



# Integrated Design & Technical Development Project

in

## Cane and Bamboo Craft at Balakrupi

10th September 2016 - 10th February 2017  
Sanction order no: J-12012/289/2015-16/DS/NR

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O/o Development Commissioner ( Handicrafts)

Organized By



Export Promotion Council for Handicrafts



## Acknowledgement

The successful completion of this product development programme would be incomplete without the mention of the people who made it possible.

Many individuals exerted their direct and indirect influence upon the completion of the project.

With a deep sense of gratitude and indebtedness,

I sincerely thanks

Development Commissioner (Handicrafts)

for giving us this opportunity to work for

the “ INTEGRATED DESIN PROJECT AT BALAKRUPI KANGRA’

I sincerely thanks

Mr. Rakesh Sharma (E.D E.P.C.H)

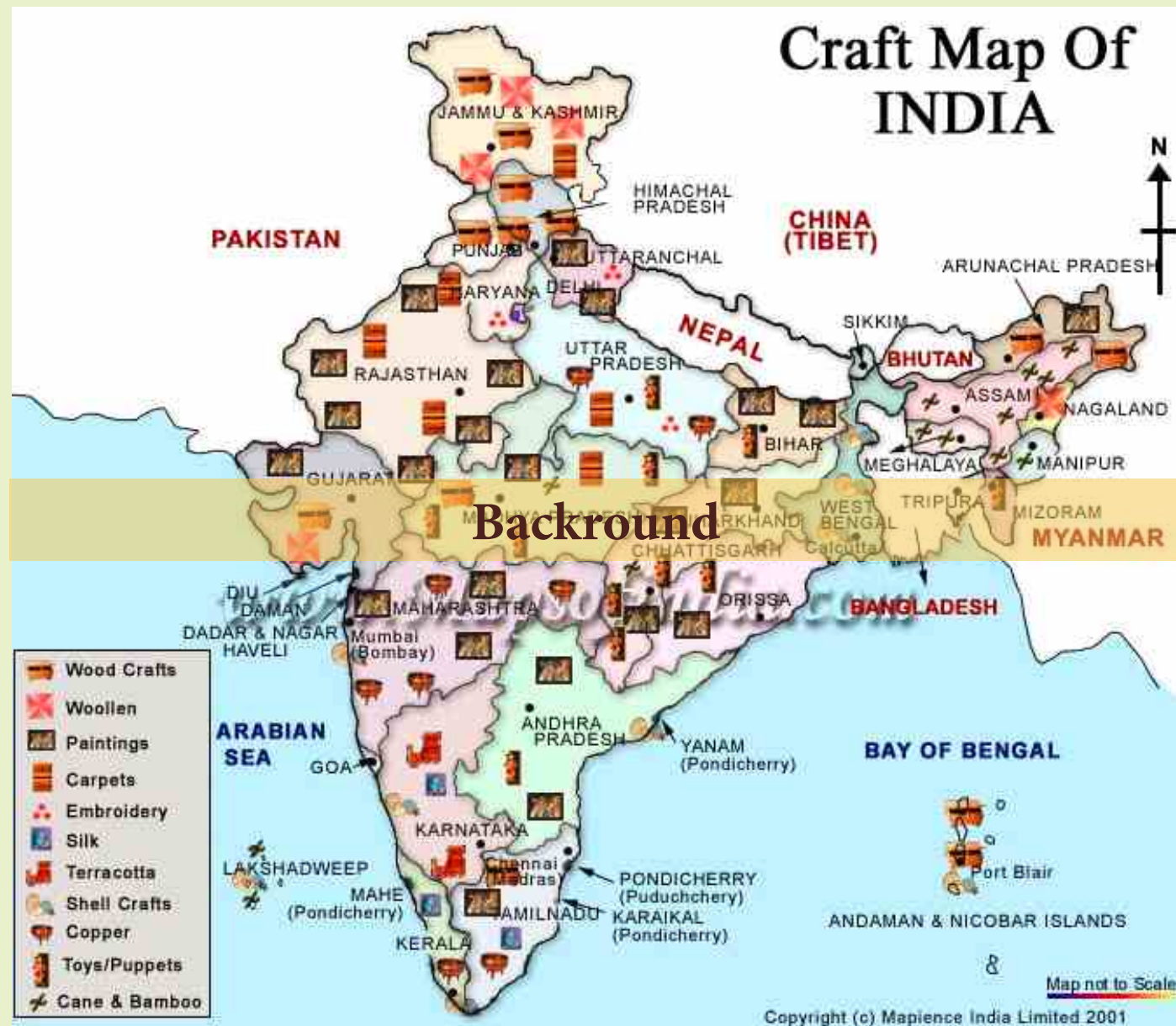
My mentor MS. Amla Shrivastava (Head. Designer)

Ms. Rita Rohila (Project Coordinator), Mr. Trilok Chand (Master Craftperson)

Mr. Susheel Kumar (H.P.O Kullu)

and all the Crafts Person of Blakrupi Cluster without whom this project wouldn’t have gone as possible.

I would like to thank all the persons who took participation in this project for their constant cooperation, understanding and also being so flexible.



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.

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 fueled 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.

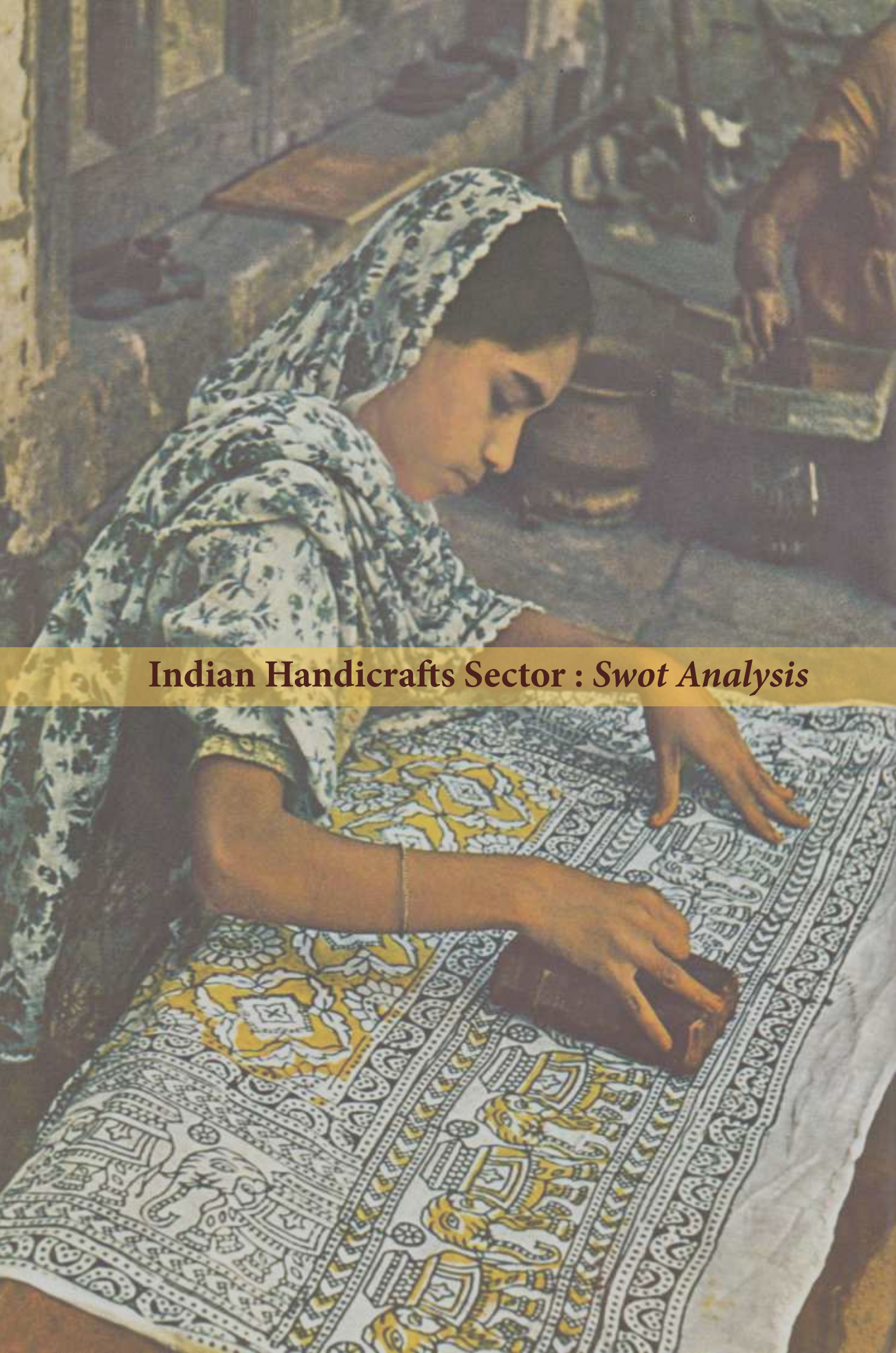
The handicrafts tradition that have been continuously undisturbed over the centuries have to face the realities of rapid change brought about by the inexorable forces of communication and globalization. Today they face many difficulties from the traditional role of providing all the artifacts of village 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:

- 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

- 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 programs for entrepreneurship, innovation, training and skill development, to upgrade the quality of the labor 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)



## 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



## Preface

India is one of the important suppliers of handicrafts to the world market. The Indian handicrafts industry is highly labor intensive cottage based industry and decentralized, being spread all over the country in rural and urban areas. Numerous artisans are engaged in crafts work on part-time basis. The industry provides employment to over six million artisans (including those in carpet trade), which include a large number of women and people belonging to the weaker sections of the society.

With an idea of getting a complete insight into one such sphere, I have been fortunate to interact with the bamboo crafts in detail. This made us sensitive towards the efforts that must have been put into sustaining the exquisite craft. This document, therefore is our endeavor to make all aware of the existing state of this craft, and to whatever extent it succeeds in doing so, We would consider it a pleasant accomplishment.

Development of new designs is a necessary factor for the survival of trend-based industries in today's global markets. Designs in many cases, acts as the distinguishing factor to position products at the right place in the international market As we continue to create new products and new needs for the people, we also need to further explore the blending of technology, art and craft.

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

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.

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).

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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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- 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.

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- Ensure increased and easy availability of credit for the sector.
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- 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.



## Basic Objectives of The Proposals

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.

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.

The basic objectives of the proposal for implementation of this Proposal for Design and Technology Development under the Design and Technology Upgradation 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 beasked 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





## About The Project:

This project attempts to reflect the many possibilities in new design and developments of a whole range of products that can address the local needs of our rural community. It is self-sustainable as it utilises locally available raw material which is extensively available. It utilises the talents of our highly gifted craftsperson. It can become an initiative which can aptly be called 'for the people, of the people and by the people'. It encourages local entrepreneurship and self-employment opportunities. It directs the potentials of locally available skills for meeting basic community

needs. There are many an initiatives and incentives offered by the state towards meeting these requirements. But unfortunately not all of them result in accountable transformations and benefits. There is an urgent need for exposure and appreciations of the possibilities this project offers. The logical next step is for the authorities and decision making agencies directly concerned with these areas of engagements to undertake steps towards implementation of the outcome of this project.



## The Importance & Significance of the Project:

The project seeks to empower what we commonly perceive as the 'emporium handi crafts' community to begin to engage itself in a larger circle of productivity that involves the development of functional utility products. The design approach is neither intrusive nor exclusive. It instead empathizes with the local indigenous skills, tools and technology available and does not require extra infrastructure or the import of new technology and materials. It instead involves craftsmen to think, question and contribute to the wholeness of the product, be it structurally or a touch of local aesthetic identity. Such an activity has tremendous employment opportunity since the larger population in rural India has little or no access to these basic

necessary products. The development of products based on local materials also ensure that basic repair and maintenance is easily affordable and ensured, especially in such scenarios where little maintenance allowance has been extended by the government to schools and hospitals during the last two decades. This initiative is significant in the context of its timing considering the renewed impetus given by the government in the last few years to improving the infrastructure facilities in the fields of primary education and primary health services particularly in the rural sectors of Indian society.

## Importance of Handicrafts Industry in India:

The present scenario of Indian handicrafts is highly influenced by the generations which have passed by. Most of the ancient craft forms are popular even today, whereas the change in taste and preferences of people has resulted in the invention of some new designs and patterns also. Increasing demand for traditional goods has led to the increasing demand of handicraft products in domestic market as well as foreign market. The function and importance of Indian Handicraft Industries in India Economy is very vital and its contribution is increasing steadily day by day. Today, this industry comes under the unorganized sector of village economy of India and even considered as the second biggest employment-creating sector after agriculture with abundant artisans engaged in craft work on a part-time basis. It is one of the few im

portant industries in India that provides service to over 6 million artisans, along with a large number of women and people from the weaker sections of society. This sector even provides a high ration of value addition, and has emerged as one of the major source of foreign exchange earnings for India. Besides this, Indian handicrafts are much sought after the world over, and form an important export commodity of India. Moreover, to centralize and organize this sector. Certainly, the handicrafts and the craftspeople have played a vital role to play in modern India-not just as part of its cultural and tradition, but as part of its economic future.



## 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 econ-

omy. 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

Handicraft activity is predominantly carried out in the unorganized household sector. Handicraft artisans/ manufacturers are mostly household members practicing handicrafts activity jointly at their residence, who if need arises employ other handicraft artisans/ manufacturers for work. Handicrafts artisans/ manufacturers have been identified as the second largest sector of rural employment after agriculture in many regions of the World. The rural segment accounts for 78.2% units and 76.5% handicraft artisans/ manufacturers while the urban segment accounts for the rest.

The significance of export sector in the growth of the economy needs hardly any emphasis. Although handicraft exports registered an impressive growth rate during the post reform period (post 1991), India's share in the world handicraft exports is still less than 2%. There is, therefore, an urgent need to raise the share of India's exports from about 2 – 4% of world exports in the next 5 years thereby ensuring that the contribution of exports sector to the growth of the economy is further enhanced.

The Important area which requires emphasis is capacity building and New Design Development for value addition. Employment oriented training programmes were being taken up but the emphasis should be on creation of opportunities for self employment.

Promotion of Handicrafts should be addressed with new design and right technology Intervention . What is imperative is to impart employable skills, vocational training, right from micro to macro level and promote skill, knowledge acquisition and upgradation and for job absorption, employability and entrepreneurship.

In view of the issues outlined a comprehensive training has been conceived for the Development of Handicraft Sector particular for artisans The proposal envisages providing cottage sector with a path for new design which further help economic development expansion, as well as shield with which to defend them through enhanced competitiveness. This competitiveness has a dual nature:

Ability to produce the Quality products efficiently

Ability to market it effectively at home and overseas

Cost effectiveness in the marketing efforts

Appropriate technological intervention

The sectors like handicrafts especially the products which have not been properly projected in the world market needs more focus for marketing of the products with a push due to the lack of infrastructure and there is always a gap between buyers from all across the globe and focused marketing through a platform play a significant role in this regard.

In this project, the Participants will have one to one meeting with the Designers , Consultant and Merchandisers and will be trained in the following areas:-

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

The Design Team will collate all the data during the one to one interviews with the participants and evaluate in terms of Product range, Materials used, Production / design strengths and weaknesses, Potentials, Market competitiveness and Technical advancement

The Design Team will conduct training and consultations session for all the Project Participants during the project period as and on when need aroused.

Design & Technology Development Workshop

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

# Aim Of The Project

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

## 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. 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

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## 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

mind. They take the market values of the product in the end-to-end export distribution levels, and then they adjust their costing working backwards.

## 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.

## Export Promotion Council for Handicrafts (EPCH)

E.p.c.h was established under Companies Act in the year 1986-87 and is a non-profit 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 abroad as a reliable supplier of high quality of handicrafts goods & services and ensured various measures keeping in view of observance of international standards and specification. The Council has created necessary infrastructure as well as marketing and information facilities, which are availed both by the members exporters and importers. The export of handicrafts (other than hand knotted carpets) was merely Rs. 387.00 crores during the year of establishment of the Export Promotional Council for handicrafts of India i.e. 1986-87 rose to level of ` 12975.25 Crores in year 2011-12.

The Council is run and managed by team of professionals headed by Executive Director. The Committee of Administration consists of eminent exporters, professionals. The Export Promotion Council for Handicrafts has a rarest distinction of being considered as MODEL COUNCIL that is self-sustaining and where all the promotional activities are self-financed. Council's continued pursuit of excellence and the objective of achieving the hallmark of quality assurance by extending excellent services to all the members and stake holders has led the Council to become an ISO 9001 - 2000 certified organization.



## Development commissioner (Handicrafts)



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.

## Highlights of the council

Export of handicrafts the exports of Handicrafts have shown an increase of rs 862.36 crores, from rs 3720.52 to rs 4582.88 crores, an increase of 23.18% in rupees term. In dollar terms, the exports have shown the increase of US \$ 101.16 million i.e. the exports increased by 15.21% over the similar period in 2013- 2014.

Membership of Council Membership of the Council rose from 35 in year 1985-86 to 7246 in 2013-14.

Indian handicrafts and gifts fair One of the few fairs in world where entry is only open for the overseas buyers.

India Expo Center & Mart:-The India Expo Centre – one of the finest exposition and business centers set up in 2006 and inaugurated by Hon'ble Prime Minister of India and has taken shape in India for international marketing of the products of cottage sector. Everything in this state-of-art complex has been created with a single purpose to be the preferred destination for international business, exhibitions, trade fairs and business meets in India.

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Email: info@epchindia.com, epchindia@epchindia.com



## Bamboo Industry: An Overview

Bamboo, a fast growing, versatile woody grass is found across the country. It is an economic resource having immense potential for improving the quality of life of rural and urban communities with environment regeneration qualities like carbon sequestering. Bamboos has versatile uses as building material, paper pulp resource, scaffolding, food, agriculture implements, fishing rods, weaving material, plywood and particle board manufacture. Pickled or stewed bamboo shoots are regarded as delicacies in many parts of the country. The major user of bamboo in India is paper industry, which consumes sizeable proportion of the total annual bamboo production. To day bamboo adorns the homes of the rich and elite and mud-houses alike. Many useful as well as decorative items are made out of these. Baskets and mats are the most popular items in this category. Fishing contraptions are prepared of bamboo and cane, each with a distinct shape. One the most interesting and colorful item is bamboo and leaf-headgear for tea garden work-

ers and farmers. Umbrella handles are made out of bamboo. A number of designs like leaves, plants and creepers are etched on them. A variety of furniture items are made to suit the modern homes. Bamboos are good soil binders owing to their peculiar clump formation and fibrous root system and hence also play an important role in soil and water conservation. The world market for bamboo is valued at US \$ 10 billion of which China's share alone is to the tune of 50%. Market for bamboo is expected to reach about US \$ 20 billion by 2015. India is looking to tap the growing global demand for Bamboo. India is currently able to supply only 13.47 million tons. The country today exploits just a tenth of its bamboo-producing potential. The size of the domestic bamboo industry is estimated to be about Rs.6505 crore, which may grow to Rs.26, 000 crore by 2015. Keeping in view the potential of Bamboo, its present poor market linkage and sub optimal level technology application for manufacture of value added products in the industri-

al and cottage sector, the National Mission on Bamboo Technology & Trade development has been mooted by Planning Commission to accord Bamboo development a strategic role in rural economy, poverty alleviation and bamboo based handicrafts & industrial development. The bamboo industry in Himachal Pradesh is experiencing a remarkable growth. Popularly referred to as the "poor man's timber", bamboo forms an integral part of life in the hill State. It has versatile benefits, ranging from the basic of building a house to being an important food item. Himachal Pradesh is self-sufficient in bamboo and it is indeed a good money making material. The bamboo industry has received a boost following the recent initiatives by both the Central and the State Governments. India has the largest bamboo forests in the world, ranking second in total bamboo diversity with 136 species.



## Product Diversity

Bamboo presents a bewildering variety of applications however, the varied applications of bamboo according to the following scheme.

**A. Wood Substitutes and Composites:** These include:

1) **Bamboo based Panels:** Bamboo panels present significant advantages over wooden boards owing to their strength, rigidity and flexibility. At present, there exist more than 20 different types of panels produced in Asia, which are broadly classifiable into:

- a. Veneers.
- b. Strip Boards
- c. Mat Boards
- d. Fibre boards
- e. Particle boards
- f. Medium density boards
- g. Combinations of the above
- h. Composites of the above with wood and jute

2) **Bamboo flooring:** Bamboo flooring is a high value product (as high as Rs 180 per sq ft. in domestic markets) with a large domestic and international market. Bamboo flooring has advantages over wooden floors in terms of smoothness, brightness, hardness, insulation qualities and flexibility.

3) **Bamboo Sticks for Blinds and Incense sticks**

4) **Bamboo furniture:** As a category it includes traditional products made of round or split bamboo, and also newer 'pack-flat, knockdown' furniture, which retains physical, environmental and aesthetic qualities of bamboo while addressing shortcomings of variable quality, low productivity and high labour and transport costs.

**B. Food Products:** This category essentially includes Bamboo shoots which are consumed after cooking. It is estimated that 200 species can provide edible and palatable shoots. Bamboo shoots can provide further entrepreneurial opportunities to communities in the form of cultivation, processing and packaging as value added economic activities.

**C. Construction and Structural Applications:** Bamboo housing can be classified into 3 types:

- 1) Traditional houses using culms as the primary building material
- 2) Traditional Bahareque bamboo houses using a bamboo frame plastered with cement or clay
- 3) Prefabricated houses made of bamboo laminated boards, veneers and panels. These buildings are cheaper than traditional wooden houses, and are light, strong and earthquake resistant. They can be packed flat, transported, and are environmentally friendly.

**D. Bamboo based Fibres and Fabrics:** Bamboo fibres have been adapted for the manufacture of fibre for yarn and into fabrics, which are naturally anti-microbial, and absorb thrice the moisture absorbed by cotton due to the presence of micro-pores in the fabric.

**E. Bamboo charcoal as a fuel** Bamboo charcoal is a fuel traditionally utilised as a replacement for wood charcoal or mineral charcoal, and can be used as a fuel, an adsorbent and a conductor





## Market Research:

### Global Bamboo Products Market Analysis:

The lack of wood resources, from the protection of forests, environmental protection requirements, the development of bamboo and wood products is imperative. In addition, bamboo furniture, handicrafts, packaging, utensils, etc., to give people a sense of return to nature of contemporary popular natural green products.

Aluminum, plastic and other raw materials, the widespread use of the traditional bamboo products have been temporarily out of the market. With the environmental awareness and the emergence of new processing technology, bamboo products, reborn with renewed vigor, to re-enter the city often used abroad bamboo products into fashion now, sales of European and American countries the rapid growth of bamboo products. Mercedes-Benz, BMW, Volkswagen and other big companies are using bamboo products to the office, exhibition hall and shops decorated elegant. More and more use of private exotic bamboo materials decorate the room. According to statistics, the United States and Europe each accounted for consumption of the world's bamboo flooring, 20%. Series of bamboo products. The use of bamboo is not just a fashionable phenome

non, it is becoming a trend. Bamboo development is far from exhaustive though very light, but it on earth one of the hardest plants. Eindhoven University of Technology in the Netherlands conducted experiments show that the compressive strength of bamboo can be comparable with the bricks and cement, and steel as its tensile strength. Bamboos are not only being processed into expensive bamboo floors, upscale furniture, plywood and practical, but also can be made into sporting goods, surfboards, skis, or even fine bamboo bike.

#### Global Demand

The Global Bamboo product market is classified into two major sectors:

1. Traditional Markets, wherein Demand remains strong. This sector includes handicrafts, Bamboo shoots and Chopsticks, wherein margins remain profitable despite slowing growth. On the other hand, certain product lines (e.g. chopsticks) are commoditised and present low growth and low margin opportunities.

2. Emerging products present the most positive outlook for the industry given the

enormous growth potential for such product lines, given their recent emergence on the product scene. These include high value timber replacement products, Bamboo flooring and prefabricated construction. The potential for higher value addition, the existence of higher margins and enhanced profitability and the possibility of transcending bamboo's image as a low quality input.

led to enormous shortages in timber supply. This gap has led to rising Timber prices, which thus presents an opportunity for Bamboo products, widely seen as more eco-friendly due to the quick regeneration of Bamboo as compared to timber.

The estimated size of the Global Market in just ten major product lines of Bamboo<sup>23</sup> was USD 7 billion per annum in 2006, with the potential to grow to USD 17 billion by 2016 under favourable Market Conditions. (Smith et al, 2006b)

Studies of the international Markets for Bamboo products (Van Der Lugt and Lobovikov, 2008; CORPEI, 2005 (quoted in ibid)) identify the following major trends:

1. Bamboo flooring enjoys a strong demand in the European Union due to high levels of affluence and environmental consciousness, and in the US as well. <sup>24</sup> This demand is expected to grow due to demand by premier retail chains such as IKEA and the DIY sector.

2. Bamboo Boards, panels and similar products enjoy a strong demand within the

west. Bamboo veneer is likely to enjoy the highest growth, demand for which is expected to grow by several million square metres annually.

3. The implementation of stricter standards for wood regulation and the growing preference for wood certification as a result of NGOs, governments and public organizations lobbying for envi-

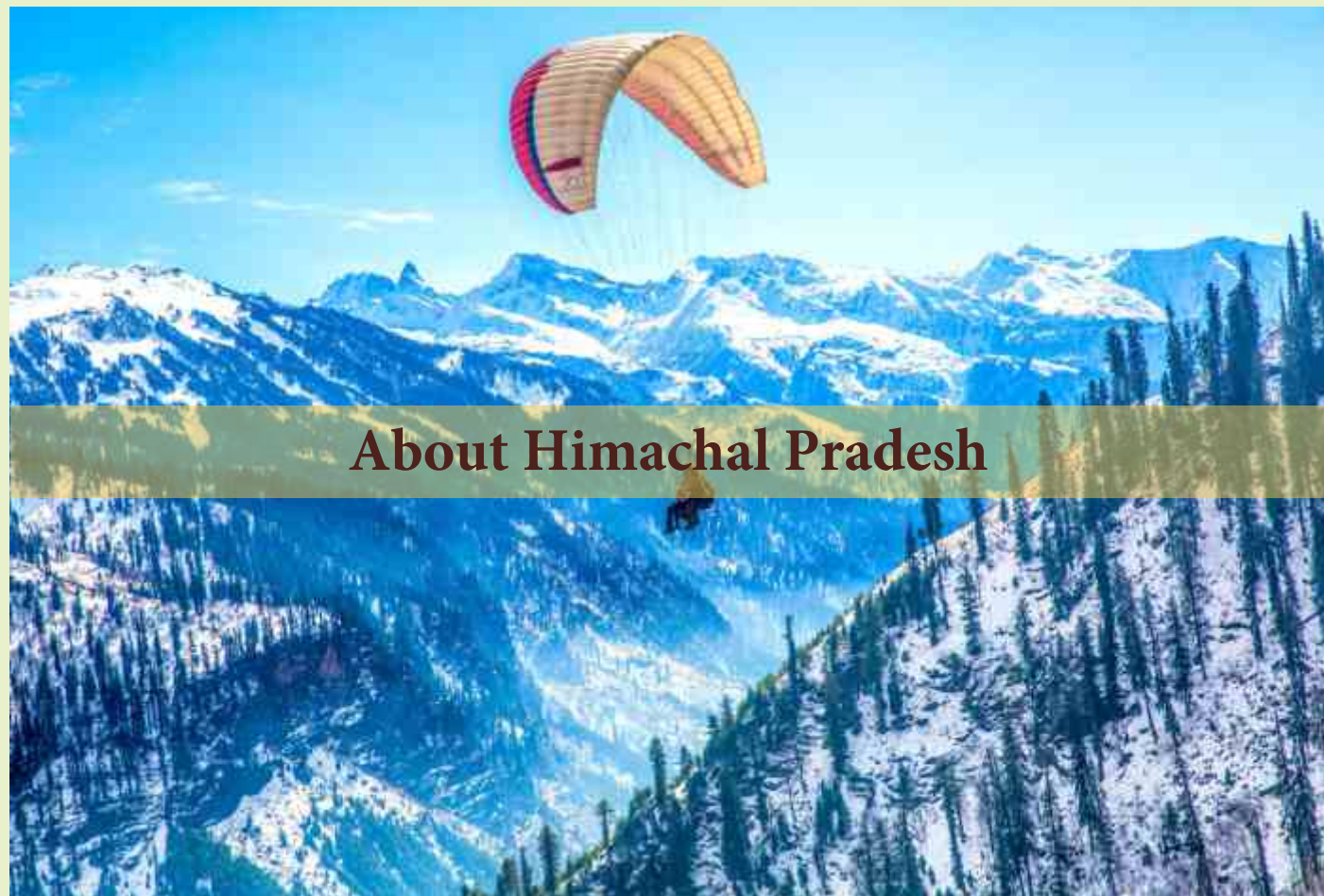
ronmental controls has led to enormous shortages in timber supply. This gap has led to rising Timber prices, which thus presents an opportunity for Bamboo products, widely seen as more eco-friendly due to the quick regeneration of Bamboo as compared to timber.

### Domestic Bamboo products market analysis:



Being one of India's most valuable resources and given the vast diversity in its applicability and the enormous scope for improvement of rural and tribal livelihoods and for the environment, Bamboo is among the most important resources to be leveraged towards the alleviation of rural poverty, empowerment of women and environmental rejuvenation.

The domestic Bamboo industry has been held back owing to a wide variety of issues in its value chains, including regulatory and legislative barriers to cultivation and harvesting of Bamboo, challenges in its procurement, lack of technical know-how among the primary users of Bamboo, lack of market linkages and insufficient market demand. As a result, Bamboo in India remains a material for personal usage in homes; the only products produced industrially are produced by small firms lacking in sufficient capital to pursue value addition or quality enhancement. The study of the Bamboo industry is woefully deficient in India, as is any data on Bamboo trade and commerce in general. The association of Bamboo with livelihood promotion remains confined to handicrafts promotion, as a result of which even government programs fail to appreciate its industrial potential. In addition, archaic and confusing regulatory regimes as well as conflicting legislation prevent Bamboo from reaching its true potential.



## About Himachal Pradesh

Renowned as Deva Bhumi (the land of gods), Himachal Pradesh is a beautiful hill state situated in Northern India. Nestled in Western Himalayas with an area of 21,629 Sq M, the state is landlocked by Jammu and Kashmir on north, Punjab on west and south-west, Haryana and Uttar Pradesh on south, Uttarakhand on south-east and by Tibet, China on the east. Beautiful landscapes having fresh water lakes, gushing rivers, snow capped mountains, flowers and fruits laden trees, glaring and colorful diversity of culture, arts, living style of people etc make Himachal Pradesh, a tourist's paradise. The state is dominated by three main mountain ranges namely the Dhauladhar Range, Pir Pinjal Range and the Great Himalayan Range. Himachal Pradesh was accredited as a Union Territory in 1950 and after the state of Himachal Pradesh act in 1971, it emerged as the 18th state of India.



## Dance & Music of Himachal Pradesh

### Dances

Himachal is a land of dances. Its dance forms are varied and some are quite complicated. These dances are an inseparable part of tribal life which reflects the great perseverance and good humour of the human beings in the face of poverty and death. No festivity here is completed without dancing. The dance forms like Dulshol, Dharveshi, Drodi, Dev Naritya, Rakshas Nri-tya, Dangi, Lasa, Nati and Nagas are danced all over the state and provide a welcome break in the monotony of life. These last for hours and the beats and gestures keep changing from one stage to another.

### Music

The Himachal folk music is the greatest solace to the poor people living in the remote areas. The Junju Sukrat Bhunkh and Roopshu songs of the Chamba valley, the Mohana of Bilaspur, the Jhoori or Sirmaur, the Laman of Kulu are all rooted in the daily life and rich folk tradition of the area and each has notable features of its own.

Most of the songs require no instrumental accompaniment. The themes are usually common ones like human love and separation of lovers. Some songs are about rituals. Chhinj, Laman, Jhoori, Gangi, Mohana and Tappe are love songs. Dholru is a seasonal song. Bare-Haren are ballads about warriors, Soohadiyan are songs sung at Childbirth. Losi and Pakkahad and Suhaag songs are all family songs, Karak are songs of praise in honour of the deities and Alhaini is a song of mourning. All these songs follow a specific style of singing and the geographical facts have a deep effect on these.

The songs are sung in unison and the singer decides how and which way the notes and syllables are to be pronounced. They make changes in lines and substitute or replace words.

## Famous Tourist Destination

### **Kullu:**

Nestled in the lap of the majestic Himalayas, Kullu is a veritable jewel in the crown of Himachal Pradesh. The breathtaking beauty of its marvelous landscapes, the hospitality of its people, their distinctive lifestyle and rich culture have enthralled travelers for aeons.

The Dev Sanskriti of the valley blends faith, mythology and history to create and sustain a unique bond between the mundane and the divine. Blessed with salubrious weather throughout the year, the district is known for the internationally renowned towns of Kullu and Manali, the pristine beauty of the Parbati valley, the teeming biodiversity of the Great Himalayan National Park, the quaint temple architecture of the hills and several enjoyable trekking routes across its breadth and width.

### **Palampur:**

Palampur is a rapidly developing city of Himachal Pradesh with plenty of accommodations. The upper areas of Palampur experience heavy snowfall and thereby providing plenty of opportunity for tourists to get themselves indulged in winter sports activities or enjoy a stroll through the beautiful tea gardens. Palampur has emerged as one of the favourite places for movie shooting lately. Famous directors like Imtiaz Ali and Lawrence D'Souza have shot movies here. A ropeway has been proposed across the Neugal river which will further attract tourists.

Palampur is at the center of all major tourist attractions, with Dharamshala on one side and Baijnath and Manali on the other. One can easily find good and affordable places to stay in the town. You can find hotels, home stays, villas and cottages at very competitive prices. There are also a good number of restaurants in the main market serving a variety of cuisines.

Some famous places worth visiting around Palampur are :

**Chamunda Devi Temple (20 km. from Palampur):** This is a very important Hindu shrine with the temple of Goddess Chamunda. Thousands of devotees from all over India visit the temple and offer prayers.

### **Bir and Billing :**

This village is famous for its Buddhist monasteries. Hand gliding pilots use it as their landing site. Bir, surrounded by tea gardens and an amphitheater of low hills, is an ideal landing around for paragliders. Bir has Buddhist monasteries that are worth visiting. Fine Tibetan handicrafts are also produced here. Billing, up in the hills and 14 km. from Bir with an arena of 200 km for high altitude and cross country flying, is one of the best aerospots sites in the country.

**Baijnath (16 km. from Palampur):** The Shiva temple at Baijnath is one of the most remarkable monuments of the Kangra valley. Ancient name of this town was 'Kirgrama'. Baijnath got its name from Shiva Vaidyanatha. The temple consists of an 'Adytum' surrounded by a spire of the usual conical shape with a 'Mandap' covered with a low pyramid shaped roof. The 'Adytum' contains the Lingam. There is fine sculpture work associated with Ravana, who worshipped Shiva at this spot and gained immortality. Shivratri of Baijnath is a well attended fair.

### **Shimla**

The former summer capital of the British in India, and the present capital of Himachal Pradesh, Shimla has been blessed with all the natural bounties which one can think of. It has got a scenic location, it is surrounded by green hills with snow capped peaks. The spectacular cool hills accompanied by the structures made during the colonial era creates an aura which is very different from other hill.

Bulging at its seams with unprecedented expansion, Shimla retains its colonial heritage, with grand old buildings, charming iron lamp posts and Anglo-Saxon names. The Mall, packed with shops and eateries, is the centre of attraction of the town, and Scandal Point, associated with the former Maharaja of Patiala's escapades, offers a view of distant snow clad peaks.



## Arts and crafts of himachal pradesh

Himachal which represents its highland culture through its arts and crafts, making it an inevitable destination to sojourn. Due to its topographical distinction from the rest of the country, Himachal Pradesh in India has developed a unique tradition of handicrafts. Look for statues made out of stone and metal, or enjoy buying some hand made wooden dolls. For all those who are interested in accessories, in Himachal you can see the celebrated jewellery and there are woolen garments and the ubiquitous Himachali caps and shawls. Those who think Kashmir is the ultimate destination for carpets and rugs – think again. Himachal too has its own collection to flaunt. Leather craft, embroidery and paintings are some famous handicrafts items that you should see in Himachal Pradesh. This is the land of beauty and culture heritage and one should visit Himachal Pradesh to see the various arts and crafts that through ages have won the hearts of millions.

### **Metal and Stone Work in Himachal – The Craft of the Godly State.**

Among the famous art and craft of Himachal Pradesh, the metals that are extensively utilised to embellish this art practice are brass, copper, iron, tin and bell metal. This antediluvian craft of the mountainous Himachal and Tibetan artwork incorporates the eminence of veneration in various convoluted pieces of art, divine statues in metal and stone craft.

Stone work in Himachal is not only confined to temple structures – Thanks to the varieties of stones that are available in the hills. To see some splendid work of stone in Himachal temples then go to Lakshmi Narayan temples of Chamba and the temples of Baijnath and Masrur in the Kangra Valley. However, there are some stone artifacts that you can carry along to your homes. These include traditional stoves (angithi), circular pots for storing (kundi), pestle and mortar (dauri danda) and mill stones (chakki). This art is concentrated in the regions of Mandi, Chamba, Kinnaur and the Shimla Hills.

### **Carpets and Rugs – Weaving of Himachal Pradesh**

Himachal trappings gains its conspicuousness from the rugs and carpets that are one of the most cherished craft of the state. For all those who thought Kashmir to be the world of carpets, its time you change your perspective by coming to Himachal Pradesh. Embroidered with Garuda (Vishnu's mount, the eagle) perched on flowering trees, dragons, swastikas (auspicious Hindu/Buddhist emblem), flutes (symbolizing happiness) and lotus blooms (signifying purity), these carpets will make you forget your Persian furnishings back home. Go to Lahaul to buy the Pahadi designed carpets. While in Dharamshala you will be surprised to see these objects of décor in every house.

Rugs are the traditional handicrafts of Himachal Pradesh that are made with the unprocessed wool of the reared sheep and goats, that are then woven to produce conventional blankets. You should see the people making Namdas (rug made of beaten wool), while keeping eyes on their cattle, in almost every farm land of Himachal. Another important benignant rug is the soft blanket called 'Gudmas'. The wool of Gangi sheep is used to make this fleecy soft blanket that comes in the color of natural wool. They are usually edged with red or black colour. The variety of furnishings to choose from is great. You can pick thobis (floor coverings), karcha (mattresses), which are made from goat hair, pattoo cloth (like shawls), carpets and yarn made from soft wool, as per your requirements.

### **Jewellery and Garments – The Artifacts That Add to the Adornments of Himachal Pradesh**

Chunky and Eccentric are the words that describe the jewellery made in Himachal Pradesh. With metal and beads dominating the ingredients of this art, there are amulets, pendants, necklaces, daggers and rings. All the same there are options of fine jewellery as well that are crafted out of gold and silver. The best place to see ancient and ethnic designs of these famous artifacts are the once Rajput kingdoms of Kangra, Chamba, Mandi and Kullu. Famous for their enameling skills they recharges pieces of anklets, solid iron-headed bangles, hair ornaments, leaf shaped forehead ornaments, necklaces known as chandanhaars and pendants with motifs of the mother goddess, should be seen. The most famous contemporary accessory is the coin necklaces that is popular among the Pahari women. Other common embellishments are Chokers, Heavy anklets, bangles and silver bracelets. For jewellery with Tibetan influence go to Lahaul and Spiti, where you will find ornaments studded with semi precious stones like coral, turquoise, amber and mother-of-pearl.

### **Shawls Of Himachal Pradesh**

Extreme cold winters of Himachal necessitated wool weaving. Nearly every household in Himachal owns a pit-loom. Wool is also considered as pure and is used as a ritual cloth. The well known woven object is the shawl, ranging from fine pashmina to the coarse deshar. Kullu is famous for its shawls with striking patterns and vibrant colors.

Himachali caps are of typical styles and they differ region to region. In Kinnaur shawls, saris and trousers are woven in wool. The shawls woven in Rampur, also known as Rampur chaddar, are known for their soft texture and durability. In Chamba district, weaving assumes a chequered pattern. Besides shawls, carpets and blankets are also a vital part of the Himachali lifestyle.

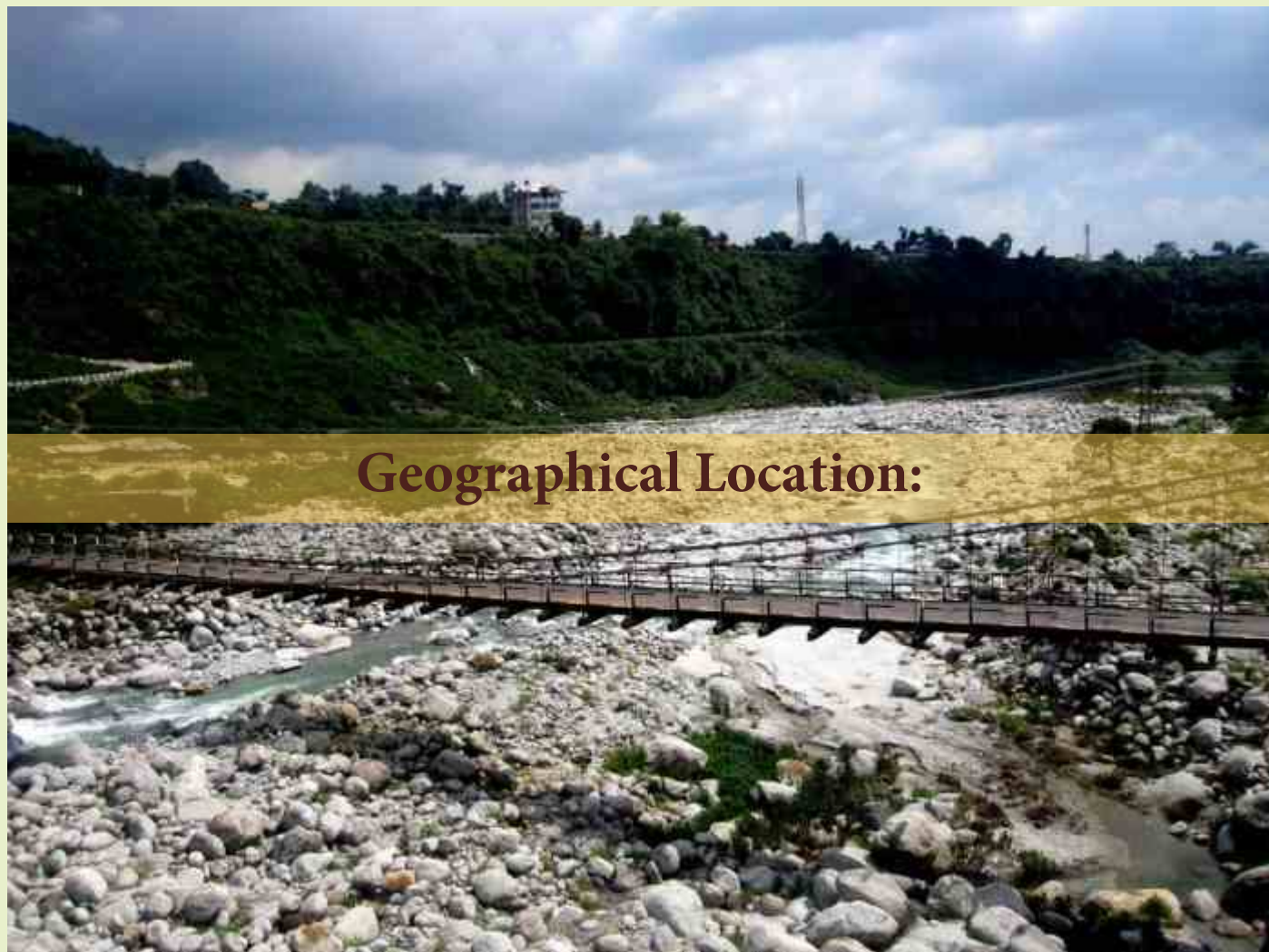
### **Wood Craft of Himachal**

Crafting wood in various items of use is an art form that has been practiced in Himachal since times immemorial, making it one of the most famous handicrafts items in Himachal Pradesh. The use of Bamboo for making household articles by the Dom tribe is popular. They manufacture boxes, sofas, chairs, baskets, racks and several articles that come of use in daily life. Bamboo basket making in itself is a unique art that is to satisfy the fiscal needs of the poor. You should be aware of the fact that these are Eco friendly products that are made from the bamboo waste.

Wood carving is a living tradition of Himachal Pradesh, where Pahari artisans use it to make complex jalis, trellis work or perforated reliefs that allows light to filter through, altering the interiors of a building with the dramatic composition of light and shade. The major places in Himachal Pradesh those are renowned for wood crafts are Chamba, Kalpa, Tisa, Kinnaur and Kullu.

### **Other Crafts that Depicts the Folk Culture of Himachal.**

These are not all. While on Himachal Pradesh tourism remember that a new art is being crafted in one of the houses, that is sure to lure your eyes. Doll making is also one of the main craft of the region besides leather work. Leather chappals adorned with various designs and colors are a must watch. Like the wall paintings, the floor paintings of Himachal Pradesh is equally noted.



## Geographical Location:

Balakrupi is a Village in Lambagaon Tehsil in Kangra District of Himachal Pradesh State, India. It is located 48 KM towards South from District head quarters Dharamsala. 9 KM from Lambagaon. 125 KM from State capital Shimla, Alampur ( 4 KM ) , Gander ( 4 KM ) , Sakoh ( 5 KM ) , Lambagaon ( 5 KM ) , Kotlu ( 12 KM ) are the nearby Villages to Balakrupi. Balakrupi is surrounded by Lambagaon Tehsil towards East , Bamson Tehsil towards East , Nadaun Tehsil towards west , Bhawarna Tehsil towards North .

Hamirpur , Dharamsala , Mandi , Sundarnagar are the nearby Cities to Balakrupi. This Place is in the border of the Kangra District and Hamirpur District. Hamirpur District Tira Sujanpur is South towards this place .

The cluster is located in the district of Kangra, and the neighbouring areas of Kullu, Dharamsala, Baijnath and Pathankot.



## Analysis of Balakrupi Cluster

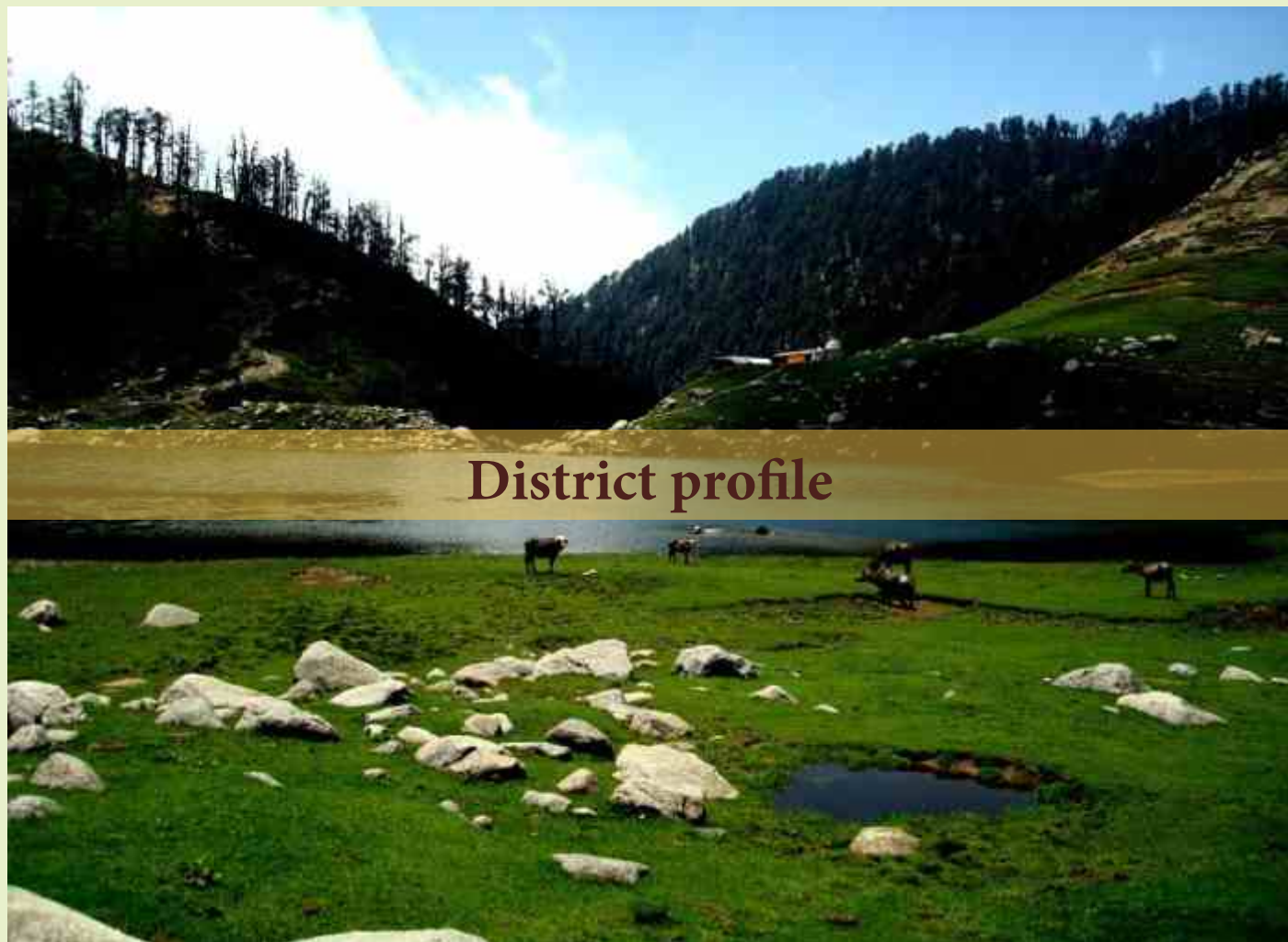
The vast majority of bamboo utilisation in the production of goods occurs in the informal and the unorganised sectors lacking in industrial organisation . In these regions, it is observed that despite promotion of handicrafts through programmes such as the establishment of dedicated handicrafts markets, the formalisation and establishment of appropriate marketing channels in the region is vastly limited. The Bamboo products chain made and sold through the cluster is as follows.

1. Bamboo is usually obtained directly from the forest, or is cultivated on a micro scale (1-2 clumps per field) on farmland as a subsidiary crop to rice and wheat on their privately owned homesteads. Bamboo culms are harvested annually during the dry season. Techniques of cultivation are, in general, unscientific in nature; majority of cultivator in this region lack knowledge of the appropriate rules for felling of Bamboo.

2. Production occurs at a family level. Knowledge regarding concepts of value addition to products is low; the largest concern for most individual producers in choosing an appropriate bamboo species is the availability of the species as opposed to its suitability for the purpose. Although in some cases local knowledge is utilised in finishing of products, many products are seen to lack any forms of processing.

3. Artisans themselves engage family members to transport finished products to Markets across the country, incurring costs on transportation. The transportation mode utilised is usually railways, owing to the minimal level of checking and transit pass requirement (Dilli Haat Traders, personal communication). Artisans then sell products through informal hawking on the streets, local mela or through established handicrafts markets such as Dilli Haat .





## District profile

Kangra district lies between 31° 21' to 32° 59' N latitude and 75° 47' 55" to 77° 45' E longitude. It is situated on the southern escarpment of the Himalayas. The entire area of the district is traversed by the varying altitude of the Shivaliks, Dhauladhar and the Himalayas from north-west to south-east. The altitude varies from 500 metres above mean sea level (amsl) to around 5000 metres amsl. It is encapsulated in the north by the districts of Chamba and Lahaul and Spiti, in the south by Hamirpur and Una, in the east by Mandi and in the west by Gurdaspur district of Punjab. The present Kangra district came into existence on the 1st September, 1972 consequent

upon the re-organisation of districts by the Government of Himachal Pradesh. It was the largest district of the composite Punjab in terms of area till it was transferred to Himachal Pradesh on the 1st November, 1966 and had six tehsils namely Nurpur, Kangra, Palampur, Dehragopipur, Hamirpur and Una. Kullu was also a tehsil of Kangra district up to 1962 and Lahaul & Spiti which also formed a part of Kangra was carved out as a separate district in 1960. On the re-organisation of composite Punjab on the 1st November, 1966 the area constituting Kangra district were transferred to Himachal Pradesh along with the districts of Shimla, Kullu and

Lahaul and Spiti and tehsils of Una and Nalagarh and three villages of Gurdaspur district. Kangra district derives its name from Kangra town that was known as Nagarkot in ancient times. Kangra proper originally was a part of the ancient Trigarta (Jullundur), which comprises of the area lying between the river "Shatadroo" (probably Sutlej) and Ravi. A tract of land to the east of Sutlej that probably is the area of Sirhind in Punjab also formed a part of Trigarta. Trigarta had two provinces. One in the plains with headquarters at Jullundur and other in the hills with headquarters at Nagarkot (the present Kangra).

## History of Cluster:

The people of the area are involved in the bamboo related activity since time

immemorial. Earlier it was confined to only household level. Later on the cluster grew on central government policy though the household activities of works continued. The activity got further impetus after the thrust provided by the policy decisions of Govt. The practice of activities by the schedule cast artisans had

been in existence in Balakrupi area since past as a common household activity for domestic purpose. The schedule cast artisans of the area were expert in production of bamboo made handicrafts items such as basket, lamp shed, hand fan, tokri(local name) as their tradition from the past. Many artisans of the cluster area had undergone training programmes conducted by National Centre for Design and Product Development, Skill development programme by Export Promotion Council For Handicrafts (E.P.C.H), has conducted a skill upgrading training programme with the view

to engage the young generation artisans to access in the present market with modern taste. Balakrupi Cluster area had been mostly dominated by the Schedule Caste Communities for long. The practice of craft work was in existence in every household of this community for their self-consumption purpose.

The cluster is located in the district of Kangra, and the neighbouring areas of Kullu, Dhramshala, Baijnath and Pathankot.



## Handicrafts Products: Product Range

The Artisans are expert in producing household utility products like Basket, Fruit Basket, Flower basket, Lamp shed, Hand fan, 'Tokri', etc mainly by using Bamboo as a tradition. Raw Materials: The main Raw material for the handicrafts products produced by the artisans of this area is Bamboo of various varieties. All varieties of Bamboo are used by the cluster artisans to make the products are locally procured.

The Tribal artisans are expert in producing household products like flower Basket, Lamp Shades, Hand Fan, Flute, Tokri(local name), etc mainly by using Bamboo as a tradition. Commercial upgrading in the field of Handicrafts among the people of this area took place with the introduction of New Design Development, Intervention of Training & Skill Development programme. Some of the artisans have also trained in making high quality, Table Mats and Curtains from Bamboo Mats. The quality of the product starts with the quality of the bamboo procured.



## Component Traders:

The equipments apart from the raw material such as bamboo cutter, bamboo sharpeners, screws etc are available in the local markets. Other than these the drilling machines, other conventional utility tools, chemicals for treatment are not easily available in local market.

## Marketing:

There is no proper marketing channel for selling of the products in external market. Their whole products is consumed in local market. However They also get advantage of participating in marketing fairs organized by the DC (MSME) and DC (Handicrafts) from time to

time. However, due to lack of ability product consistent quality over large quantity order, this cluster has not been able to make a mark with buyers across the globe. To add to it, due to lack of proper publicity, the artisans are not getting proper marketing linkages.

## Support Institutions:

DC(Handicrafts)  
Export Promotional Council for Handicrafts (E.P.C.H)  
National Centre for Design and Product Development (N.C.D.P.D)  
NIFT (Kangra)

## Current Status Of The Cluster

The current status of the Cluster is as follows:

Name of the Cluster: Cane & Bamboo Handicrafts Cluster

Location: Village- Balakrupi, Dist- Kangra, Himachal Pradesh

Total Number of Artisans : 40

Women:

MEN:

SC/ST: 40

Total Number of Commercial Artisans : Undetermined

Main Commercial Products: Bamboo Handicrafts, Bamboo products for household.

Other products : Flower basket, Lamp shed, Hand Fan, 'Tokri', etc.

Schemes implemented so far:

Mainly Training Interventions

Skill development Training

Market Development Assistance Schemes – Trade Fairs,

Exhibitions visits etc

Designing of New Products

Turnover of the Cluster: Undetermined

## Work Method

Designing a product / product system involves an understanding of the primary needs that the product should meet. It is influenced by a comprehensive perspective of the socio-economic conditions within which it exists. Design proposals therefore always attempt to reflect features that meet user centric considerations. Comfortable to use; functionally appropriate; novel; economical and aesthetically pleasing to the eye are the objectives it encompasses.

There is a systematic work method to achieve these objectives. In this project the method of enquiry involved:

- Interaction with crafts persons to study, document and understand their crafts practices.
- Study of properties of cane and bamboo as a raw material for making different products.
- Study of Ergonomic factors in different products design.
- Design conceptualization and prototyping.
- Design refinement after trial with end users.
- Design finalization, making technical drawings etc.
- Documentation.
- Exhibition of products to decision making authorities.

## The Process:

Bamboo/ Wood as raw materials are treated first for termite resistance. As there is moisture in the raw form they are dried up for a period and then the actual work with these raw materials are started. The treatment make the Bamboo & Wood resistant to the insects and cool and moist weather the durability of the products is increased in this way and in the process the satisfaction of the customer also increases there is very little use of the power tools till date .The machines like sander and cutter will be very useful as they will make the work more accurate and easy and ensure the display of the finished products is good. Moreover there will be less wastage of raw materials which will also help in reduction of the cost of production.



## Procurement of Raw Material:

The main raw material for the artisans is available with the local traders. Bamboo is easily available in plenty. As a result there is no problem with the raw materials. The cost of raw materials is also very low which results in more profit for the producers as the raw materials are available locally this result in low transportation cost and the producers are also not needed to invest a huge amount to keep a stock of the raw material to ensure continuous production. Himachal Pradesh has enough resources for the Bamboo industry in India. As many as 6 (Source: Biswas 1988; 1995; 1997 and Wildlife Institute of India 1998) species of bamboo grow in Himachal Pradesh and they are being used for diverse purposes, mainly for buildings, furniture and diverse contraptions. Studies are being conducted in some research centers in India as to the suitability of the bamboo being used as reinforcement to replace mild steel bars in light concrete structures. Bamboo is also used for umbrella handles, walking sticks, tool handles, fishing rods, tent poles, cordage adders, yokes, baskets, toys, hand-fans and various domestic and agricultural implements. All these articles can be produced on a cottage and small-scale basis with small machineries.

## Drying:

Drying is the process in which the raw bamboo is dried under sunlight to get rid of the contained moisture. The perfect drying also ensures the better post processes such as bending the bamboo with desired shape. Proper drying also ensures the minimum wastage during further process.



## Chemical treatment:

This procedure is important to keep the bamboo away from the effect of the woodworm. This process is being carried out in a homemade iron vessel with a boiling mixture of chemical (mainly Borax, Boric powder, Indo sulphate, Common salt and Soda ash) and water. The chemical treatment is followed by the drying under sunlight.





## Shaping the bamboo pieces:

The desired pieces of bamboo depending upon the product, then needs to be shaped or bended. This no doubt is an expert job and maximum wastage is found in this process considering the facts like premature bamboo and inexperienced or unskilled artisans.



## Sharpening & Smoothning:

This procedure consists the sharpening of the edges of the bamboo pieces. Lack of modern tools leads the process with domestic tool kits by the expert artisans. The surface of the product should be smooth for this sand paper is used. The surface is smoothed by rubbing the surface with sand paper.



## Weaving:

Weaving creates and entirely new effect: a subtle, textured sheet, woven with the thinnest bamboo strips ever cut, each less than half a millimeter thick. The size of the jig depends on the size and design of the weaving pattern, but it is usually determined by the length of the internodes of the bamboo species that is used for making the strips.



## Assembling:

Finally the production of products take place by assembling the bamboo pieces. The joining of different parts depending upon the product and order is carried out by screws, pins and in some cases by knotting with canes for Decoration.



## Polishing/Burnishing:

Polishing the assembled product by sand paper and burnishing of the final products at the last stage enables the product with glossy finishing.

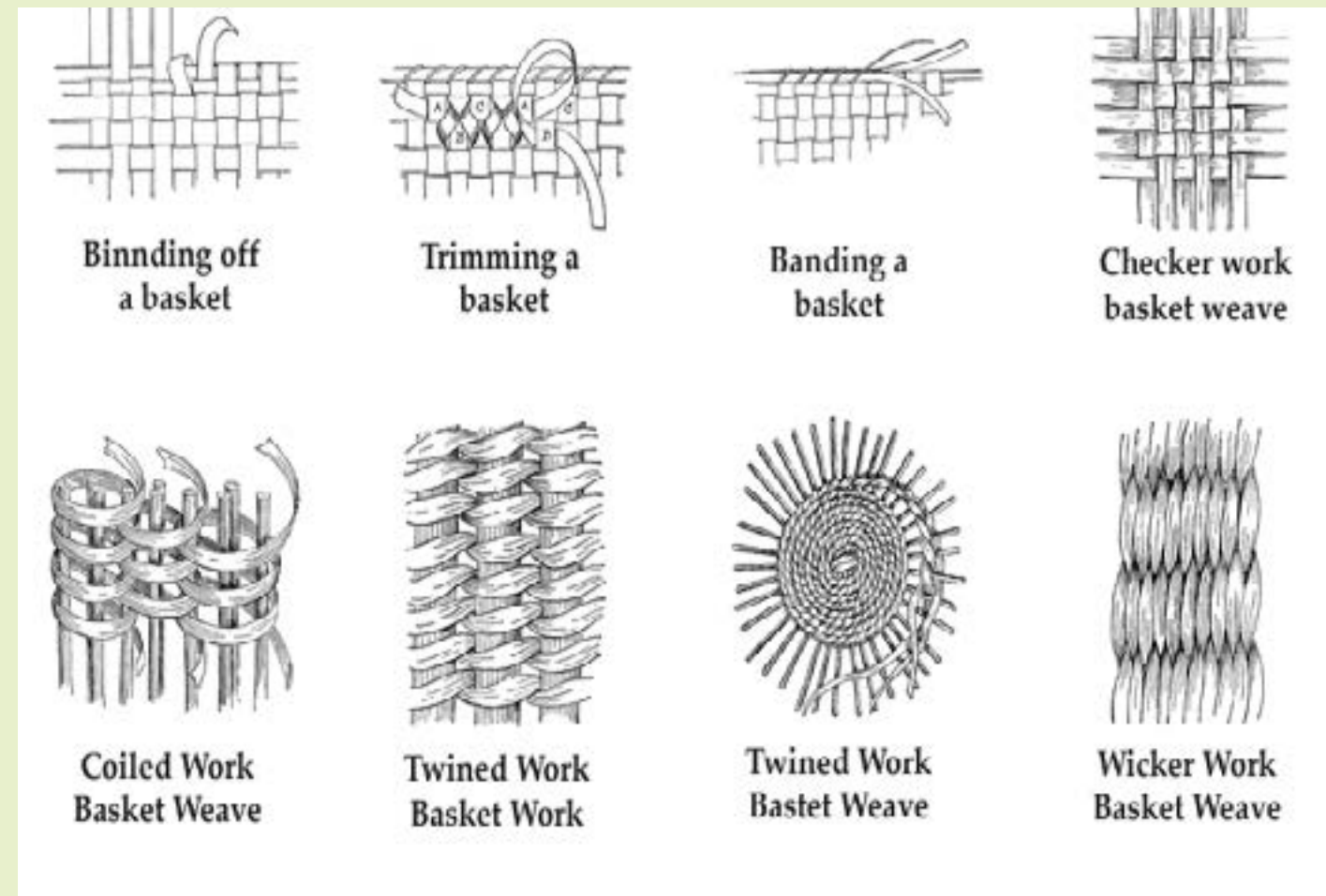


# Basket Weaving Shape and Construction

All these baskets follow one construction principle, with only a few exceptions. The principal used is that the baskets start from a square base leading up to a circular rim. The proportion between the size of the square base and circular rim varies from basket to basket. The square base seems to be a direct outcome of the method of construction employed in converting bamboo splits into three-dimensional forms. There are two exceptions to this method- the first is hexagonal weave, resulting in a polygonal weave. The other is when the warp elements are assembled radiating from the centre of the base and moving vertically up the sides of the basket with the weft element weaving through these to form a growing spiral.

## Base Weave and Side Weave

The side of these baskets are made using a choice of several weaves depending on whether an open or closed structure is decided, a factor dictated by the intended function. With a woven square used in the base the choice of weaves into the rhombic structure while one horizontal element spiralling upward weaves into the rhombic structure to generate open hexagons and open triangles.



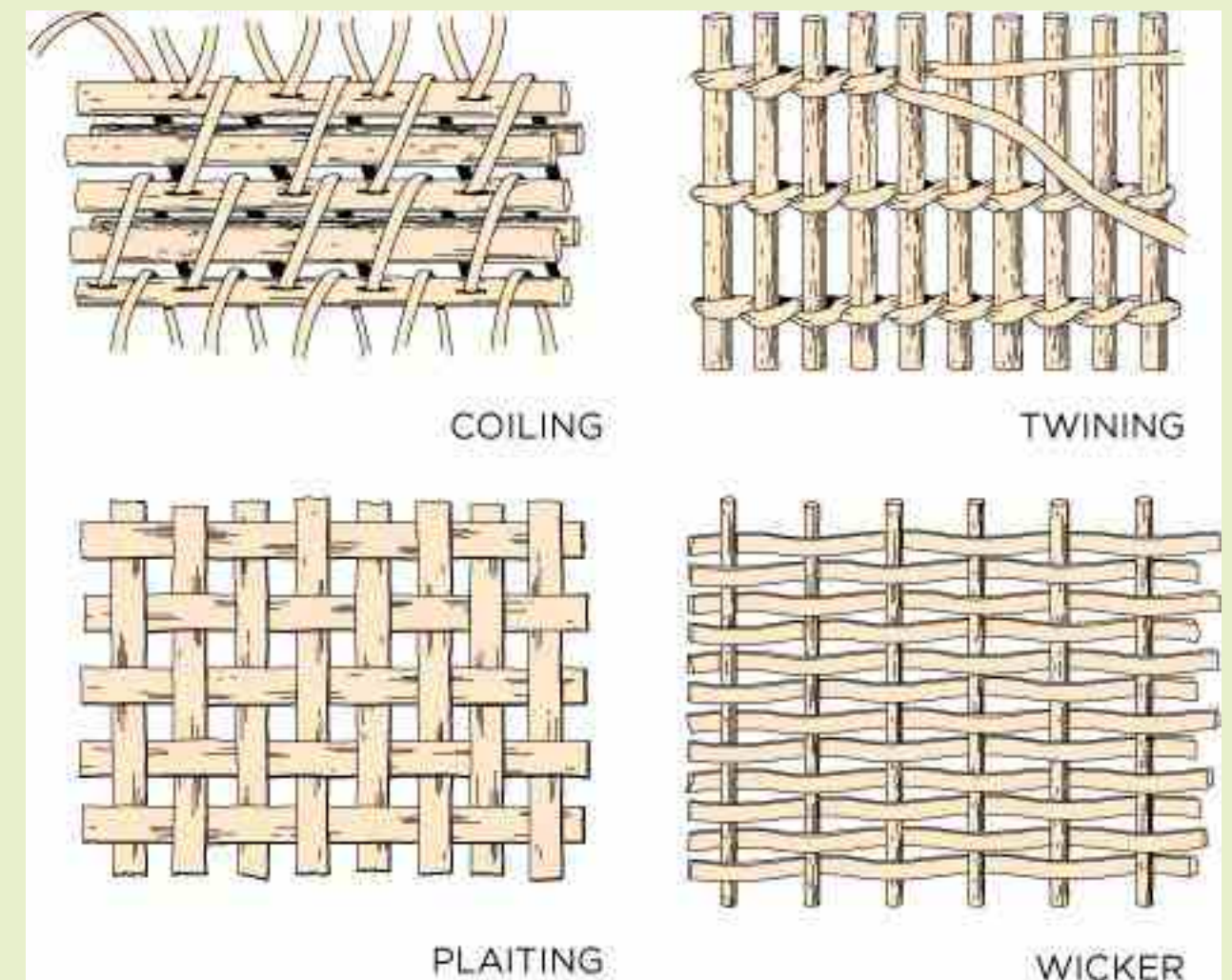
## CLASSIFICATION OF WEAVE STRUCTURES

- Braiding
- Plaiting
- Two-directional weaving
- Three-directional plaiting
- Multi-directional plaiting
- Twining
- Knotting

## CLASSIFICATION OF BASKET FORMING PROCESSES

The following terms are proposed for these baskets forming processes

- Weave forming
- Weave moulding
- Mat fabrication
- Coil forming
- Lattice forming
- Frame filling
- Form enclosing
- Flat or tubular braiding



The background features three stylized bamboo stalks in shades of green, positioned on the right side of the frame. The stalks are segmented and have some leaves at the top and bottom. A horizontal yellow bar with a semi-circular cutout on the right side is centered across the middle of the image.

**Inauguration**

## Inauguration

The inauguration function was organized on 10<sup>th</sup> of September 2016 at Hotel Sangam Place . In the Inaugural Function, Shri Rakesh Kumar, Executive Director, EPCH has graced the occasion as the Chief Guest while Shri Hemraj Ji, coordinator himachal Pradesh were also present.

Welcoming the Chief Guest and other dignitaries, Shri Hemraj ji presented the welcome address describing the inception & functioning of various programme of DC(H) and EPCH

Attending the function as the Guest of Honor, Shri Rakesh kumar ED EPCH narrated the need of development of new products, product diversifications, gave them knowledge of various bamboo markets of world ,need of understanding their strength and making products according to their strength.



## Inauguration Photographs



## Inauguration Photographs



## Inauguration Photographs



The background features three stylized bamboo stalks in shades of green, positioned on the right side of the frame. The stalks are segmented and have some leaves at the top and bottom. A horizontal yellow bar with rounded ends is centered across the middle of the image.

**Work in Progress**

## Workshop Photographs



## Workshop Photographs



## Workshop Photographs



## Workshop Photographs





## Workshop Photographs



## Workshop Photographs



## Workshop Photographs



## Workshop Photographs



## Workshop Photographs

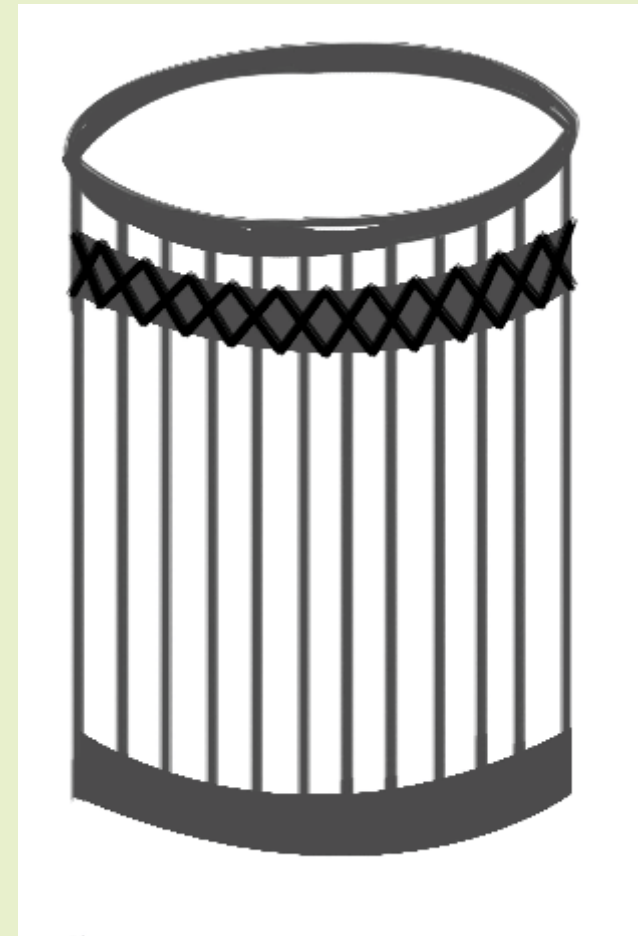
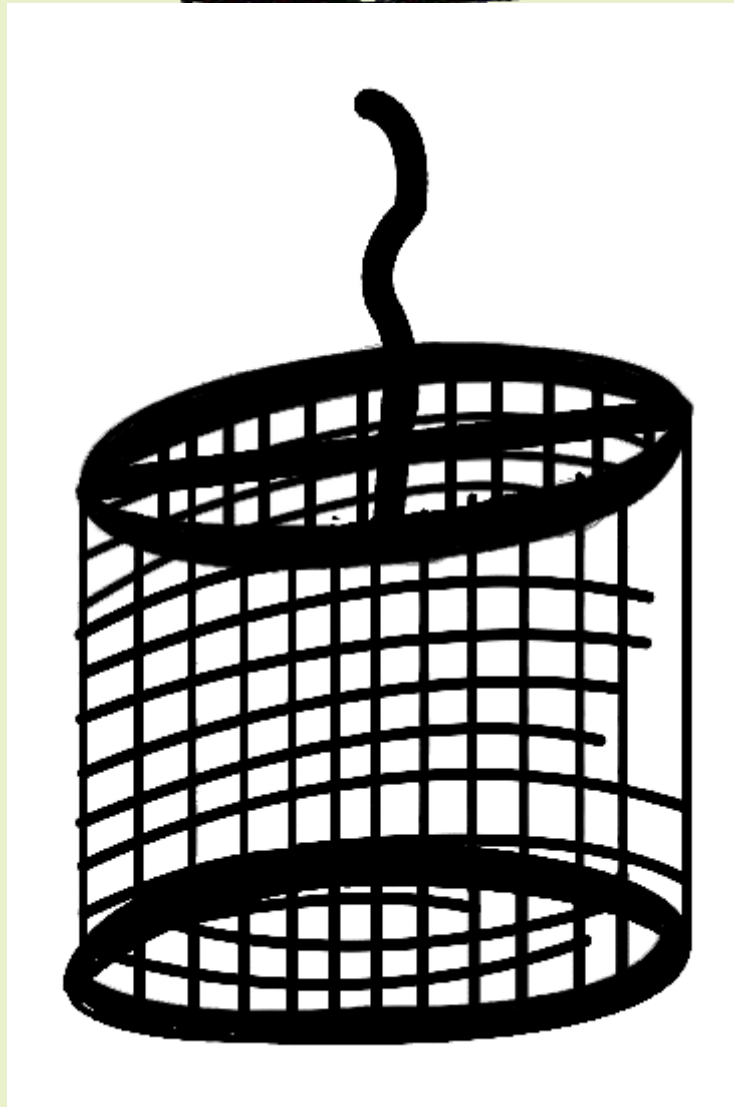
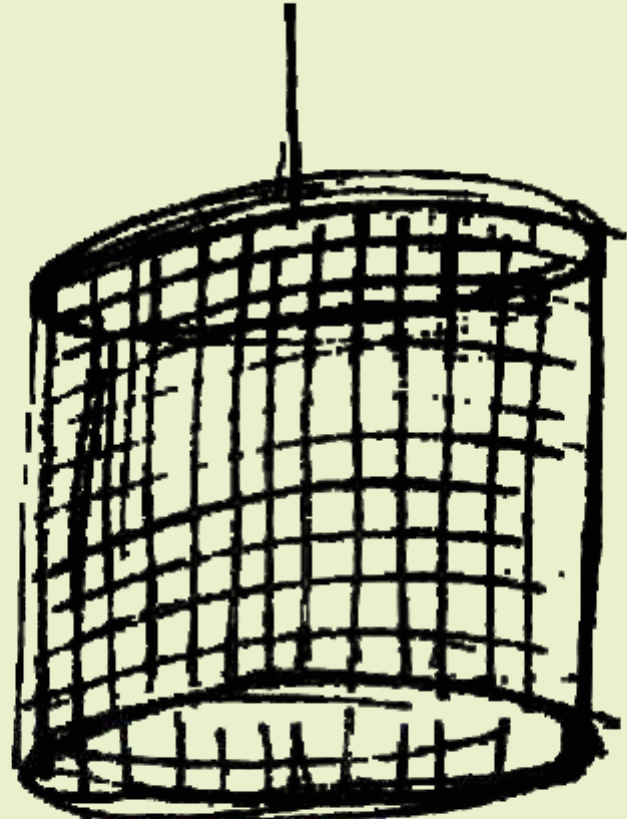


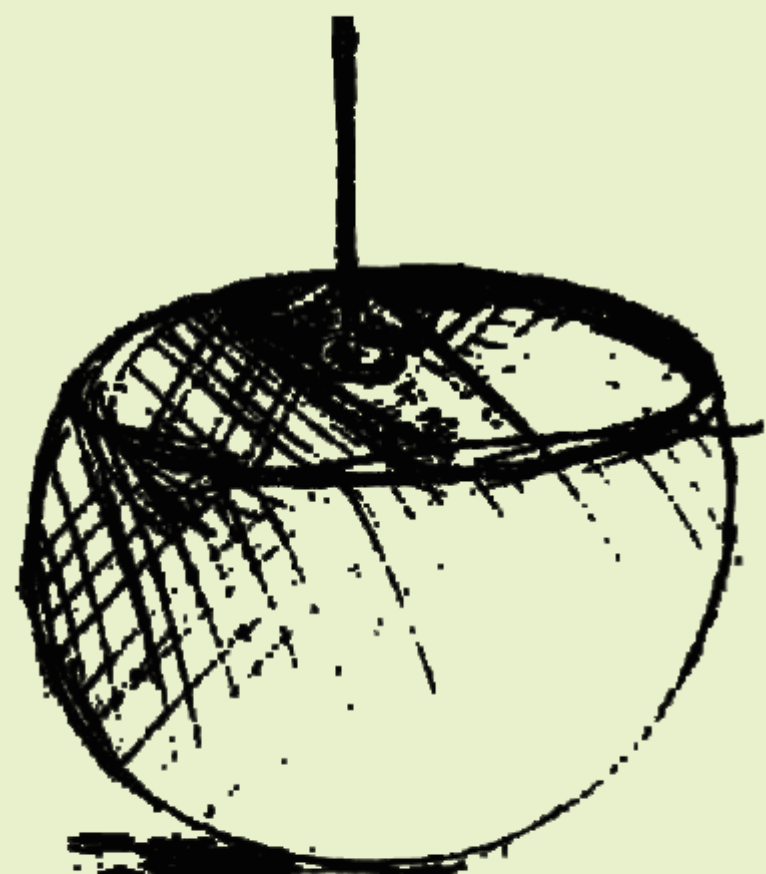
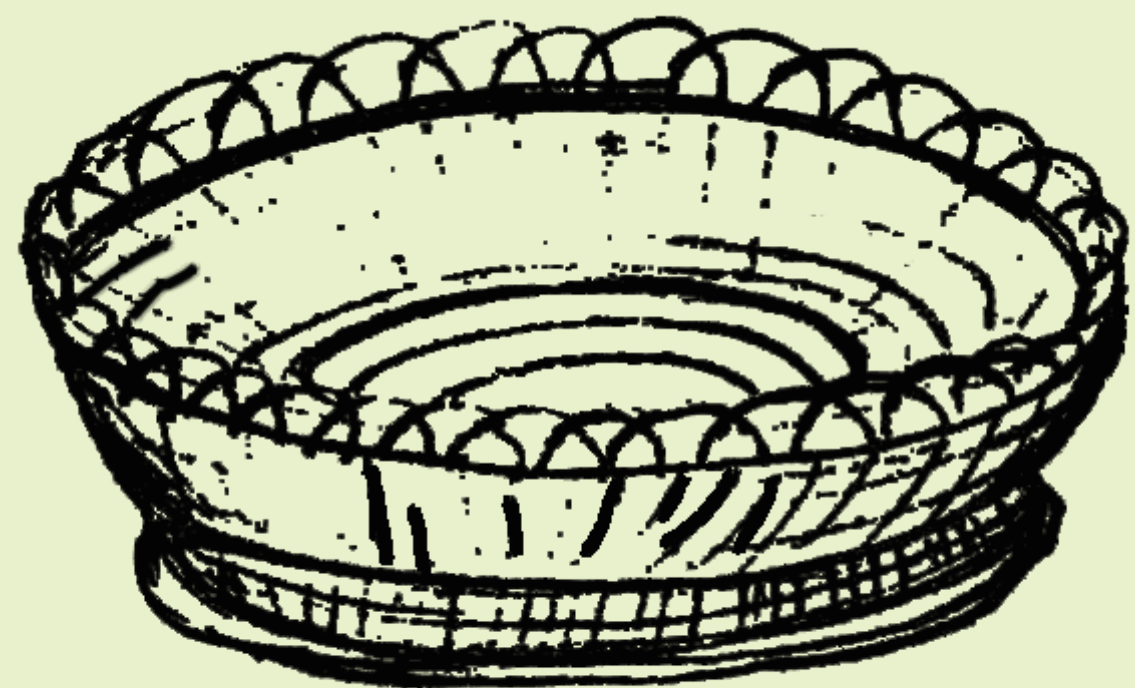
## Workshop Photographs





## Initial Concepts







**products photographs**

# products Photographs



Bread Basket



Storage Basket



products Photographs

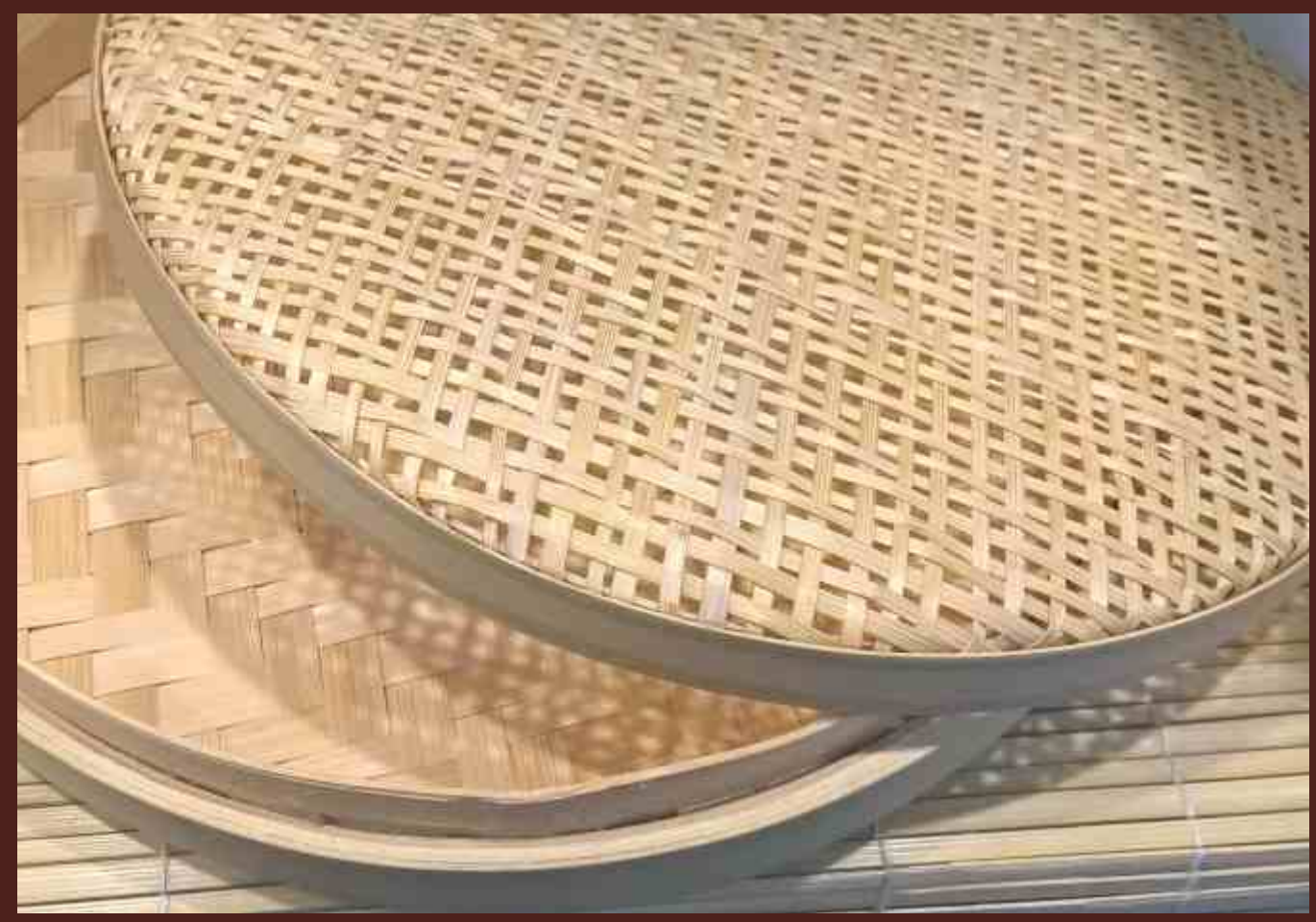


Coasters

products Photographs



Placemats



Dry Fruits Gift case



products Photographs



products Photographs



Office Dustbins

## products Photographs



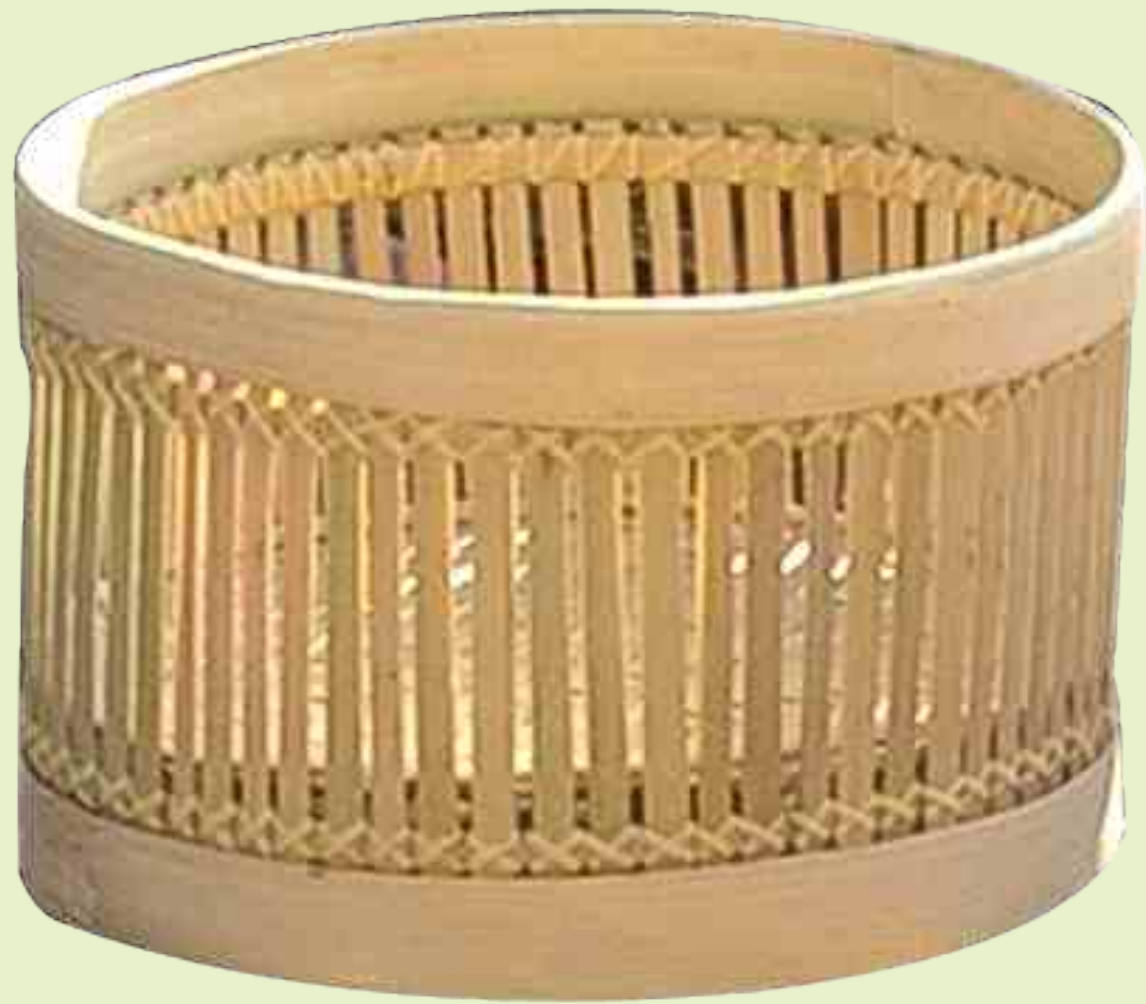
*Storage Basket*

## products Photographs



*Fruit Basket*

products Photographs



products Photographs



products Photographs



*Accessories Box*

products Photographs



*Fruit Bowl*

The background features three stylized bamboo stalks in shades of green, positioned on the right side of the frame. The stalks are segmented and have some leaves at the top and bottom. A horizontal yellow bar with rounded ends is centered across the middle of the image, containing the text 'Market Testing'.

## Market Testing

## Market Testing

Market testing of the final products has been done twice at Indian Handicrafts and Gift Fair, Delhi Autumn and spring respectively. Products has been showcased in fair for feedback from buyers, Importers and interested purchasers.

IHGF is amongst Asia's largest gifts & handicrafts fair, held biannually (Spring & Autumn edition) and is organised by Export Promotion Council for Handicrafts (EPCH).

EPCH, India's premier export promotion organisation with 10000 member exporters is engaged in trade promotion of handicrafts exports from India. IHGF Autumn Fair has been the hallmark for growth of the Indian handicrafts sector for over 23 years.

The most significant and distinct sourcing platform in Asia –(IHGF Delhi Fair Autumn 2017), The five power packed days with over 2750 exhibitors, spread over 190,000 sq. Metres area. IHGF Delhi Fair is a distinctive business platform for importers, wholesalers, distributors, retailers, fashion designers, potential franchises, mail order companies and a few more to source an unparalleled variety of handicrafts, gifts & lifestyle products, from a cross section of handmade manufacturers from India.

The product was seen by buyers across the world, Buyers were really fascinated towards the new products development. Functional products with traditional esthetic touch were more in demand. Buyers showed their interest in the following segment-

- Storage Products
- Small household things
- Packaging items
- New creative items

## Ihgf Delhi Fair Spring 2017



IHGF Delhi Fair Spring:2017



IHGF Delhi Fair Autumn:2016







**Artisans Profile**



# Artisans Profile

REGISTRATION FORM

(1) NAME OF PARTICIPANT: VANDANA DEVI

(2) FATHER NAME/HUSBAND NAME: Prakash Chandra

(3) CATEGORY: SC

(4) DATE OF BIRTH: 1985

(5) SEX/MARRIAGE: Female

(6) ADDRESS WITH TELEPHONE NO.: Uppala, P.O. Chinnamangaluru, Taluk, Talasari, District, Mangalore, Karnataka

(7) ARTISAN CARD NO. / (8) CRAFT PRACTICE: Carve & Shovel

(9) STATUS: NATIONAL AWARDEE/STATE AWARDEE/ORGANISATIONAL/STATE/ARTISANSHIP EXPORTE, ANY OTHER (Please Specify)

(10) BANK DETAIL: BANK NAME: State Bank of India, ACCOUNT NO.: 21010101010101010101, TYPE OF A/C: Savings, IFSC CODE: SBIN0012345

(11) AASHA CARD NO.: 21010101010101010101

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: NIKITA DEVI

(2) FATHER NAME/HUSBAND NAME: Prakash Chandra

(3) CATEGORY: SC

(4) DATE OF BIRTH: 1985

(5) SEX/MARRIAGE: Female

(6) ADDRESS WITH TELEPHONE NO.: Uppala, P.O. Chinnamangaluru, Taluk, Talasari, District, Mangalore, Karnataka

(7) ARTISAN CARD NO. / (8) CRAFT PRACTICE: Carve & Shovel

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REGISTRATION FORM

(1) NAME OF PARTICIPANT: KAMLA DEVI

(2) FATHER NAME/HUSBAND NAME: Prakash Chandra

(3) CATEGORY: SC

(4) DATE OF BIRTH: 1985

(5) SEX/MARRIAGE: Female

(6) ADDRESS WITH TELEPHONE NO.: Uppala, P.O. Chinnamangaluru, Taluk, Talasari, District, Mangalore, Karnataka

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*(Signature of participant)*

# Artisans Profile

# Artisans Profile

REGISTERED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON SUPPORT CRAFT AT ANTIPOOR/ALAPUR, RURAL/PRAGATI, UNDER DESIGN SCHEME OF JRY SCHE. FOR A DURATION OF 3 MONTHS, TO UPGRADE THE SKILL OF TRAINERS.

SAKSHI CENTER NO. - 12282/2019/2019/ANUPAM Date 04-04-2022

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT - BULBUL DAS  
 (2) FATHER NAME/HUSBAND NAME - DEBIPROBASIN DAS  
 (3) CATEGORY (GEN/SC/ST/OBC) - SC  
 (4) DATE OF BIRTH - 1974  
 (5) SEX (M/F/MARRIED) - Female  
 (6) ADDRESS WITH TELEPHONE NO. - Post - Bhabra Gumbha, Taluk - Panskura, Mangalagiri Dist - 752024  
 (7) ARTISAN CARD NO. - 1212101212101212  
 (8) CRAFT PRACTISED - Handmade Pottery  
 (9) STATUS - NATIONAL AWARD/STATE AWARD/SHILOK/SHIKHA/SHIKHAR/CRAFT EXPORTER, ANY OTHER (Please Specify)  
 (10) BANK DETAIL: BANK NAME - Posta Bank, ACCOUNT NO. - 12121012121012121212, TYPE OF A/C - Current, IFSC CODE - 1212101212101212  
 (11) AADHAR CARD NO. - 1212101212101212

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

*(Signature of participant)*

REGISTERED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON SUPPORT CRAFT AT ANTIPOOR/ALAPUR, RURAL/PRAGATI, UNDER DESIGN SCHEME OF JRY SCHE. FOR A DURATION OF 3 MONTHS, TO UPGRADE THE SKILL OF TRAINERS.

SAKSHI CENTER NO. - 12282/2019/2019/ANUPAM Date 04-04-2022

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT - SARDI KUMARI  
 (2) FATHER NAME/HUSBAND NAME - SARDI KUMAR  
 (3) CATEGORY (GEN/SC/ST/OBC) - SC  
 (4) DATE OF BIRTH - 1987  
 (5) SEX (M/F/MARRIED) - Female  
 (6) ADDRESS WITH TELEPHONE NO. - Post - Bhabra Gumbha, Taluk - Panskura, Mangalagiri Dist - 752024  
 (7) ARTISAN CARD NO. - 1212101212101212  
 (8) CRAFT PRACTISED - Handmade Pottery  
 (9) STATUS - NATIONAL AWARD/STATE AWARD/SHILOK/SHIKHA/SHIKHAR/CRAFT EXPORTER, ANY OTHER (Please Specify)  
 (10) BANK DETAIL: BANK NAME - Posta Bank, ACCOUNT NO. - 12121012121012121212, TYPE OF A/C - Current, IFSC CODE - 1212101212101212  
 (11) AADHAR CARD NO. - 1212101212101212

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*(Signature of participant)*

REGISTERED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON SUPPORT CRAFT AT ANTIPOOR/ALAPUR, RURAL/PRAGATI, UNDER DESIGN SCHEME OF JRY SCHE. FOR A DURATION OF 3 MONTHS, TO UPGRADE THE SKILL OF TRAINERS.

SAKSHI CENTER NO. - 12282/2019/2019/ANUPAM Date 04-04-2022

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT - ANANDA DEVI  
 (2) FATHER NAME/HUSBAND NAME - ANANDA KUMAR  
 (3) CATEGORY (GEN/SC/ST/OBC) - SC  
 (4) DATE OF BIRTH - 1983  
 (5) SEX (M/F/MARRIED) - Female  
 (6) ADDRESS WITH TELEPHONE NO. - Post - Bhabra Gumbha, Taluk - Panskura, Mangalagiri Dist - 752024  
 (7) ARTISAN CARD NO. - 1212101212101212  
 (8) CRAFT PRACTISED - Handmade Pottery  
 (9) STATUS - NATIONAL AWARD/STATE AWARD/SHILOK/SHIKHA/SHIKHAR/CRAFT EXPORTER, ANY OTHER (Please Specify)  
 (10) BANK DETAIL: BANK NAME - Posta Bank, ACCOUNT NO. - 12121012121012121212, TYPE OF A/C - Current, IFSC CODE - 1212101212101212  
 (11) AADHAR CARD NO. - 1212101212101212

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

*(Signature of participant)*

REGISTERED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON SUPPORT CRAFT AT ANTIPOOR/ALAPUR, RURAL/PRAGATI, UNDER DESIGN SCHEME OF JRY SCHE. FOR A DURATION OF 3 MONTHS, TO UPGRADE THE SKILL OF TRAINERS.

SAKSHI CENTER NO. - 12282/2019/2019/ANUPAM Date 04-04-2022

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT - SHARMI  
 (2) FATHER NAME/HUSBAND NAME - DEBIPROBASIN DAS  
 (3) CATEGORY (GEN/SC/ST/OBC) - SC  
 (4) DATE OF BIRTH - 1981  
 (5) SEX (M/F/MARRIED) - Female  
 (6) ADDRESS WITH TELEPHONE NO. - Post - Bhabra Gumbha, Taluk - Panskura, Mangalagiri Dist - 752024  
 (7) ARTISAN CARD NO. - 1212101212101212  
 (8) CRAFT PRACTISED - Handmade Pottery  
 (9) STATUS - NATIONAL AWARD/STATE AWARD/SHILOK/SHIKHA/SHIKHAR/CRAFT EXPORTER, ANY OTHER (Please Specify)  
 (10) BANK DETAIL: BANK NAME - Posta Bank, ACCOUNT NO. - 12121012121012121212, TYPE OF A/C - Current, IFSC CODE - 1212101212101212  
 (11) AADHAR CARD NO. - 1212101212101212

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

*(Signature of participant)*

REGISTERED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON SUPPORT CRAFT AT ANTIPOOR/ALAPUR, RURAL/PRAGATI, UNDER DESIGN SCHEME OF JRY SCHE. FOR A DURATION OF 3 MONTHS, TO UPGRADE THE SKILL OF TRAINERS.

SAKSHI CENTER NO. - 12282/2019/2019/ANUPAM Date 04-04-2022

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT - ANITA DAS  
 (2) FATHER NAME/HUSBAND NAME - DEBIPROBASIN DAS  
 (3) CATEGORY (GEN/SC/ST/OBC) - SC  
 (4) DATE OF BIRTH - 1980  
 (5) SEX (M/F/MARRIED) - Female  
 (6) ADDRESS WITH TELEPHONE NO. - Post - Bhabra Gumbha, Taluk - Panskura, Mangalagiri Dist - 752024  
 (7) ARTISAN CARD NO. - 1212101212101212  
 (8) CRAFT PRACTISED - Handmade Pottery  
 (9) STATUS - NATIONAL AWARD/STATE AWARD/SHILOK/SHIKHA/SHIKHAR/CRAFT EXPORTER, ANY OTHER (Please Specify)  
 (10) BANK DETAIL: BANK NAME - Posta Bank, ACCOUNT NO. - 12121012121012121212, TYPE OF A/C - Current, IFSC CODE - 1212101212101212  
 (11) AADHAR CARD NO. - 1212101212101212

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

*(Signature of participant)*

REGISTERED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON SUPPORT CRAFT AT ANTIPOOR/ALAPUR, RURAL/PRAGATI, UNDER DESIGN SCHEME OF JRY SCHE. FOR A DURATION OF 3 MONTHS, TO UPGRADE THE SKILL OF TRAINERS.

SAKSHI CENTER NO. - 12282/2019/2019/ANUPAM Date 04-04-2022

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT - DEEP CHAND  
 (2) FATHER NAME/HUSBAND NAME - DEBIPROBASIN DAS  
 (3) CATEGORY (GEN/SC/ST/OBC) - SC  
 (4) DATE OF BIRTH - 1980  
 (5) SEX (M/F/MARRIED) - Male  
 (6) ADDRESS WITH TELEPHONE NO. - Post - Bhabra Gumbha, Taluk - Panskura, Mangalagiri Dist - 752024  
 (7) ARTISAN CARD NO. - 1212101212101212  
 (8) CRAFT PRACTISED - Handmade Pottery  
 (9) STATUS - NATIONAL AWARD/STATE AWARD/SHILOK/SHIKHA/SHIKHAR/CRAFT EXPORTER, ANY OTHER (Please Specify)  
 (10) BANK DETAIL: BANK NAME - Posta Bank, ACCOUNT NO. - 12121012121012121212, TYPE OF A/C - Current, IFSC CODE - 1212101212101212  
 (11) AADHAR CARD NO. - 1212101212101212

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

*(Signature of participant)*

REGISTERED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON SUPPORT CRAFT AT ANTIPOOR/ALAPUR, RURAL/PRAGATI, UNDER DESIGN SCHEME OF JRY SCHE. FOR A DURATION OF 3 MONTHS, TO UPGRADE THE SKILL OF TRAINERS.

SAKSHI CENTER NO. - 12282/2019/2019/ANUPAM Date 04-04-2022

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT - SURENDER KUMAR  
 (2) FATHER NAME/HUSBAND NAME - DEBIPROBASIN DAS  
 (3) CATEGORY (GEN/SC/ST/OBC) - SC  
 (4) DATE OF BIRTH - 1980  
 (5) SEX (M/F/MARRIED) - Male  
 (6) ADDRESS WITH TELEPHONE NO. - Post - Bhabra Gumbha, Taluk - Panskura, Mangalagiri Dist - 752024  
 (7) ARTISAN CARD NO. - 1212101212101212  
 (8) CRAFT PRACTISED - Handmade Pottery  
 (9) STATUS - NATIONAL AWARD/STATE AWARD/SHILOK/SHIKHA/SHIKHAR/CRAFT EXPORTER, ANY OTHER (Please Specify)  
 (10) BANK DETAIL: BANK NAME - Posta Bank, ACCOUNT NO. - 12121012121012121212, TYPE OF A/C - Current, IFSC CODE - 1212101212101212  
 (11) AADHAR CARD NO. - 1212101212101212

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

*(Signature of participant)*

REGISTERED DESIGN AND TECHNICAL DEVELOPMENT PROJECT ON SUPPORT CRAFT AT ANTIPOOR/ALAPUR, RURAL/PRAGATI, UNDER DESIGN SCHEME OF JRY SCHE. FOR A DURATION OF 3 MONTHS, TO UPGRADE THE SKILL OF TRAINERS.

SAKSHI CENTER NO. - 12282/2019/2019/ANUPAM Date 04-04-2022

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT - DEVI DAS  
 (2) FATHER NAME/HUSBAND NAME - DEBIPROBASIN DAS  
 (3) CATEGORY (GEN/SC/ST/OBC) - SC  
 (4) DATE OF BIRTH - 1982  
 (5) SEX (M/F/MARRIED) - Female  
 (6) ADDRESS WITH TELEPHONE NO. - Post - Bhabra Gumbha, Taluk - Panskura, Mangalagiri Dist - 752024  
 (7) ARTISAN CARD NO. - 1212101212101212  
 (8) CRAFT PRACTISED - Handmade Pottery  
 (9) STATUS - NATIONAL AWARD/STATE AWARD/SHILOK/SHIKHA/SHIKHAR/CRAFT EXPORTER, ANY OTHER (Please Specify)  
 (10) BANK DETAIL: BANK NAME - Posta Bank, ACCOUNT NO. - 12121012121012121212, TYPE OF A/C - Current, IFSC CODE - 1212101212101212  
 (11) AADHAR CARD NO. - 1212101212101212

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

*(Signature of participant)*

# Artisans Profile

**REGISTRATION FORM**

(1) NAME OF PARTICIPANT: ANIL KUMAR

(2) FATHER NAME / HUSBAND NAME: VIJAYAN KAN

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

(4) DATE OF BIRTH: 1984

(5) SEX/MARITAL STATUS: MALE

(6) ADDRESS WITH TELEPHONE NO.: APLA PALLEMURU, KANDURU, N.P.

(7) ARTISAN CARD NO.: MEMUC000134

(8) CRAFT PRACTICE: COIL & BASKET

(9) STATUS: NATIONAL AWARDEE/STATE AWARDEE/SHILPAKUMAR/ SAC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL: BANK NAME: CANRA BANK, ACCOUNT NO.: 21010101010101010101, TYPE OF A/C: SAVING, IFSC CODE: CHES0000000

(11) AADHAAR CARD NO.: 21010101010101010101

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: KUNTA DEVI

(2) FATHER NAME / HUSBAND NAME: FRANCO KUNAR

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

(4) DATE OF BIRTH: 1982

(5) SEX/MARITAL STATUS: FEMALE

(6) ADDRESS WITH TELEPHONE NO.: DELA, PALLEMURU, KANDURU, N.P.

(7) ARTISAN CARD NO.: MEMUC000134

(8) CRAFT PRACTICE: COIL & BASKET

(9) STATUS: NATIONAL AWARDEE/STATE AWARDEE/SHILPAKUMAR/ SAC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL: BANK NAME: CANRA BANK, ACCOUNT NO.: 21010101010101010101, TYPE OF A/C: SAVING, IFSC CODE: CHES0000000

(11) AADHAAR CARD NO.: 21010101010101010101

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: SEENA DEVI

(2) FATHER NAME / HUSBAND NAME: VIJAYAN KAN

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

(4) DATE OF BIRTH: 1984

(5) SEX/MARITAL STATUS: FEMALE

(6) ADDRESS WITH TELEPHONE NO.: DELA, PALLEMURU, KANDURU, N.P.

(7) ARTISAN CARD NO.: MEMUC000134

(8) CRAFT PRACTICE: COIL & BASKET

(9) STATUS: NATIONAL AWARDEE/STATE AWARDEE/SHILPAKUMAR/ SAC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL: BANK NAME: CANRA BANK, ACCOUNT NO.: 21010101010101010101, TYPE OF A/C: SAVING, IFSC CODE: CHES0000000

(11) AADHAAR CARD NO.: 21010101010101010101

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: NISHA DEVI

(2) FATHER NAME / HUSBAND NAME: VIJAYAN KAN

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

(4) DATE OF BIRTH: 1984

(5) SEX/MARITAL STATUS: FEMALE

(6) ADDRESS WITH TELEPHONE NO.: DELA, PALLEMURU, KANDURU, N.P.

(7) ARTISAN CARD NO.: MEMUC000134

(8) CRAFT PRACTICE: COIL & BASKET

(9) STATUS: NATIONAL AWARDEE/STATE AWARDEE/SHILPAKUMAR/ SAC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL: BANK NAME: State Bank of India, ACCOUNT NO.: 21010101010101010101, TYPE OF A/C: SAVING, IFSC CODE: CHES0000000

(11) AADHAAR CARD NO.: 21010101010101010101

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: DEVI DEVI

(2) FATHER NAME / HUSBAND NAME: VIJAYAN KAN

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

(4) DATE OF BIRTH: 1984

(5) SEX/MARITAL STATUS: FEMALE

(6) ADDRESS WITH TELEPHONE NO.: DELA, PALLEMURU, KANDURU, N.P.

(7) ARTISAN CARD NO.: MEMUC000134

(8) CRAFT PRACTICE: COIL & BASKET

(9) STATUS: NATIONAL AWARDEE/STATE AWARDEE/SHILPAKUMAR/ SAC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL: BANK NAME: CANRA BANK, ACCOUNT NO.: 21010101010101010101, TYPE OF A/C: SAVING, IFSC CODE: CHES0000000

(11) AADHAAR CARD NO.: 21010101010101010101

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: SEENA DEVI

(2) FATHER NAME / HUSBAND NAME: VIJAYAN KAN

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

(4) DATE OF BIRTH: 1984

(5) SEX/MARITAL STATUS: FEMALE

(6) ADDRESS WITH TELEPHONE NO.: DELA, PALLEMURU, KANDURU, N.P.

(7) ARTISAN CARD NO.: MEMUC000134

(8) CRAFT PRACTICE: COIL & BASKET

(9) STATUS: NATIONAL AWARDEE/STATE AWARDEE/SHILPAKUMAR/ SAC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL: BANK NAME: CANRA BANK, ACCOUNT NO.: 21010101010101010101, TYPE OF A/C: SAVING, IFSC CODE: CHES0000000

(11) AADHAAR CARD NO.: 21010101010101010101

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: VIJAYAN KAN

(2) FATHER NAME / HUSBAND NAME: VIJAYAN KAN

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

(4) DATE OF BIRTH: 1984

(5) SEX/MARITAL STATUS: MALE

(6) ADDRESS WITH TELEPHONE NO.: DELA, PALLEMURU, KANDURU, N.P.

(7) ARTISAN CARD NO.: MEMUC000134

(8) CRAFT PRACTICE: COIL & BASKET

(9) STATUS: NATIONAL AWARDEE/STATE AWARDEE/SHILPAKUMAR/ SAC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL: BANK NAME: CANRA BANK, ACCOUNT NO.: 21010101010101010101, TYPE OF A/C: SAVING, IFSC CODE: CHES0000000

(11) AADHAAR CARD NO.: 21010101010101010101

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: FRANCO KUNAR

(2) FATHER NAME / HUSBAND NAME: VIJAYAN KAN

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

(4) DATE OF BIRTH: 1984

(5) SEX/MARITAL STATUS: MALE

(6) ADDRESS WITH TELEPHONE NO.: DELA, PALLEMURU, KANDURU, N.P.

(7) ARTISAN CARD NO.: MEMUC000134

(8) CRAFT PRACTICE: COIL & BASKET

(9) STATUS: NATIONAL AWARDEE/STATE AWARDEE/SHILPAKUMAR/ SAC/HANDICRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL: BANK NAME: CANRA BANK, ACCOUNT NO.: 21010101010101010101, TYPE OF A/C: SAVING, IFSC CODE: CHES0000000

(11) AADHAAR CARD NO.: 21010101010101010101

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

(Signature of participant)

# Artisans Profile

**REGISTRATION FORM**

1) NAME OF PARTICIPANT: ARTI DEVI

2) FATHER NAME/HUSBAND NAME: CHANDRA KUMAR

3) CATEGORY/REGISTRATION: SC

4) DATE OF BIRTH: 1984

5) SEX/MARITAL STATUS: Female

6) ADDRESS WITH TELEPHONE NO.:  
CHANDRA DEVI  
KALAMBE  
WADGA  
H.P.

7) ARTISAN CARD NO.: 111

8) CRAFT PRACTISED:  
Hand & Sangeet  
(NATIONAL AWARDS/STATE AWARDS/UNPOUR/UNAC/SHCHAD/CRAFT EXPERTISE, ANY OTHER (Please Specify))

9) STATUS: None

10) BANK DETAIL:  
 BANK NAME: STATE BANK  
 ACCOUNT NO.: 3011011101010101010101  
 TYPE OF AC: SAVINGS  
 PIN CODE: 412002

11) AADHAR CARD NO.: 81111111111111111111

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

*Arti Devi*  
 (Signature of participant)

**REGISTRATION FORM**

1) NAME OF PARTICIPANT: VIJAY KUMAR

2) FATHER NAME/HUSBAND NAME: MR. CHANDRA

3) CATEGORY/REGISTRATION: SC

4) DATE OF BIRTH: 1985

5) SEX/MARITAL STATUS: Male

6) ADDRESS WITH TELEPHONE NO.:  
CHANDRA DEVI  
KALAMBE  
WADGA  
H.P.

7) ARTISAN CARD NO.: 111

8) CRAFT PRACTISED:  
(NATIONAL AWARDS/STATE AWARDS/UNPOUR/UNAC/SHCHAD/CRAFT EXPERTISE, ANY OTHER (Please Specify))

9) STATUS: None

10) BANK DETAIL:  
 BANK NAME: STATE BANK  
 ACCOUNT NO.: 5005630101010101010101  
 TYPE OF AC: SAVINGS  
 PIN CODE: 412002

11) AADHAR CARD NO.: 01111111111111111111

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

*Vijay Kumar*  
 (Signature of participant)

**REGISTRATION FORM**

1) NAME OF PARTICIPANT: NEELA DEVI

2) FATHER NAME/HUSBAND NAME: CHANDRA

3) CATEGORY/REGISTRATION: SC

4) DATE OF BIRTH: 1976

5) SEX/MARITAL STATUS: Female

6) ADDRESS WITH TELEPHONE NO.:  
NEELA  
CHANDRA  
WADGA  
H.P.

7) ARTISAN CARD NO.: 111

8) CRAFT PRACTISED:  
Hand & Sangeet  
(NATIONAL AWARDS/STATE AWARDS/UNPOUR/UNAC/SHCHAD/CRAFT EXPERTISE, ANY OTHER (Please Specify))

9) STATUS: None

10) BANK DETAIL:  
 BANK NAME: STATE BANK  
 ACCOUNT NO.: 3011011101010101010101  
 TYPE OF AC: SAVINGS  
 PIN CODE: 412002

11) AADHAR CARD NO.: 81111111111111111111

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

*Neela Devi*  
 (Signature of participant)

**REGISTRATION FORM**

1) NAME OF PARTICIPANT: DEVI CHAND

2) FATHER NAME/HUSBAND NAME: MR. DEVI

3) CATEGORY/REGISTRATION: SC

4) DATE OF BIRTH: 1983

5) SEX/MARITAL STATUS: Male

6) ADDRESS WITH TELEPHONE NO.:  
DEVI CHAND  
CHANDRA  
WADGA  
H.P.

7) ARTISAN CARD NO.: 111

8) CRAFT PRACTISED:  
Hand & Sangeet  
(NATIONAL AWARDS/STATE AWARDS/UNPOUR/UNAC/SHCHAD/CRAFT EXPERTISE, ANY OTHER (Please Specify))

9) STATUS: None

10) BANK DETAIL:  
 BANK NAME: State Bank  
 ACCOUNT NO.: 3011011101010101010101  
 TYPE OF AC: Savings  
 PIN CODE: 412002

11) AADHAR CARD NO.: 81111111111111111111

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

*Devi Chand*  
 (Signature of participant)

**REGISTRATION FORM**

1) NAME OF PARTICIPANT: ARTI DEVI

2) FATHER NAME/HUSBAND NAME: CHANDRA

3) CATEGORY/REGISTRATION: SC

4) DATE OF BIRTH: 1984

5) SEX/MARITAL STATUS: Female

6) ADDRESS WITH TELEPHONE NO.:  
CHANDRA DEVI  
KALAMBE  
WADGA  
H.P.

7) ARTISAN CARD NO.: 111

8) CRAFT PRACTISED:  
Hand & Sangeet  
(NATIONAL AWARDS/STATE AWARDS/UNPOUR/UNAC/SHCHAD/CRAFT EXPERTISE, ANY OTHER (Please Specify))

9) STATUS: None

10) BANK DETAIL:  
 BANK NAME: STATE BANK  
 ACCOUNT NO.: 3011011101010101010101  
 TYPE OF AC: SAVINGS  
 PIN CODE: 412002

11) AADHAR CARD NO.: 81111111111111111111

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

*Arti Devi*  
 (Signature of participant)

**REGISTRATION FORM**

1) NAME OF PARTICIPANT: VIJAY DEVI

2) FATHER NAME/HUSBAND NAME: MR. CHANDRA

3) CATEGORY/REGISTRATION: SC

4) DATE OF BIRTH: 1985

5) SEX/MARITAL STATUS: Female

6) ADDRESS WITH TELEPHONE NO.:  
VIJAY DEVI  
KALAMBE  
WADGA  
H.P.

7) ARTISAN CARD NO.: 111

8) CRAFT PRACTISED:  
Hand & Sangeet  
(NATIONAL AWARDS/STATE AWARDS/UNPOUR/UNAC/SHCHAD/CRAFT EXPERTISE, ANY OTHER (Please Specify))

9) STATUS: None

10) BANK DETAIL:  
 BANK NAME: STATE BANK  
 ACCOUNT NO.: 5005630101010101010101  
 TYPE OF AC: SAVINGS  
 PIN CODE: 412002

11) AADHAR CARD NO.: 01111111111111111111

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

*Vijay Devi*  
 (Signature of participant)

**REGISTRATION FORM**

1) NAME OF PARTICIPANT: JAYESH DEVI

2) FATHER NAME/HUSBAND NAME: MR. CHANDRA

3) CATEGORY/REGISTRATION: SC

4) DATE OF BIRTH: 1985

5) SEX/MARITAL STATUS: Female

6) ADDRESS WITH TELEPHONE NO.:  
JAYESH DEVI  
CHANDRA  
WADGA  
H.P.

7) ARTISAN CARD NO.: 111

8) CRAFT PRACTISED:  
Hand & Sangeet  
(NATIONAL AWARDS/STATE AWARDS/UNPOUR/UNAC/SHCHAD/CRAFT EXPERTISE, ANY OTHER (Please Specify))

9) STATUS: None

10) BANK DETAIL:  
 BANK NAME: State Bank  
 ACCOUNT NO.: 3011011101010101010101  
 TYPE OF AC: SAVINGS  
 PIN CODE: 412002

11) AADHAR CARD NO.: 81111111111111111111

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

*Jayesh Devi*  
 (Signature of participant)

**REGISTRATION FORM**

1) NAME OF PARTICIPANT: NEELA DEVI

2) FATHER NAME/HUSBAND NAME: MR. CHANDRA

3) CATEGORY/REGISTRATION: SC

4) DATE OF BIRTH: 1976

5) SEX/MARITAL STATUS: Female

6) ADDRESS WITH TELEPHONE NO.:  
NEELA  
CHANDRA  
WADGA  
H.P.

7) ARTISAN CARD NO.: 111

8) CRAFT PRACTISED:  
Hand & Sangeet  
(NATIONAL AWARDS/STATE AWARDS/UNPOUR/UNAC/SHCHAD/CRAFT EXPERTISE, ANY OTHER (Please Specify))

9) STATUS: None

10) BANK DETAIL:  
 BANK NAME: State Bank  
 ACCOUNT NO.: 3011011101010101010101  
 TYPE OF AC: SAVINGS  
 PIN CODE: 412002

11) AADHAR CARD NO.: 81111111111111111111

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

*Neela Devi*  
 (Signature of participant)

# Artisans Profile

## Designers Profile



### Contact

✉ 90singh.sunil@gmail.com

☎ +918750020692

📍 New Delhi

### Creative Skills

- TREND FORECASTING
- DESIGN METHODOLOGY
- SKETCHING
- PRINTS AND PATTERNS
- SURFACE TECHNIQUES
- EMBROIDERY
- PHOTOGRAPHY
- VISUAL MERCHANDISING

### Computer Skills

ADOBE PHOTOSHOP  
COREL DRAW  
ADOBE ILLUSTRATOR  
ADOBE INDESIGN

### Technical Skills

- WEAVING
- PRINTING  
(Screen, Block, Flock, Foil & Digital)
- TEXTILE CHEMICAL PROCESSING
- DYEING
- KNOWLEDGE OF FABRICS

# Sunil Kumar

A highly motivated and result oriented designer who has experience of 2.8 years in home furnishing with leading and successful national and international design team. Skilled in numerous design fields, including: Prints & patterns, Home Furnishing & Accessory, Visual Merchandising, Photography & E-Commerce Marketing. Having the ability to handle complex project effectively and have the confidence to work as apart of the team or independently. I am presently looking for a suitable opportunity with a forward thinking company where I can excel, deliver & achieve my potentials.

## work experience

**EPCH, Delhi, August 2015 - Present**

Currently I am working as a 'Textile Designer' with Export Promotion Council for Handicrafts. My work responsibility includes: Design and trend forecast research according to different markets, developing designs of weaving and printing of different textile clusters of India, design development for different exporters of India, giving presentations to exporter on future trends and probable market for their product, .

**Ocean Exim , Jaipur, August 2014- June 2015**

I joined Ocean Design Studio as an Ast. Textile Designer. I was responsible for Trend-Forecasting, Creating Boards, Illustrations, Design Conceptualization, and Product Development according to the season's trend and brief given by client. Client: Urban, Charlie, Oxford, Home centre, Chakra.

**Vivora Homes, Delhi, Nov 2013 - May 2014**

I joined Vivora Homes as Design Trainee. Completed brand survey of Europe, U.K and various other market, made two collection in Home Furnishings on two different themes.

## education

**Bachelor of Design (Fashion & Textiles)**

National Institute of Fashion & Textiles, Bhopal 2014

**Kendriya Vidyalaya**

Higher secondary (xii) PCM

## projects & internships

**Craft research & documentation project**

Terra cotta pottery, Duration- 7 days, Betul, M.P

**Visual merchandising project**

VM of Mrignayani store of MPHSVN  
Summer internship, Duration- 2 months, Bhopal

**Miyanbazaz exports**

Summer internship, Duration- 2 months, Jaipur

## Inspection Report

PROFORMA OF INSPECTION REPORT IN RESPECT OF DESIGN WORKSHOP/ INTEGRATED DESIGN PROJECT	
1. Name of the organization	EPDA, New Delhi
2. Name of the Craft/ Crafts	Cane & Bamboo
3. Sanction order No. & Date	J-12012/2015/2015-16/05/N.D. dt 20/3
4. Date of commencement of workshop/ project	10/9/2016 to 10/2/2017
5. Venue of the Design Workshop/ Project	Arda (vill), patakpur (sch), Kangra (HP)
6. Distance between each Design Workshop Premises if more than one workshop/ Project	- - - NA - - -
7. Date of completion of Design Workshop/ Integrated Design Project	10/2/2017
8. Number of Beneficiaries	40 nos (family only)
9. Name of the designer (enclose bio data) Is the designer engaged from the empanelled office of D.C. (HC)	Sl. Sunil Kumar
10. Trend of attendance of the Beneficiaries	—
11. Whether wage compensation to the artisans has been paid through cheque	Through RTGS, as informed by Sr via phone
12. Whether the activity is implemented as per guidelines/ terms and conditions of the scheme/ sanction order	Yes
13. Number of prototypes developed	50 nos (2 set)
14. Comments on the prototypes in terms of emerging competition in the market	marketable
15. Whether the progress of the event is satisfactory	Satisfactory
16. Date of Inspection	7/11/2016
17. Name and designation of the inspecting officer	1. Subsheel Kumar E-5 2. HPD HMVSE, Kangra
18. Overall performance of the designer & the Implementing Agency	Satisfactory
19. Comments of the Inspecting Officer	—

W.D.  
L.D.C.

Assistant Director (H)

S. Kumar  
Handicrafts Promotion Officer  
with special M.S.E. & S.E. (H) S.M.  
Kullu (H.F.)



## Product Submission List

**List Of Product Submitted to Dc(H) Kullu For Integrated Design And Technical Development Program In Cane And Bamboo at Balakrupu from 10/10/2016 to 10/2/2017 conducted by EPCH - NEW DELHI**

SL NO	PRODUCT NAME	PRICE
1.	OFFICE DUST BEAN	1200
2.	FLOWER BASKET	600
3.	STORAGE BASKET	500
4.	PEN STAND	300
5.	LAMP SHADE	600
6.	HAT	700
7.	STORAGE GIFT PACK	850
8.	FLOWER VASE	750
9.	STORAGRE WITH COVER	950
10	STORAGE WITHOUT COVER	725
11.	PLACEMATS	300
12.	COASTERS	175
13.	LAMPSHADE	1250
14.	COASTERS	175
15.	STORAGE (COLORED)	800
16.	WALL FIXTURE	350
17.	BOOKEI VASE	350
19	FLOWER VASE	550
20.	FAN	350
21	BOWL	125
22	RING GARLAND	250
23	FRUIT BOWL	445
24	WINDOW BLIND PLAIN	325
25	WINDOW BLIND COLORED	400
26	WALL HANGING	125
27	BOWL	75
28	DRY FRUIT CASE	400
29.	BREAD BASKET	200
30	BASKET PLANE	150

*Recd  
20/10/17*

*Submitted  
30 Baskets  
20/10/17*

Certificate to be given by HW&SEC/RD&TDC

Certified that 30 (Thirty) nos. only numbers of prototypes received on 13/1/2017 from EPCH, New Delhi towards ID&TDP/~~DDP~~ organized w.e.f. 10/9/2016 to 10/2/2017 at Aola (v71), Patanjali, Kaipra, Case No. Bamboo Proj/13 Vide sanction order number J-12012/2015-16/01/114 dated 20/3/16

It is also certified that the prototypes submitted by M/s. EPCH, New Delhi are received and entered in prototype register at page number 30

Total prototype 30 nos

Heikal  
HW &  
SEC, Kaipra

Assistant Director (II)

## Product Submission Report

The background features three stylized bamboo stalks in shades of green, positioned on the right side of the page. The stalks are segmented and have some leaves at the top and bottom. A horizontal yellow bar with rounded ends is centered across the page, containing the text 'Designers Report'.

## Designers Report

## Designers Report

The Integrated Design and Technical Development Project, process and practice has been a great learning experience that introduce the culture, lifestyle and skills of the artisans. This project took me through the various phases of prototype development process and gave me real insight into the world of designing. The opportunity get feel me joy of working and thrill involved while tackling the various problem and challenges.

We have take each artisans ideas and knowledge as an inspiration and discuss the details, types and technique of Indian embroideries which we implement during practices. The ideas of artisans is put on the paper under designer guidance which are inspired by their surroundings.

The sketches are approved by my mentor Ms. Amla Shrivastava who support and guide me in every step of this project. Under her guidance I can able to create the ambience at work place and generate interest among a s ans. The every task in the project can be achieved by her motivation and support to successfully completed this cane and bamboo project at Balakrupi.

The last not the least , appreciation by my artisans group and Handicraft Promotin Officer for my efforts during the end this project feel me so good and proud to be a part of these activities.

## Performace Cum Achievement Report

The performance and achievement throughout during Integrated Development and Technical Project are:

- Understanding of weave, patterns, forms, colors, designs, aesthetics values,which can be useful to make a product as per the market demand.
- They understand the market requirement as per the seasons and product categories can be explore.
- They understand the simplicity of the design and better outcome which canbe achieve in less expenditure and me.
- The knowledge and learning ,during the process of prototype developments is new and helpful for their work environment and opportunity to start their small startup.
- The quality of weaving is far better than before and can be able to use different weave and pattern rather than previously used plane weave.
- The aspirations of artisans during the journey of cluster is helpful to upgrade the skills and also deliver the knowledge, ideas.

• The target prototypes achieved:

The designs are produced in a set of 2  
30 prototypes were made.

The overall design process and prototype developments is successfully completed at the end as per the instructions and guidelines.

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**Press Release**

## एससी-एसटी के हस्तशिल्पियों का प्रशिक्षण संपन्न

छात्रों के संघटन

एकसोर्ट प्रशिक्षण कार्यक्रम फर हैदोअरद्व की ओर से अनुसूचित जाति के हस्तशिल्पियों को इंटीग्रेटेड टिचर ट्रेनिंग व टेक्निकल डेवलपमेंट के लिए आवेजित पांच बह की प्रशिक्षण कार्यक्रम आयुधवार को संपन्न हुई।

हस्तशिल्पियों के संघटन के कार्यकारी निदेशक राकेश कुमार ने

बसाफिनगर में अनुसूचित जाति के 40 हस्तशिल्पियों को, शिक्षकों, कुशल कर्मियों व छात्रों को नगर में टिचर ट्रेनिंग एवं तकनीक विकास पर 5 बह कार्यक्रम दिवाया। प्रेडक्ट बनाने की ट्रेनिंग देना और तकनीक कार्यक्षमता में विकास करना है। इस दौरान हस्तशिल्प आयुक्त का बस से इलिकतौर, बस रजिस्ट्रार इन अरवी सिंह, टिचर ट्रेनिंग वीरबिष्णु अदिरहे।

## हस्तशिल्पियों को दिया प्रशिक्षण

एकसोर्ट प्रशिक्षण कार्यक्रम फर हैदोअरद्व की ओर से अनुसूचित जाति के हस्तशिल्पियों को इंटीग्रेटेड टिचर ट्रेनिंग व टेक्निकल डेवलपमेंट के लिए आवेजित पांच बह की प्रशिक्षण कार्यक्रम आयुधवार को संपन्न हुई। कार्यक्रम का आयोजन राकेश कुमार ने किया। कार्यक्रम के अध्यक्ष राकेश कुमार ने कहा कि कार्यक्रम की सफलता से हस्तशिल्पियों को प्रशिक्षण मिलेगा और वे अपने कौशल को बेहतर ढंग से प्रदर्शित कर सकेंगे। कार्यक्रम के अंत में राकेश कुमार ने हस्तशिल्पियों को प्रशिक्षण देकर कार्यक्रम संपन्न किया।