These are called *fawng-te-laivel*. "Fawng" refers to the square-based basket described above, while *te* means "small", and "*laivel*" refers to the "concentric square pattern" generated by the twill-weave structure used in the basket.

D. Storage Containers

Thul:

The Mizos use a basket called *Thul*. These baskets, though shaped like their carrying baskets, have a double-walled structure and legs located at the corners of their square base. A lid shaped either like a semi-spherical dome or like a cane covers the mouth of the basket.

LOCAL MARKET PRODUCTS







INAUGURATION



Discussion About Trend And Forecast



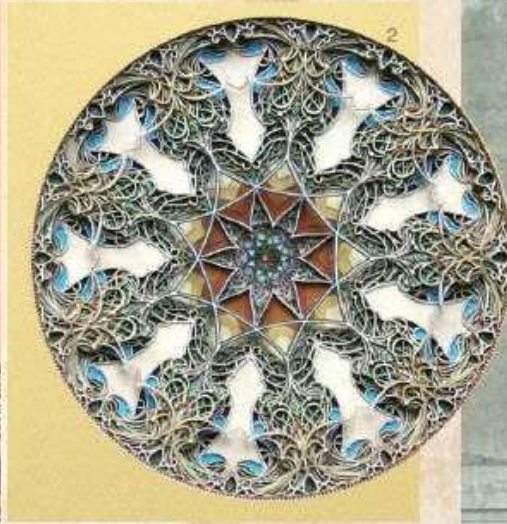
TESTING THE SKILLS OF THE ARTISANS



DESIGN EXPLORATION



FORECAST 2018 S/S



Sacred art and architecture inspires a precise, mathematical approach to pattern and construction. Architecture and furniture explore perfect symmetry and equilibrium through balanced design, while surfaces are precisely laser-cut, layered, etched or faceted.

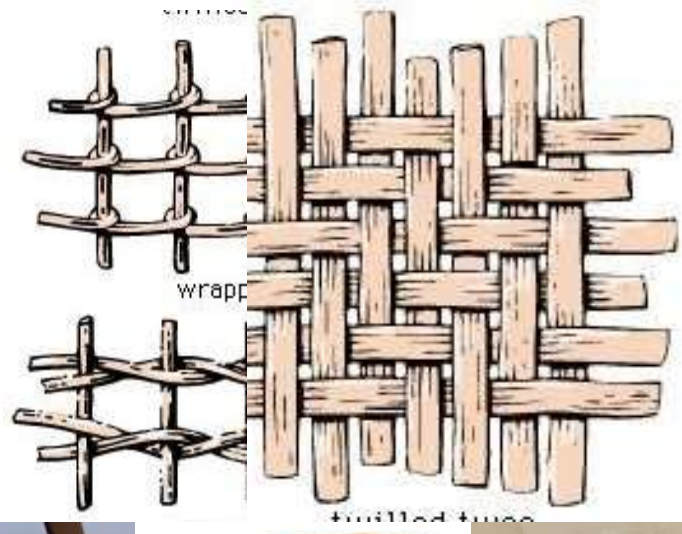
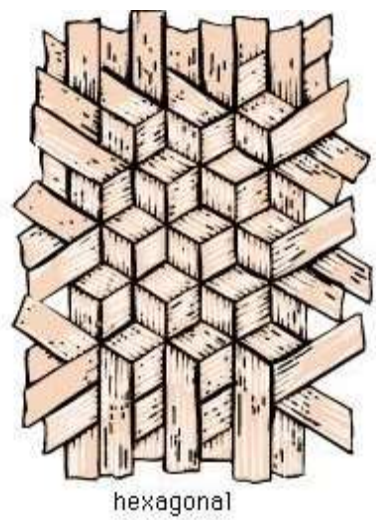
Application: accessories, apparel, ceramics, product design, footwear, furniture, packaging, textiles



SACRED
GEOMETRY

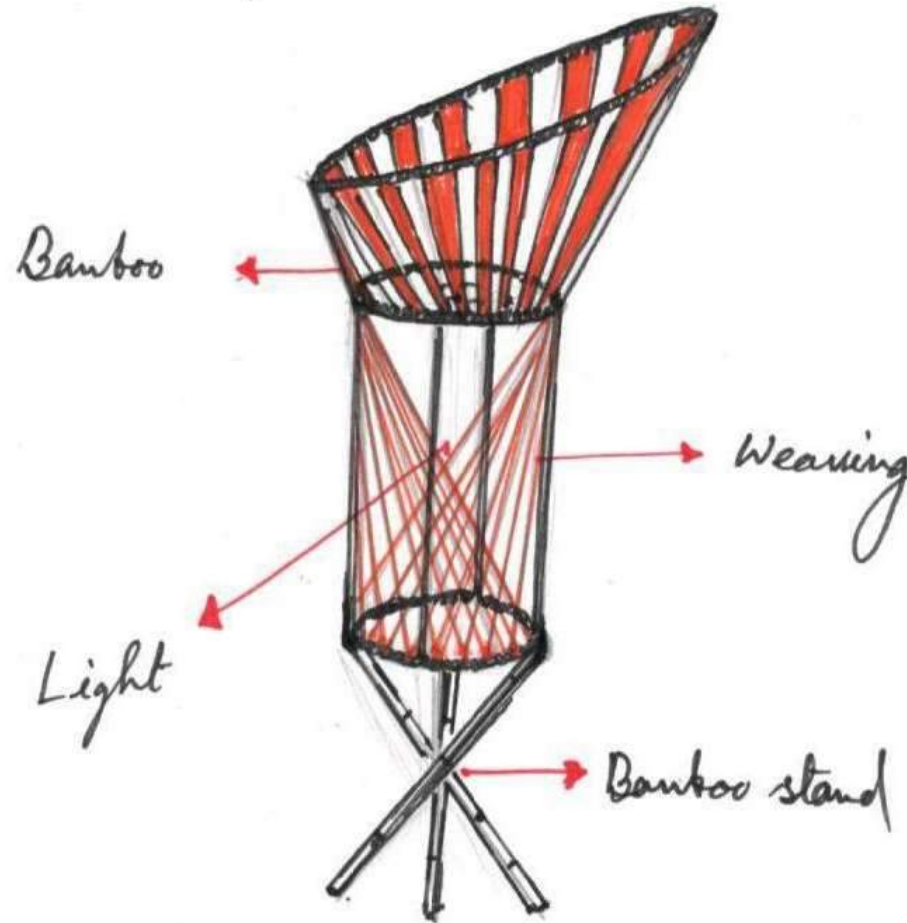


DESIGN INSPIRATION BOARD

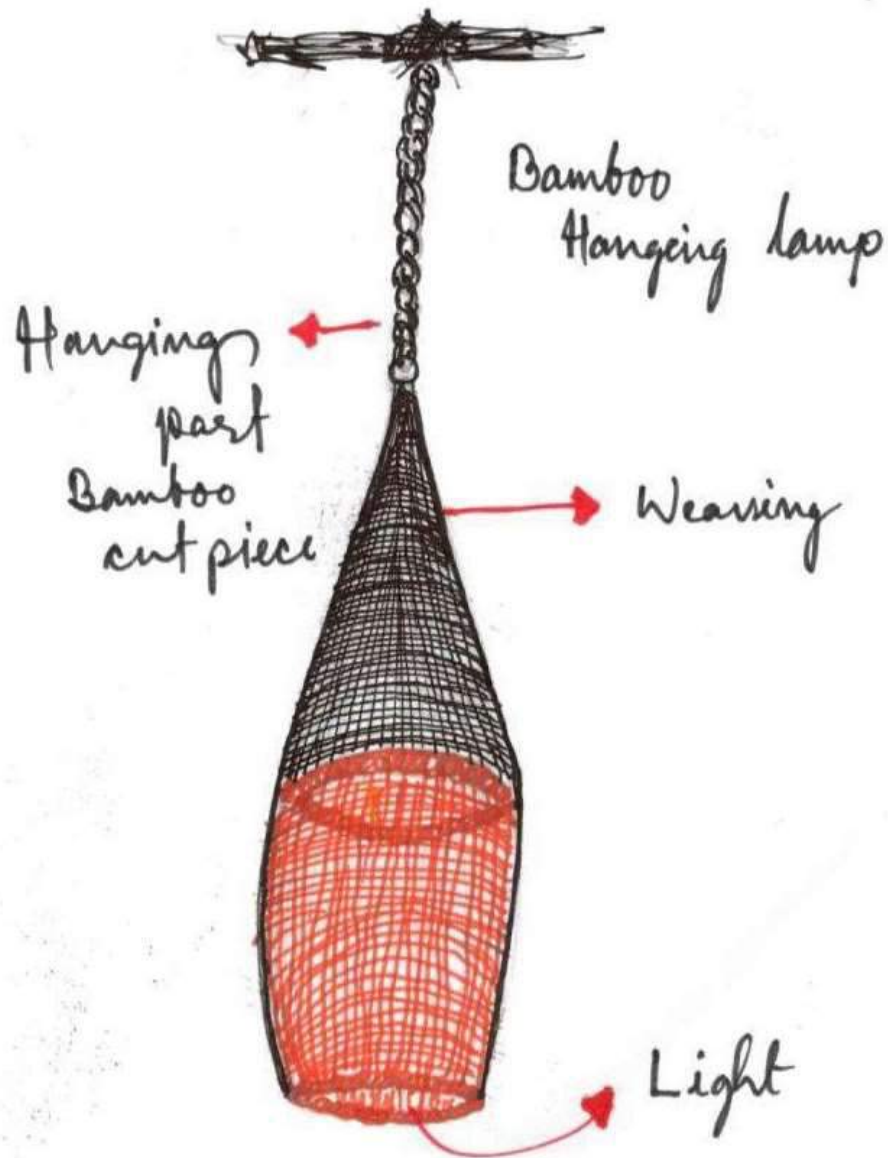


DESIGN #1

Living room
Bamboo table lamp

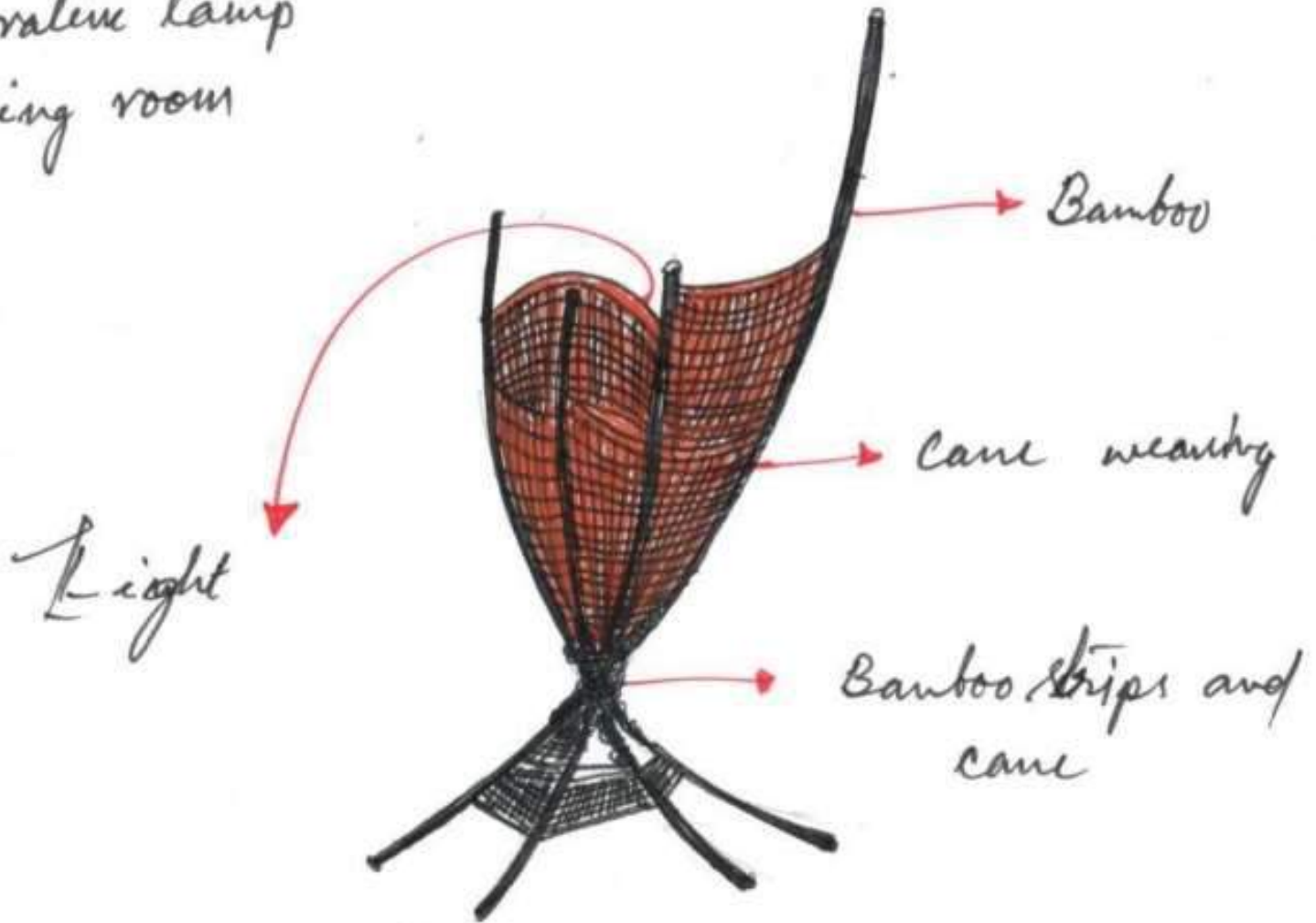


DESIGN #2



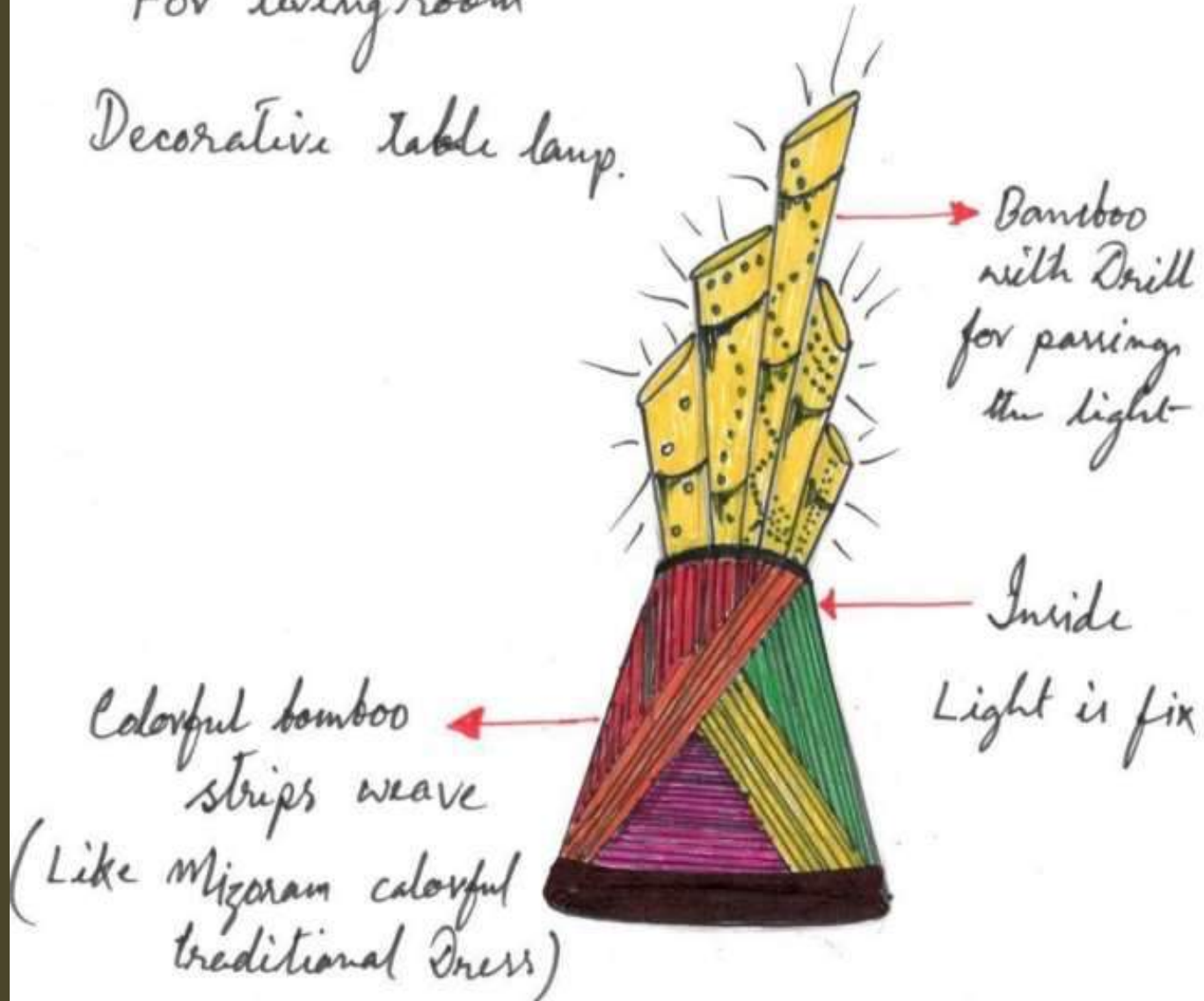
DESIGN #3

Decorative lamp
for living room



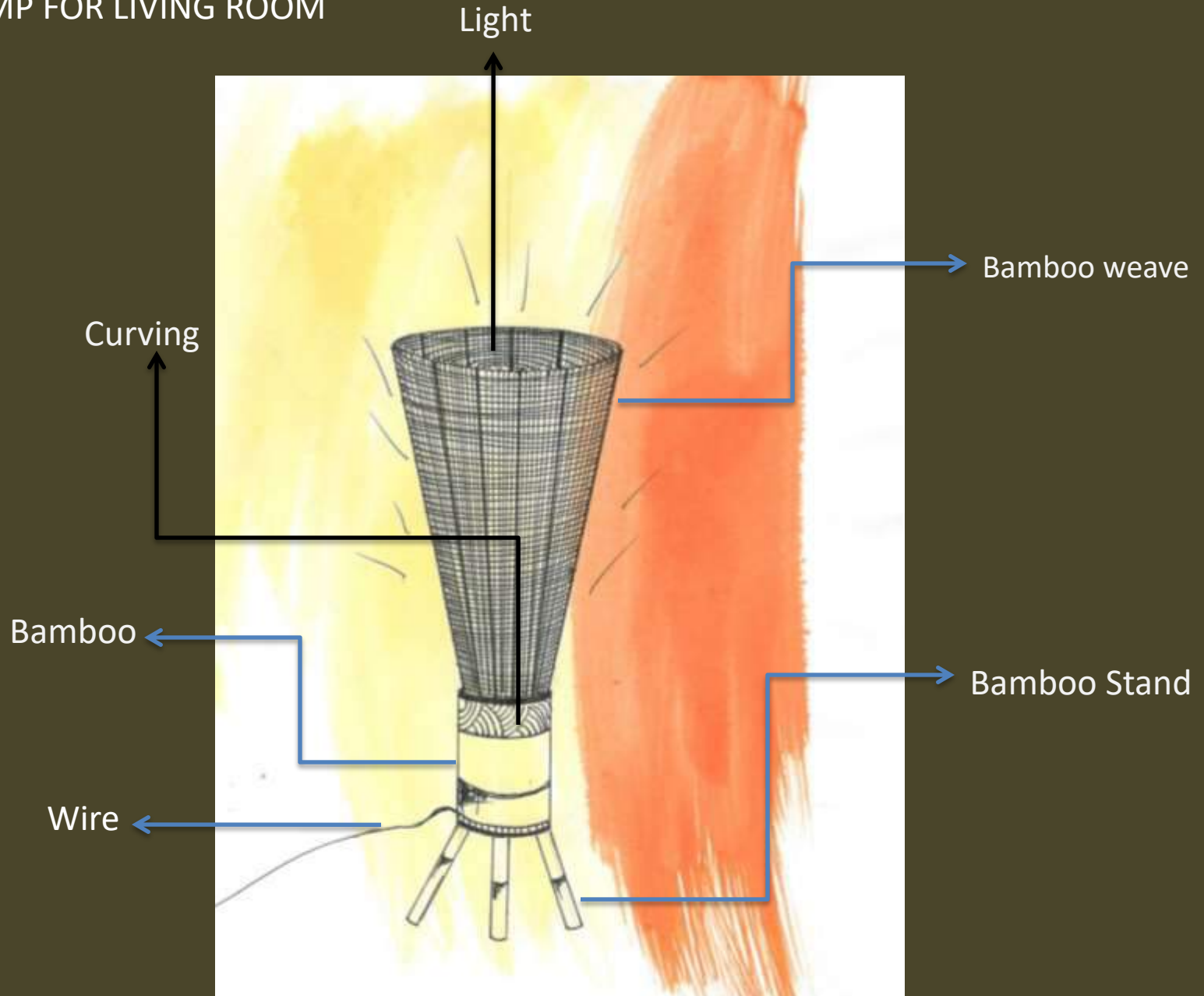
DESIGN #4

For living room
Decorative table lamp.



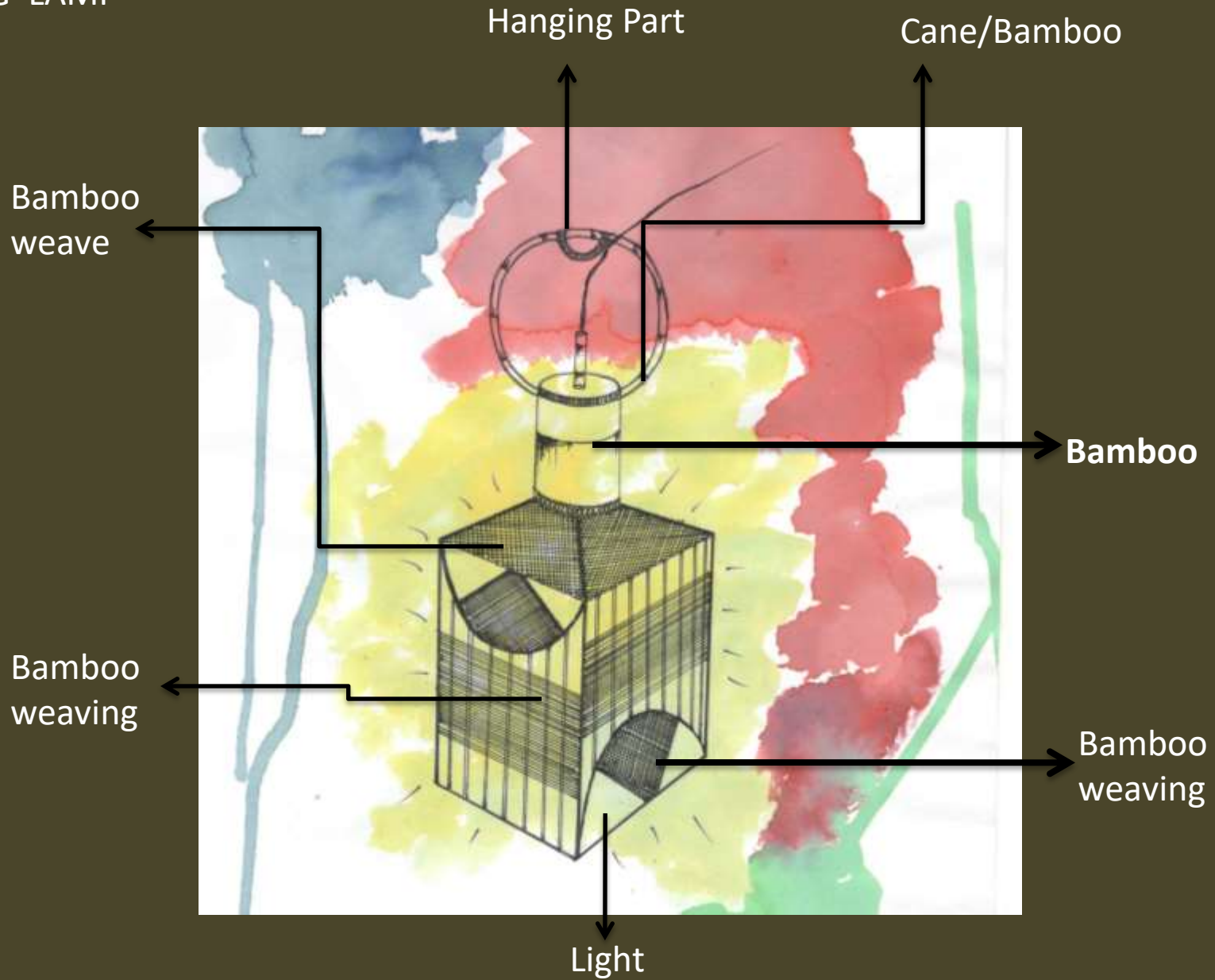
Design #5

FLOOR LAMP FOR LIVING ROOM



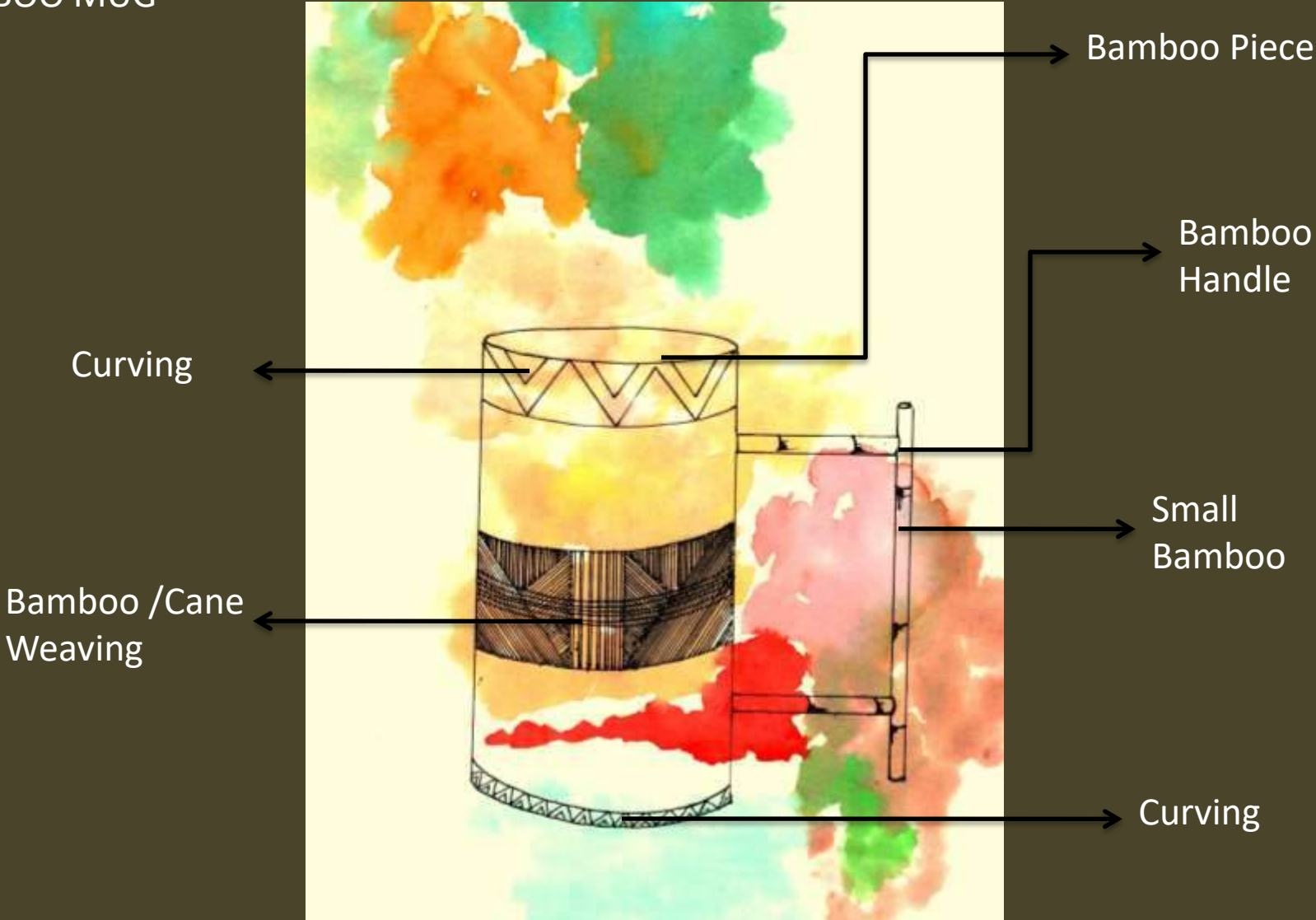
Design # 6

HANGING LAMP



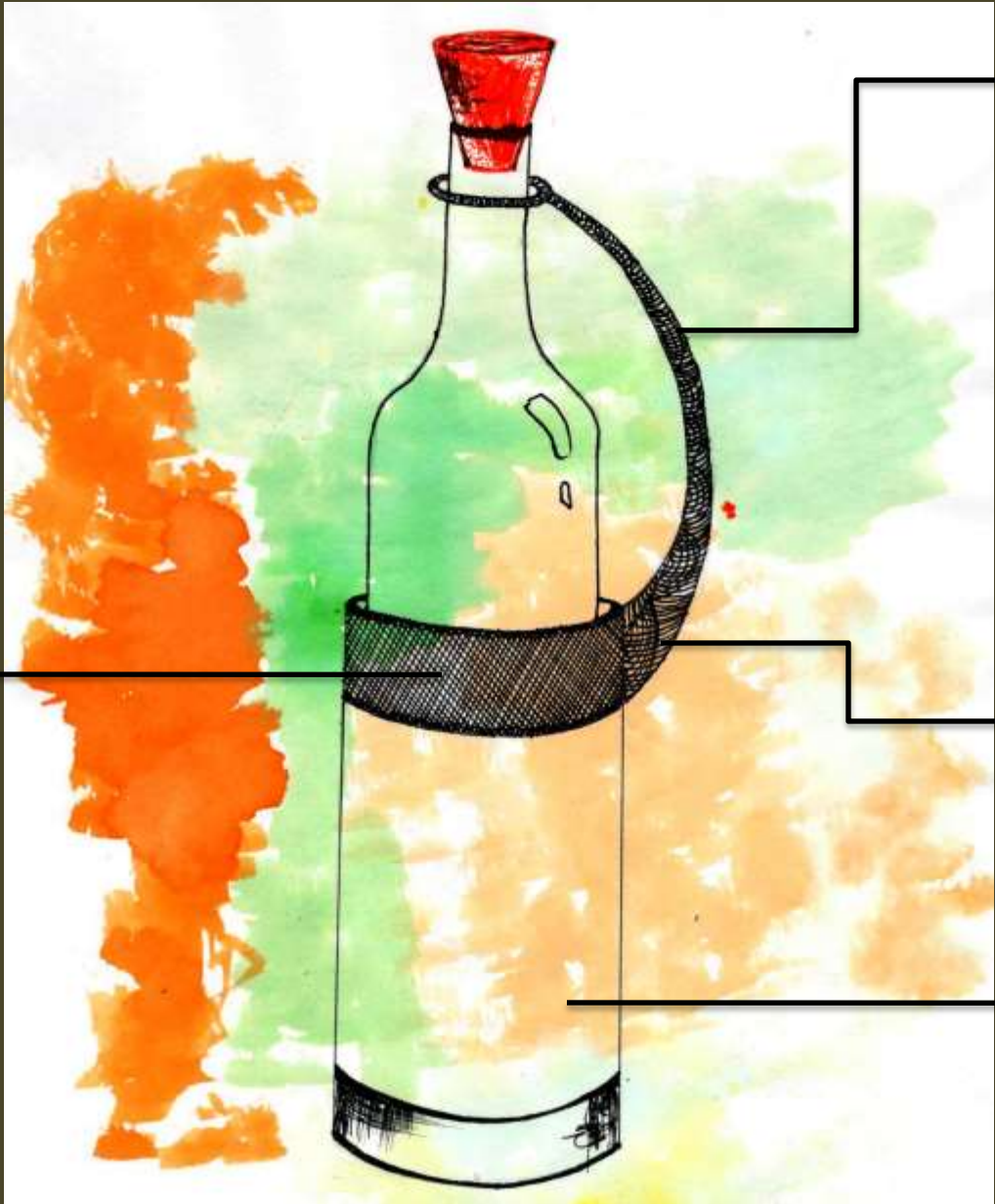
Design # 7

BAMBOO MUG



Design# 8

WINE BOTTLE STAND



Bamboo/Cane Weave

Weave Part

Holding Part

Bamboo Piece

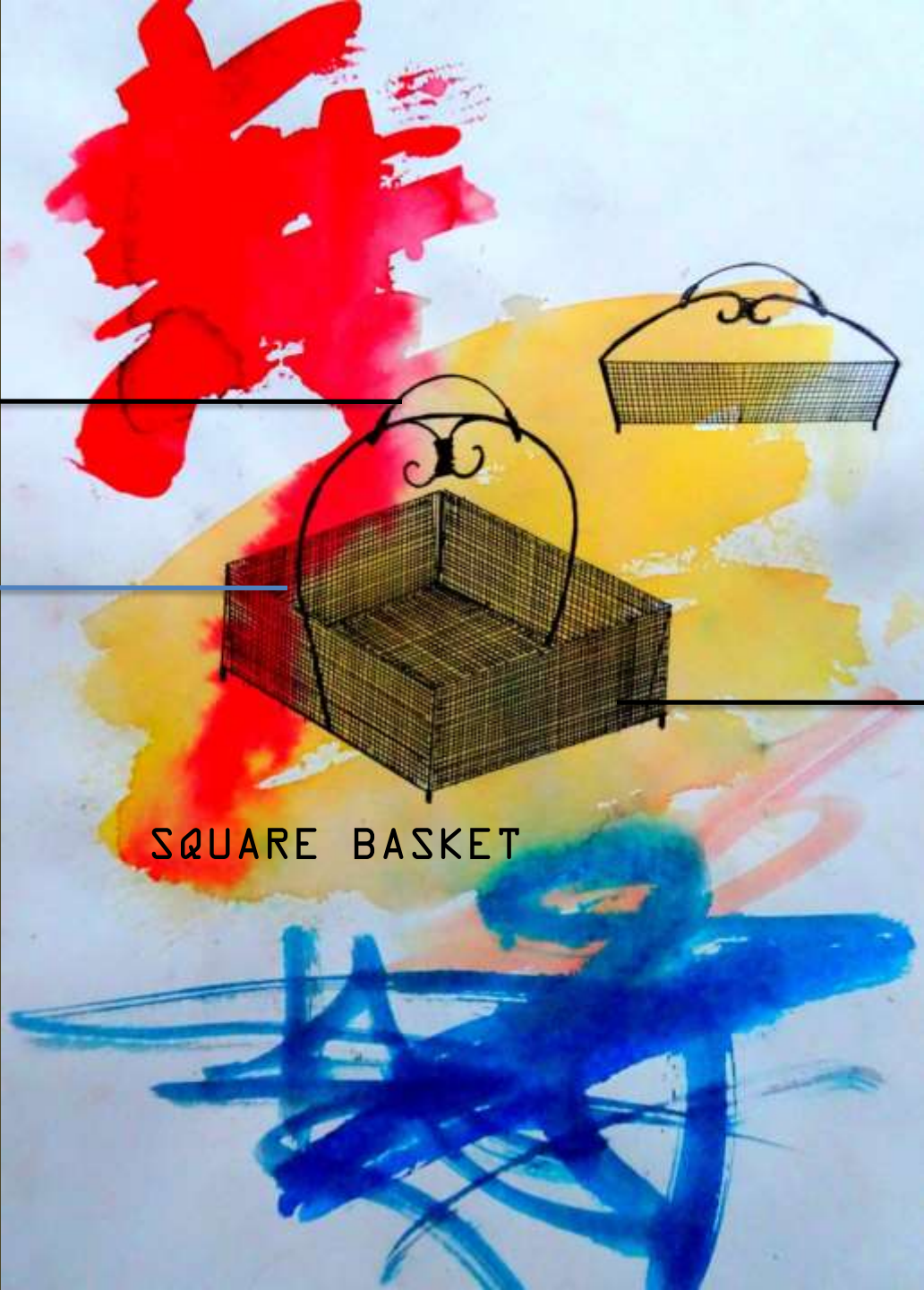
Design #9

Cane Handle

Cane

Bamboo Weaving

SQUARE BASKET



Design # 10

Bamboo



Cane Bending

Bamboo Weaving

Flower
Vase

Design # 11

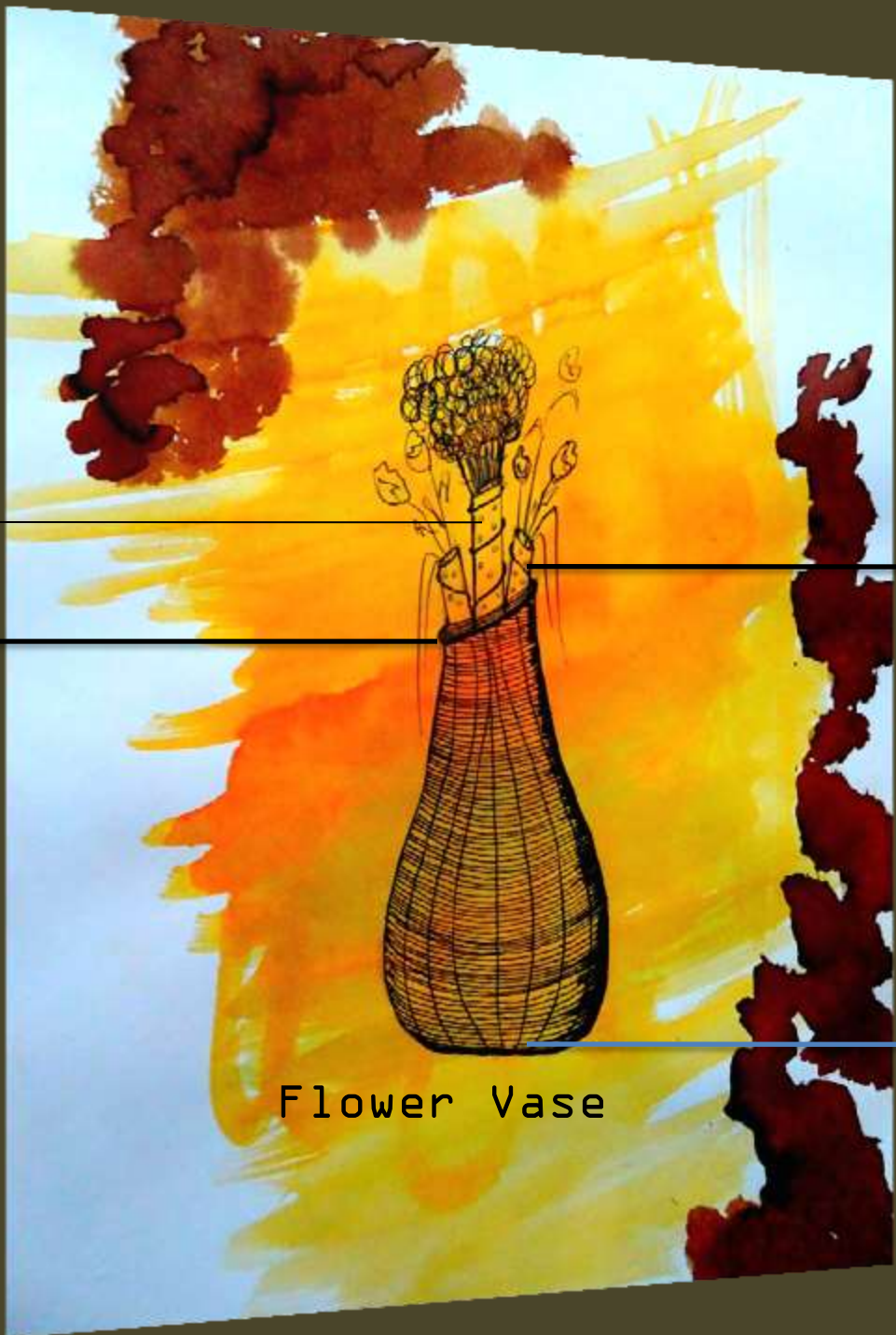
Bamboo

Cane

Cane Bending

Bamboo Weaving

Flower Vase



Design # 12



Cane
Bending

Bamboo
Weaving

BASKET

Design # 13



Light Inside

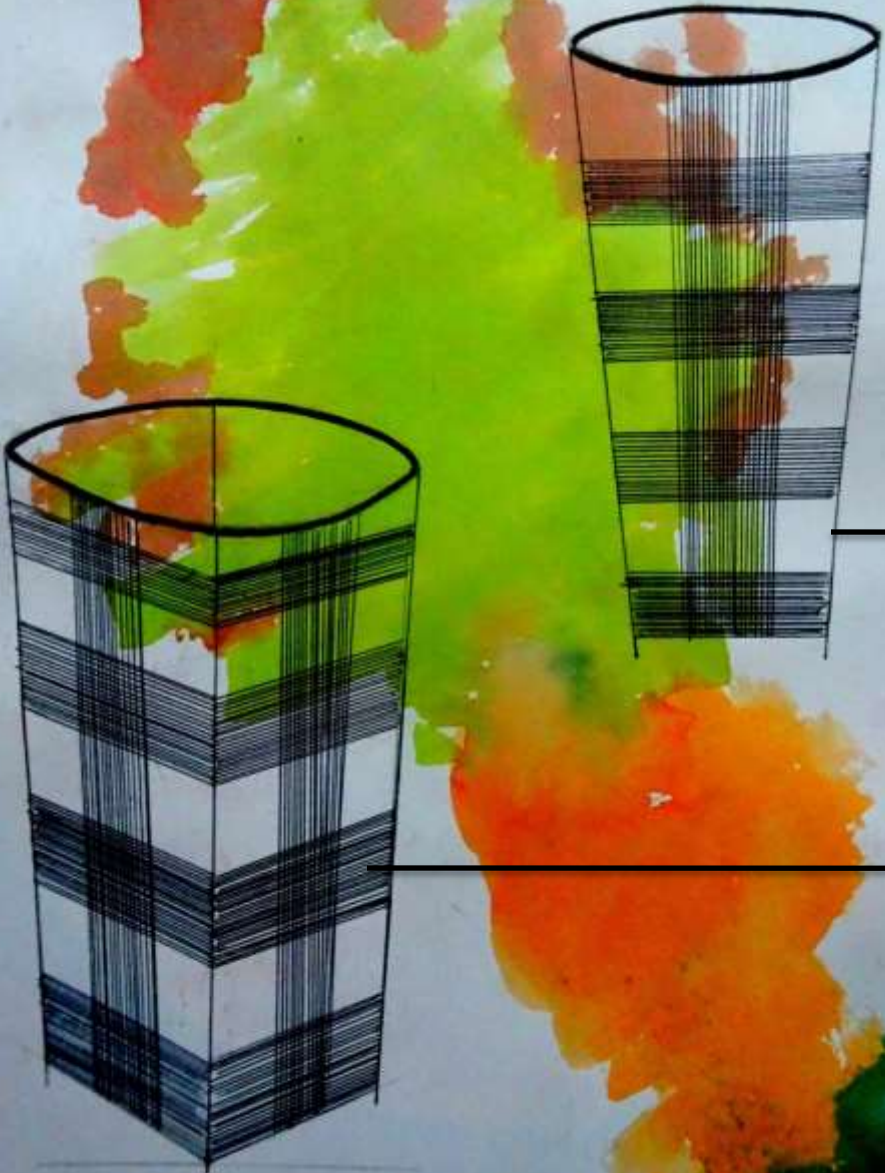
L
A
M
P

Bamboo Weave

Bamboo Piece

Design # 14

B
A
S
K
E
T



Bamboo

Bamboo Weave

Design # 15



Cane Weaving

Bamboo

FLOWER BASKET

Design # 16



Bamboo



Cane

Bamboo Weaving

DECORATIVE BASKET

Design # 17



Bamboo
weave

Bamboo
piece

FRUIT BASKET

Design # 18



Bamboo

Bamboo Weave

TABLE TOP

Design # 19



Bamboo Weave

Cane As Stand

DECORATIVE BASKET

Design # 20

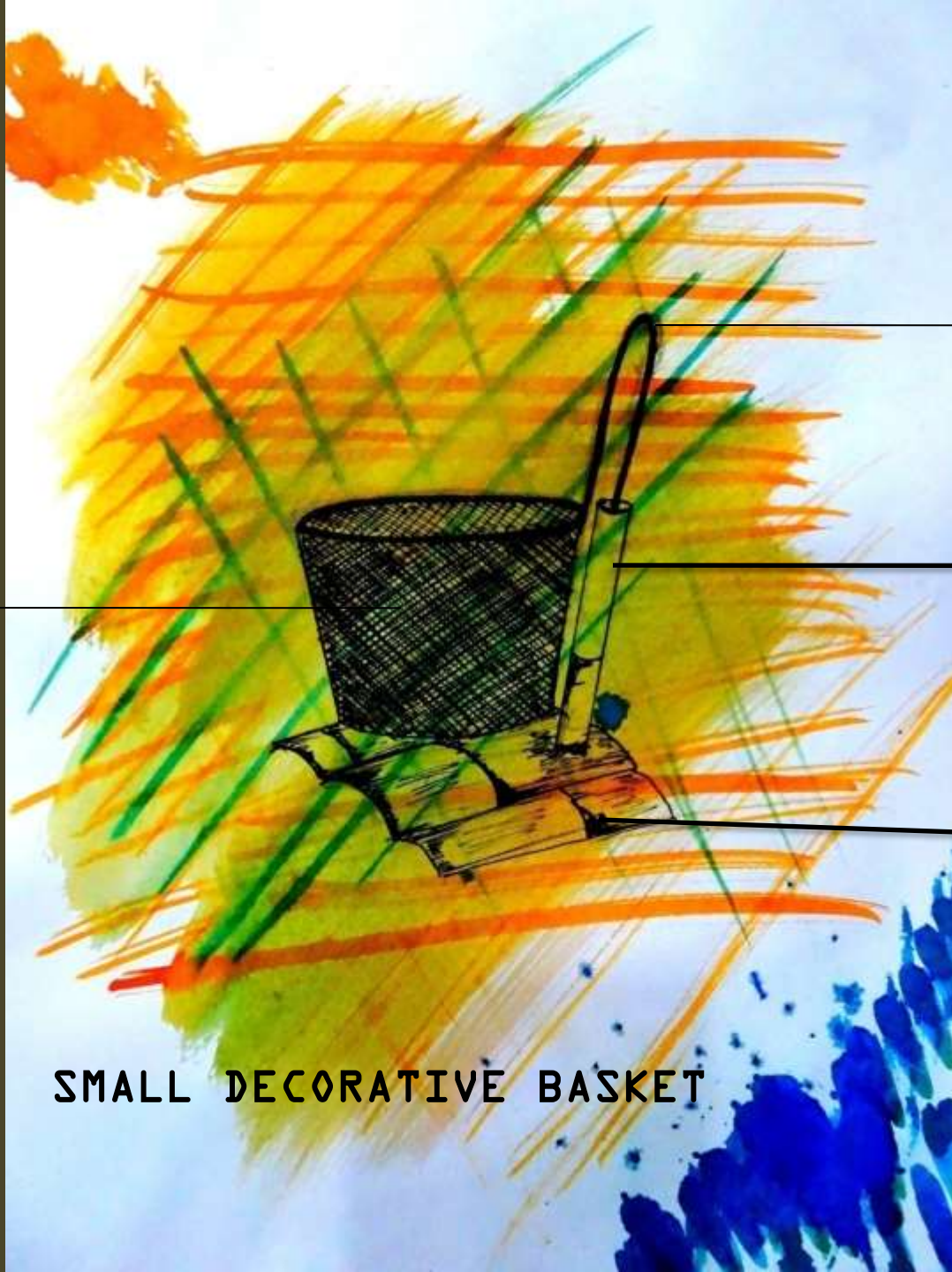
Bamboo Weave

Cane

Bamboo

Bamboo Piece

SMALL DECORATIVE BASKET



Design # 21

F
L
O
W
E
R
V
A
S
E



- Cane
- Bamboo weave
- Bamboo

Design # 22

Bamboo



Cane

Cane

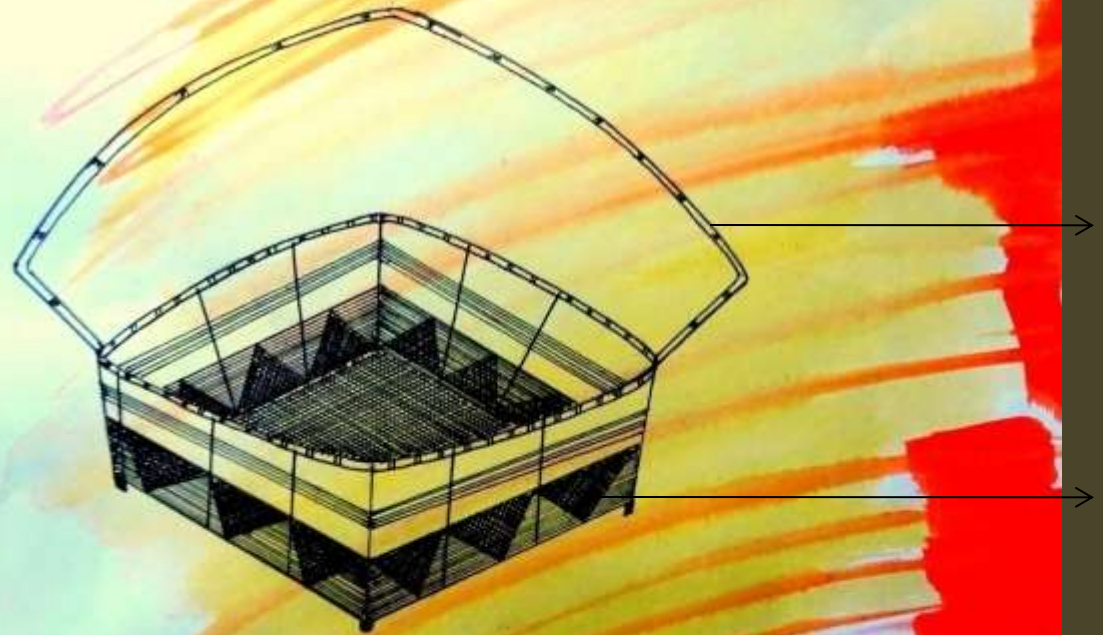
FLOWER VASE

22

Design # 23



Bamboo



Cane

Bamboo Weave

BASKET

Design # 24

B
A
S
K
E
T



Cane Strip

Cane

Bamboo Weave

PRODUCT PROTOTYPE



FLOWER VASE



NER-L-01

NER-L-02



OUTDOOR FRUIT BASKET

NER-L-03



FLOWER VASE



SQURE BASKETS AND PEN STAND

NER-L-07



NER-L-08



BASKET & SMALL BOWL

NER-L-09



NER-L-10



SQUARE BASKETS

NER-L-11

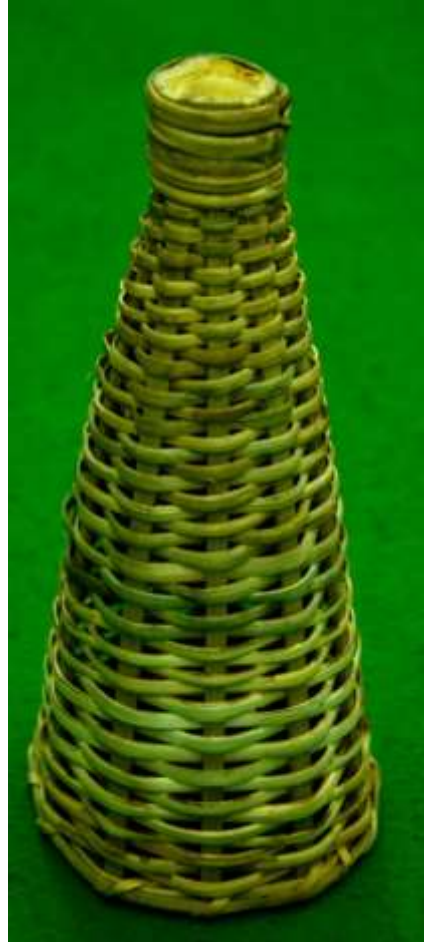


NER-L-12



FLOOR AND HANGING LAMP

NER-L-13



NER-L-14



HANGING LAMP & FLOWER VASE

NER-L-15



NER-L-16



BAMBOO MUGS

NER-L-17



NER-L-18



BAMBOO COILING COSTAR & SOAP CASE

NER-L-19



TABLE TOP BOWL

NER-L-20



FLOWER VASE

NER-L-21



FLOWER VASE/PEN STAND

NER-L-22



DINNING MAT

NER-L-23



SQUARE
BASKET

NER-L-24



FLOWER
VASE

NER-L-25



BOWL WITH
HANDLE

ARTISAN BANK DETAIL

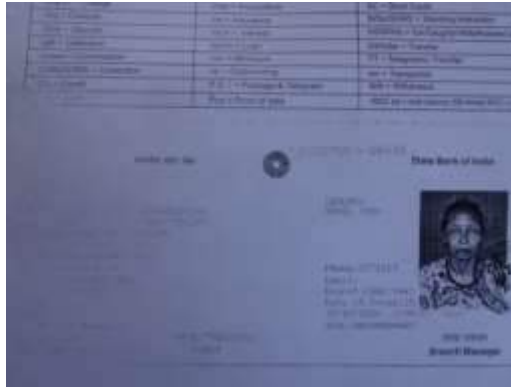


ARTISAN BANK DETAIL









DESIGNER REPORT

During the beginning of this project at Lengpui, in Mizoram, its quite challenging for me to carry out activities and to built up common understanding with the artisan and make them feel with new notions about the crafts. The main hindrance to this project, is the language communication. None can understand Hindi and English properly. So, its quite difficult to explain them clearly about the new innovations. Moreover, some artisans are new to this craft profession hence no wide exposure on such. Another related issue is the road ways communication, which is so uneven that kills time during marketing. But, during my period I gathered a ample experience on this behalf.

Thereafter, I do recommend that government should look into the matter with kind attention.

INSPECTION REPORT



एक्सपोर्ट प्रोमोशन काउंसिल
Export Promotion Council for Handicrafts

INTEGRATED DESIGN & TECHNICAL
DEVELOPMENT PROJECT IN BAMBOO & CANE
AT LENGPUI, MIZORAM



SANCTION ORDER:- J-12012/279/2015-
16/DS/NR/3081 DATED 18-03-2016.

INSPECTION OF REPORT

1.	Name of the Implementing Agency	EXPORT PROMOTION COUNCIL FOR HANDICRAFT (EPCH)
2.	Sanction No. & Date	J-12012/279/2015-16/DS/NR/3081 DATED 18-03-2016.
3.	Complete address of the Project Premises	LENGPUI, AIZAWL, MIZORAM
4.	No. of Artisans from ST category enrolled in this project (attach list)	40
5.	No. of Artisans attend the project	40
6.	Deputed Designer is from empanelled list of designers of O/O DC(H) or alumni of NID/NIFT	Ms. Sanathoi, Alumni NIFT Shilong
7.	Performance of the Designer	Good
8.	Performance of the Master craft person	Good
9.	Whether Designer fee paid to the Designer	Yes
10.	Whether Master Craft person fee paid to him.	Yes
11.	Whether the activity is in process as per the guidelines of the scheme	As per guidelines
12.	Set of 25 Prototypes submitted by Designer	yes
13.	Name and Designation of the inspecting Officer	<i>On the basis of pictorial evidences and other relevant documents supplied to the undersigned it is to state the EPCH, New Delhi has organized the programme</i>
14.	Date & Time of Inspection	<i>The participants</i>
Remarks:	<i>at Lengpui with observing all codal formalities & payments to different concerned and found satisfactory. The participants also very much satisfied as information received.</i>	
	SIGNATURE OF THE INSPECTING OFFICER	

[Signature]
Regional Director (B)
Export Promotion Council for Handicrafts
Ministry of Textiles & Apparel
Government of India
1st Floor, 10, Connaught Place
New Delhi - 110028

PRODUCT SUBMISSION LIST

INTIGRATED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON BAMBOO & CANE CRAFT FOR SC CATEGORY ATRISANS/ CRAFT PERSON/ SKILLED WORKERS AT LENGPUI , MIZORAM UNDER DESIGN SCHEME OF O/o DC(H)
DURATION -5 MONTHS 1ST NOVEMBER 2016 TO 31ST MARCH 2017
SANCTION ORDER - J-12012/279/2015-16/DS/NR/3081 DATED -18-3-2016

PROTO TYPE COSTING LIST

NO	PRODUCT	PRODUCT CODE	DIMENSION	PRICE	QUANTITY
1	FLOWER VASE	NER-L-01	11"X15"X11"	1000.00	1
2	OUTDOOR FRUIT BASKET	NER-L-02	18"X18"X15"X12"X13"X9"	1200.00	1
3	FLOWER VASE	NER-L-03	7"X4.5"X2"	400.00	1
4	SQUARE BASKET	NER-L-04	6"X10"X6"	300.00	1
5	SQUARE BASKET	NER-L-05	10"X6"X9"	350.00	1
6	PEN STAND	NER-L-06	5"X3"X3"	120.00	1
7	SMALL BASKET	NER-L-07	6.5"X7"X5"	300.00	1
8	SMALL BOWL	NER-L-08	5"X5"X2.5"	250.00	1
9	SQUARE BASKET	NER-L-09	9"X5.5"X8"	350.00	1
10	SQUARE BASKET	NER-L-10	8"X5"X5"	300.00	1
11	FLOOR LAMP	NER-L-11	12"X3.5"X3"	300.00	1
12	HANGING LAMP	NER-L-12	9.5"x9.5"X9"	700.00	1
13	HANGING LAMP	NER-L-13	9"X2"X4"	300.00	1
14	FLOWER VASE	NER-L-14	10"X3"X3"	200.00	1
15	BAMBOO MUG	NER-L-15	3"X5"X3"	150.00	1
16	BAMBOO MUG	NER-L-16	3"X5"X3"	150.00	1
17	BAMBOO COSTER	NER-L-17	3.5"X.75"	80.00	1
18	SOAP CASE	NER-L-18	5"X3"X2"	80.00	1
19	TABLE TOP BOWL	NER-L-19	10.5"X3"X2.5"X4"X3.5"	300.00	1
20	FLOWER VASE	NER-L-20	11"X4"X4.5"X8"	550.00	1
21	FLOWER VASE WITH PEN STAND	NER-L-21	10"X4"X5"	300.00	1
22	DINNING MAT	NER-L-22	11"X9"X11"	120.00	1
23	BASKET	NER-L-23	6"X8"X5"	450.00	1
24	FLOWER VASE	NER-L-24	6"X4"X3"	300.00	1
25	BOWL WITH HANDLE	NER-L-25	4"X5"X5"	250.00	1

Regional Director (N)
The Development Commissioner
Office Complex
E M House 1 Office Complex
Kohima, Nagaland

ARTISANS PROFILE

EXPORT PROMOTION COUNCIL FOR HANDICRAFTS

INTEGRATED DESIGN & TECHINICA PROJECT IN CANE & BAMBI AT LENGPUI, MIZORAM

SANCTION ORDER NO - J-12012/279/2015-16/DS/NR/3081 Dated 18-3-2016

Wages Compensation / Stipend for December - February

	ARTISAN NAME	BANK	BANK DETAILS		1 MONTH		2ND MONTH		3RD MONTH		TOTAL	
			ACCOUNT NUMBER	IFSC CODE	DAYS	AMOUNT	DAYS	AMOUNT	DAYS	AMOUNT	DAYS	AMOUNT
1	MRS. LALREMMAWII	STATE BANK OF INDIA	34227039960	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
2	MRS. V L HMANGAIHZUALI	STATE BANK OF INDIA	35620085731	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
3	MRS. ROKHUMI	STATE BANK OF INDIA	20174485204	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
4	MRS. LALREMKIMI	STATE BANK OF INDIA	20174484528	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
5	MRS. LALTHLENGLIANI	STATE BANK OF INDIA	20308659568	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
6	MRS. JULIE THLAMUANPUJI	STATE BANK OF INDIA	36019589000	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
7	MRS. LALHMANGAIHI	STATE BANK OF INDIA	36059250605	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
8	MRS. LALSAWMLIANI	STATE BANK OF INDIA	36051251709	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
9	MR. VANLALRUATI	STATE BANK OF INDIA	20060181860	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
10	MS. LALCHAMRENGI	STATE BANK OF INDIA	11821318940	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
11	MRS. ROMAWII	STATE BANK OF INDIA	20174486648	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
12	MRS. LALBIAKZUALI	STATE BANK OF INDIA	31026496316	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
13	LALENGKIMI	STATE BANK OF INDIA	11821319603	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
14	MRS. ZOTHANPARI	STATE BANK OF INDIA	20174485011	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
15	K LALDINMAWII	STATE BANK OF INDIA	11821323755	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
16	MRS. LALLAWMKIMI	STATE BANK OF INDIA	30760565246	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
17	Mrs. LALCHHUANAWMI	STATE BANK OF INDIA	36019192491	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
18	MR. R LAL RINTLUANGI	STATE BANK OF INDIA	36022644456	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
19	Mr. V L MUANPUJI	STATE BANK OF INDIA	20174485033	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
20	Mrs. LALRUATSANGI FANAI	STATE BANK OF INDIA	20174484517	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
21	Ms. VANLALLURI	STATE BANK OF INDIA	20174486161	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
22	MRS. ROKIMI	STATE BANK OF INDIA	33607480461	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
23	MRS. LALVENHIMI	STATE BANK OF INDIA	36146216655	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
24	MS. LALTANMAWII	STATE BANK OF INDIA	33320023622	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
25	MRS. VANLALNGHAKI	STATE BANK OF INDIA	36099264768	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
26	MRS. ESTHER LALRAMLIANI	MIZORAM RURAL BANK	9700392015-1	SBIN0RRMIGB	22	3,300	23	3,450	19	2,850	64	9,600
27	MS. ZOTHANMAWII	STATE BANK OF INDIA	20174485293	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
28	MRS. MALSAWMKIMI	STATE BANK OF INDIA	20308696770	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
29	Mrs. LALNUNTLUANGI	STATE BANK OF INDIA	20308696769	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
30	Mrs. HMANGAIHKIMI	STATE BANK OF INDIA	31658916956	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
31	LALROTLINGI	STATE BANK OF INDIA	32158646627	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
32	MRS. ROKIMI	STATE BANK OF INDIA	36047328237	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600
33	MRS. LALLAWMZUALI	STATE BANK OF INDIA	20308696747	SBIN0009445	22	3,300	23	3,450	19	2,850	64	9,600

Made in Mizoram

	ARTISAN NAME	BANK	ACCOUNT NUMBER	IFSC CODE	DAYS	AMOUNT	DAYS	AMOUNT	DAYS	AMOUNT	DAYS	AMOUNT
34	LALRINAWMI	STATE BANK OF INDIA	31096757934	SBIND009445	22	3,300	23	3,450	19	2,850	64	9,600
35	MRS. ENGLIANI	STATE BANK OF INDIA	20308696781	SBIND009445	22	3,300	23	3,450	19	2,850	64	9,600
36	LALBIAKDIKI	STATE BANK OF INDIA	33302459661	SBIND009445	22	3,300	23	3,450	19	2,850	64	9,600
37	Mr. LALRUATFELI	STATE BANK OF INDIA	33322887275	SBIND009445	22	3,300	23	3,450	19	2,850	64	9,600
38	MS. VANLALENGI	STATE BANK OF INDIA	33373881080	SBIND009445	22	3,300	23	3,450	19	2,850	64	9,600
39	MRS. RAMZALVI	STATE BANK OF INDIA	36149070029	SBIND009445	22	3,300	23	3,450	19	2,850	64	9,600
40	MRS. LALHMINGMAWII	STATE BANK OF INDIA	20174484051	SBIND009445	22	3,300	23	3,450	19	2,850	64	9,600

The above 40 participants of Design 2 Integrated Dev. project conducted at Lengpui, Mizoram were participated for 5 (Five) Months and paid their wage compensation through their Bank Accounts.

Bhoshor Bawmh
 ECCH, Guwahati
 23/01/17

[Handwritten Signature]
 Regional Director (M)
 The Director's Commission
 E M
 10/1/17

Designers Profile

CURRICULUM VITAE

SANATHOI SINGHA



INSTITUTE
NATIONAL INSTITUTE OF FASHION
TECHNOLOGY

TO USE MY DESIGNING SKILLS IN A
CHALLENGING ENVIRONMENT AND TO BRING
MAXIMUM OUTPUT AND PROFIT TO THE
COMPANY BY DELIVERING QUALITY
DELIVERABLES AND THEREBY GAINING SATISFIED

EDUCATION

10th YR-2005	DIPLOMA Yr-2009-2012	GRADUATION YR-2012-2016
SANKARDEV VIDIYA NIKETON	ASSAM TEXTILE INSTITUTE	FASHION & LIFESTYLE ACCESSORY

D.O.B

26-06-89
Gender- Male

WORK EXPERIENCE

CURIOSITY, BANGALORE.
JUNE - JULY, 2014
LEARNING SOLUTION COMPANY
INTERNSHIP PROJECT

LEARNING SOLUTION PRODUCTS
FOR SCHOOL KIDS.

NIDAOVERSEAS, MORADABAD
EXPORT-IMPORT

LAMP DESIGN PROJECT
JUNE-JULY,2015

CRAFT PROJECT
SELLA EMBROIDERY & BAMBOO-
CANE OF MAGHALAYA.

GRADUATION PROJECT
UNTOLD HOMES, DELHI
HOME DECOR
(DEC-MAY,2016)

ACHIEVEMENTS

Winner of the Fashion Show compelltion
held at IIT GHY fest.2012
The theme was "RETRO"(Recycle
material)

Most commercially viable Design
intervention award
(Graduation Project 2016)

SOFTWARES

MS OFFICE
PHOTOSHOP
CORELDRAW
AUTOCAD
3D MAX

LANGUAGES

English
Hindi
Assamese
Manipuri
Bengali

SKILL

ILLUSTRATION
TECHNICAL
DRAWING
PRODUCT DESIGN
PACKAGING DESIGN
PATTERN MAKING
SURFACE
DEVELOPMENT
FASHION FORECAST

INTEREST

Sports
Photography

CONTACT

C/O-BINOD BIHARI SINGHA
POCHIM NANDAPUR,NANDAPUR
CHARIALI,HOJAI
NAGAON,ASSAM,
PIN-782435

PHONE--91 9774283181
EMAIL-
sanathoisingham@gmail.com

BIBLIOGRAPHY

WEBSITE:

EPCH.IN/
HANDICRAFTS.NIC.IN/
[HTTPS://EN.WIKIPEDIA.ORG/WIKI/MIZORAM](https://en.wikipedia.org/wiki/Mizoram)
[HTTPS://EN.WIKIPEDIA.ORG/WIKI/MIZO_PEOPLE](https://en.wikipedia.org/wiki/Mizo_people)
[WWW.MIZORAMONLINE.IN/ABOUT/PROFILE/CULTURE](http://www.mizoramonline.in/about/profile/culture)
[HTTP://IGNCA.NIC.IN/CRAFT155.HTM](http://ignca.nic.in/craft155.htm)

INITIATED AND ORGANIZED BY :



EXPORT PROMOTION COUNCIL OF HANDICRAFTS

SUPPORTED BY:



DEVELOPMENT COMMISSIONER (HANDICRAFTS)