

## Kala Raksha

Parkar Vas, Sumrasar Sheikh, ta. Bhuj, Kutch 370 001  
tel. 91-2808-277237 and 277238 Bhuj 91-2832-253697 fax 91-2832-255500  
email: [info@kala-raksha.org](mailto:info@kala-raksha.org), [judyf@kala-raksha.org](mailto:judyf@kala-raksha.org)  
[www.kala-raksha.org](http://www.kala-raksha.org)

# Final Report Kala Raksha Vidhyalaya

Year 4  
5 January- 22 November 2009



Judy Frater  
Project Director, Kala Raksha Vidhyalaya

Prakash R. Bhanani  
Chief Executive, Kala Raksha

# CONTENTS

<b>OUR FOURTH FABULOUS YEAR .....</b>	<b>3</b>
<b>KALA RAKSHA AND KRV: BACKGROUND .....</b>	<b>4</b>
<b>THE CLASS OF 2009 IN BRIEF .....</b>	<b>5</b>
PARTICIPANTS IN THE CLASS OF 2009 .....	5
COURSE SUMMARIES .....	7
<b>RECOGNITION .....</b>	<b>29</b>
<b>RESEARCH.....</b>	<b>29</b>
<b>RESOURCES .....</b>	<b>29</b>
<b>TRUSTEES, ADVISORS AND STAFF .....</b>	<b>30</b>
<b>INSTITUTION BUILDING.....</b>	<b>30</b>
<b>ALUMNI AND IMPACT .....</b>	<b>31</b>
<b>FEEDBACK FROM FACULTY.....</b>	<b>32</b>
<b>FEEDBACK FROM STUDENTS.....</b>	<b>36</b>
<b>CONNECTING TO ARTISAN COMMUNITIES.....</b>	<b>38</b>
<b>SUSTAINABILITY AND THE FUTURE .....</b>	<b>38</b>
COMO FOUNDATION INTERNSHIPS .....	38
<b>PARTNERS IN THE PROJECT .....</b>	<b>38</b>
<b>BUDGET AND EXPENDITURE.....</b>	<b>39</b>
<b>FUNDING .....</b>	<b>40</b>
<b>FUTURE PROSPECTS.....</b>	<b>41</b>
<b>ANNEXURES.....</b>	<b>42</b>
ANNEXURE 1- LIST OF GRADUATES 2009 KALA RAKSHA VIDHYALAYA .....	42
ANNEXURE 2- RESUMES OF VISITING FACULTY .....	43
ANNEXURE 3- FACULTY TRAINEE/ MENTORS AND INTERNS.....	67
ANNEXURE 4- IMAGES OF BEST COLLECTIONS 2009 .....	68
ANNEXURE 5- KALA RAKSHA TRUSTEES .....	70
ANNEXURE 6- KALA RAKSHA VIDHYALAYA ADVISORS .....	70
ANNEXURE 7- EVALUATION OF THE IMPACT OF KRV ON GRADUATES FROM 2006-2009 .....	71

## OUR FOURTH FABULOUS YEAR

As the students graduate each year, we inevitably reflect on the year's highlights. I look for trends or themes. This year's theme was undoubtedly **recognition of the value of the education we provide at KRV**. Our work was recognized by the world when I was awarded the Sir Misha Black Medal for distinguished service in design education in March. This is an honour for all of us. It says that design education for artisans is important and valuable.

Here in Kutch, the value of KRV was affirmed when men artisans took the landmark step of paying fees for their education. This says that they recognize that the knowledge and experience they receive here is worth investing in. To me, this is the most important recognition we can receive.

With recognition comes commitment and responsibility. When we are recognized internationally, and when our students invest in their education, we must commit to providing quality- the best and most relevant experience possible. Last year our jury said "Don't make garments!" It was hard to hear, but we took it as a challenge -not to stop but to find a better way forward. With collaboration of NIFT Gandhinagar, we hope we have improved in the quality of product development.

We also feel increased responsibility to assist in our alumni's success. To date we have had a number of successes for which we can feel proud: activities of KARVADA, (the Kala Raksha Vidhyalaya Artisan Designers Association); graduates serving as Mentors at KRV, and design interns at Kala Raksha.

Eight of the men graduates have been able to begin their own businesses- a lifelong dream for many! And at least 5 graduates are doing substantial orders with Fabindia and other known designers. This clearly illustrates the power of KRV education.

With the growing number of graduates, especially those who till now have had limited market opportunities, our concern shifts to what next? We do not want graduates to become dependent on Kala Raksha for marketing, because that defeats our goal of sustainability! However, we will look to building a variety of links through which KRV graduates can continue to develop their capacity as designers and find markets through which to increase their income.

This year, we had our youngest ever graduate- Halimabai Jat. She reflected, "I didn't know how to talk. I was shy and stayed in my room (although she did sing there!). On finishing the course, she said, "Now I can express myself." And we also have our oldest ever graduate- Jivaben. Jivaben said, "I learned I can learn. I learned day by day, and as long as I live I will learn."

We all experienced that there is no age to learning, only desire.

Once again, I dedicate this Annual Report to our courageous graduates- the next wave of the future of traditional art and culture. Each has begun a personal journey toward standing on his or her own feet, despite so many obstacles. I wish them all success and increasing self value.

With their support, KRV will reach new heights in the value of Artisan Design!

Judy Frater, Project Director, Kala Raksha Vidhyalaya

## KALA RAKSHA AND KRV: BACKGROUND

In 1993, Kala Raksha was formed as a registered Society and Trust. One of Kala Raksha's primary aims was to care for a growing collection of traditional textiles. The Trust aims to preserve and present cultures of ethnic communities of Kutch through their traditional arts. Income generation is the first priority of the artisan constituency of Kala Raksha. Proactive, the Trust facilitates the transformation of traditional arts into contemporary products by involving women artisans in the design, pricing and marketing of their own products. It aims to encourage artisans' creativity and capacity and through this process to build their confidence and self esteem, in addition to enabling them to earn fairly. From the beginning Kala Raksha has dovetailed the collection and preservation of traditional pieces with this work.

The Trust maintains a Resource Center and Museum. Two features of this Museum make it unique. First, the Museum is based in the village itself, so that artisans have access to and responsibility for it. A Design Committee uses the collections and library to develop new collections with cultural integrity for production each year. Second, artisans designed and implemented the collection plan, were engaged in documentation of collections, consulted in developing the permanent exhibition, and implemented the installation. The experience of developing a locally based Resource Centre and Museum for Kala Raksha has most successfully proved the mutual benefits of involving communities in presenting their own cultures.

Income generation is the beginning of comprehensive development. Kala Raksha artisans also attend integrated Preventive Health Care and Basic Education Programs. In 2005, the education initiative blossomed into Kala Raksha Vidhyalaya, the first institution of design for traditional artisans. This educational institution, whose environment, curriculum and methodology are designed to be appropriate for traditional artisans, is intended to model a new approach to the rejuvenation of traditional arts. Project Director of KRV, Judy Frater, was awarded an Ashoka Foundation Fellowship ([www.ashoka.org](http://www.ashoka.org)) to realize the project.

### THE CONCEPT

Kala Raksha Vidhyalaya's mission is to develop a new approach to design education based on existing traditions. The core concept of the institution is that tradition is more than technique; it comprises concept and knowledge as well. The method of the institution is to work within traditions, by understanding and drawing from their strengths. The focus of Kala Raksha Vidhyalaya's education is on acquiring knowledge and skills that will enable artisans to *use* design effectively in their work, in order to successfully reach appropriate new markets, while strengthening traditional identity.

#### **Kala Raksha Vidhayalaya's Objectives are:**

- \*to enable artisans to significantly improve their standard of living- socio- culturally and economically;
- \*to increase artisans' confidence in knowing what they know;
- \*to strengthen the vitality and raise the value of crafts;

#### **Kala Raksha Vidhyalaya intends to achieve this by**

- \*Providing design education to traditional artisans
- \*Educating in the vernacular language and environment

#### **Kala Raksha Vidhyalaya's Design-based curriculum will be practically relevant, building on existing strengths, and strengthening shortcomings, by:**

- \*Discovering, articulating and utilizing the existing systems of knowledge, skills, design and innovation
- \*Teaching concepts, beginning with these existing systems
- \*Teaching through problem solving projects which will utilize existing skills, and support and contribute to, rather than compete with the artisan's ongoing work
- \*Evaluating through an authentic, direct marketing link.

## THE CLASS OF 2009 IN BRIEF

### PARTICIPANTS IN THE CLASS OF 2009



### STUDENTS

#### Admission and selection criteria

Kala Raksha Vidhyalaya is primarily intended as an education institution for teaching design to working traditional artisans. It is assumed that participants have achieved certain level of expertise in their respective crafts. The curriculum and syllabus have been prepared to address individuals with levels of skills and knowledge determined by the Advisory board. The students must be at least 17 years of age, and know their traditional craft. The entire course is divided into two sections, one of men weavers, block printers and tie and dye artisans and the other of women embroiderers. This year, 14 women and 8 men graduated.

A list of this year's participants is attached ([See Annexure 1](#)). Individual profiles of each student are also available on request.

### FACULTY

#### Preparation for faculty

The visiting faculty are design education professionals. Faculty are provided with the entire curriculum, including feedback and suggestions from previous courses, and requested to submit a syllabus for their courses. They work closely with the Project Director to plan an appropriate syllabus. Faculty also submit materials requirements and make selections for loans from Kala Raksha's library list. Permanent faculty are local and work as liaisons between the visiting faculty and students, and also insure continuity through the year. This year, Harish Bhanani, Kala Raksha's Design and Production Coordinator, served as Permanent Faculty member for the women's section. Virendra Vegad served as Permanent Faculty member for the men's section.

Resumes of this year's faculty are attached ([Annexure 2](#))

### FACULTY TRAINEES/ MENTORS

Kala Raksha Vidhyalaya invites graduates of previous years to serve as Faculty Trainee/ Mentors. This serves several purposes: to reinforce the education the graduates have received, to increase value for their education, to provide a culturally appropriate bridge between students and faculty, and to assist in identifying and selecting future local faculty members.

A list of this year's Faculty Trainee/ mentors is attached ([Annexure 3](#))

Men 5 - 17 Jan Women 19 - 31 Jan	9 d a y s	Men 9 - 21 Feb Women 26 Feb to 9 March	9 d a y s	Men 16- 28 March Women- 30 March- 11 April	1 6 d a y s	Men 27 Apr- 9 May Women 11-23 May	2 3 d a y s	Men- 15 -27 June Women- 29 June-11 July	7 9 d a y s	Men 29 Sept – 10 Oct Women- 26 Oct – 7 Nov	1 1 d a y s	19-22 November
Session 1		Session 2		Session 3		Session 4		Session 5		Session 6		
COLOR		BASIC DESIGN		MARKET ORIENTATION		CONCEPT		FINISHING		MERCHANDISING		KRV JURY
SOURCING FROM NATURE AND HERITAGE		SOURCING FROM NATURE AND HERITAGE		CONCEPT		COMMUNICATION		Collection DEVELOPMENT		PRESENTATION		KRV CONVOCATION
				COSTING		SAMPLING						KRV MELA
				FIELD TRIP AHMEDABAD								
M- Bishakha		M- Neha Puri		M- Shital		M- Swasti		M- LOkesh		M- Shwetha S		
W –Stina Gardek		W- Bishakha		W- Shweta D		W- LOkesh		W- Nita		W- Allen		
Raufbhai		Mubinbhai, Oveshbhai		Sale Mamadbhai, Murjibhai		Dayalalbhai		Rameshbhai, Prakashbhai		Ramjibhai		
Bhagvatiben		Varshaben U		Harkhuben, Lachhuben V		Jilliben, Deviben		Varshaben P, Khetuben R		Lakhiben V, Ramiben R		

## **COURSE SUMMARIES**

The Courses for the year include:

1. Colour, sourcing from nature and heritage
2. Basic design, sourcing from nature and heritage
3. Market Orientation, Costing, Concept
4. Concept, Communication, Projects, Sampling
5. Finishing, Collection Development
6. Merchandising and Presentation

The complete curriculum is available on request. Images of work done during each class are stored in the computer of KRV, both student wise and subject wise. Visual documentation of each course of each year is available with KRV. Following are summaries of the courses conducted this year.

## **COURSE 1**

### **Colour, Sourcing from Nature and Heritage**

**Men's session: 5-17<sup>th</sup> January, 2009**

Faculty: Ms. Bishakha Shome Lakhiya

Mentor: Abdul Rauf Khatri, KRV Class of 2008

**Women's Session: 19-31<sup>st</sup> January, 2009**

Faculty: Stina Gardek

Mentor: Bhagvati Lakshman Parmar, KRV Class of 2007

### **Objectives**

The course introduces and examine colour as prime factor of aesthetics. The overall educational objectives included developing critical judgment and the ability to assess work, and developing critical thinking skills.

Specific objectives of this course were to teach students how colours are made, perceived and used. Students were taught to make colour combination for different effects, and to understand colour interaction and proportion. Through group work, critiques and observation exercises, students should develop appreciation of nature, pride in their own tradition, and understand connections among traditions.

### **Instruction Materials**

Each student was provided with a kit which included a sketchbook with removable pages, pencils, erasers, oil pastels, a set of brushes, a paint mixing tray, a steel ruler etc. In addition, they received a colour wheel, a journal and a notebook, and a bag to hold the materials. A set of poster paints and colour pencils were provided for the class. In addition, fabrics and threads, paint samples and dyes in a wide range of colours were used. Digital cameras and computers were used extensively. Books from Kala Raksha's library and the faculty's collections were also used.

## Class Reports

### Men's Class



The course introduced the artisans to the importance of colour, and to new ways of learning. Master artisan advisors and KRV alumni were invited to discuss their arts in a professional manner that would not happen in the home context. They offered practical advice along with aesthetic expertise. The students studied traditional pieces in Kala Raksha's museum collections with intense interest and depth of understanding. Their keen observations went below the surface of technique to the questions why. They understood clearly that aesthetics was driven by clients' history and lifestyles. Their discussion of style and technique continued for the entire journey back to Vandh, and on into the night.



In this year's class, the emphasis was on immediate, practical application of theory. Using the experience of the previous year, Bishakha integrated colour placement and proportion from the first exercise on. The weavers, printers and bandhani and batik artists, recorded different colour schemes in photography at the beach and in Bhuj. They learned to extract colours and to place them for varied effects. The men learned to create colours with paints and dyes. They created colour wheels and painted achromatic, monochromatic and polychromatic schemes, and complementary and analogous combinations. They learned colour value. They studied polarities such as cool-warm, tint-shade, high and low value, bright-dull, and illustrated these contrasts with colour boards.





Utilizing the KRV studios, the men practiced manipulation of colour in their respective craft media. The artisans learned to observe, and see. Morning sketching and painting of the campus surroundings was much appreciated toward this end. Presentation was another very new experience. Many of the students struggled with public speaking. For homework, students were asked to attempt the maximum number of colour schemes in their respective media, to see if they could push the usual repertoire as well as understand what they had learned.



### **Women's Class**

The women's session emphasized learning to use colours in the familiar media: fabric and threads. While women artisans are cognizant of their traditional sense of design, most traditions limit the use of colour. The course began with each student randomly choosing a scrap of coloured fabric, and embroidering it with as many shades of the same colour as possible. This introduced the variations within a colour, and the importance of placement. The students studied examples from all of their traditions at the Kala Raksha museum. They noted how colours of fabric and thread were used and appreciated the knowledge of their ancestors. On return, they explored the Bhuj bazaar with digital cameras, capturing examples of colours they liked. The images were used to extract colours and to understand the importance of proportion and placement in creating the look of the image. This exercise was followed by choosing images from Kala Raksha library books. Each student studied the proportions and placements of colours of her image.



Each theoretical exercise was immediately followed by a short, practical application in embroidery. Trips to Mandvi beach, natural objects collected on campus, and library books provided further inspiration. The students created fabric colour wheels, and stitched a series of small examples for each way to perceive and use colour. They created traditional designs with monochromatic, natural, and extracted colour schemes. They observed colour placements and proportions and replicated these in embroidery. The idea was to appreciate ways other than their traditional colour concepts.



The women explored perception by arranging fabrics from dark to light and high to low intensity. The complications of language and culture in this simple exercise initiated a project to develop a relevant design dictionary! The biggest surprise came from working in black, white and gray after observing images from European magazines. With effort to compensate for lack of colour, the women found they could make very appealing work. Presentation was also new for most of the class. They practiced to overcome apprehension, and by the mock jury at the end of the class, began to develop different ways of presenting.

## **COURSE 2**

### **Basic Design, Sourcing from Nature and Heritage**

#### **Men's session: 9-21st February 2009**

Faculty: Neha Puri

Mentors: Mubin Khatri and Ovesh Khatri KRV Class of 2008

#### **Women's Session: 26 February- 9th March 2009**

Faculty: Bishakha Shome Lakhiya

Mentor: Varshaben Uttam, KRV Class of 2008

### **Objectives**

The course introduces and examines design as prime factor of aesthetics. The overall educational objectives included developing critical judgment and the ability to assess work, and developing critical thinking skills.

Specific objectives of this course were to teach students how various design elements are made, perceived and used. Students are taught various design principles through practical exercises. Through group work, critiques and observation exercises, students should look beyond their focus on technique to seeing the bigger picture of aesthetics and layout, to understand the Unique Selling Point of their respective crafts in the context of similar work done locally and nationally, to understand basic principles of design, to use nature as well as heritage for inspiration, and to learn to abstract forms to evoke, express, and engage the imagination

### **Instructional Materials**

Instruction materials used included chart papers, poster colours, pencil colours, drawing equipments etc. Students used digital cameras to create visuals of nature and heritage objects. They collected natural materials from the campus, and used the internet to download images. Books from Kala Raksha's library and the faculty's collections were also used.

### **Class Reports**

#### **Men's Class**



In the second course, artisans learned to identify and use elements and principles of design. The course began with a memory drawing of home, which the students abstracted into geometric shapes. The shapes were then arranged into a new composition. This introduced basic shapes as well as composition. The men sharpened their observation skills through daily sketching before class. In class, they used paint, collage paper cutting and rubbing to understand line, shape and texture.





They learned to understand movement and rhythm in terms of value, placement and contrast, through line, shape, and texture as well as colour. They learned to step back and see composition, and varied that in terms of proportion and placement, rhythm, movement and negative and positive space. In a review of colour, they created the colours of their favourite recipe, and arranged them in order of value.



Frequent presentations helped the students review and comprehend different elements of design, as well as to become comfortable with public speaking. Visits from students of NID brought welcome exchange, collegiality and confidence.



### **Women's Class**

The women's session began with a review of the USP of each textile tradition. Seeing pieces from Kala Raksha's museum on a screen assisted the artisans in viewing traditional work graphically. They analyzed and critiqued with enthusiasm and detail, and explained the choices that artisans had made in cultural context. Then, beginning with line, they used elements of design to understand symmetry, asymmetry, balance, pattern and rhythm.



They continued with forms, working in paper cutting and collage. Each lesson was reinforced with an exercise in creating a small embroidered example. The concept of negative and positive space was particularly enlightening, as were visual and tactile texture. The students moved to layout and composition, using all of the elements and principles they had learned.



During the session, learning was much enriched with visits from students of the School for Interior Design (Ahmedabad), and individual travellers. The artisans learned to articulate, and present. For homework, groups were formed and each group was given a principle to contrast, and a colour scheme. Each artisan created two products for two different people at KRV, within those constraints.

## **COURSE 3**

### **Market Orientation, Concept, Costing**

**Men's session: 16-28th March, 2009**

Faculty: Shital Naik

Mentors: Salemamad Khatri and Murjibhai Vankar KRV Class of 2008

**Women's Session: 30 March – 11th April, 2009**

Faculty: Shweta Dhariwal

Mentor: Harkhuben Bhoiraj, KRV Class of 2007, and Lachhuben Vanka, KRV Class of 2008

### **Objectives**

This course examines economic criteria of traditional art. Overall educational objectives included observation and analysis, developing skills in visual thinking, developing the vocabulary to articulate, solving design problems. Specific objectives were to identify and assess different markets and customers, to understand costing, to understand the relationship between materials and product, to learn to innovate appropriate to the end user. In this course, the student should begin to comprehend the total product rather than just the craftsmanship in it, and to accurately evaluate the unique selling point of their hand work.

### **Instructional Materials**

Instructional materials included fabric and yarn swatches for determining value, various weights of paper, pencils, water colours, poster colours, pencils and erasers, and tracing paper. The faculty also utilized power point presentations. KRV resources of traditional and contemporary samples were used. Digital cameras and computers were used extensively. Books from Kala Raksha's library and the faculty's collections were also used.

### **Class Reports**

#### **Men's Class**



The course introduced the importance of the end user in design, and of innovating to fit the client's taste. Having taught this course last year, Shital was able to enhance the activities for this year. The course began with daily sketching, to sharpen skills of observation. Prior to taking a field trip to Ahmedabad, the students were briefed and developed criteria for critique of their experiences. This included an introduction to costing, materials and the USP of each craft.





The centrepiece of Course 3 is a field trip to Ahmedabad to experience and analyze different craft-based business in Ahmedabad, and customer lifestyles. The students visited the Calico Museum to see the best of historical textiles. Then they visited a range of shops that sell hand crafted products, including Bandhej, House of Mangaldas Girdas, Anokhi, Fabindia, NIDUS, Gramshree, Gamthiwala and Law Garden. They studied presentation and costing as well as quality. They also visited the homes of Amit Ambalal, and Mallika Sarabhai, to begin to understand the lifestyles of those who might purchase their work. Many of the men had not experienced the stores in which their products are sold.



On return, the students made detailed notes, discussed the venues they had visited, and made client boards to express the differences in shops and personalities. They each chose two individuals and one shop, and made layouts of three different products for these clients. For homework, they produced their designs. Once again, keen observation and personal interaction served as excellent inspiration for innovations. Although most of the class had no experience with finished pieces, the men were sensitive and imaginative in creating fresh new products.



### Women's Class

The Women's session was also taught by the same teacher as in the previous year. Shweta, too, was eager to implement innovations on it. The course began with the women taking over the

kitchen for a day, using a familiar medium to impress the importance of planning and costing. As many of the class are not literate, the women were briefed in methods for non-literate analysis. They then set off for Ahmedabad. Many of the class had not seen the city. They took in the urban atmosphere while examining hand crafted products with curiosity and interest, comparing them to what they make at Kala Raksha.



On return, the students reviewed their experience. Many highly appreciated the House of Mangaldas Girdas for its use of themes and concepts. They were intrigued by the idea of making a home into a hotel, and combining old and new elements. They also appreciated the Bandhej workshop and the thought that went into such organized production. They analyzed their USP in terms of the market, and placed the individuals they met in relation to the stores they had visited. To focus and translate their observations, and reinforce the importance of accurate costing, each student then created an embroidery for a client from Ahmedabad using only one day's work. They completed the costing by including fabric and finishing expenses.



The next assignment was to understand the relationship of fabric to final product. When the Coordinator of Fabindia's local office gave a guest lecture on how Fabindia works at the ground level, serendipitously, the classroom exercise became a real client project. Again the importance of the personal aspect of craft was clear, as the women made samples for Rohiniben. As they evaluated the results among themselves, it was also apparent that the first and second classes had given them an important vocabulary to critique. For homework, each artisan created two products for two different people she had met in Ahmedabad, to experience conscious client directed innovation.



## **COURSE 4**

### **Concept, Communication, Projects**

**Men's session: 27 April - 9 May 2009**

Faculty: Swasti Singh Ghai

Mentors: Dayalalbhai Kudecha, KRV Class of 2008

**Women's Session: 11-23 May 2009**

Faculty: LOkesh Ghai

Mentors: Deven Samat and Jilliben Varjang, KRV Class of 2006

### **Objectives**

This course examines functional and communicative criteria.

The overall educational objectives include developing skills in observation, critique, articulation, and presentation.

Specific objectives were to learn to translate concepts to products, to express ideas in abstract ways, to think critically about production, to prepare concept boards, develop motifs, layouts and collections. The overall goal is to learn to innovate within existing traditions, with emphasis on learning to abstract and evoke rather than portray realistically.

### **Instructional Materials**

Instructional materials used included Professional Trend Boxes donated by LA Colours, card sheets to make theme boards, old magazines for visuals, glue sticks, tape, staplers, paper, pencils, paints, sketch pens, and a variety of fabrics and yarns. An English-Gujarati dictionary was also essential. Digital cameras and computers were used extensively. Books and films from Kala Raksha's library and the faculty's collections were also used.

### **Class Reports**

#### **Men's Class**



Swasti Singh Ghai, NID Faculty member, had inaugurated this course in the pilot year. Since then, KRV has steadily enhanced our curriculum. Today, we are able to illustrate theme development with professional theme boards generously donated by Lousmijn van den Akker, of LA Colours, Amsterdam. The students could view themes in real time and got a great head start on Fall-Winter 09-10. Although the use of international trends remains a bit controversial in the Indian craft sector, Kala Raksha Vidhyalaya feels that the process of developing a concept into visual forms, the use of a concept to organize a collection of work are important. For this course, the concept of trends was introduced by asking the students to reflect on trends they observed in their own lives. The professional theme boards were then studied until the students could perceive stories related visually.



After discussing international trends, Swasti guided the students to choose the theme from the season that most inspired them. In small groups and then individually the artisans re-defined the themes in their own local terms. They created motif banks, and drew inspiration from daily sketching, and field trips. They re-visited their traditions in the Kala Raksha Musuem, and explored Bhuj for sourcing materials. One innovation on inspiration boards introduced by Swasti was to avoid using ready made magazine images. The artisans had to creatively gather materials from the campus environment, and to draw. They chose products for a collection and learned to abstract motifs.

One special feature of KRV is the intensive on campus experience. In Course 4, the KRV Film Club was founded. Students and faculty see films at night, and discuss philosophy over tea in the morning. This often reinforces classroom learning. On viewing a segment of Carl Sagan's series on COSMOS, Namoribhai reflected on the endlessness of the universe. The part on DNA memory made him aware in a new way that in nature no two individuals are ever the same. *"There is an infinity of variation!"* he exclaimed.



During the second week, the students began to think in terms of products. They brainstormed about possibilities, and finally short listed collections they would like to make. They created motif banks and layouts. The concept of sampling was introduced as getting an idea of how the final design might appear. Thus sampling is different from first prototype where the product is made complete. Sampling is mostly done on swatches to check the look- comprising colour and motif. Sampling was done in the KRV studios. Students worked in their respective media- also taking the opportunity to learn each others' media. Weavers learned block printing, and printers learned weaving. Everyone learned batik. The hands-on application was an important step in bringing concepts to reality. By the end of the course, the artisans had a clear understanding of how to begin theme based products, and had learned to see their work from a new perspective.

### Women's Class



The women's course began with a review of homework, critiqued from the perspective of material to be covered in the current course as well as the assignment from the previous course. The artisans assisted in critique, then displayed their traditional work. They discussed traditions to bring out the concept of "story" or theme which exists in their original work.



After that, the artisans viewed the LA Colours theme boards for 2009-10, and in groups selected the themes that visually appealed to them. As with the men's group, they interpreted the visual images and colours within the context of their lives. "Drowning in Spleandor" became "Dark Night" and "Aina Mahel." "Life's a Ball" became "Carnival" and "Rainbow." "Pink Power" became "Garden" and "Rosey Roses."



The artisans took field trips to Mandvi, Bhuj and Vandh to see Aina Mahel Palace, an amusement park, a rose garden and the beach at night. On return they used digital images they had taken and magazine images to make individual inspiration boards, and began to develop thematic motif banks. Abstracting images was a challenge. Finally, each artisan arrived at a set of imaginative motifs and plans for a small collection based on her theme, which she created for home work.



## **COURSE 5**

### **Finishing and Collection Development**

**Men's session: 15 -27 June 2009**

Faculty: LOkesh Ghai

Mentors: Rameshbhai Vankar, Prakashbhai Vankar, KRV Class of 2008

**Women's Session: 29 June-11 July 2009**

Faculty: Nita Thakore

Mentors: Varshaben Pratap, KRV Class of 2007, Khetuben Rana, KRV Class of 2006

### **Objectives**

This course examines practical criteria

The overall educational objectives include developing critical judgment and the ability to assess their work, and developing critical thinking skills.

Specific objectives include learning finishing skills, identification of materials, development of a collection, and collaboration with other design professionals.

### **Instructional Materials**

Instructional materials included display products from a range of producers, a range of fabric samples in many colours, a range of notions such as buttons, beads, trims, cords, muslin samples of edges, finishes, button holes, etc. Card paper was used to make charts and patterns.

### **Class Reports**

#### **Men's Class**

This year in the 5<sup>th</sup> class, we surpassed the previous year's achievements. We took up the challenge of last year's jury who had advised, "Don't make garments!" Determined not to stop but to find a better way forward, KRV collaborated with students from NIFT Gandhinagar. Special thanks to Avanish, Astha and Navneet, NIFT Gandhinagar students, and to professional pattern maker Preeti Fernandez, who this year assisted in collection development with a twist. They were the "clients" of KRV students, insuring that KRV students learn to make choices and take responsibility for the results. The collaboration resulted in improved quality of final collection products.



The students began by learning finishing techniques. Rabari KRV graduates were brought as resource persons, to teach hand finishing methods. The NIFT students shared their work to date, establishing a peer relationship. Students were sensitized to quality in construction in finishing. They made a field trip to Mandvi to purchase trims and accessories that could be utilized in their themes.



The second half of the class concentrated on collection development: choice of products, layouts, and construction. In teams of NIIFT and KRV students, concepts were translated into products. Initial directions were presented and critiques. Preeti Fernandez gave her feedback, and after revisions, made patterns for the selected products. She also explained basic pattern construction.



When the students had their patterns, they worked on variations in styles and layouts. They presented paper layouts for review. Having taught this course last year, LOkesh was able to make an important addition. He introduced actual scale sampling on paper. This was welcome especially by the printers, as they are more comfortable in their own medium than in pencil and paper. The exercise effectively taught the students how to understand proportion and scale, and eliminated several errors that would have proved costly if done in fabric. Another important addition to the course was to reserve a day to compile the course work. Two sets of sketches were made: one to keep at the institute and one which each student could take home to use.

### Women's Class



The women's session began with understanding traditional methods of finishing. The concept of value addition is inherent in women's arts. They enjoyed displaying, discussing and demonstrating their skills.



The students created imaginative and varied edges, trims and buttons. A trip to Mandvi was also utilized to understand and purchase ready made materials for value addition. Construction methods were demonstrated, and each artisan directed the finishing of the previous course's homework as part of this class. The women's drawing and paper planning skills were not as developed, so the planning took more time. In teams with the NIFT students, women were encouraged to think of products that could be made for their theme based collections. Computer Aided Design was introduced and used to accelerate the process. Learning decision making was an important part of collection development.



Finally each student selected a set of products, and Preeti made patterns. They worked on layouts, including some of the finishing techniques they had tried. The samples were mounted, and presented along with the layouts and patterns. Fabrics were discussed and selected. By the end of the course, the students were prepared to begin their final collections.



## **COURSE 6**

### **Merchandising and Presentation**

#### **Men's Session: 29 September – 10 October 2009**

Faculty: Shwetha Shettar

Mentors: Ramjibhai Maheshwari, KRV Class of 2008

#### **Women's session: 26 October – 7 November 2009**

Faculty: Allen Shaw, Irfan Tabani

Mentors: Lakhiben Vanka, KRV Class of 2008, Ramiben Rama, KRV Class of 2006

### **Objectives**

This Course reviews all previous courses

The overall educational objectives include developing critical thinking skills, articulation and communication, and learning to make documents and presentations.

Specific objectives include presenting concepts, developing skills in visual thinking, translation, merchandising and communication, developing a complete product identity, and exhibition techniques.

### **Instructional Materials**

Instructional materials included pens, paint, paper, digital photography, computer work, catalogues, tags and merchandising from a variety of companies, power point presentations, display props and materials in addition to the students' collections.

### **Class Reports**

#### **Men's Class**



The class began by creatively utilizing the presentation of homework to role play shopkeepers and customers, thus introducing the importance of presentation. KRV graduates were invited to present their work from the previous year, and discuss the importance of presentation to creating value. During the class, visitors were incorporated into instruction, and happily served as customers or gave feedback as required. During the class, students learned to edit and to express in non verbal manners.

Brand identity and logos were introduced. Each student worked on a symbol that could relate to his work, and then a name for his company. All the students were required to create visiting cards and washing tags by hand, later this was converted as jpeg images on the computer. The appropriate information required for each of the graphic material was explained and was designed accordingly



Each student also created his own portfolio. As with the previous year, the group decided to keep a common format, within which each student would add his individual content. This symbolized the unity and individuality of the group. The second half of the course focused on display of collections. The students made presentations in the classroom, and finally utilized the exhibition hall. For the final display of the course, elders and KRV seniors were called to give critique, which enthused the group to make extra efforts in presentation.



The students were encouraged to think of themselves as part of their presentation, both visually and verbally. For homework they prepared a brochure or leaflet in addition to visiting cards and their portfolios.



### Women's Class



The women's class also began with a variation in homework presentation. The students chose places outside to display their work. Allen and Irfan masqueraded as two NRIs to demonstrate how collections can change with small details and body language. As it was felt that the class still had difficulties with articulation, informal chat sessions were held on campus. Slowly, the group opened up. By the end of the class they said they had enjoyed themselves so much they did not think of home.



The women also created portfolios, and for the first time a women's class also created brand identities and logos. Display and oral presentation were practiced several times in the exhibition hall. For the dress rehearsal, family members were called. This serves as an important link to the community, who often don't know what the students experience. The opportunity to see family members in new roles creates a great sense of pride as well.



One more addition to this year's course was the introduction of video documentation. The women created an impressive video of their year at KRV and surprised everyone with their abilities in video documentation.

## CONVOCATION MELA



This year's jury of final collections comprised Noorjehan Bilgrami, Laila Tyabji, Subrata Bhowmick, Charu Sharma, Meera Mehta and Carmina Fernandes. This team of renowned craft expertise and market savvy were impressed not only with the KRV students' professionalism but also their desire to learn. To the tribute of KRV, the students see the critiques, often strong, as one more opportunity to learn rather than a fearful but necessary final stage of their education.



One highlight of the Convocation is the annual Fashion show, held this year on 21<sup>st</sup> November evening. Master Artisan Dayaben Dohhat inaugurated the Fashion show. The event has by now become an anticipated event for both local people and long-distance guests. Choreographer Utsav Dholakia put in special efforts; KRV Faculty member LOKesh Ghai contributed styling.



KARVADA contributed a crisp and professional collection to this year's show and their team spirit reflected well on our institute. The COMO sponsored Kala Raksha women kept pace with the men, presenting highlights from the five collections they had developed in their 6-month internship.

Glamorous and entertaining, this event also plays a key role in enabling artisans to feel confident about their work, and the audience to see craft as absolutely fashionable.





At the Convocation ceremony on 22<sup>nd</sup> November, jury members Laila Tyabji and Subrata Bhowmick spoke to the future of traditions. Graduates from the class of 2008 Lakhiben Vanka and Saleem Khatri recalled their own experiences and emphasized the importance of design education for traditional craft and artisans.



Chief Guest Jasleen Dhamija, world renowned philosopher of living cultural traditions and expert in craft development, graciously presented the awards, and gave a keynote speech that enthralled the audience.

The awards for this year's best collections went to Weaver Rajeshbhai Vishramji and Patchwork artist Champaben Magan. Batik Artist Khatri Shakilbhai Ahmed and Patchwork artist Hariyaben Uttam received the award for Most Marketable Collection. The jury decided to give only two awards to the men this year. Rabari embroiderer Lachhuben Manda was awarded for Best Presentation. Suf embroiderer Nilamben Shankar and Jat embroiderer Salmabai Ismail shared the award for Most Promising artisan.

A new award initiated by KRV faculty for best student was given to Khatri Shakilbhai Ahmed and Dhebaria Rabari embroiderer Kuverben Bhima. Images of award winning collections are attached as [Annexure 4](#).



This year's Mela was coordinated by Shraddha Jain, an NID student in film. Although it was contained in two packed days, attendance was nonetheless over 5,000 people, including the Regional Director of the Development Commissioner (Handicrafts) from Mumbai, and representatives from Bestseller Fund, Denmark.

Fans came from Sweden, Denmark, Italy, Spain, Portugal, Germany, USA, UK, France, Japan, and Australia—several making a special trip for the event! Guests arrived from Mumbai, Delhi and Ahmedabad as well. Design students from NID and NIFT came in numbers. Interest was high and sales were good.

Very fortunately, the wide range of visitors provided an opportunity for artisans to experience a range of responses to their work - an important learning experience. The ability to critique and evaluate critique is an important benefit of education that KRV has happily imparted to graduates. As Suleman Khatri, KRV graduate 2008 recently said, ***"I may not have received the best collection award, but I got the best life!"***



The Mela ended with a lively raffle that kept the audience entertained and amused. Happy artisan family members and guests carried home prizes. An evening of traditional music and dance, including presentations by local school children and KRV graduates, made the grand finale of another thoroughly enjoyable and uplifting event.



## RECOGNITION

In March 2009, Project Director Judy Frater received the 2009 Sir Misha Black Medal for Distinguished Service in Design Education. The medal is conferred by the Royal College of Art, the Faculty of Royal Designers for Industry of the RSA, The Design and Industries Association and The Chartered Society of Designers, and the Royal Academy of Engineering, U.K. The only international award for Design Education, it is likened to the Nobel Prize for design education.

## RESEARCH

In each class, in addition to instructional materials, re-useable learning materials are gathered and produced by visiting faculty. These are documented and inventoried and made available to subsequent faculty. On the basis of early experiences, it was realized that the most important learning material will be a document on local craft to orient Visiting faculty. We therefore developed a document focused on elucidating the indigenous concepts of design and aesthetics, including vocabulary and means of assessing quality. Master Artisan advisors, Trustees and other experts in traditional arts were consulted in this endeavour. A film series on the subject is currently under production. Based on over twenty hours of interviews with master weavers, block printers, bandhani and embroidery artists on the traditional understanding of design in craft, the series will comprise six half hour segments, each on one craft, and one forty-five minute overview drawing on all of the crafts. When finished this will be an invaluable contribution to the understanding and appreciation of the conceptual aspects of craft traditions.

In addition, the need for a practical unit on fibers and structures was identified. To insure that students understand textiles and utilize terminology accurately, a hands-on module including fibers, oversized renditions of structures, and actual fabric samples was prepared. Twenty structure units were produced with assistance of KRV graduates. Over thirty fabric samples were mounted. An accompanying document and power point presentation was produced.

A dictionary of design terms in Gujarati and Kutchi languages is in preparation.

## RESOURCES

To date Kala Raksha Vidhyalaya has purchased and created a variety of excellent resources for our educational activities. We have been the grateful recipients of generous donations of colour wheels and professional trend boards, once again this year. Our sample library is growing, as is our bank of power point presentations.

Resources available to the public include:

- \* 2007 Evaluation of the pilot year of Kala Raksha Vidhyalaya, by Ashoke Chatterjee
- \* ***Artisans Design!*** A 35 minute film on the launch of Kala Raksha Vidhyalaya
- \* Profiles of each of the 78 KRV graduates
- \* A regular e-newsletter

## TRUSTEES, ADVISORS AND STAFF

Kala Raksha is governed by a Board of Trustees (see [Annexure 5](#)) In addition, the Vidhyalaya solicits input from an Advisory Council of Master Artisans (See [Annexure 6](#)) The Vidhyalaya intends to eventually be financially self sustaining. Employing local people at local salaries is one key strategy for sustainability. Current campus employees include the Project Director, Project Leader, Permanent Faculty Members, Office Manager, Kitchen Supervisor, two cooks, and night watchman. Kala Raksha's Chief Executive, Design and Production Coordinator, Production Manager, Marketing Executive, Head Teacher and 3 Field Coordinators also participate part time in the program. All of the employees detailed above except for the Project Director are local. Except for the Project Leader, who is from Delhi, all are from the local village. The Project Director, American, has been living in Kutch since 1992.

We operate within the sphere of local abilities. If any training is necessary, it is done on the premises through working on the job.

## INSTITUTION BUILDING

This year's collaboration with National Institute of Fashion Technology Gandhinagar and Preeti Fernandez, professional pattern maker, was a step in developing student collaboration projects which will initiate appreciation of artisan capability and new relationships between artisan and urban designers. Through such exchanges, we hope to alter perceptions of the capacity of artisans while extending that capacity in sustainable ways.

We established the Kala Raksha Vidhyalaya Film Club this year, formalizing the use of films as educational resources. This has encouraged the building of a library of educational and inspirational films, which can take the students beyond their immediate environment and stimulate thinking on a variety of concerns.

Kala Raksha Vidhyalaya received the second instalment of funds from the Development Commissioner Handicrafts, which will enable purchase of equipment for our Computer Center, tools and equipment for craft activities, and creation of display structures.



This year we purchased one computer, antivirus software, a colour printer, a laptop computer, and a digital camera. All of these are well used in classes. The laptop computer is used for projection of images from the museum, power point presentations and films as class materials.





## ALUMNI and IMPACT

KRV graduates have demonstrated through development of more sophisticated collections and participation in national marketing venues that their design capability and efforts to reach new markets have increased. The performance of alumni as mentors also clearly demonstrates that the content of the course taken was absorbed and can be effectively conveyed to others. KRV graduates formed an Alumni Association, KARVADA (Kala Raksha Vidhyalaya Artisan Designers Association) to forge policies and activities to maximize the benefit of working together. The group meets monthly to discuss design and marketing issues and opportunities. KARVADA and Kala Raksha have jointly marketed at national level exhibitions. This year, KARVADA members were invited to participate in a competition to design corporate gifts for Adani Foundation. The designs were so well appreciated that all participants received orders.

This year, an assessment of KRV alumni was prepared by interviewing 50 of 78 graduates. Analysis of the feedback of all those interviewed demonstrates clearly the resoundingly positive impact the institute has made.

- 100% of the students are of the opinion that they have learned something new in their craft and are completely satisfied.
- Nearly 34% have gotten employment have become independent because of Kala Raksha and the learning they received at Kala Raksha Vidhyalaya.
- 14% have increased their income by 50%.
- 20% have doubled their income.
- 4% have raised their income by five times.
- 4% have raised their income by ten times.
- 1% has raised their income by twenty times.
- 28% of students are recent graduates from Kala Raksha Vidhyalaya and are hopeful for the future and about to start something new soon.
- 20% to 25% have started working on their own instead of doing job work.
- Nearly 50% to 60% have come in contact with and begun collaboration with other NGOs and Clients through Kala Raksha

The full report is attached as [Annexure 7](#).

## FEEDBACK FROM FACULTY

**Bishakha Shome**

**Men's Session 09-1 Colour, Sourcing from Nature and Heritage**

As a design student, the exuberant experience of Santiniketan, the enlightening paradise that Rabindranath Tagore visualized and nurtured, gave me an opportunity to experience the amicable correlation between 'culture and education'. Education and culture in the contemporary world exist as two different streams of thought, and yet one cannot deny the fact that both expressions are intrinsically correlated. The origin of the words, education and culture stems from Latin, where the former denotes, *educare* that is titillating children physically and mentally and the latter from *Colere*, which meant to cultivate; Both reflections equally significant for the evolution of human society.

Recent involvement with Kala Raksha Vidyalaya, a design institute for the artisans of Kutch, rekindled my contemplation about this exquisite affiliation. Judy Frater, the founder of this unique institute has attempted to create an education philosophy which integrates diverse schools of studies like history, culture, tradition, heritage, arts, design, nature, science, technology and trade. Accumulating disciplines the school focuses on 'design education' and the modus operandi of this school lies these varied in its purposeful existence for skilled, traditional craftsmen. In India, Artisans have played a momentous role in shaping the country's cultural identity and yet as Gandhiji said, "the present education system does not meet the requirement of the entire country."

During the nineteenth century, while the foundation of colonial system of education was being laid, a disparity developed amongst the fortunate rich who could benefit from the system and the large mass population of rural India. As many nationalists believed the system of education introduced to the country was focusing only in producing clerks to man government offices and British businesses in India. It not only neglected traditional systems and basic objectives of education but also failed to instigate a sense of creativity, spirit of inquiry and attitude for experimentation in students.

In contrast to the Colonial systems, many Indian schools of educational philosophy developed. Scholars and philosophers like Tagore, Swami Vivekanand, J. Krishnamurthi, Annie Besant, M. K Gandhi and Aurobindo created schools of thought which aimed to reconstruct education in order to create a living interrelationship between schools and culture, and, therefore, took into consideration not only the immediate needs of the emerging society, but also drew inspiration from the socio-cultural heritage while developing their educational ideas. Santiniketan, Rashtriyaashala's, Vidyapeeths, Auroville etc are all foundations which attempted to redefine the nationalized aim of learning. This nationalized aim incorporated Indian aesthetics, art, culture and tradition in the process of learning and emphasized on the country's ethnical heritage, yet none of them solely accentuated on blending the contemporary needs and requirements of the market with the existing aesthetic essence for the creators of crafts and folk arts.

Indian crafts and design also went through a significant influence of the inputs of the Colonial Period. Post independence, India's premium Design Education School, National Institute of Design (NID) was founded on the basis of 'India Report' by Charles Eames. NID and its foundation philosophy which tried to retain the Indian perspective manifested the future and pathway of Design Profession in India. Today India embraces many design institutes like NIFT, NIFD, Shrishti, MIT Pune, etc. In the contemporary design field Indian designers have created a remarkable presence in the global scenario. Art and Design education in India has been largely felicitating to the requirements of organized avant-garde as well as the industrialized segment. Whereas amorphous segment of crafts or folk arts has been analyzed, researched or employed by students/ researchers/ scholars/designers and the like, but the Artisans or craftsmen of our country, who play a significant role in defining the identity of 'Indian Design', have not been the knowledge beneficiaries of these Institutes.

Over time, while keeping pace with the global market and other educational institutes, design schools in India adapted to the Universal language of Design. During this phase the mass population of artisans were absolutely forgotten and neglected from the developmental transformation. This led to a period when the artisan began being disassociated from the outer world; it brought in an era when the creator and the benefactor both strived to comprehend each others language of design. This led to the frustrating



reconciliation of the technically skilled artisan to consider themselves as 'illiterate and inferior' and consequently work as labor for the educated class.

Education is a life long process of social progression, in the developing scenario of India many organizations along with the government has been on a course to spread literacy through many educational projects and programs. Yet, over time one realizes the efforts failing due to disinterest, detachment, indifference from those for whom it is targeted. Mahatma Gandhi and many other scholars have over the years always emphasized on the success of an education system to be based on understanding its relevance and application in evolution of its recipients.

Kala Raksha an organization in Kutch which has been working with artisans for almost fifteen years recognized the need and relevance of design education for cultural entrepreneurs. This crucial stipulation felt by the organization has sown seeds of an education system which is meant, structured, formatted and implemented keeping in mind the need and requirements of individuals who have a strong base of traditional and technical skills but are not necessarily well versed with a primary formal education. The education principles concentrate on delving and exploring nature and its immediate environment, it encourages students to enjoy the beauty of nature and thus enrich their aesthetics while intensify the art of observation and sensitivity. It instills a sense of pride in the rich heritage of craft forms practiced by the artisans which ensures future sustainability, growth and evolution within the next generation. The school curriculum is established focusing on research, invention, inspiring activities, concentration on individual realization and a fulfillment through artistic sensibility.

Respecting the social structure, students are divided into two separate groups of men and women, each having separate sessions of classes. Weavers, Block Printers, Bandhani Artisans from various villages in Kutch, form the male students group while Rabari, Jat, Meghwal community women practicing embroidery constitute the latter group.

Teaching Design has been a much discussed and a very debatable subject of conversation in the field of design. A design school like Kala Raksha Vidhyalaya faces the challenge of defining and pursuing design principals in the most comprehensive manner for traditional artisans. Yet the curriculum structured and followed in the school has been a unique format to form the basis of both theoretical and pragmatic expressions for students.

A year long program divided in six sessions of two weeks each, followed by a Jury and a Convocation event makes the academic design journey of the artisan students of this school. 'Color', 'Basic Design', 'Market Orientation', 'Concept and Communication', 'Finishing and Collection Development', 'Merchandising and Presentation' sessions format the academic year. Considering most of the students are professional craftspeople with businesses, families, children, social and occupational responsibilities, this kind of academic schedule works very well with both men and women groups.

Kala Raksha Vidyalaya in its fourth year today is an indigenous example of the outstanding unification of culture and education. Blending the two streams of thoughts is not only a significant way to preserve the ethnicity and heritage of what defines Indian tradition, but also gives individuality, self respect, pride to the main creators of the unique identity of Indian art and crafts guilds. The purpose of existence of such an educational center feels attained as its students acknowledge and appreciate the significance of its subsistence. Students of this school feel familiar and intimate to the context on which the edification philosophy of the institute is based.

The Kala Raksha Vidyalaya is a one of its kind institute in the world today, and it is its very core structure that is aiding in the rejuvenation, conservation, growth and continuation of our country's traditional art and craft forms!

### **Stina Gardek**

#### **Women's Session 09-1 Colour, Sourcing from Nature and Heritage**

My name is Stina, I'm a fashion and textile designer from Sweden, having worked as a faculty for Kala Raksha Vidyalaya in the women's class of Colour, January 2009.

There were 17 women in the class, from 4 different embroidery communities, Rabari, Debria Rabari, Jat and Suf, and one Patchwork community. The age range from 13 to more or less 60, a few of the younger women has studied to 5<sup>th</sup> grade, and speak some English. Some of the women speak Hindi, all speak Gujarati and Kutchi. Half of the class can not read or write. To take the class I had great help of translation and assistance from staff of Kala Raksha. Because of the wide verity of knowledge and experience of the women all assignments and exercises were given in a practical and less theoretical way, the same to everyone. This was perhaps the most difficult part of taking the class, to give all the students the same attention, encouragement and challenge in completing the assignments given depending on their individual experience. To encourage and support the students who had difficulties in understanding the concept of the exercises and to challenge the students who found it easier and completed the exercises quick with confidence. From day one I learnt a huge amount about how to reach out to my students, I was concerned about the language barrier between us, but soon realized that there are so many ways to formulate what you want to say. By visually showing and explaining the different exercises, and often checking the understanding individually with the women, became my way of teaching. Because the Colour class was the first class in the year long course, my idea was not to be too strict on details, but to introduce a few ideas on presentation skills and keeping ones work tidy. The idea is to get used to do certain things without getting bored of it. The idea is to do things naturally without thinking about it! The aim of the entire class was to give practical exercises on how different colour combinations and colour stories can be used in combination with the women's individual traditional craft traditions. To develop their creativity, imagination and courage to create something new.

My experience with Kala Raksha Vidyalaya has been extremely rewarding and I wish to develop the main issues for the class further with all I have learnt from the students.

### **Neha Puri**

#### **Men's Session 09-2 Basic Design, Sourcing from Nature and Heritage**

The course was conducted from 9<sup>th</sup> Feb- 21<sup>st</sup> Feb 2009. This was a class of nine crafts persons (men) who have been involved in their traditional crafts since their early age. The students' ages varied from 16yrs to 40yrs. The group consisted of four weavers, three block printers, one batik and one bandhini craftsmen. The aim of the course was to introduce them to Basic Design Principles and make them understand that these principles are applicable everywhere. The basic principles included understanding of layout and elements of composition (negative and positive space, texture, pattern, types of contrast, emphasis etc). The methodology followed to teach the above principles included following steps:

- Extracting the basic shapes and forms from their day to day lives, and eventually introducing the students to design principles through observing the surroundings.
- Discovering these principles in each others crafts through group discussions and critique sessions.
- Reflecting on their own learning to adapt and develop their work.
- Applying their learning, either on their own or in collaboration with others.
- Everyday sketching was given a lot of emphasis as it helped the students observe minutely, understand proportions of structures like buildings, human body etc.

The advantage of having students practicing distinct crafts:

1. It broadened the scope of learning basic design principles in various crafts traditions.
2. It helped establish a common vocabulary of design among themselves and the external world they would be dealing within the business model.
3. Class discussions and presentations gave immense confidence to articulate their ideas and express in multiple ways.
4. It offered multiple perspectives to look at same thing differently.

The first week of the course was focused on understanding the principles theoretically and related class exercises, followed by group discussions and presentations. Here, the idea was to introduce all the elements of design so that the second week can be dedicated to the application of the learnt concepts.

Mandvi trip proved to be a breakthrough in the course as students started relating the learnt concepts to external surroundings. In the last exercise the students had to take their traditional piece as a subject to analyse the engrained design principles. Post-analysis they had to take print of the same piece and play with different permutations of the elements in the layout to justify specific element e.g. types of contrast, rhythm. This exercise gave them clear understanding of the possibilities in design within the same infrastructure available.

Overall, the course had been a success. Initially the students seemed to be anxious about the absolutely new terminology of design, but gradually they started to observe the design principles in everything around them i.e. arrangement of leaves on the branches, animal skin, buildings, palaces etc in terms of proportion and perspective. Then the course just did not remain one module in their study term but became their way of looking at things around them.

On a personal note, I would say that I really enjoyed taking this course. It helped me understanding various crafts in terms of the scope of design innovation, keeping in mind the possibilities to explore within the constraints. Also, it was great opportunity to learn from the crafts persons, having close discussions with them about the changing scenario of crafts and how collectively the constraints can be looked at as advantages. I look forward to take similar courses for Kala-raksha in future also.

**Shweta Dhariwal**

#### **Women's Session 09-3 Market Orientation, Concept, Costing**

When I started teaching at Kala Raksha in the year 2008, I was quite apprehensive as it was the first time I was teaching craftspeople in a formal setting. But the apprehension soon gave way to a sense of amazement, when faced with a class of students that ranged from 17-70 years. Their enthusiasm and their curiosity to learn were infectious. The concept of a design school for practicing craftspeople intrigued me – and actually being a part of this novel idea was very exciting. Teaching the module on Market orientation and taking them on a 3-day trip to Ahmedabad was challenging, since many of them had never left their villages to go even as far as Ahmedabad. But with the support of the Kala Raksha staff, we managed to organize the trip and execute it without any problem.

This year the class comprised 17 students and though initially the number seemed humongous, they were a balanced group helping each other out. The skill level, like previous year was exceptional in most cases. They were receptive to what they were being taught and eager to understand what the market wanted and what will sell.

In addition to the course material, we also exercised in the morning. It was a fun way to energize the group and to begin the day. There were also daily morning prayers, evening games with the younger students and night singing sessions post the simple traditional dinner and chaas (buttermilk). Amidst the serenity of the campus, I have spent a memorable time learning and teaching from the skilled craftspeople themselves. I look forward to my association with Kala Raksha and Judy and wish them the very best for what they are reaching out to do – to preserve craft, while continuously upgrading the skills of the Kala Raksha family members.

**Nita Thakore**

#### **Women's Session 5- Finishing, Collection Development**

The only Design School in the world, for Artisans, its a privilege to be associated with KR & KRV. The very many workshops and courses I have had the opportunity to conduct, and the innumerable indepth discussions I have had with Judy about KRV's future...(ofcourse not to forget the tremendous fulfilling relationship I have with Prakashbhai and KR fraternity), convinces me of the fact that KRV is the best thing that has happenend to KR as an organisation. For the numerous qualitative inputs provided to the KRV artisan students by faculty across the world and country, marks a fruitful amalgamation of influences and delivery which on the one hand is good for them. However, their deep rooted ethos, traditional skills and expertise coming in close contact with 'designer menu' and the choices provided to them has successfully seen a siphoning and aesthetic filtering that clearly indicates a self carved pathway the artisans students have created for themselves, at the same time recognizing their own worth..

**I see a tremendous future for KRV students, worldwide!!!!**



## FEEDBACK FROM STUDENTS

A Feedback format was presented to each student after each class. The format is attached as annexure 7. Following is a summary of the students' responses.

### Women's Session 01

The knowledge imparted was very useful and productive.

"We enjoyed learning something new about colors with new outlook from the teachers who were helping as if friends."

"The staff was brilliant and where the days went learning we could not notice!"

"We knew colors but now we understand them."

"Earlier we just clicked photographs now we click colors."

### Women's Session 02

"The teachers though new to us, taught us very well taking all the pains and seemed family members."

"We are satisfied by what we were taught"

"We learnt projects of shape, pattern, negative, positive, rhythm, movement, contrast, balance and more which are and will be need of our art."

### Women's Session 03

"Now we know about market, costing, shops and customers."

### Women's Session 04

"Theme and collection were explained to us very well and with new out look."

### Women's Session 05

"The projects of Finishing and Collection were extra ordinary."

### Women's Session 06

"This course brought everything together. This was the one course in which I never even thought of calling home."

**Men's Session 01**

"Our eyes are changed now; earlier we identified the things with names, now we know them by color and design."

"I don't have words to thank Kala Raksha."

"We worked till 11 and some time 12 o'clock in the night and our teacher Bishakha ma'm was with us teaching and guiding."

"Earlier we were afraid we would not be able to adjust, especially for food, but it didn't happen, and Sangha Bhai handles the kitchen as our mothers."

"Bishakha madam even answered the same question asked fifty times with smile and kindness."

**Men's Session 02**

"We felt shortage of time for the given course and electricity supply was also problematic, better we should have a generator."

**Men's Session 03**

"The topic of Market Orientation is indeed good and quite suitable to our profession; a man needs the details of the market he is going for, thanks for that."

"The subject was hard, but Ahmedabad trip proved beneficial to understand everything very well and practically."

"We knew few things in terms of market and costing and used to commit so many mistakes, but now we have learnt everything and will progress in our art and profession."

**Men's Session 04**

"The method of teacher was nice, we learnt more in less time."

"Daya Bhai's (Mentor) experience proved helpful to us to learn proficiently."

"The syllabus designed for this session was completely satisfactory."

**Men's Session 05**

"We got some new patterns, which would be quite helpful for collection."

"I learnt so many new things in finishing and implement all in my art."

"Togetherness here makes the task easy and enjoyable."

"The exercise of block on the paper was effective and important."

**Men's Session 05**

"Zuber (mentor) amiable, ready to help with one voice, scholar in art and a good fellow."

"The sixth course of KRV will enable us to form a new identity in the market. We learnt presentation, visiting card, portfolio, and so on in which we mingled the efforts of entire year."

**Overall Impression:**

"Congrats to Judy ma'm for getting the Sir Misha Black Medal. It is because of KRV the traditional art is going to survive again and we feel proud for our art and we have got a new "Kala Raksha Parivar, which really preserves the arts away from the hustle-bustle of busy life..."

"This institute has given life to the deaden art and the Kutchi art has got transformation from a dried tree to a giant green oak, I hope more and more artisans get cool shade of this tree and give re-birth to their art and spread on the world."

"Throughout the year the staff of KRV remains ready to help for the thousands of times, both the teaching and non-teaching staff here seem beyond compare. All the teachers during all the courses were excellent. Lakha Bhai remained ever ready to help, more specifically with computers, which is something new to us."

## CONNECTING TO ARTISAN COMMUNITIES

Local cultural basis is the strength of the KRV program. The language of instruction is Gujarati, with provisions for translation to Kutchi when necessary. The faculty is strongly encouraged to present design concepts using examples from the local culture, and support is provided.

Artisan communities have a good internal communication network, and are already aware of the benefits of Kala Raksha Vidhyalaya's design education. In addition, we work with an advisory board of Master Artisans who make our work known among artisans, and our graduates advocate for the program. For the women, who have a more restricted network, Kala Raksha's education team promotes the program in the villages in which we work. Interested candidates are solicited, interviewed and selected by a panel including Kala Raksha staff and advisors. The participants of KRV share their experiences with their families and co-workers. The vocabulary learned in class has already become familiar to family members as well. In addition, alumni share their experiences with subsequent classes in guest lectures and as mentors.

## SUSTAINABILITY AND THE FUTURE

Creating value for design education is still the most important job. In the evaluation interviews with graduates it was clear that the artisans who consciously utilized what they had learned benefited the most. Kala Raksha has invested in building the link between Kala Raksha and the Vidhyalaya to maximize benefit to the participants. KRV graduates participate in design workshops and marketing opportunities and are connected to visitors, buyers and researchers.

In the first two years Kala Raksha Vidhyalaya offered a stipend to participants. This year the men students paid a token fee of RS 10,000. Initially, the institution of fees resulted in a decline in male applicants. However, even though the fee does not significantly cover the costs of the education, it was decided that it will serve as an important step in recognizing the value of the education, and moving away from a long ingrained expectation of subsidy. In addition, we added the option of 25% cash/75% in kind for economically weak students. Two artisans graduated on that basis this year. We anticipate that once the artisan community observes how this program actually encourages artisans to utilize their education, hesitation over fees will subside. For the women, who earn on a more subsistence level, Kala Raksha pays wages better than usual for work done in the class, and provides transportation to and from the campus.

## COMO FOUNDATION INTERNSHIPS

With generous support from the COMO Foundation, Kala Raksha completed internships for ten women graduates. The second group of five women working on a stipend basis developed collections of quilts, jackets and purses. (see [Annexure 3](#)) Response to products is good. The first group of interns exhibited their products in the 2009 KRV Fashion show. The products of the second group will be highlighted in the 2010 Santa Fe International Folk Art Market.

## PARTNERS IN THE PROJECT

Bestseller Fund and Como Foundation are involved in suggesting directions and guidance, in addition to funding. Kala Raksha also has links to the National Institute of Design, National Institute of Fashion Technology, Srishti School of Design, and the Indian Institute of Craft and Design. These institutions offer guidance as requested. Dastkar, Dastkari Haat Samiti, and Crafts Council of India provide advisory support for marketing. Dastkar and Dastkari Haat Samiti have offered a marketing opportunities to KARVADA. Dastkari Haat Samiti, Central Cottage Industries Corporation, Paramparik Karigar, and Fabindia have offered marketing opportunities for selected alumni.

## BUDGET AND EXPENDITURE

The Vidhyalaya budget for the year 2008-09 follows. Audited accounts are available separately.

### KALA RAKSHA VIDHYALAYA

**April 09-March 10 BUDGET and Expenses**      **BUDGET**      **Expenses**

3.5 classes x 2, Mela 2009, 2 classes 2010

<b>FUNDS</b>	<b>US\$*</b>	<b>INR</b>	<b>EXP INR</b>
<b>carry forward</b>	<b>31053.22796</b>	<b>1,394,911</b>	
<b>Funds Received</b>	<b>72348.7756</b>	<b>3,249,907</b>	
<b>TOTAL BUDGET</b>	<b>103402.0036</b>	<b>4,644,818</b>	

<b>EXPENSES</b>	<b>0</b>		
<b>PARTICIPANTS</b>	<b>7821.749777</b>	<b>351,353</b>	<b>380,984</b>
<b>STAFF</b>	<b>12328.58415</b>	<b>553,800</b>	<b>568,700</b>
<b>TRAVEL</b>	<b>880.7435441</b>	<b>39,563</b>	<b>40,463</b>

### ACTIVITIES

Production of Learning Materials	111.3089938	5,000	1,926
Materials for production of prototypes (women)	2782.724844	125,000	190,725
Study tour	954.7640249	42,888	42,888
Convocation Mela	11130.89938	500,000	645,060
Fashion show	3784.505788	170,000	177,223
6 mo. women student internships (1.5) stipend	2003.561888	90,000	90,000
internship materials	400.7123776	18,000	18,010

### ADMINISTRATION & COORDINATION

<b>EQUIPMENT</b>	<b>9705.476402</b>	<b>435,970</b>	<b>569,668</b>
------------------	--------------------	----------------	----------------

Computer Equipment	11130.89938	500,000	105,015
Office and studio Equipment	8904.719501	400,000	3,800
Display Structure	5565.449688	250,000	0
Kitchen Vessels	100.9795191	4,536	4,536

<b>CONSTRUCTION</b>	<b>25683.61532</b>	<b>1,153,708</b>	<b>0</b>
---------------------	--------------------	------------------	----------

<b>DOCUMENTATION</b>	<b>111.3089938</b>	<b>5,000</b>	<b>5,045</b>
----------------------	--------------------	--------------	--------------

<b>TOTAL</b>	<b>103402.0036</b>	<b>4,644,818</b>	<b>2,844,043</b>
--------------	--------------------	------------------	------------------

<b>TOTAL Budget</b>	<b>103402.0036</b>	<b>4,644,818</b>	
---------------------	--------------------	------------------	--

<b>TOTAL Exp.</b>	<b>63313.51291</b>	<b>2,844,043</b>	
-------------------	--------------------	------------------	--

<b>left in budget</b>	<b>40088.49065</b>	<b>1,800,775</b>	
-----------------------	--------------------	------------------	--

dedicated budget	48627.31523	2,184,339	
------------------	-------------	-----------	--

net deficit	8538.824577	383,564	
-------------	-------------	---------	--

\*at average rate of RS 44.92/ dollar

## FUNDING

Kala Raksha Trust is largely self sustaining. In the past, it had received grants on project basis from Sir Ratan Tata Trust, Development Commissioner (Handicrafts) (Government of India), National Bank for Agriculture and Rural Development (NABARD), Unniti (Delhi) and for Earthquake rehabilitation from many others.

Kala Raksha Vidhyalaya has been functioning since 2005. It was initially funded by UNESCO, Development Commissioner Handicrafts, Bestseller Fund, COMO Foundation and Eileen Fisher. The funders mentioned above all made donations on a project basis. The Trust must raise funds for the project every year.

Financial plans include annual fund raising events, exchanges with financially stronger institutions, and building an endowment. The Vidhyalaya would like to consult in the development of similar institutions elsewhere. This could also become a source of income. The concept would be to share the core ideas but localize them in each place.

In 2008-09, funders included:

<b>SOURCE</b>	<b>US\$</b>	<b>INR</b>
BEST SELLER FUND		1844,635
COMO FOUNDATION		550,857
Development Commissioner (Handicrafts) Government of India		1150,000
International Donations		237,826
Domestic Donations		861,500
<b>Total</b>		<b>4644,818</b>





## FUTURE PROSPECTS

The impact on Kala Raksha Vidhyalaya graduates is visible. They are more confident in their ability to design and produce market appropriate collections. They have begun to connect to outside markets. They unequivocally realize the value of design education for their future. “Kala Raksha Vidhyalaya has changed our way of thinking,” they assert. Demand for continued input in the form of workshops, courses and market links has demonstrated their confidence in the quality of Kala Raksha Vidhyalaya education, as well as their desire to continue their association KRV, which will be important to building our institution. “The peaceful atmosphere is important for creativity,” one student said. “At home I get many ideas, but I am constantly interrupted.” A woman graduate said, “For years we just embroidered. Until Kala Raksha we never went out. Now we can create our own work.”

Awareness of the importance of the market has been raised in both Kala Raksha staff and artisan participants. Now, when graduates talk of new product development, they think from the customer’s view. “We thought we could only make for the same old clients,” one graduate related. “But when we got to know other people, we got confidence and knowledge to make for them too.” We are committed to bringing an even stronger market orientation to the education we provide.

The profile of Kala Raksha Vidhyalaya has been raised. Yet, til today a high degree of uncertainty shrouds our physical location, making long term planning difficult. The inevitable interruption of our own work due to the need to relocate will present a challenge and perhaps a setback. However, we are convinced that the institution of Kala Raksha Vidhyalaya will grow steadily. We have begun work that is deeply relevant to artisans, and that will make a significant contribution to the revitalization and sustainability of traditional art of Kutch.

Kala Raksha’s capacity and confidence to carry on this work has been expanded. Much work remains to be done to realize our dream. A fundraising campaign has begun in earnest.

## ANNEXURES

### ANNEXURE 1- LIST OF GRADUATES 2009 KALA RAKSHA VIDHYALAYA

Male Students 2008-09

No.	Name	Art	Advisor	Address
1	Khatri Abdulla Ealiyas	Bandhni	Gulambhai	Bhuj
2	Khatri Mohamed Hussein Ismailbhai	Block Printing	Ismailbhai	Dhamadka
3	Khatri Ahmed Hajji Abdulrajakbhai	Block Printing	Ismailbhai	Dhamadka
4	Khatri Sakil Aehmad Kasambhai	Batik	Ali Mohamed Isa	Mundra
5	Vankar Santilal Devjibhai	Weaving	Shyamjibhai	Bhujodi
6	Vankar Namori Manjibhai	Weaving	Shyamjibhai	Bhujodi
7	Vankar Rajesh Vishrambhai	Weaving	Shyamjibhai	Bhujodi
8	Siju Chandres Virambhai	Weaving	Shyamjibhai	Bhujodi

### KALA RAKSHA VIDHYALAYA

Female Students 2008-09

1	Aminabai Hasanbhai Jat	Jat Embroidery	Ibrahimbhai	Sumrasar Jatvali
2	Champaben Maganbhai Bhanani	Patch Work	Prakashbhai	Sumrasar Sekh
3	Gangaben Ratilal Bhati	Patch Work	Prakashbhai	Sumrasar Sekh
4	Halimabai Noormohammad Jat	Jat Embroidery	Ibrahimbhai	Tanknasar
5	Hariyaben Uttamchand Bhanani	Patch Work	Prakashbhai	Sumrasar Sekh
6	Jivaben Ratabhai Rabari	Dhebaria Rabari	Rajabhai	Lodai
7	Kunvarben Bhimabhai Rabari	Dhebaria Rabari	Rajabhai	Lodai
8	Lachhuben Mandabhai Rabari	Kachhi Rabari	Rajabhai	Varamsida
9	Nilamben Sankarbhai Bijlani	Suf Embroidery	Prakashbhai	Sumrasar Sekh
10	Nirmalaben Morubhai Bhanani	Suf Embroidery	Prakashbhai	Sumrasar Sekh
11	Rajulaben Mansukhbhai Rathod	Suf Embroidery	Prakashbhai	Sumrasar Sekh
12	Salmabai Ismailbhai Jat	Jat Embroidery	Ibrahimbhai	Sumrasar Jatvali
13	Sarabai Ibrahimbhai Jat	Jat Embroidery	Ibrahimbhai	Tanknasar
14	Tejuben Versibhai Rabari	Dhabaria Rabari	Rajabhai	Lodai

## ANNEXURE 2- RESUMES OF VISITING FACULTY

Visiting Faculty 2009 – Bishakha Shome, Stina Gardek, Neha Puri, Shital Naik, Shweta Dharival, Swasti Singh Ghai, Lokesh Ghai, Nita Thakore, Shwetha Shettar, and Allen Shaw

Permanent Faculty Members-Harish Bhanani, Virendra Vegad

NIFT Interns- Avanish Kumar, Astha and Navneet Singh,  
Professional Pattern Maker- Preeti Fernandez

### Curriculum Vitae

**Name:** Ms Bishakha Shome  
**Date of Birth:** 04.04.1980  
**E-mail ID:** [bishakhashome@yahoo.com](mailto:bishakhashome@yahoo.com)  
[bishakhashome@gmail.com](mailto:bishakhashome@gmail.com)

**Address:** 57 Ph, Jain Nagar Society  
 New Sharada Mandir Road  
 Paldi, Ahmedabad  
 380 007 India

**Cell Number:** 09879522488  
**Languages known:** English, Hindi, Bengali, Gujarati

### Academic qualifications:

Bachelors of Fine Arts (specialization- Textile Arts and design)	Viswabharati University, Santiniketan	1996-2001	1 <sup>st</sup> Division
Masters of Fine Arts (specialization- Textile Arts and design)	Viswabharati University, Santiniketan	2001-2003	1 <sup>st</sup> Division

### Areas of Specialization:

Natural Dyes, *Kalamkari*, Block printing, Screen Printing, Stencil printing, Handloom weaving, Jacquard weaving, Tapestry weaving, Embroidery, Patchwork, Textile history.

### Software knowledge:

Microsoft word, Microsoft PowerPoint, Microsoft Excel, Adobe Photoshop, Adobe PageMaker, Adobe Image Ready, Corel Draw.

**Professional Experience:**

<p>National Institute of Design, Ahmedabad May 2003-January 2005</p>	<ul style="list-style-type: none"> <li>• KVIC project- Conducted weaving workshop in <i>Rashtriya Shala, Rajkot, Gujarat.</i></li> <li>• <i>Uttaranchal</i> DIC -raft Center Development Project.</li> <li>• Madhya Pradesh <i>Hasta Shilpa evam Hastakargha Vikas Nigam.</i></li> <li>• Gujarat Cottage Industries- Diagnostic survey and study of National Handloom Expo- 2004-05.</li> <li>• Center for Jute Diversification, <i>Kolkata.</i></li> <li>• <i>Kerala</i> Handlooms.</li> <li>• GRIMCO</li> </ul>	<ul style="list-style-type: none"> <li>• Products developed- Home furnishings of Poly-Khadi.</li> <li>• Prepared an in-depth report on the craft scenario in <i>Uttaranchal.</i></li> <li>• Conducted '<i>Punja Durries</i>' weaving workshop in <i>Sidhi</i> district, M.P. Products developed- 20 <i>punja durries.</i></li> <li>• In this my role was to conduct an in-depth survey of the handloom products in the Expo and present the report to the state government.</li> <li>• Conducted jute dyeing and batik workshop in NID.</li> <li>• Design development and products diversification of handloom products like, bed sheet, curtains, cushion covers, saris, <i>salwaar kameez</i> etc.</li> </ul> <p>Diagnostic study and cluster development project for <i>Mata-ni-Pachedi</i> (kalamkari artists of Gujarat) cluster in Ahmedabad.</p>
<p>Vistaar, Architecture and Design. Ahmedabad</p>	<ul style="list-style-type: none"> <li>• <i>Narayan Niwas Palace, Jaisalmer.</i> (Renovation and conservation of an existing caravan <i>sarai</i> into hotel, while retaining original form and design.)</li> <li>• <i>Fort Harsolav, Gotan,</i> Jodhpur district. (Renovation and conservation of a fort <i>haveli</i> into a resort space.)</li> </ul>	<ul style="list-style-type: none"> <li>• Design and development of hotel furnishings based on the architectural motifs picked up from the stone carvings.</li> <li>• Designing and developing furnishings and accessories for the resort.</li> </ul>

**Present projects:**

<i>Vistaar</i> , architecture and Design. Ahmedabad	<ul style="list-style-type: none"> <li>• Conceptualizing and designing a permanent camp site city resort in <i>Jaisalmer</i>.</li> </ul>	<ul style="list-style-type: none"> <li>• Designing the outer frame of the tent as well as all the furnishings using block printing, embroidery and patchwork as mediums.</li> </ul>
Land And Its People(LAIP)	<ul style="list-style-type: none"> <li>• Research and development project.</li> </ul>	<ul style="list-style-type: none"> <li>• Reviving and Revitalizing the Kalamkari of Gujarat (<i>Mata-ni-Pachedi</i>)</li> </ul>
Land And Its People(LAIP)	<ul style="list-style-type: none"> <li>• Research and development project.</li> </ul>	<ul style="list-style-type: none"> <li>• Evolving a methodology for the traditional block making community in Pethapur, Gujarat</li> </ul>
Land And Its People(LAIP)	<ul style="list-style-type: none"> <li>• Conceptualizing and coordinating</li> </ul>	<ul style="list-style-type: none"> <li>• Conducting Art Camps with Senior Bengal Artists and Traditional Artisans of Gujarat/Rajasthan in Santiniketan.</li> </ul>

**Papers presented:**

- National Institute of Fashion Design, Indore- Concise history of textiles in India.
- National Institute of Fashion Design, Indore- Woven textiles of Madhya Pradesh and Bengal
- National Institute of Fashion Design, Indore- Textile mediums in India.
- Presented a paper on *Mata-ni-Pachedi* at *Kalamkari* exhibition conducted by Crsitin Mcknight, Fullbright fellow in India.
- Presented a paper on Natural Dyes and Block printing in IDEAL Institute, Ahmedabad
- Kala Bhavan, Santiniketan- Lecture/ workshop on natural dyes and block printing.
- Kala Bhavan, Santiniketan-Lecture on History, evolution and development of Cotton Khadi in India.
- Kala Bhavana, Santiniketan- Concise history of textiles in India.

Bishakha Shome



STINA GÄRDEK  
PERSONAL DATA & RESUME

NAME.....Stina Gärdek  
 DOB.....07 07, 1979  
 NATIONALITY.....Swedish / Italien  
 ADDRESS.....Hasselvagen 7, 34371 Dio, Sweden  
 Tel, Sweden : +46 47621239  
 Mobil, India : +91 09998319772  
 E-mail.....[stinagardek@hotmail.com](mailto:stinagardek@hotmail.com)

EDUCATION

- 2005 - 2006 \_\_\_\_ Master's Degree in **Fashion and Textile Design**,  
 Istituto Europeo di Design,  
 Milan, Italy.
- 1999 - 2002 \_\_\_\_ Bachelors of Arts in **Theatre Design, Costume Interpretation**,  
 Wimbledon school of Art, London, England.
- 1998 - 1999 \_\_\_\_ Foundation studies in **Art and Design**, Chelsea College of Art and  
 Design, London, England.

PROFESSIONAL EXPERIENCE :

- 08 07 - 06 08 \_\_\_\_ Developing collections of garments for own brand in  
 collaboration with SEWA, self employed womans association.  
 Using crafts as handblockprint with natural dyes.  
 Ahmedabad, India.
- 06 07 - 08 07 \_\_\_\_ Designer and product developer in cooperation with members of  
 womens cooperative, SEWA, Self Employed Womans associasion, using  
 crafts as hand block print, embroydery and application work,  
 Ahmedabad, India.
- 03 07 - 06 07 \_\_\_\_ Faculty in Apparel Design and Merchandising for the course of  
 Term garment. National Institute of Design, Ahmedabad, India.
- 02 07 \_\_\_\_ Courseleader in creative product development in collaboration  
 with artisans from Orissa Creating jewellery and sculptures in  
 brass with traditional metods. Outreach programs,  
 National Istitute of Design, Ahmedabad, India.
- 10 06 - 02 07 \_\_\_\_ Designer and production coordinator in knits-casual wear,  
 Devi Brain clothing. Delhi, India.
- 02 06 - 03 06 \_\_\_\_ Costume designer and creator for theatre performance  
 based on the story of Ganesha, Theatre Sagohuset, Lund, Sweden.
- 08 05 - 12 05 \_\_\_\_ Textile designer, Creating garments from design to final piece  
 using Shiburi with indigo and natural dyes.  
 Natural dyeing unit, The Colours of Nature,  
 Auroville, T.N. India.
- 08 03 - 12 03 \_\_\_\_ Designer assistant and taylor for theatre and ballet costumes,  
 Royal Opera of Stockholm, Sweden.
- 05 03 - 07 03 \_\_\_\_ Scenographer assistant for theatre performance. Design and making  
 of costumes to go on stage. "My fair lady",  
 Skillinge theatre, Skillinge, Sweden.
- 10 02 - 12 02 \_\_\_\_ Costume designer for dance performances. Ballet Black. Design and  
 creating outfits for dance. Royal academy of dance,  
 London, England.
- 08 02 - 12 02 \_\_\_\_ Costume designer for film production, "Sanhedrin", period 1945.  
 London, England.
- 01 02 - 05 02 \_\_\_\_ Costume designer for music video s. Performance costumes.  
 Riverman records Ltd, London, England.

LANGUAGES: Swedish, Italien, English, French

# NEHA PURI

TEXTILE DESIGNER

+91 9909027047 | puri.neha@gmail.com

## INTERNATIONAL PROGRAMME

September - December 2008: Design Innovation Made in Italy (DIMI): Master in Strategic Design - a four month certificate programme at Politecnico di Milano, Italy, on scholarship.

## PROFESSIONAL EXPERIENCE

April - July 2008: Design Consultant on handicraft projects to Outreach Department, National Institute of Design:

- Feasibility report for the establishment of a Tussar Silk Institute in Bhagaiya, Jharkhand.
- Capability building workshop on Leather Footwear making for Jais, Raibareilly artisans.

May - Dec 2007: Color and Trim Stylist with Maruti Suzuki India Limited (MSIL), Gurgaon.

- Trend forecasting and concept proposal development for future car models.
- Analysis of Global Automobile Industry trends and evolving Indian Lifestyle with a sharp focus on client perception.
- Development of exterior body colours and coordinated interiors including seat fabrics, plastic parts, roof liners and carpets.

## PROJECT EXPERIENCE

July 2006 - Jan 2007: Diploma Project at Himatsingka Seide Limited, Bangalore.

SEEN UNSEEN: Exploring conceptual ways of approaching fabric design, looking at forms and textures in nature which are not generally under the visual/perceptual range of the human eye.

Based on paper explorations and initial samplings, a select few concepts were taken forward for design development of over twenty silk furnishing fabrics.

The project also resulted in the creation of new woven constructions for the client.

<http://www.nid.edu/youngdesigners07/td23.html>

May - June 2005: Industrial Training with Group Ashima, Ahmedabad, India.

- Autumn-Winter 2006-07 Shirting collection: Two collections for womenswear and menswear respectively, on the theme 'Cosmopolitan'.
- Clients- Banana Republic, Tommy Hilfiger.
- Designs under production.

## TEACHING EXPERIENCE

August 2008: Visiting faculty at the National Institute of Fashion Technology: One week course 'Craft Project' for 3<sup>rd</sup> year Textile Design students.

February - March 2008: Co-Faculty at the National Institute of Design: Three week course 'Fabric Construction' for 2<sup>nd</sup> year Post-Graduate Textile Design students.

## FIELD EXPERIENCE

November 2005: Craft documentation of Leather Puppet making at Nimmalakunta, Andhra Pradesh:

- Understanding the craft sector of India and its relation to the Indian economy.
- Interacting intimately with the craftsmen to be able to document their lives, their craft, and the conditions under which they work.
- Understanding the role of a designer in reviving craft traditions in a contemporary context.

April - May 2004: Craft training with Himbunkar (A Himachal Pradesh State Government Undertaking):

- Learning the traditional Kullu and Kinnauri shawl weaving techniques.
- Understanding the current scenario of the craft, interacting with the craftspeople.
- Differentiation of the entire product range in view of specific market segments.

January - February 2003: Environmental Perception in Ahmedabad and Paithan, Aurangabad.

An initiation into Rural India, discovering how design could be perceived differently in different scenarios.

## Shital Naik

Apparel & Textile Designer  
naikshital@yahoo.co.in \* 0942-759-2161

### EDUCATION

Apparel & Textile Designing	National Institute of Design	1999-2003
B. Sc. (Zoology) 10+2+3 pattern	M. S. University, Baroda	1996-1999

### WORK EXPERIENCE

#### **AMBIENCE EXPORTS, Baroda .....18 months**

–With Ambience exports we catered Home Furnishing products to US large-format retailers. Our main focus was cushion covers & table accessories. I designed products with classic look & simple construction but with interesting surfaces n innovative detailing.

–Here I worked as a Designer & Production coordinator- a sole responsible person at India base. I managed tasks such as Sourcing, Designing, Costing, Production, Packaging & Co-ordination of all the activities, till shipping the goods from India.

–With the firm I gained an experience & confidence in designing & handling production for real large quantities.

#### **GLOBUS, Mumbai -Apparel Designer & Merchandiser.....25 months**

–Here, I worked as senior women's wear designer for Fusion category.

–My main task was to Introduce higher end Pre't line- having Indian ethnic look with classic cuts & having interesting surfaces with variety of embellishments. Designing was done as per seasons, category story line and all in coordination with fellow designers to maintain the floor look.

–This tenure gave me an opportunity to do garment Merchandising and retailing at a larger scale. Costing, production distribution, sale analysis helped me understand the women's wear retail market more precisely.

–I could also give my inputs in Visual merchandising & Publicity.

#### **KVIC-Head office-Design cell..... 10 months**

Khadi n Village Industries Commission - India west zone office.

–The cell was established to support & incorporate Khadi units and the Craft clusters of the west zone region.

–Primarily, to understand both the sectors, I did an intense field survey and interacted with different Khadi units, based on the field study and the analysis, I developed a product range incorporating Khadi fabrics with different embellishing techniques-crafts of this area -such as embroidery, batik, block printing, tie-dye etc.

–My task also included required training to the artisans/unit people and to search possible up-market for their product range.

–During this time span, I had an opportunity to work with French Fashion & Textile designers as part of KVIC-Swiss govt. joint project, to develop Khadi products to cater international clientele and there by to promote Khadi abroad. This project introduced me to the way international designers approach innovative n exclusive yet simple products.

#### **'SAMANVAY'- Khadi gramodyog sanstha-KVIB, Ahmedabad.....Project**

–For Samanvay I developed a range of garments including men's wear, women's wear and kids wear from Poly-Khadi fabric, for their Ahmedabad clientele and for possible up market in other metros.

–The developed garments were with basic cuts and were embellished with embroidery, printing or different textures developed through basic sewing techniques. With this range I tried giving much-needed new look-image to the brand.

#### **'SEWA'-NID cell, Ahmedabad,.....12 months**

–'SEWA' is an NGO working towards employment of rural women, renown for their work in Kutchch area. Here I was appointed as head apparel designer, as part of NID-SEWA cell.

–Partly, I was slated to design new Apparel range and to maximize employment of their rural women there by. I could develop a range for their existing clientele & for their possible up market, keeping in-focus the USP of the SEWA – i.e embroidery. Looking at the need, I developed new stitching unit just for sampling.

–My task was also to systemize the whole production process, which encircle up to a village level individual artisan. This required training to the artisans and to smooth out their hand to hand production method to achieve quality products. This involved detailed liaison with the artisans at village level to understand their grass root level issues & their working style.

–On the other hand I also gave inputs to their Marketing department on how to deal with Domestic mass retailers such as Pantaloon or Westside, as well as the other export buyers.

#### **'AND Design', Mumbai ..... Final Diploma Project..... 6 months**

'AND' - a Mumbai based firm by designer Anita Dongre-catering to most trendy clientele in all the metro cities.

–Here I explored traditional Indian dyeing technique –Tie-n-dye as well as the Shibori. On exploring the technique I developed a small range of interesting Couture garments. I was enthralled when a few of these garments were selected to be showcased at the Lakme India Fashion Week '02, at Delhi, as part of 'Anita Dongre' label.

–The explorations were extended further to develop a Pre't line. Along with designing & developing this range I also managed to do production of this range-all about 600 pcs. This required lot of training to the dyers and reinventing tie-dye technique for mass production.

–The whole project was a unique experience for me, and a boost to my career ambitions.

#### **PRIME PROJECTS at NID INSTITUTE**

##### **Explorations with Felt .....6 weeks**

Explored felt, a non-woven fabric and designed various products such as lamps, bags and cushion covers. The treatment explored was treating woolen fibers with caustic acid giving an itched out impressive effect.

##### **Assistant Costume designer.....Apprenticeship.....8 weeks**

'SARASWATICHANDRA'-a period Tele-serial by Mr. Ketan Mehta

##### **Craft Documentation Project .....8 weeks**

Documentation and in depth study of "Costumes and lifestyle of Bharvads- a nomadic community of Gujarat". This involved intense interaction with the community in villages of Saurashtra, Gujarat.

##### **'Shibori' - workshop.....4 weeks**

I learned and explored Japanese tie-dye technique n developed interesting textile surfaces.

##### **WEEKENDER, Bangalooru.....Internship.....10 weeks**

Designed a collection of garments for kids-boys & girls, based on the research done by us on company's Mumbai clientele.

#### **WORK INTEREST**

- |  |                                       |
|--|---------------------------------------|
| --Traditional Indian craft techniques                                      | --Surface Ornamentation techniques    |
| --Tie-dye, Block printing, Natural Dyes                                    | --Braiding, Knotting, Bead work       |
| --Traditional costumes --Structured garments                               | --Draperies --Theatre & Film costumes |
| --Trend forecast analysis-for Fashion garments as well home products       | --Market analysis                     |
| --To explore different materials such as paper, clay, metal, leather, etc. | --Photography                         |



## SHWETA DHARIWAL

Permanent Address: 9, Rawdon Street, Kolkata - 700017. M: 9998900539. E-mail: shwetanid@gmail.com

### PROFESSIONAL EXPERIENCE ::

#### National Institute of Design, Ahmedabad

##### Research Consultant, Outreach Cell

Jul '07 – Present

- Undertook research for a publication on Handloom saris of India.
- Working on a craft marketing research project

#### Bharat Tissus Pvt. Ltd., Bangalore

Feb'07 – Jun'07

##### Design Consultant

- Designed a range of high-end furnishings fabrics displayed at the Decosit '07, an annual exhibition held in Brussels, Belgium
- Designed made-ups collections comprising of cushions and curtains for export buyers

#### Welspun India Ltd., Mumbai

##### Senior Designer, SPACES – Retail ([www.welspun-spaces.com](http://www.welspun-spaces.com))

May '05 – Jul '06

- Designed and executed 30 collections for Bed, Bath, Kids and home accessories range
- Assistant buyer for fashion merchandise and lifestyle products for the brand's flagship retail stores
- Analysed international fashion trends for home and accessories segment, streamlined similar range for the domestic market
- Directed a team of 4 print designers for product profiling, colour layouts and design intricacies
- Facilitated brand promotion - styled and supervised product photo shoots, developed visual merchandising ideas and packaging layouts
- Styled the theme pavilion during the launch of the Welspun City in Anjar, Gujarat

##### Senior Designer - Exports

Jan '05 – Apr '05

- Conducted customer profile study and "Home & Interiors" trend analysis for US Market Week '05
- Presented to senior management for targeted clients and product development approvals
- Diversified product profile to include bed collections and cushion covers, exhibited at corporate studio in the New York office
- Prepared sales pitch for international clients like Wal-Mart, Linens 'N' Things and Kohls
- Initiated an internal newsletter 'Bed & Beyond' to focus on international trends and influences

#### National Institute of Design, Ahmedabad

##### Design Associate for NIDUS – The Design Shop

Oct '04

- Managed product development for lifestyle accessory designs. Worked closely with the 'Bandhani' craftspeople in Kutch
- Researched trend directions of colours, forms etc, which served as an inspiration for the product development team

### INTERNSHIPS ::

#### FINAL DIPLOMA PROJECT with Anamika Khanna, Fashion Designer, Kolkata

##### Assistant designer

Feb '04 – Sep '04

- Responsible for conceptualisation and execution of 26 ensembles for "Fruit Shock" collection, exhibited during the finale of Lakme India Fashion Week 2004. Coordinated backstage technical expertise at the show.
- Worked towards the setting up of a block-printing unit at the factory.
- Worked towards the launch of international label - ANA MIKA for BOHO, London.

#### Wendell Rodricks, Fashion Stylist, Goa

Nov '03

- Designed concepts, surface ornamentation and silhouettes for Westside & BE (Pret line) and Wendell Rodricks couture line.

## Swasti Singh Ghai

Textile Design and Craft Consultant

### Objectives

- To work towards a meaningful change in the lives of the craftspeople
  - To support the continuation of rural craft traditions in a dignified and sustainable manner
  - Facilitate design education at the grassroots to impart greater skill and confidence to rural craftspeople
  - Dissemination of experiences and knowledge about crafts people and their traditions among a wider audience
  - Understand craft practices in a wider context of issues about sustainability and ecological security
  - Acquire a greater understanding about craftspeople and craft traditions of the Indian subcontinent

### Core Competence

- Enjoy field based assignments
- Can work well in a team of people from different backgrounds
- Documentation- (sketches, narrative reports, interviews, photography)
- Organising information in a coherent and lucid manner
- Conducting design related trainings for artisans

### Work Experience

Year/ month	Organisation	Capacity, Project brief
Currently	<b>National Institute of Design</b>	<b>Faculty</b>
April 2006	<b>Kala Raksha Vidhyalaya</b>	<b>Visiting Faculty</b> <b>Taught Concept, Communication, Projects</b>
August 2005	<b>PARZOR Foundation, Delhi</b>	<b>Textile design consultant</b> , A 6 day workshop, in Ahmedabad, on the revival of Parsi embroidery. SEWA artisans from Gujarat were given a brief training into learning Parsi embroidery techniques.
March- April 2005	<b>National Institute of Design, Ahmedabad</b>	<b>Visiting Faculty</b> , Restructured and taught the Course: 'Traditional Indian Textiles' to Textile students. (24)
Feb-2005	<b>ATI</b> (an NGO in Ukhimath, Uttaranchal)	<b>Textile Design consultant</b> , Preliminary visit to prepare a project for design development and product diversification of oak silk
Jan 2005	<b>Marfat</b> (a group of Sufi singers, Pugal, Bikaner)	Communication Design consultant. Designed Logo and Invitation card of a music performance for this group of singers
Oct- 2004	<b>Udyogini</b> (an NGO in Delhi with a project in Pugal, Bikaner)	<b>Textile Design Consultant</b> , Prepared a Design Curriculum for a proposed Design and Management course for women embroiderers of Pugal, Bikaner, Western Rajasthan
July- Aug 2004	<b>Udyogini</b> (an NGO in Delhi with a project in Pugal, Bikaner)	<b>Textile Design Consultant/ trainer, Workshop</b> , A 7day workshop, to teach 'colour theory' to 17 women embroiderers, was conducted in Pugal. The training was exercise based and meant to teach application of the theory to their own embroidery production.
April - May 2004	<b>Udyogini</b> (an NGO in Delhi with a project in Pugal, Bikaner)	<b>Textile Design Consultant</b> , A 15 day design development workshop was conducted to impart basic design principles to the women embroiderers- how to measure, use graph paper, align a design in the center etc. Venue- Pugal, Bikaner. Participants- 30 women embroiderers. 7 days – Embroidery, 8 days- Appliqué.
March – April 2004	<b>Swiss Development Corporation</b> (through a local NGO partner- Shanti Maitri Mission Sansthan,	<b>Communication Design Consultant</b> , Creation of Communication material (posters, stickers, banners etc), in Hindi, for awareness generation on Panchayati Raj in Rajasthan. A workshop conducted to facilitate the generation of slogans and other communication

	Bikaner)	material such as street plays and songs.
Nov 2003- Jan2004	<b>Srajamyaham</b> (an NGO in Jaisalmer)	<b>Design Consultant, Design Development Workshop</b> , A 15 day participatory design development workshop with 20 women embroiderers, at Jaisalmer. Created a range of embroidered products out of jute fabric, for the Metro markets (small and big bags, cushions and accessories)
July – September 2003	<b>National Institute of Design</b> (Ahmedabad)	<b>Researcher for DCH survey of handicrafts of Western Rajasthan</b> (7 districts of Western Rajasthan) , A detailed survey of the Handicrafts of western Rajasthan (contexts of production, techniques of creation, raw materials and popular designs, the number of artisans involved), for a Handbook of Handicrafts being published by National Institute of Design for DCH (Development Commissioner Handicrafts).
May 2003	<b>URMUL Bunkar Vikas Samiti</b> ( an NGO in Phalodi, Jodhpur)	<b>Textile consultant, Proposal preparing</b> , Assisted in preparation of a 3 year proposal for the expansion and better co ordination of the IGP production of the NGO- UMBVS.
Feb 2003	<b>Udyogini</b> (an NGO with a project in Pugal, Bikaner))	<b>Design Consultant, Design Development Workshop</b> , A 15 day design development workshop was conducted for women embroiderers of 3 SHGs (30). Venue- 2AD, a village in Pugal , Bikaner. The design brief was to create a range of products in embroidery and appliqué techniques, targeted for the exhibitions held at Dilli Haat.
May 2002	<b>Society for Upliftment of Rural Economy</b> (an NGO in Barmer, Rajasthan)	<b>Consultant, Proposal for IGP activities in DCH scheme</b> , A detailed proposal for the expansion of design activities of the IGP production of SURE, an NGO in Barmer, was prepared with the purpose of submission to DCH. The approach was of an integrated nature with emphasis on evolving a brand identity for the production.
Feb – Dec 2002	<b>National Institute of Design</b> (Ahmedabad)	<b>Textile research Consultant</b> , Produced the Monograph: <b>Suf creations from the western desert</b> , for the purpose of publication of a monograph by NID
Sept -Oct 2001	<b>National Institute of Design</b> (Ahmedabad),	<b>NID Consultant, Coordinator of KVIC-NID Design Cell</b> , Co ordinate an office within NID to provide design related services for units of KVIC (Khadi and Village Industries Commission), countrywide. The Cell to provide capacity building services, both operational & technical, that would equip them better to streamline, upgrade production and carve out better linkages with the market.
August 2001	<b>National Institute of Design</b> (Ahmedabad),	<b>NID Consultant, Information for Credit System based evaluation in NID</b> , A brief project to collect information regarding the various credit systems based evaluations followed across the world, for the purpose of introducing a similar credit based evaluation system at NID.
July 2001	DIC, Mandi ,Himachal Pradesh	<b>NID Consultant, Product development of traditional footwear in Mandi</b> , Study of traditional footwear of Mandi ( <i>pulha</i> ) district. Work with women SHGs on Product development. Products developed at the village, directed towards the tourist market.
February 2001	<b>International Labour Organisation</b> , Delhi, India	<b>Consultant, Identification mission in Northern Gujarat</b> , Field survey in Kutch and Patan districts for the formulation of a rehabilitation program of the cottage industries affected by the earthquake.
Oct 2000- Feb 2001	<b>International Labour Organisation for Self Employed Women Association</b> , (Ahmedabad, Delhi)	<b>Consultant, Promotion of cottage industries through product development activities, Job Security Project, Phase Research</b> , field survey for a multimedia training tool for the capacity building of the SEWA staff . Training in Hindi and Gujarati. Monitoring initial 'artisan skill assessment' with all embroidery groups. Creation of a

		new line of embroidered products for the European market through the implementation of a participatory design approach with artisans.
March- Oct 2000	<b>Self Employed Women Association</b> (Banaskantha, Patan)	<b>Textile Consultant, Creation of a new Textile Museum</b> , Concept model of an interactive craft space for the representation of and use by local craftswomen, mainly members of SEWA. Initial research and field surveys to identify the communities related to craft traditions in districts of North Gujarat. Comprehending the local diversity in craft traditions, with a community sensitive approach. Identification of craft items, collection and detailed categorization for purpose of display.
Nov 1999- Jan 2000	<b>International Labour Organisation for SEWA-</b> (Ahmedabad, Kutch, Delhi),	<b>Consultant , Technical guidance for the implementation of the Job Security Pilot Project -Phase 1</b> Research activities, field survey to collect crucial information on the cultural diversity of the SEWA's artisans, their technical shortcomings in embroidery production. Interactive interviews with guest artisans for qualitative data collection and design of a multi media training tool for capacity building of the field level SEWA teams involved in the promotion and the supervision of the ethnic embroidery production. Creation of information database of the SEWA craft artisans. Monitoring of skills of artisans for further vocational training sessions. Monitoring the preparation of a directory of traditional motifs by the experts.
Mar - Aug 1999	<b>National Institute of Design (Ahmedabad)</b>	Research consultant, SUF embroidery tradition in Western Rajasthan, Field based study of the prevalence of the embroidery technique of SUF in western Rajasthan. Attempt to get closer to the artisan's expression by understanding the technique and comparing with a local weaving style, the motif vocabulary, the products and design variations across the various groups and over time.
May-Dec 1998	<b>Srajmyaham-</b> an NGO in Jaisalmer	<b>Student project, establishing skills for income generation program for a local NGO</b> , Documentation of local craft traditions in Jaisalmer. Organising artisans for an income generation program, Skill upgradation in embroidery and product development through a participatory training approach (beneficiary group- 1971 war displaced people). Range of design products for the domestic market
September- 2001	<b>'Quilters' Review'</b> , Issue no 32, Winter 2001.	<b>PUBLICATIONS</b> ' Catalyst for social empowerment- <i>explains how embroidery is helping to transform the lives of rural Indian women</i> '

## OTHER DETAILS

**Permanent Address:** 179, Sahyog Apartments, Mayur Vihar, Phase-I, Delhi- 91; Phone- 011-22759969, 9899514104

Address in Bikaner: 133, Laxmi Niwas, First floor, Purani Ginnani, Near Police Line Chauraha, Bikaner, Rajasthan

**Date of Birth-** 15/04/1974

**Marital Status:** Married

E mail: swastisingh@hotmail.com, swastisingh@yahoo.com



Resume:

Name LOkesh Ghai

Date of birth 18th may, 1979.

Address of Correspondence 112/214 Swaroop nagar Kanpur- 208002

Telephone no. 0512-292163, 91-982 55 22039

Email [creativelokesh@yahoo.com](mailto:creativelokesh@yahoo.com)

Academic Qualification "Fashion Design" from National Institute of Fashion Technology Gandhinagar Gujarat (Textile Ministry) Year: 1999-2002.

Technical Knowledge: Conceptualizing, trend analysis, designing of collection, pattern making, grading, garment construction, costing and presentation.

Area of interest: Developing craft based products. Working with- natural fabrics, innovations in block printing, research and study of traditional textiles and costumes. Developing a relation of craft with fashion.

INDUSTRIAL EXPERIENCE

1. Working as a freelance designer, Design Studio based in Ahmedabad. Exporting a luxury wear under self-label. Also empanelled as a designer with Gujarat Handloom board & working on craft based projects.

2. Recently completed a styling project with Mr. Subroto Bhomik for Arvind Mills.

3. Mentor to Final year students at NIFT Gandhinagar for their Diploma Project. (Jan 2006-June 2006).

4. Worked at for 'Vepar Pvt. Ltd.' [March 2003- Nov 2005].

**a.** Independently in charge of designing collection for the label "Raag" (a high fashion Brand) retailed at very exclusive stores in Europe.

This involved:

» Developing a colour story for each season , » Styling of women's and Kids wear, » Developing patterns, » Fabric development -(creating textures and prints), » Making final presentation to the Clients.

**b.** Coordinating designer for "HaaTh", a high fashion apparels brand in coloration between Issey Miyake & 'Vepar Pvt. Ltd.' Retailed at around 25 chain of stores in Japan and worldwide.

» Analyzing the trends and forecasts. » Developing / suggesting prints and embroideries for men's-women's wear.

**c.** Coordinating designer for "Tamasha", which is a commercial brand of bags, costume jewelry, cap and scarves. This is retailed at chain of stores in Japan.

» Designing and developing samples of bags, scarves, other accessories and home furnishing and related products.

(May-June 2005) I visited Tokyo made **Formal presentation to the Issey Miyake Design Studio & the Businesses team**. I also participated in an exhibition where fashion products designed and developed by me were showcased to the fashion market. I also interacted with Issey Miyake in person & discussed the spring summer collection.

Recently developed block printed Saries for Mrs. Sonia Gandhi. These were well received by her and repeated for production

5. Executing Fashion Show for Mélange Mumbai. [May 2002- January 2003].

In-house designer for Mélange, a leading fashion house Mumbai. Designed and executed seven very different ranges of “Khadi” garments presented in a **Solo fashion show** on a National level at NCPA. Interview and collection covered by Mtv style check. Article published on me in December '02 issue of *clothes line* magazine and various newspapers.

### ACADEMIC PROJECTS

1. NIFT Diploma Project: To Use Khadi Fabric Developed by Shri Martand Singh. I designed a range of high fashion garments for Japanese/International markets. My clients were Shri Martand Singh and Ms Rta Kapur Chisti. Designs selected by international buyer. **(Enquires received for copyright of the Designs)**

2. Successfully completed an 8 weeklong internship with M/S Beechins Creation Pvt. Ltd., a leading export house of knitted garments. Design Range of Men's wear and necklines for basic T-shirt selected by French Buyer.

3. As a part of Kids' wear module. I did a project for Arvind Mills using their shirting fabrics.

4. A group Craft study in West Madhya Pradesh region. Studying in detail the weaving of Maheshwari sarees, making a document, drafting and presentation.

5. Project of Design and Development for DCWH, handicrafts. This involved interaction with a craftsperson and developing of a commercial product (With appliqué artisans from Patan and Dwarka)

Achievements: Received DUKE OF EDEN'BERRA INTERNATIONAL AWARD.

Computer Literacy: Adobe Photoshop6.6, Painter, Poser, Bryce 3d, Corel 9, CAD (Lectra system of pattern Making & Marker Planning) Microsoft office (MS word, Power Point)

Extra curricular activity: Completed certificate course in Photography at Navgujarat Institute Ahmedabad.

Jan 2006- June 2006: Completed Diploma in INTERNATIONAL BUSINESS at AMA with A+ grades, scoring highest in project “setting up of a luxury wear in international markets”.

Language understanding: Hindi, English, Gujarati and French.

## NITA THAKORE

#Plot 3 Survey 204, Village Vemali, PO EME, Vadodara 390008 India

Ph: 0265-6453580 (M) 98250-91831

email: [nitathakore@yahoo.com](mailto:nitathakore@yahoo.com)

URL: [www.nitathakore.com](http://www.nitathakore.com)

**Career Objectives:** Art, Education & Community Service

**My mantra:** Climbing the Rain

**Personal Life Statement :** I swear I will not dishonor

my soul with hatred, but offer myself humbly as a

guardian of nature, as a healer of misery, as a

messenger of wonder & as an architect of peace

**Passion:** Studio Art practice

**Interests:** Sharing experience, conducting workshops, collaborations, art exhibitions & projects.

**Summary of Qualifications**

- 🕒 ***23 years as practicing textile artist (stitch)***
- 🕒 ***15 years of work experience teaching/conducting workshops in, Textile and Fashion Design Institutes in India ( Surface Ornamentation, Art to Wear, Sculptural Garments, Creative Textiles 2D/3D Textiles, Soft Sculpture)***
- 🕒 ***19 years of professional travel in India (Delhi, Mumbai, Chennai, Hyderabad, Surat, Gandhinagar, Ahmedabad, Vallabh Vidyanagar, Jaipur and Pune) and abroad (France, UK, USA, Singapore, USSR & Qatar).***
- 🕒 ***16 years of research and studies in Indian Textile Art.***
- 🕒 ***INDIARTEXTILE ( Centre for***

***Contemporary Fiber/Textile Arts), promoting the concept of Art textiles in India, & primarily concerned with education & community arts.***

### **WORK EXPERIENCE (ACADEMICS)**

\*Taught full time at Navarachana Higher Secondary School, Vadodara from 1981- 87.

- January 1990 to December 1991 & 2004-2006 Taught full time at the National Institute of Design, Ahmedabad, India.( associated with the textiles and apparels dept)

\* January 1990 till date, part time teaching /conducting workshops/modules in **Art to Wear ,Creative Textiles & Advanced Surface Ornamentation** at the National Institute of FashionTechnology ( Ahmedabad, Gandhinagar,Hyderabad, New Delhi, Surat, Mohali (Northern India Institute of fashion Technology) & Chennai. As well as Pearl Academy of Fashion, New Delhi. & Jaipur (2006). Conducting Teacher's training workshop as well as taught students at ARCH Academy of Art & Design, Jaipur(2006). Post Graduate students from Indian Institute of Craft and Design, Jaipur (2006)

\* Jan to June 2000, audited textile art & design related courses at Rhode Island School of Design (winter & spring session in printed textiles and computer aided design) & travelled on invitation,guest lectured & made presentations at Monamari & Minnesota Quilters association and California State univ .(fiber art dept.) , Friends of Fiber art International,Philadelphia Symposium), U.S.A.

- ⌚ Aug – Nov 2003 worked as ‘Artist in Residence’ at ‘The Galaxy International School, Rajkot. Initiated a program on ‘**Art Education**’ emphasizing on a more holistic approach to education, art and life.
- ⌚ Aug –Sept 2004: Conducted workshops and gave slide talks at 1) Textile Center, MN 2) Art & Design Department, Iowa State University, USA c) Creative Artists Studio of Ames, IA d) Community College, Emmetsburg, IA e) Painters Anonymous club, Iowa State University, IA.

- April 2004- May 2006 Was Employed at the National Institute of Design, , Ahmedabad, . Responsibilities and duties were:

a) co-co-ordinating the dept of Apparel Design & Merchandising b) Administrative tasks included ( managing, monitoring, infrastructural follow-ups , industry interface, outsourcing faculty etc) c) academic tasks: mentoring and guiding student projects, from timetable to evaluation report writing etc. d) Teaching included: assisting/ conducting several courses such as Nature & Form, Design Overview, color & composition, Hist of Fashion & Costume, Design of selected space (textiles), sewing techniques, Design Project 1 & 2, Life drawing and Term Garment.

**reviews RESEARCH & STUDIES /PUBLICATION/COMMISSIONS Dec 1990  
to present**

- \*Contemporary Textile Art in India (catalogue)*Vadodara, India*
- Article , LIVING IN A GOD FEARING NATION‘ World of Embroidery’ magazine,  
UK-.March 2000 issue .
- Woonsocket News RI (USA) &
- India abroad – NewYork (USA)
- Les Nouvelles Du Patchwork ,June 99 FRANCE.
- Textile mural- in the collection of Sanghvi exports , Mumbai 1989.
- Dernieres Nouvelles D’Alsace, Edition de Seleststat, France sept 2002
- Alsace Centrale, Sainte Marie Aux Mines, France sept 2002 (4)
- Catalogue : 8<sup>th</sup> europeen patchwork meeting sept 2002
- Fiber Arts magazine Dec 2002 Article compiled by Jessica Hemmings, USA
- Popular Patchwork, Quilters Magazine, UK. Article by Elisabeth Fuchs , May 2003 issue

**EXHIBITIONS ( separate list available) 1981- 2005**

- \* 12 Solo Shows in India & abroad
- \* 23 Group shows in India and Abroad



**PROFESSIONAL ACCOMPLISHMENTS:**

**PROJECTS ( NATIONAL & INTERNATIONAL COLLABORATIONS & TRAVEL/  
(PAST) (September 1999 to 2005)**

- Curated an exhibition of CTAI 1999 (Contemporary Textile Art In India) at New
  - Delhi, entitled “Historical Roots and Contemporary Perspectives,” showcasing
  - Works of 18 designers, crafts people and artists, supported by United States
  - Educational Foundation in India, and the British Council New Delhi , Gallery
- Son-et-Lumiere,Mumbai, Bhailal Bhai Amin Foundation Vadodara as well as
- through funds donated by individuals.
- Indo-Austrian Artists Workshop (October 1999), New Delhi. (collaborated with Textile Artist Gudrun Kampl)
- Quilt-En-Sud International Textile Exhibition at St. Jean du Luz, South
- France (June 1999) travel sponsored by Indian Council for Cultural Relations, New Delhi.
- Design workshop( creative embroidery) with a group of 5 communities in Sumrasar (Kutch) sponsored by Developing Commissioner (Handicrafts) Ministry of Textiles, and co-ordinated by Kalaraksha Society& Trust, Bhuj, Kutch. April 2002
- 8<sup>th</sup> Europeen Du Patchwork c/o Office Du Tourisme, Saint Marie Aux Mines, Alsace, France. Showcasing 200 avant-garde textile art works of 35 artists, designers craftspeople and organizations from India. India/Italy jointly GUESTS OF HONOR at their sept 2002 event.
- Participated France patchwork Rhone, Exposition (Germany, France, India) organisee par la delegation , castel com, ANSE ( Lyon) France. October 2002
- Visited Doha, Qatar to participated in ‘Tasmeem Design Conference’ feb 2005 and presented a paper on ‘Contemporary Textile Art in India’
- ‘Aspects of India’ Invited to participate in an art Exhibition and symposium IOWA State University ( art & design dept), IOWA, USA sept 2004
  - Aug 2005: International Center for Indian Crafts, National Institute of Design, Ahmedabad: Conducted workshop in Hand Embroidery at ‘Hastakala Rojgar Yojna, Govt of Gujarat (GRIMCO) supported, Below Poverty Line Women (Helping Hand Kutir Gramodyog Charitable Trust, Bareja, Ahmedabad-Vadodara Highway

### **HONOURS 1987 to present**

- Awarded Charles Wallace Festival of India Grant to study Textile Art at
- Univ. of London.(Goldsmiths College of Art ,UK ). 1987-89
- Awarded Govt. of India Senior Fellowship in Visual Art. 99-2000
- Principal scholar selected for Fulbright Fellowship (visual arts , textiles) by United States Educational Foundation in India New Delhi and the Institute of International Education, New York. USA Jan-June 2000
- Jury member MELTING POT International Exhibition and Competition
- Quilt –En-Sud / “France Patchwork “, South France . 1999
- 13<sup>th</sup> International Biennial of Miniatures Textiles , Szombathelyi ,

Hungary June –2000.

- \* ‘CREATIVITY ,TRADITION & INNOVATION’ Invitation to Exhibit at Intl’ Embroidery Seminar, Crafts Council Of India, Hyderabad 2001 .
- India Guest of Honor at the 8<sup>th</sup> European Patchwork Meeting, Office Du Tourisme, Ste Marie Aux Mines, France sept 2002 (Invited to curate INDIARTEXTILE for the same.
- United States Educational Foundation in India & CIES , Washington sponsored travel grant to participate in ‘Aspects of India’ Exhibition & Symposium , IA, USA. Aug-Sept 2004
- Feb 2005 :Invited to Participate at the TASMEEM DOHA 2005 International Design Conference, sponsored and hosted by Virginia Commonwealth University of Qatar (VCUQ, Qatar Foundation for Education/ Ministry of Civil Service Affairs and Housing)

EDUCATION*June 1974 -June 2000*

- ⌚ June 2000 – Fulbright Exchange programme , Rhode Island School of Design , , U.S.A .
- ⌚ September 1987 –Dec. 1989 Post Diploma In Textile Art, Goldsmiths College Of Art , University of London , UK . ( hand painted & printed textiles, tapestry weaving, machine embroidery, 3d textiles, mixed media textiles--- studied under Audrey Walker, Alice Kettle, Christine Risley, Margaret Hall, Sally Freshwater, Micheal Brennand Wood, Rosalind Floyd, Marta Rogoskya, Janet Ledsham, )
- ⌚ June 1979 – April 1981 MA creative painting , Vadodara, India.
- ⌚ June 1974 – April 1979 BA creative painting , Vadodara, India.

**COLLECTIONS**

\* Center for the arts & spirituality , RI ,USA  
 \*British Museum, London UK \* Art Heritage, Delhi, India \* Cymroza Art Gallery, Mumbai,India.  
 \* Charles Wallace India Trust, \* Fulbright House, Delhi, \* British Council, Delhi London, UK India & Mumbai, India  
 \* Jindal Arts Creative \* Gallery Jamaat, Mumbai, \* Several private Interaction Center, Mumbai, India . collections in India India. & Abroad.  
 \* Pundole Art Gallery, Mumbai \* Gujarat State Lalit Kala \* Times of India New Delhi. India Academy, Ahmedabad, \* Indian Petrochemicals India. Vadodara .  
 \* Gallery Son-et-Lumiere,. \* Eicher Gallery, Delhi,India. \* Alembic Industries Mumbai, India. Vadodara.

- Light Publications Vadodara
- Office Du Tourisme, Saint Marie Aux Mines, France
- France Patchwork, Rhone (Lyon)
- Institute of international education NY USA

**INTERVIEWS/ PUBLICITY**

\* Star TV (NDTV) 'Good Morning India' New Delhi. Sept 99  
 \* 'AAJ TAK' National News Channel -New Delhi And a Documentary  
 Coverage by Delhi local television in Hindi & English. Sept 1999

- Television Locale du Val d'Argent, Alsace Region, France sept 2002
- Chai City: Local Television Channel Promoting Indian Arts & Culture, MN, USA. 2003

**SPECIAL INTERESTS**

\* Indian & International Collaboration in Textile Art  
 \* Artists in Residency Programs  
 \* Publications & Memberships  
 \* Community Services  
 \* Information Technology. (CAD etc)  
 \* Curriculum on Contemporary Indian & World Textile Art  
 \* **Textiles with a difference**, a project specially designed for the village artisans .  
 'Art Education' in primary & secondary schools, a project specially designed to develop educational products ( concept of fun & learning), create social awareness through art activities & promote art appreciation programs at all levels.

- Interested in taking on intern's exploring areas such as 'Art to Wear/ Sculptural Garments, Creative Textiles ( mixed media/ stitch), Textile Art 2d- 3d and advanced surface ornamentation..... to work with me in my studio.

**INTERNATIONAL MEMBERSHIP**

- ⌚ Surface Design Association USA (Attended SDA International conference June –2000) ( previously held membership)
- ⌚ Friends of Fiber Arts International (attended FFAI International conference April 2000) USA.(previously held membership)
- ⌚ Textile study group. USA. (previously held membership)
- ⌚ France Patchwork.. France. Quilt En Sud
- ⌚ European Textile Network-Germany.
- ⌚ ICE International Centre for Embroidery (Embroiderers Guild , UK (on invitation)

---

## CURRICULUM VITAE

---

**NAME:** Jayalaxmi Shwetha Shettar

---

**ORGANISATION:** Studio Satori (Handloom workshop, Design consultancy, Research & development for Handlooms & Handicrafts)

---

**ADDRESS:** 3<sup>rd</sup> floor, 1/1, 3<sup>rd</sup> cross  
Off Begur road  
Behind Adigas  
Begur Hobli  
Bommanahalli  
Bangalore – 560 068

Tel: (M) 9845183605  
Email: shwetha.shettar@gmail.com

### EDUCATIONAL QUALIFICATIONS:

Diploma in Textile Design, Srishti School of Art, Design & Technology, 2000-2004.

### AWARDS:

Certificate of Commendation – Best Diploma Project by Srishti School of Art, Design & Technology - 2004

---

### WORKSHOPS/ ACADEMICS:

Interned at ‘*Ambika Carpets*’ in Jaipur, Rajasthan. They deal with Hand knotted carpets and flat woven durries using only natural material like cotton, hemp, jute..Etc.Designed a range of cotton durries for the export market

Diploma project: “*Designer as a Facilitator*”. I worked with a NGO called **Sasha** in Calcutta. They work with various crafts people and serve as the marketing agent.

I chose to work with the concept of a designer as a facilitator, which involved conducting a workshop for 20 craftspeople regarding the basics of design. Then I worked alongside with them to develop the range of products.

I developed a range of home furnishings using Kantha Embroidery and a range of Indian games and stoles for the export market.

My intention of this project was to provide the craftspeople with the basic understanding of design and make them independent in terms of design development; it also gives them a sense of ownership.

Training & Design Workshop for the weavers of the NGO **Mulberry** in Assam 2003

Designer & Merchandiser for **DESI** a retail outlet in Bangalore which specializes in garments made out of Handloom fabric and Natural Dyes. They have a society **CHARAKHA** in Sagar where they have their production house. 2005-2006.



Designed products for DESI and was involved with several crafts groups, providing them with a market and also organizing exhibitions in DESI'S premises. 2005 -2006

Associate Designer in **Jamakhana of Navalgund** Design & Technical Development Workshop through Karnataka State Handicraft Development Corporation, Sponsored by Development Commissioner of Handicrafts, Government of India - Jan'06-Feb'06

Associate Designer in **Integrated Design & Technical Development Project in Zari/Zardozi Craft** with the NGO Mahila Sanatkar Mutually Aided Co-operative Society Sponsored by Development Commissioner of Handicrafts, Government of India. Aug '06-Sept'06

Associate Designer for **Banjara & Kasuti Embroidery**, Design & Technical Development Workshop for Sabala, Bijapur. Sponsored by NCDPD – DC Handicrafts Nov – Dec 2006

Associate Designer for **Banjara Embroidery**, Design & Technical Development Workshop for Lepakshi, Andhra Pradesh Handicrafts Development Council. Sponsored by APHDC Handicrafts Jan'07-Feb'07

Designer for **Mishing Tribe Weaving**, Design & Training workshop for the Mishing Tribe in Dubahati, Assam, by **NEST** (North East Social Trust) Conducted a Facilitative workshop for the Mishing tribe on the Basics of Design and developed products using the extra weft technique  
Sponsored by NABARD April '07 – May'07

Designer for **Design & Product development workshop for the weavers of Mizoram** .Sponsored by NABARD March '08

Designer for Design & Product Development workshop for the **Cuddalore Sea Shell Artisans**. Sponsored by AIF (American Indian Foundation) along with Safal Trust.

Currently, Consulting Designer at **The Ants** (Action North East trust) shop In Bangalore

---

## RESUME

**Name :** Allen Satyajeet Shaw

**Date of birth :** 27th April 1973

**Qualifications :**

**Bachelor of Arts**

**St. Stephens College, Delhi 1992-94**

**Course in illustration and graphics**

**Shankers Academy of Arts, Delhi 1993-94**

**Communication design, specialisation in Animation**

**National Institute of Design, Ahmedabad 1994-2001**

**Design Projects for NID:**

**1.** A four minute spot "The chicken story"

Client : Channel [V] Asia's biggest music channel

**2.** A two and a half minute animation film "Stage Fright"  
for National Institute of Design, Ahmedabad

**3.** A three minute animation film "Milestone"  
based on a Hindi poem by a renowned poet Sri Makhanlal Chaturvedi.

**4.** A three minute animation film "Ek Nayi Shuruaat" (A new begining)  
Client : UNICEF

**Exhibition design projects:**

Graphic panels for **Maruti Udyog** for its participation at the Auto Expo, Pragati Maidan, New Delhi, January 2004.

Graphic Panels for **Tata Indicom** for its participation at Supercomm, Pragati Maidan, New Delhi , Feb 2004.

Graphic panels for, **Hi-Tech Gears Pvt. Ltd.** for its participation at the Auto Expo, Pragati Maidan,  
New Delhi, January 2006

**Professional Experience :**

Industrial training (June-July 1996)

**Networks programmes Pvt. Ltd., Noida**

Worked as a communication coordinator and graphics desinger (April 2000 - Feb 2001)  
**crossfires.com**, Gujarat, Ahmedabad

Freelance communication designer under the banner "**Allen Shaw Communications**"  
(May 2001- Nov 2006)

Designing websites under the banner "**F5 web**" (Dec 2002 – July 2005)

**Workshops:**

Held an Illustration workshop for the Corporate Learning Centre for **Suzlon**, Pune  
Design workshop for school kids (Class IVth & Vth) at the **Riverside School**, Rajkot.

**Illustration projects:**

Did illustrations for the future scenarios for **HP Labs** Bangalore in May 2006

**Present Status :**

Practicing communication design as Partner for “**If the Art Café**” in Rajkot  
Teaching as a visiting faculty at **Indubhai Parekh School of Architecture**, Rajkot.  
Communication designer for **Kala Raksha** an NGO at Bhuj (Kutch).

**Postal Address :**

Yogi Darshan Society  
Plot # 4 A, behind Limbudi wadi restaurant,  
Rajkot - 360 002, Gujarat, INDIA  
Phone : (+91) - 281 - 2453595  
<http://www.allenshaw.com>  
e-mail : shawalle@gmail.com

### ANNEXURE 3- FACULTY TRAINEE/ MENTORS and INTERNS

#### KRV Mentors 2009

Course	Mentor	Craft	Year	Awards
09-1 Men	Rauf	Block Print	08	
09-1 Women	Bhagvati	Suf embroidery	07	INTERN
09-2 Men	Ovesh	Block Print	08	
	Mubin	Block print	08	Best drawing
09-2 Women	Varsha	Suf embroidery	08	Most Promising
	Damyanti	Suf embroidery	08	Best Drawing
09-3 Men	Murji	Weaving	08	Most Marketable
	Salemamad	Block print	08	Best Presentation
09-3 Women	Harkhuben	Rabari embroidery	07	Best Presentation
	Lachhuben	Rabari embroidery	08	Most Marketable
09-4 Men	Dayalal	Weaving	08	
09-4 Women	Devi	Rabari embroidery	06	Most Promising- INTERN
	Jilli	Rabari embroidery	06	INTERN
09-5 Men	Ramesh	Weaving	08	Best Collection
	Prakash	Weaving	08	Most Promising
09-5 Women	Varsha P	Suf embroidery	07	Most Marketable- INTERN
	Khetuben Rana	Rabari embroidery	06	
09-6 Men	Ramji	Weaving	08	
09-6 Women	Lakhi	Rabari embroidery	08	Best Presentation
	Rami Rama	Rabari embroidery	06	Best Presentation-INTERN

#### KRV Internship Program 2009-10

##### Sponsored by COMO Foundation

TOTAL RS 144,000

10 @ RS 2,000/ mo x 6 mo each + 2,000/ mo materials and facilitators

Dates	Partipants	Graduated	Work	Collections
January- June 2009	Varshaben Pratap	2007	Suf embroidery	1. Butterfly collection- Women's garments and accessories 2. Butterfly stoles 3. Fruits of Summer accessories collection
	Bhagvatiben Lakshman	2007	Suf embroidery	
	Deviben Samat	2006	Rabari Embroidery	
	Jiliben Vajan	2006	Rabari Embroidery	
	Ramiben Rama	2006	Rabari Embroidery	
July- December 2009	Lachhuben Raja	2006	Rabari Embroidery	1. Quilts 2. Jackets 3. Purses
	Namaben Thavar	2006	Rabari Embroidery	
	Tejuben Soma	2007	Rabari Embroidery	
	Devalben Paba	2007	Rabari Embroidery	
	Harkhuben Bhojraj	2007	Rabari Embroidery	

## ANNEXURE 4- IMAGES OF BEST COLLECTIONS 2009

### Champaben Magan- Best Collection 2009



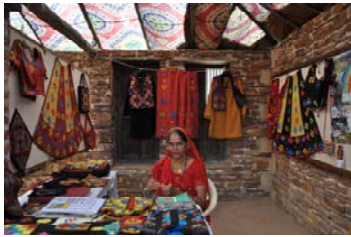
Kala Raksha Vidhyalaya MELA!

**Champaben Magan**

Champaben displayed her ample collection of natural dyed patchwork home furnishings to create an environment. She impressed the jury with her presentation, and her imaginative use of finishing- including buttons inspired by the berries she enjoyed on campus!



### Hariyaben Uttam- Most Marketable Collection 2009



**Hariyaben Uttam**



Kala Raksha Vidhyalaya MELA!

Hariyaben displayed her ample collection with intelligence and care. She presented her work with poise and impressed the jury with her insights.





## Rajeshbhai Vishramji- Best Collection 2009

### Rajesh Vishram



### Kala Raksha Vidhyalaya MELA!

Rajesh displayed his collection with enthusiasm and imagination. He impressed the jury with his fresh ideas for traditional weaving.



## Shakil Ahmed Khatri- Most Marketable Collection 2009

### Shakil Ahmed Kasam



His collection shone on the ramp, and he pleased the crowd. He was awarded for both Best Presentation and Best student!



**ANNEXURE 5- KALA RAKSHA TRUSTEES**

<b>Name</b>	<b>Status</b>	<b>Residence</b>	<b>Telephone</b>	<b>Email</b>
Prakash Ratilal Bhanani	Founder	Sumrasar Sheikh Ta Bhuj, Kutch	02808-77238	info@kala-raksha.org
Rajni Jayanti Patwa	joined 11/1/97	Bhanusali Nagar Bhuj, Kutch	02832-252516	rajnipatwa@yahoo.com
Judith Ann Frater	joined 5/3/94	54/A-1 Bankers Colony Bhuj, Kutch	02832-253697	judyf@kala-raksha.org
Mira Bhimji Poonam	Founder	Sumrasar Sheikh Ta Bhuj, Kutch	--	--
Hariya Tilaji Uttam	Founder	Sumrasar Sheikh Ta Bhuj, Kutch	--	--
Babri Premabhai Moru	Founder	Sumrasar Sheikh Ta Bhuj, Kutch	--	--
Haku Vajubhai Shah	joined 5/3/94	16 Nemnath Society Ahmedabad, Gujarat	079-2663-6741	hakushah@dataone.in
Jayanti Lalbhai Nayak	joined 5/3/94	Ahmedabad, Gujarat	98981-00157	
Daya Ratilal Dohat	Founder	Shivnagar Tharad, Banaskantha	--	--
Rai Singh Rathod	Founder	Shaktinagar II Bhuj, Kutch	--	raysinh Rathod@yahoo.com
Ashoke Chatterjee	Joined 13/6/04	B 1002 Rushin Tower Satellite Rd Ahmedabad 380015	079-2692-2662	ashchat@icenet.net
K.V. Raju	Joined 13/6/04	IRMA P.O. Box 60 Anand, Gujarat 388001	02692-260391 02692-263260 093750-27409	kvr@irma.ac.in
Nita Thakore	Joined 13/6/04	3/204 Village Venali Poeme Vadodara	0265-2700435 98250-91831	nitathakore@yahoo.com

**ANNEXURE 6- KALA RAKSHA VIDHYALAYA ADVISORS**

Ismail Mohammed Khatri, block printer, Ajrakhpur  
 Shamji Vishramji Vankar- weaver, Bhujodi  
 Lalji Vankar, weaver, Nirona  
 Gulam Hussain Umar, tie-dyer, Bhuj  
 Ali Mohammed Isha, tie-dyer, Bhuj  
 Umar Farouk, tie-dyer, Badli  
 Abdul Gafur Khatri, roghan(oil painting on cloth), Nirona  
 Qasimbhai, batik, Mundra

**ANNEXURE 7- Evaluation of the Impact of KRV on Graduates from 2006-2009**  
Attached Separately