



KALA RAKSHA
Preservation of Traditional Arts

Final Report

Kala Raksha Vidhyalaya

Year 7
15 January- 2 December 2012



Jaishri- *"We learned what to make for whom, what people use in homes
I learned what goes in the market, costs, colours and customers."*

Sohel- *"I used to think there were a few set things I could make. I thought I'd do saris and
dupattas. Now I see it is limitless."*

Judy Frater
Project Director, Kala Raksha Vidhyalaya

Prakash R. Bhanani
Chief Executive, Kala Raksha



CONTENTS

YEAR SEVEN, ABOUT TIME.....	3
KALA RAKSHA AND KRV: BACKGROUND	4
THE CLASS OF 2012 IN BRIEF.....	5
PARTICIPANTS IN THE CLASS OF 2012	5
KRV COURSE SCHEDULE 2012	6
COURSE SUMMARIES.....	7
COURSE 1	7
COURSE 2	9
COURSE 3	11
COURSE 4	13
COURSE 5	15
COURSE 6	17
CONVOCATION MELA 1-2 December 2012.....	19
RECOGNITION.....	23
RESEARCH.....	23
RESOURCES	24
TRUSTEES, ADVISORS AND STAFF.....	24
INSTITUTION BUILDING	24
CONNECTING TO ARTISAN COMMUNITIES	25
ALUMNI and IMPACT.....	25
OUTREACH.....	27
FEEDBACK FROM FACULTY	27
FEEDBACK FROM MSU INTERNS	28
TOWARD FINANCIAL SUSTAINABILITY	29
COMO FOUNDATION INTERNSHIPS.....	29
PARTNERS IN THE PROJECT	29
BUDGET	30
FUNDING	30
FUTURE PROSPECTS	30
ANNEXURES.....	32
ANNEXURE 1- LIST OF GRADUATES 2012 KALA RAKSHA VIDHYALAYA	32
ANNEXURE 2- RESUMES OF VISITING FACULTY	33
ANNEXURE 3- FACULTY TRAINEE/ MENTORS and INTERNS.....	52
ANNEXURE 4- IMAGES OF BEST COLLECTIONS 2012.....	53
ANNEXURE 5- KALA RAKSHA TRUSTEES.....	54
ANNEXURE 6- KALA RAKSHA VIDHYALAYA ADVISORS.....	54



YEAR SEVEN, ABOUT TIME

After seven years of KRV we have begun to see the blossoming of Artisan Designers. KARVADA members impressed an international audience at the "Make it New Again" Symposium held at NID in November; they had fresh work, and they could talk about it. Women graduates *initiated* and created collections for this year's fashion show. Graduates who had gone back to production work, for several years, began to show new collections. They had gathered all that they had learned and made it their own, and they started making new designs.

It reminds us that things take time.

There is a movement in the world today called **Slow Cloth**. The idea comes from Slow Food- a response to the realization that satisfaction is missing in fast food. Slow cloth values quality, meaning, beauty and the time it takes-- the human dimension of craft.

Craft is essentially human- and that is the part we love. Machines are needed to make many things faster, cheaper, more standard. **But craft is different. It is about the hand, the mind and the heart.**

Craft is also about the **uniqueness** of each crafts person. This year, we realized that in educating artisans you begin to see each person as unique-- not as an example of a group. At KRV we strive to nurture the special quality of each individual.

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 preserves and presents 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 transformation of traditional arts into contemporary products by involving women artisans in the design, pricing and marketing of their own products. It encourages artisans' creativity and capacity and through this process builds their confidence and self-esteem, in addition to enabling fair wages. From the beginning Kala Raksha dovetailed the collection and preservation of traditional pieces with this work.

The Trust maintains a Resource Center and Museum, two features of which make it unique. First, the Museum is based in the village itself, so that artisans have access to and responsibility for it. Artisans use the collections and library to develop new products with cultural integrity. Second, artisans designed and implemented the collection plan, were engaged in object documentation, consulted in developing the permanent exhibition, and implemented the installation. The experience of developing a locally based Resource Centre and Museum has most successfully proved the mutual benefits of involving communities in presenting their own cultures. Today, the collections are accessible online.

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) to realize the project, and in 2009 the Sir Misha Black Medal for Design Education. In March 2011, Ms. Frater was awarded the Crafts Council of India Kamala Samman. In 2012, KRV received an EdelGive Social Innovation Honours Runner up award.

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 Vidhyalaya'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 is 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 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 2012 IN BRIEF

PARTICIPANTS IN THE CLASS OF 2012



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.

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, and Dayalal Kudecha, KRV graduate 2008, served as Permanent Faculty members

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](#))

KRV COURSE SCHEDULE 2012

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: 15-27 January, 2012

Faculty: Sanchari Mahapatra

Mentor: Zuberbhai Khatri, KRV class of 2006

Women's Session: 9- 18 February 2012

Faculty: Pavitra Shyam

Mentor: Lakshmiben Puvar, KRV class of 2011

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

Course 1- Colour, Sourcing from Heritage and Nature, was taught by National Institute of Design graduate Sanchari Mahapatra. The course introduced the artisans to colour theory, and to approaching their art in conscious, systematic ways. Using paper, pencils, paint, and dyes, they explored creating and using colour. Most important, they learned to see their world in new ways.



A visit to the Kala Raksha museum, and discussions with Master Artisan Advisors especially guided the students to re-examine their own traditions. They realized that understanding of colour already existed in traditional work. The course encouraged the desire to learn.

Salman- "I want to learn something new, to develop my mind, not just for commercial purposes."



Women's Class

University of Mumbai graduate Pavitra Shyam, KRV's new Project Leader, taught the women's session of the colour course. The women artisans, several of whom had no formal learning, all experienced a different learning environment. They experimented with paper, paint and fabric to

understand how colours are related and interact. This is the critical aspect of colour for embroidery artisans. They learned different ways to organize colour, and ways to create contrast so that their embroidery gained full appreciation.



The women also visited the Kala Raksha Museum to examine their traditions with new eyes.

Tara “We have never thought so much about colour. We used any colour that we liked that looked good.”

Sangita “We see colour in the rainbow and flowers...but we never questioned how we see it. Now we know!”

COURSE 2

Basic Design, Sourcing from Nature and Heritage

Men’s session: 20 February- 3 March, 2012

Faculty: Nita Thakore

Mentors: Dhanjibhai Vankar, KRV class of 2011

Women’s Session: 12-24 March, 2012

Faculty: Aditi Prakash

Mentor: Tulsiben Puvar, KRV class of 2011

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 equipment 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

A fiber artist, Nita approached the Basic Design course in creative ways. The students were introduced to elements of design, with which they are practically familiar. As always, they found principles more challenging. Emulating traditional techniques in paper brought new perspectives. An innovative exercise of deconstructing a photographic image into existing principles was an epiphany for many of the students.



Frequent presentations helped the students become more articulate and comfortable with explaining their work.

Women's Class



Aditi took a practical organic approach, combining elements and principles of design. Shapes led to pattern, positive-negative space, symmetry and asymmetry. The students worked in paper and fabric cutting, pencil and paint, and found objects, always translating the exercise into embroidery. This insured that they would be able to use the concepts in their work.



Short embroidery exercises gave the students a good understanding of the principles, and a sense of completion and success. The dissection exercise in the men's session was modified. The women were asked to find different elements and principles in examples from their traditions, by tracing and retracing an image of traditional embroidery. By this course, the women began to feel confident in experimenting with their traditions.

COURSE 3

Market Orientation, Concept, Costing

Men's session: 26 March- 7 April, 2012

Faculty: LOkesh Ghai

Mentor:

Women's Session: 9-21 April, 2012

Faculty: Shweta Dhariwal

Mentor: Monghiben Rana Rabari, KRV class of 2010

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

A trip to Ahmedabad is the centrepiece of this course. Students learn to segment markets and realize that they can choose the market for their work. In the men's Market Orientation course, taught this year by veteran KRV Faculty Lokesh Ghai, artisans considered art as well as design, visiting artists, galleries and shops in Ahmedabad and absorbing experiences with great intensity.



On return, they created designs for individuals and shops they had visited. As always the individual catapulted them beyond known limitations. Craft remains essentially personal.

"I learned that people want quality and are ready to pay; I saw it everywhere." Tanveer, class of 2012

"We learned from the Chitaras that if you work carefully, you can create your own work and name," Salman, class of 2012

Women's Class



Women's Course 3, Market Orientation, was also taught by a KRV Faculty veteran, Shweta Dhariwal. Under her guidance the group visited shops and homes in Ahmedabad, for the first time in their lives. Recalling so many new experiences was challenging, even though the seven younger girls have been formally educated. This year we saw a clear indication of a narrowing of the gap between artisans and contemporary consumers, when the women purchased garments, household decorations, ornaments,

organic tea and underwear from a range of shops they visited: Fabindia, NIDUS, Aura, Gurjari, Gulmohar Mall and Law Garden market. The students felt the prices were appropriate. More important, their taste coincided with urban offerings, and they demonstrated concern for issues such as natural and organic fibers.



By the end of the course, the women realized they had under priced themselves, and began to calculate the value of their thoughts as well as efforts.

"We visited Carminaben and Shimolben's homes to see how they decorate; we don't do that in our homes," Parmaben, class of 2012

"At House of Mangaldas, they created new things from old!" Hetalben, class of 2012

COURSE 4

Concept, Communication, Projects

Men's session: 14-26 May, 2012

Faculty: Neha Puri

Mentor:

Women's Session: 28 May- 9 June, 2012

Faculty: Sanchari Mahapatra

Mentor: Miraben Poonam Bhanani, KRV class of 2011

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

The men's fourth class, **Concept, Communication, Projects**, taught by Neha Puri, began with learning to stylize- and most importantly not to stop with "It will do." The next step in learning to express a concept was reflecting on professional trend forecast boards. Though we have used these boards in a number of classes before, each person sees through his own experiences. This year, Snow Palace became Vijay Vilas, and Tropical Tango became the Bhuj railway station! The group took a field trip from KRV to Banni and back to Mandvi. On return and much further pondering, Vijay Vilas evolved to Treasure Hunt.... And the railway station became Life's Journey.



The men worked earnestly in finalizing their colour palettes, creating a motif bank, and thinking of appropriate layouts. This was a tough class of long hours thinking, a realm not preferred by men who work with their hands. But by the final presentation, they realized they had come a long way in developing new directions for their work.

KRV alumni Shakilbhai and Anwarbhai gave invaluable input in the final presentation.

Anwarbhai- *"A concept is the basis of a collection. The effort starts here. Until you get into it, you have to persevere."*

Shakilbhai- *"You have to get so into your theme that you see it everywhere. I started buying clothes in the colours of my theme! You can't get the original look, texture from a picture. Nature is the biggest treasure house."*

Soyabbhai agreed, *"When the leaf dried, the colour changed and the texture emerged. That is the specialty of nature. In making motifs, I began to understand."*



Women's Class

Since KRV's inception, the women's Concept course has had the challenge of having fabric appropriate to different embroidery styles ready in the colours the students choose for their themes. In the past, in spite of using trend forecasts, when women personalized their themes, the colours changed. This year, Visiting Faculty Sanchari Mahapatra decided to begin with the colours and create a theme from those selected. While practical, the approach needs some fine tuning to insure that the themes lead to visual imagery and experiences to which the artisans can directly relate. The use of international trends in craft is itself challenging and controversial. But ultimately it takes artisans beyond their colour comfort zones to fresh explorations. A note on this observation to renowned trend forecaster LA Colours resulted in a generous donation of new trend books, which we will relish next year.



This year, the women went on a field trip to Mandvi, and when they could not go to an inspiration, they brought one to KRV. For her theme "children," Jivaben called nearby Vandh children and interviewed them on our campus. Once themes were decided, the women began motif development.

COURSE 5

Finishing and Collection Development

Men's session: 18-30 June, 2012

Faculty: Shweta Dhariwal

Mentors: Jayantibhai Bokani, KRV class of 2010/ Namoribhai Vankar, KRV class of 2009

Women's Session: 2-14 July, 2012

Faculty: LOkesh Ghai

Mentor: Hariyaben Uttam Bhanani, KRV class of 2009

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

KRV's fifth class: **Finishing, Collection Development**, is the most complex of the year. Since 2008, KRV has incorporated collaboration with urban design students to create patterns for new designs. In this year's men's course, taught by Shweta Dhariwal and Shital Naik, four students from Pearl Institute worked with the KRV weavers, printers and bandhani artists. The brief was for KRV students to indicate a basic range of collections. The Pearl students would collaboratively decide on silhouettes, and create patterns and prototypes. KRV students are responsible for the surface/ craft design, and ultimately for the products. A basic pre-requisite of collaboration is mutual understanding and respect. A key goal was to provide an intensive one-to-one experience with traditional artisans in an educational environment, so that the Pearl students could learn to assess technical strengths and limitations, and design to capitalize upon a craft, rather than use craft to embellish a design.



On day one, when all of the students introduced themselves and presented their work to date, the vast difference between the rural and urban worlds was starkly clear. Further, it was clear that the institutional environments, methods and pace were very different.

By the second week, teams were intently working on patterns and test fits. And by the end of the class each team had developed a visible harmony.

"I learned a lot from Tanvir!" Prateek, student of Pearl Academy, Delhi

"We will never see textile arts in the same way; we have learned to appreciate them," Niharika, student of Pearl Academy, Delhi



Women's Class

Lokesh Ghai taught the women's fifth session. Beginning with a review of theme development, he then taught some basics of finishing techniques. Using the humble bori button, he illustrated how each detail of finishing can support a theme, and guided the women to creatively and practically explore their themes further.



The women's section collaborators, students from MS.University, Baroda, familiarized themselves with Kutch embroidery traditions through the Kala Raksha museum. The younger KRV students took tutorials in their traditions from mentor and KRV graduate Hariyaben, and studied further finishing techniques with Kala Raksha master tailor Rameshbhai. They went on to develop collections more geared for the ready to wear market than has been done in previous years.

COURSE 6

Merchandising and Presentation

Men's Session: 3-15 September, 2012

Faculty: Sanjukta Roy

Mentor: Zuberbhai Khatri

Women's session: 1-13 October, 2012

Faculty: Sanjukta Roy

Mentor: Lakhiben Vanka, KRV class of 2008

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

Both sections of Course 6- Merchandising, Presentation, were taught by Sanjukta Roy a textile graduate of Pearl Academy, from 3 September to 13 October, with a two week break in between for local holidays. Sanjukta had taught the men's section last year, and utilized her experience to enrich the curriculum. In the men's class, artisan students learned to photograph their own work and organize it as portfolios. Each student created a brand identity and logo.



They focused on the always important skill of editing and learned to display and present their work. For the final presentation, KRV graduates as well as family members gave feedback that will help put the final touches on each student's collection.



Women's Class

The women used the course as an opportunity to review the year's work, as well as learning photography, graphic design, and editing. Each student created a logo and brand identity. Sanjukta also taught them the simple, traditional technique of wrapped packaging.



The women made great efforts in this final class of the year to overcome chronic shyness. In the final presentation, the progress in this two week intensive session was clearly evident. The class enjoyed a great sense of achievement.



CONVOCATION MELA 1-2 December 2012

November 30- December 2nd marked this year's KRV Convocation Mela. The event, generously sponsored by Adani Foundation, CGPL-Tata Power, and Somaiya Group, began with a final jury conducted by experts in craft and design.



The Jury

Included were Radhi Parekh- founder of Artisans Gallery, Subrata Bhowmick- internationally renowned designer, Sangita Shroff, former Director, Indian Institute of Craft and Design, Sonal Chitranshi- Fabindia Jaipur, and Lesley Mitchison- faculty Manchester Metropolitan University (UK)



The Fashion Show

The jury culminated in the always popular fashion show, choreographed by Utsav Dholakia Compered by Shweta Dhariwal, and styled by LOKesh Ghai. This year's fashion show was inaugurated by our generous sponsors and our Special Guest, the vivacious and avante garde Australian designer, Rebecca Paterson.

This year's graduates presented collections of contemporary styled traditions, ranging from the bold to the beautiful. The garments were designed in collaboration with students from Pearl Academy, Delhi, and M.S. University Baroda.



As ever, our KRV alumni made us proud with their sophisticated Artisan Designs. The grand finale was Rebecca modeling Parmaben's wedding collection stole.



The Convocation Ceremony

The following day, Kala Raksha proudly received Professor Pradyumna Vyas, Director of the National Institute of Design, as our Chief Guest. Mr. Vyas delivered the keynote speech, affirming that design education for artisans was an important step for the invigoration of both traditions and contemporary design. Graduates Lakshmiben Kalyanji Puvar and Hiteshbhai Dayalal Vankar spoke eloquently and

sincerely about the importance of design education in their lives, embodying the confidence and poise that education builds.



Collection Awards

This year's awards for Best Collection went to Hansuben Mohan, Rabari embroiderer, and Soyabbhai Karim Khaatri, block printer. Best Presentation was awarded to Taraben Vijay Puvar, suf embroidery artist, and Mukeshbhai Naranbhai, weaver. The most Marketable collections were those of Shantaben Jawaharlal Parmar, suf embroiderer, and Dilipbhai Kayabhai, weaver. Most Promising Artisans were Chandrikaben Harish Bhanani and Hetalben Punjabhai Ghoil, suf embroiderers, and Salmanbhai Junas Khatri, block printer. The Faculty awards for Best Student went to Sangitaben Pirabhai Bhati, suf embroiderer, and Soyabbhai Karim Khatri, block printer.



The Public Mela

The convocation inaugurated a public Mela, which drew visitors from UK, Australia, Scotland, USA, and all over India. A number of people planned their visit to India around the KRV Mela. Artisans met and exchanged news and ideas. Visitors purchased fresh artisan designs. Many graduates recovered their annual fees in a few hours-- incontrovertible proof that their year of hard work was worthwhile. Everyone enjoyed Kutchi folk music, food and hands-on craft demonstrations.



Finally, artisans, graduates and the public joined in our traditional sanedo jam session- the grand finale of a wonderful celebration of the flourishing culture of Kutch, and the welcoming of our newest Artisan Designers.

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. In March 2011, Ms. Frater was awarded the Crafts Council of India Kamala Samman, and in October 2011, she received Ojaswini Alankaran Award for work in Women's Empowerment. In 2012, KRV received an EdelGive Social Innovation Honours Runner up award.

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 would 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. "*The Masters' Voices*," a film series was produced with support from the Dorabji Tata Trust and Seagate. 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 comprises six half hour segments, each on one craft, and one forty-five minute overview drawing on all of the crafts. This is an invaluable contribution to the understanding and appreciation of the conceptual aspects of craft traditions-- increasingly important for students as well as faculty.

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 fifty 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, as is a current appraisal of KRV graduates.

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 annual donations of colour wheels and 4 years of professional trend boards. Our sample library is growing, as are our bank of power point presentations and films.

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
- * *The Masters' Voices* A film series on design in traditional textile arts of Kutch
- * Profiles of each of the 117 KRV graduates
- * Assessments of impact for 2010 and 2011
- * 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, Marketing Executive, Head Teacher and 3 Field Coordinators also participate part time in the program. Except for the Project Leader, the employees detailed above are from the local villages. 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

One benefit of our residential program is the extracurricular experiences that accompany the academic and technical courses. The Vidhyalaya prides itself in the barriers we break. This year, the men, Khatri and Vankars, shared one dormitory room out of choice. They formed bonds that will extend beyond the year's program, and help them continue to innovate in their traditions. Among the women, caste barriers are gently nudged, while age becomes a more effective divider. For women, just getting to KRV, being away from village and family is a huge and courageous step. After six years we realize how far we have come when we no longer hear that the "wages" (stipend) we give are low. Women have come to understand education as other than labour work. Young artisans no longer need a chaperone to stay on campus. Elders no longer say "we are uneducated."

Networking and collaborating with established design institutes is a goal for KRV. This year we were happy to collaborate with both Pearl Academy in Delhi and M.S. University, Baroda. A proposal for establishing an MOU with a major design institute is under discussion.

This year KRV also partnered with the ReSide residency program of Creative Scotland's 'Creative Futures.' In October, Kala Raksha and the Vidhyalaya hosted a two week exposure program with Lindsay Roberts and Jennifer Allison, Scottish artists participating in the program, and in February 2013, the Vidhyalaya again hosted Jennifer to work on a project on Rabari embroidery. In exchange, KRV graduate Murjibhai Hamir, was selected to visit Scotland in September, and he will return to do his project in March.

KRV's Sustainability program has fostered connections with a range of individuals and institutes. We would like through them to build long term relationships between institutions.

KRV Director Judy Frater met the students and faculty of Maret School in September. We hope to develop an annual program with this very progressive school.

Continuing education has been a long term KRV plan, and a popular request from KARVADA. In April KRV launched the first alumni program, a week long natural dye workshop with renowned expert Jagada Rajappa. The focus was on yarn dyeing, for both weavers and dyers. The workshop addressed the continual problem for dyers and especially weavers, of procuring quality and varied raw materials. Traditionally, weaving of Kutch used the natural colours of wool and cotton, and the dyeing of Kutch focused on resist patterning of fabric. To reach new markets, weavers need coloured yarns. The workshop addressed this lacuna. It was highly successful because of sustained input- one of KRV's core strengths. We look forward to seeing implementation of new skills in this year's KARVADA collections.

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 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. Alumni share their experiences with subsequent classes in guest lectures and as mentors, and help to recruit new students. For the women, who have a more restricted network, Kala Raksha 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. Through KRV design vocabulary has become familiar throughout crafts communities of Kutch.



ALUMNI and IMPACT

This year, six KRV women graduates from Tunda Vandh collaborated with students of the Art Institute Vittoria of Trento, Italy, in an exhibition, **Deserts and Mountains - East and West of the World**, which won a prize for peace dedicated to Giancarlo Bettiol. The exhibition was shown at Spazio Archeologico Sotterraneo del Sas in Trento, Piazza Cesare Battisti from 9 February through 15 April www.trentinocultura.net/archeologia.asp

KRV women graduates also collaborated with UK fiber artist Alice Kettle in an exhibition in the Queen Street Mill, Burnley, BB10 2HX as part of the Cotton Exchange Project Global Threads from May 31-July 15, 2012.

Under the able leadership of current president Juned I Khatri, KARVADA, the Kala Raksha Vidhyalaya Artisan Designers Association, is seeking appropriate market venues, defining policies, and planning workshops.

2008 Graduate Abdul Rauf Razakhbhai Khatri won the President's award for craftsmanship.

2010 graduate Khalid Amin Khatri held the first solo exhibition of a KRV graduate in the prestigious Artisans Gallery, Mumbai, from 9-11 April. The show was highly successful for several reasons. Khalid's work was acclaimed by the press and visitors, he earned well in his first solo experience, and most important, the show was a landmark as it succeeded in crossing the boundary between "craft" and "art."

Juned Ismail Khatri himself participated very successfully in the Crafts Council of India's sari exhibition in Delhi in September, underscoring the importance of design in tradition.

In December, KARVADA members held a group show in Artisans Gallery in Mumbai, another landmark in visibility.

KARVADA and KRV women graduates are all working together toward a major event in early next year in Delhi.

In 2009, 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 were of the opinion that they had learned something new in their craft and were completely satisfied.
- Nearly 34% had found employment and become independent because of Kala Raksha and the learning they received at Kala Raksha Vidhyalaya.
- 20% had doubled their income.
- 9% had raised their income by five to twenty times.

The full report is available on request.

In March 2011, a follow up Assessment of women graduates from 2006-2010 was prepared, including products designed over the years, and the work of COMO sponsored design interns.

With the exception of artisans impacted by major industry and 4 individuals with extenuating circumstances, women graduates of KRV have clearly been able to increase their income after completing the course, from 4% to six times. Women who have graduated from the course clearly gain self confidence. Furthermore, the extended contact and input enables them to emerge as distinct individuals with recognized capabilities. This favors them being chosen to participate in internships, workshops, interactions with guests, and exhibitions, and a mutually reinforcing professionalism has developed among the graduates.

This year, the graduates were re-visited for a continued Impact Assessment. The report will follow.

OUTREACH

KRV's website www.kala-vidhyalaya.org is gaining a following. The men's e-portfolios were instrumental in short listing participants in a December event in Mumbai, and securing participation in an India-Australia residency with Happy Hands for graduates Aakib Khatri and Hanif Khatri. The women's portfolios are in the final stages of production.

KRV Visiting Faculty member LOKesh Ghai and KRV Advisor Shyamjibhai Vishramji participated as Artists in Residence in the Cotton Exchange Project in Manchester, UK. The program centered on four stories, two of which were Kala Raksha and KRV graduate Khalid Amin Khatri. Exhibitions of work were held at the Manchester Art Gallery and the Harris Museum in September, and the Gallery of Costume in October.

In July KRV Graduate Lachhuben Raja Rabari and Kala Raksha Coordinator Rajabhai Pachan Rabari participated in the 9th International Folk Art Market, Santa Fe. Afterwards, they and Project Director Judy Frater conducted a tour of 4 US cities, holding workshops on the concept and techniques of Rabari embroidery.

Project Director Judy Frater conducted a number of lectures in conjunction with the exhibition in Trento. She inaugurated a series of discussions of issues in contemporary crafts at Dastkar Andhra in Hyderabad in January. In September, she presented a paper *Kala Raksha: from Cultural Identity to Intellectual Property* at Textile Society of America symposium:

A beautiful colour feature on Kala Raksha Vidhyalaya was published in the March 2012 [Marg Magazine](#)

In September 2012, Kala Raksha Vidhyalaya enjoyed a feature by Jessica Marati "Teaching Design," in Hand/Eye magazine.

FEEDBACK FROM FACULTY

My association with Kala Raksha began in 2008, when I went for the first time to teach at the Kala Raksha Vidhyalaya at Vandh, a small coastal town in Mandvi taluka of Gujarat. It was the first time I would be teaching rural craftspeople and I was scared of not doing justice to it. It was a remarkable experience to interchange knowledge and skills with my students in those 13 days. It was challenging to explain concepts like market, client and USP to them in a traditional context ... But It truly lead me to believe there is no right age to pursue education."

In my report for Year 2009, I described my learning with the students, "...yet another opportunity to teach as well as learn from these master embroiderers. These experiences at Kala Raksha were teaching me life lessons! In 2010, I taught Market Orientation to the men's group. This experience of a men's class was markedly different from my earlier 2 modules. Most of the students were focused and did not hesitate to ask questions and voice their confusions.

In the last 2 years, I also taught Collection Development and Finishing Last year, for the first time I had a combined student group from rural and urban design schools. in a co-creation experiment. It was challenging to manage the heterogeneous group, where each participant had different skill sets and thinking pattern.

Kala Raksha has given opportunities to many like me for engaging in meaningful application of design. The biggest learning has been from the artisans themselves - I wish to appreciate all these people from whom I have learned so much.

Shweta Dhariwal

FEEDBACK FROM MSU INTERNS

“..kala-raksha was my first close experience with the artisans who made me realize creativity in true sense...all that came out from their mind and heart was not something manipulated by fashion and system led world, still, was everything that our world requires...motifs like JCB and scooter produced by very simple, quite and patient Jivaben are no less than any formally trained artistic expression...it was a privilege being an instrument to help encourage and appreciate talented girls

..the on field stay at organization completely transformed my views towards the way of product diversifications carried out of traditional crafts

Shruti Tomar

The 15 days which i spent in "Kala Rakha Vidhyalaya" are very close to my heart. It was a great experience. While working with KRV, I came to know about many new things. Before, I had theoretical knowledge, but when we practice something we come to know how things are done, what are the challenges. Working with the artisans, I came to know about their thinking, their culture and the efforts they put in their work. It was very fruitful for me and the things I learned will help me throughout my life.

priyanka vashishtha

My experience being with KRV students was amazingly terrific. These girls suggested such simple thoughts which seemed out of the box because today people have stopped thinking simple. I worked with Hetal Ben, Jayashree Ben, Tara Ben. The learning in Vidhyalaya was never one way; it was always two ways.. they taught us to think with our heart open, just by keen observation on small things which are overlooked by almost all of us.

Vidhyalaya is like a boon to such artisans who will not only give them a chance to earn a living but also a chance to prove themselves. The people at Vidhyalaya are very down to earth and helpful, The experience with the students and KRV staff during free time was also amazing, where we sat together and saw some movies in moonlight sharing each others thoughts and ideas. Thank you so much for providing us such an opportunity to learn and interact with the artisan and now designers.

Gurvinder Kaur GundeV.



TOWARD FINANCIAL SUSTAINABILITY

Kala Raksha continues to focus on building links through which KRV graduates can develop their capacity as designers and find new and better markets. To this end, as well as to initiate financial sustainability, the Vidhyalaya initiated a program of textile craft workshops in November 2010. Since then Kala Raksha has conducted seventeen workshops. Between January and December 2012, we conducted ten workshops for a range of clients.

These included workshops with Liz Williamson, professor at the University of New South Wales Australia, as part of an elective course at the National Institute of Design, a workshop arranged by Barney Hare Duke with 16 art and design professionals from UK who have keen interest in the ‘Cotton Story,’ workshops with Fellows from NEST, a workshop with Jennifer Varekamp, Associate Professor, Fashion Design at Massachusetts College of Art and Design, workshops for students of the Maret School in Washington DC, a workshop with Australian designer Rebecca Paterson, workshops with Scottish ReSide participants, workshops with faculty from Kansas State University, and workshops with specialized tour groups.

The workshops this year proved financially viable, netting the institute nearly 9% of its annual budget.

COMO FOUNDATION INTERNSHIPS

The COMO Foundation internship program is now in its fifth year. Through the program women graduates of Kala Raksha Vidhyalaya have the opportunity after their year of education to design collections under Kala Raksha’s guidance. The COMO internships began as an experiment in creating clearly recognized value for the education of Kala Raksha Vidhyalaya.

In March 2012 The fourth group of KRV design interns, got off to a great start with products for an exhibition in Mumbai. In July and September, they tested two collections of one of a kind art to wear jackets. The market response was unanimous: both sold out! And each collection is better through the continued experience of design. The Artisan Designer group has been institutionalized at Kala Raksha.

PARTNERS IN THE PROJECT

Bestseller Fund has been 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 Art, Design and Technology, and the Indian Institute of Craft and Design. These institutions offer guidance as requested. Dastkar, Dastkari Haat Samiti, Crafts Council of India, Central Cottage Industries Corporation, Paramparik Karigar, and Fabindia have offered marketing opportunities to KARVADA.

BUDGET

The Vidhyalaya budget for the year 2012-13 follows. Audited accounts are available separately.

KRV BUDGET 2012	US\$	INR
PARTICIPANTS		
Visiting Faculty- 6 classes	6,226.42	330,000
Artisan stipend (women embroidery wages)	754.72	40,000
STAFF	18,018.87	955,000
TRAVEL	377.36	20,000
ACTIVITIES		
Production of Learning Materials	1226.415094	65,000
Materials for production of prototypes	3,490.57	185,000
Study tour	1,509.43	80,000
Convocation Mela	12,075.47	640,000
Fashion show	4,716.98	250,000
OUTREACH	2,641.51	140,000
ADMINISTRATION & COORDINATION	20,754.72	1,100,000
DOCUMENTATION	18.86792453	1,000
TOTAL	71,811.32	3,806,000

at average rate of RS 53/ dollar

FUNDING

Kala Raksha Trust is largely self sustaining. In the past, it 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.

Kala Raksha Vidhyalaya 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 wishes to consult in the development of similar institutions. The concept would be to share the core ideas but localize them.

FUTURE PROSPECTS

The impact on Kala Raksha Vidhyalaya graduates is visible. Their design capacity, and their confidence has become recognized within and beyond the Kutch craft world. Design education has changed their way of seeing and thinking.

Hansuben- *"I got to really look at the old work. Now I know how to make all kinds of designs."*

Hetalben- *"From the trip to Mandvi, I learned you can get design inspiration from anything."*

Dilipbhai- *"I learned to think."*

KRV's steps in championing co-creation, and recognizing Artisan Design are present in artisan communities, and respect for artisan capacity is slowly being recognized. Visibility of KRV's revolutionary is expanding. At November's Australia-India "Make It New Again conference, the Vidhyalaya was repeatedly exemplified.

Awareness of the importance of the market has been raised in both Kala Raksha staff and artisan participants.

Chandrikaben- "I figured out different markets- what colours, look for each shop. I saw lots of shops and saw how it was in Ahmedabad Now, I'll think and do. It can be less, but it should be good."

We are committed to bringing an even stronger market orientation to the education we provide. The launch of alumni e-portfolios will exponentially increase market reach.

Financial sustainability remains a challenge, but our Financial Sustainability program has brought results in just one year.

What keeps us vitalized is realizing we have begun a movement. Like craft, it is slow, but real.

"Design is an ocean," Kalid, KRV class of 2010

ANNEXURES

ANNEXURE 1- LIST OF GRADUATES 2012 KALA RAKSHA VIDHYALAYA

Male Students 2012-13

No.	Name of Male students	ART	Village	Award
1	Khatri Soyab Abdul Karim	Block printing	Ajrakhpur	Best Collection Best Student
2	Khatri Salman Junas	Block printing	Ajrakhpur	Most Promising
3	Khatri Tanveer Ahmad	Bandhani	Mundra	
4.	Soneji Juned Mohamed	Bandhani	Bhuj	
5.	Khatri Sohail Haroonbhai	Bandhani	Bhuj	
6.	Mukesh Narayanbhai Vankar	Weaving	Sarli	Best Presentation
7.	Dilip Kayabhai Vankar	Weaving	Sarli	Most Marketable

KALA RAKSHA VIDHYALAYA

Female Students 2012-13

No.	Name of Female students	ART	Village	Award
1	Chandrika Harish Bhanani	Suf Embroidery	Sumrasar	Most Promising
2	Hansuben Mohan Rabari	Dhebaria Rabari Embroidery	Lodai	Best Collection
3	Hetal Punjabhai Gohil	Suf Embroidery	Pragpur II	Most Promising
4	Jaishri Trilokchand Parmar	Suf Embroidery	Faradi	
5	Jivaben Khetabhai Rabari	Kachhi Rabari Embroidery	Bhujodi	
6	Kanchan Trilokchand Parmar	Suf Embroidery	Faradi	
7	Kanchan Morubhai Gohil	Suf Embroidery	Pragpur II	
8	Parmaben Channabhai Rabari	Dhebaria Rabari Embroidery	Kotay	
9	Sangita Pirabhai Bhati	Suf Embroidery	Faradi	Best Student
10	Shanta Jawaharlal Parmar	Suf Embroidery	Faradi	Most Marketable
11	Taraben Vijay Puvar	Suf Embroidery	Faradi	Best Presentation

ANNEXURE 2- RESUMES OF VISITING FACULTY

Visiting Faculty 2012 – Sanchari Mahapaatra, Pavitra Shyam, Nita Thakore, Aditi Prakash, Lokesh Ghai, Shweta Dharival, Neha Puri, and Sanjukta Roy.

Permanent Faculty Members-Harish Bhanani, Dayalal Kudecha

NEHA PURI

TEXTILE DESIGNER

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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, Raibarely 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 3rd year Textile Design students.

February - March 2008: Co-Faculty at the National Institute of Design: Three week course 'Fabric Construction' for 2nd 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.

RESEARCH AND DOCUMENTATION

"Tholu Bommalata" (2005) Craft documentation of the Leather Puppet Craft of Andhra Pradesh. The scope of research and documentation included the genesis of the craft, the process of puppet making and other leather products, the performance and its significance.

"Taana Baana" (2004) A research study cum training of Kullu Shawl Weaving at Himachal Pradesh.

COMPETITION ENTRY

August 2008: "Design Shibori" International Students Juried Exhibition: Cotton stole with clamp resist on the warp.

EXHIBITIONS AND DISPLAYS

DESIGNING LAMPS, December 2003: Installation at NID, Ahmedabad. The installation depicted the interplay of color and light enhanced by the use of different materials like paper, metal and wood.

TEXTYLES, February 2005: Textile Fair at Pragati Maidan, New Delhi. Samples from the Woven Apparels course were exhibited as a part of a display of work by NID Students.

WORKSHOPS AND CONFERENCES

Colors India Workshop (2007): A cross industry conference on emerging trends of color, focusing on perceptual tools for color design and communication. The workshop revolved around the color forecasting and NCS color system, headed by Berit Bergstorm, Director of the Scandinavian Color School.

Electronic & Smart Textiles (2006): Building a future for smart or intelligent textiles, keeping eco-friendliness, social and psychological constraints in mind. It involved research into technology, market, cost, scope etc. The workshop was guided by Ms. Joanna Berzowska from the Concordia University, Montreal, Canada.

Bandhini Workshop (2003): A workshop with noted designers from the U.S.A., U.K. and Japan. It involved developing designs for furnishings using different techniques in natural dyeing i.e. stitch resist, clamp resist etc.

Green Design Workshop (2002): Designing products with any waste material, reused or converted into a new product. The final concept converted waste Tetrapaks into initial prototypes of a handbag and CD wallet. The concept was published in The Times of India.

EDUCATIONAL QUALIFICATIONS

Graduate Diploma in Textile Design (2007) from the National Institute of Design, Ahmedabad, India.

Master in Strategic Design - a four month certificate programme at Politecnico di Milano, Italy

AREAS OF INTEREST

Design for Sustainability
Textile Recycling
Handloom Textiles
Colour Symbolism
Therapeutic Textiles
Concept Design
Design Education

REFERENCES

Prof. Aditi Ranjan,
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Resume

Sanchari Mahapatra

Contact: +91 9909917781;

Email: sanchari.nid@gmail.com;

D.O.B: August 4, 1983

Introduction: An independent professional textile designer, passionate photographer and an avid traveler. I love to work with various mediums and materials.

Focus Area: To work effectively with groups of people such as traditional/non traditional craftsmen/artisans, students & design enthusiasts

Academics: National Institute of Design, Ahmedabad, Gujarat, India (2006)
Graduate Diploma in Textiles, Apparel & Accessory Design with specialization in Textile Design
Central Board of Secondary Education (CBSE), Rourkela, Orissa, India (2001)
Class XII- Science-81.8%
Class X- 87.3%

Work Experience:

September 2007 - Present

- Work as an independent designer in the area of handicraft and handloom development and visiting faculty to design institutes.

Clients: Indian Chambers of Commerce, Manipur Development Society, Gujarat State Handloom and Handicraft Development Corporation, Development Commissioner Handicrafts, Development Commissioner Handloom, National Institute of Design, Indian Institute of Crafts and Design, Design Institute of India, District Industry Center.

- **Field work:** Orissa, West Bengal, Manipur, Arunachal Pradesh, Rajasthan, Gujarat

November 2006 - September 2007

- **Company:** Sabyasachi Couture, Kolkata
- **Responsibility:** As an assistant designer I worked in the areas of new design developments and production of domestic and export garments.

August 2004 - May 2006

- **Company:** Tulsi and Raga, New Delhi
- **Responsibility:** As a designer on Diploma Project I worked closely with a group of women and men while training them in embroidery and weaving and developed a range of products like quilts, stoles, cushions, etc

August - September 2004

- Company: Haveli, New Delhi
- Responsibility: As an intern I worked on designing a collection of scarves and stoles.

Research:

Craft Documentation (September 2003: 6 weeks)

Detailed field study and documenting the 'Gamchas' (hand-woven towels) of Bankura, West Bengal, India.

Craft Training (March 2003: 4 weeks)

Study and hands-on learning in the techniques of 'Baluchari Sarees', 'Conch Shell Bangles' & 'Wood Apple Craft' of Bishnupur, West Bengal, India.

Published Credentials:

- **02.11.08:** 'Gamcha' (Traditional Hand-woven Towels) of West Bengal -The Financial Express.
- **08.02.09:** 'The Educated Craftsmen of India' - The Indian Express(Web Edition).

Achievements:

- **2005** - NIRMAN (A Bangur Endowment Project, West Bengal, India) interest free loan award in Photography
- **2005** - Special mention in the category of textile design by NIRMAN AWARDS
- **2003** - Photography - nominated for the IBDA'a awards conducted by Dubai Media City at Dubai in December followed by an exhibition of selected photographs
- **2002** - Certified in the online program of intellectual property rights through World Intellectual Property rights Organization (a specialized agency of the United Nations)

Other Activities:

- Visiting Faculties at design institutes such as NID, Ahmedabad; IICD, Jaipur; Bhawanipore Institute, Kolkata.
- Volunteer at Sarvashiksha Aviyan, a Government of India initiative. Was involved in giving vocational training to the teachers of Government Primary schools

Skills:

- Dance and Painting
 - Masters in Kathak dance from Rabindra Bhartiya University, India - 2000
 - Masters in drawing and painting from Lalit Kala Academy, India - 1998
 - Diploma in painting from Rabindra Bhartiya University, India - 1994
- Participated in Orissa 'under 16' in 100 mtrs sprint.
- Awarded the Milo Trophy unbeatable record for Best Athlete for 8 consecutive years.
- Languages known (Spoken and Written): English, Hindi, Bengali and Oriya
- Software known: Adobe Photoshop, Adobe InDesign, Ned Graphics (for printing)

Contact Info:

- **Sanchari Mahapatra**
Address: 8/94, Parishram Apartment, Satellite Road, Ahmedabad, 380015

Lokesh Ghai

Textiles artist/ Crafts consultant/ Fashion designer/ Design educationist/
Researcher

Objectives

Participate in curatorial art projects and collaboration.

Explore inter disciplinary craft/ art practices.

Design consultancy in the field of fashion and crafts.

Design, education and research.

Summary of Qualification and experience

Participation in a 2 month international 'Art Residency' with V&A Museum of Childhood London and Harley Gallery in Nottinghamshire.

3 years of experience of full time working with an export house with focus on apparel and textile designing for international design brands.

6 years experience of teaching and participating in juries for National level design institutes in India.

5 year of experience of design education in rural parts of Gujarat.

Empanelled as designer with 'Gujarat handloom and handicrafts board,' since 5 years. Conducted two six months each design development cluster projects in Gujarat.

Organizing and executing a solo fashion show for a leading fashion house in Mumbai.

Research related to regional craft practice.

Extensively travelled to various regions of rural and urban India with an interest of studying the local crafts and culture.

Work Experience

1. (May-June 2010) Received a fellowship and participated in an international artist residence in UK. At Harley Gallery, Nottinghamshire and V&A Museum of Childhood in London. Conducted textile based workshops, undertook a research, traveled to various craft related exhibitions, museums and organizations.
2. (Nov 2010- June 2011) Showcased textile art and apparel installation at V&A Museum of Childhood London. The work was a response to a cultural experience based on personal research related to 'Frozen Charlotte' story.
<http://www.hat.mmu.ac.uk/movies/frozen-charlotte.mov>
3. (June 2011) Showcased textile plates as a response to a treasure exhibition 'Dinner with Duke'. The work is based on the explorations made at 'Louis & Elvis' studio at Harley gallery and findings of laces history in the region of Nottinghamshire.
4. (Feb 2011) Collaborated with Steve Dixon, Manchester based ceramics artist to participate in 'Friends and Fire mates' contributed a conceptual Matchboxes for an installation to that was put up in Guldagergaard's Apple House Gallery. The matchboxes will be become a permanent home to **Grimmerhus** museum in Denmark.
http://web.me.com/ninahole/Friends_and_Firemates/Matchboxes.html#95
5. (2007-2011) Founding faculty at "Kala Raksha Vidhyalaya" (KRV) is a unique design institute which encourages the artisans of Kutch to keep their traditional crafts alive and take it to another level of growth.

Conducting the sessions on 'Concept & communication', 'Finishing and Collection development' and 'Merchandising & Presentation' for the women artisan involved in distinctive traditional style of embroideries from different parts of Kutch region, and for male artisans of weaving, tie-dyeing and block printing craft.

Styling fashion for the artisans graduates of KALA RAKSHA VIDHALAYA- *Kutch*, Gujarat. (2008-09-10)

6. (Oct 2010) Participated in 'Ahmedabad International Art Festival', for the inaugural event designed a series of 20 flags installed at heritage Ellis Bridge in Ahmedabad. The flags were co-designed with Steven Dixon and Kate Egan, MMU Manchester. The designs were drawn from carving of wooden blocks by a master craft person.
http://www.aiaf.in/downloads/aiaf_festival_calendar.pdf

Conducted series of community drawing and ceramic decoration workshop and supported production of the movie 'Entry' directed by Amanda Ravetz premiered during the festival. The movie was selected for an ethnographic film festival to be held by SIEF – the international society for ethnology and folklore www.siefhome.org/

7. (Feb 2011) Assisted a senior director Johnny Magee from UK on a documentary of the world renowned Warli painting Jivya soma Mashe, [Maharashtra](#) state in [India](#).
8. (Feb-May 2011) Research and documentation for NID (National , Institute of Design) and IGNCA, Indria Gandhi National Center for Arts. Completed a three months field Research and documenting the textile traditions of North-eastern States of India.

9. Established 'LO&Kesh' 2006 working with clients from Japan, Portugal and Mauritius on a personal approach with a vision to promote local crafts and skills, quality finishing and natural materials. www.lokeshg.com
<http://www.zutto.co.jp/catalog/487>
10. Designer and coordinator for 'Bead Craft' cluster Ahmedabad- 2008-09 and Rajkot- 2009-10 (Dec 2008 to May 2009 and Nov 2009 to April 2010)
Successfully completed training program, as a designer for up grading skills of artisans for bead craft and designed new products. The program was of duration for six months each in Ahmedabad and Rajkot. The project was entrusted 'Gujarat State Handloom & Handicraft Development Corporation LTD'.
11. Mentor and Jury for fashion design students at National Institute of Fashion Technology (NIFT), Gandhinagar, and NID Gujarat. NATIONAL INSTITUTE OF DESIGN- NID and NIFT . (2006 -2010)
12. Worked at for 'Vepar Pvt. Ltd.' [March 2003- Nov 2005].
Independently in charge of designing collection for high fashion brands, retailed at exclusive stores in Europe.
(May-June 2005) Visited Tokyo made Formal presentation to the Issey Miyake Design Studio. Participated in an exhibition where fashion products designed and developed by me were showcased to the fashion market. Also interacted with Issey Miyake in person. (Issey Miyake - Termed designer of the century by TIMES International).
Developed block printed Saries for Mrs. Sonia Gandhi. These were well received by her and repeated for production.
13. 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. Show was extensively covered and featured in MTV style check. Article published on me in December '02 issue of *clothes line* magazine and various newspapers.
14. ACADIMICAL PROJECT NIFT Diploma Project: To Use *Khadi* Fabric Developed by Shri Martand Singh and Rta Kapur Chisti. Designed a range of high fashion garments for Japanese/International markets.

Other details

Date of birth 18th may, 1979.

Address: A-303 Ashray, Ambawadi, Ahmedabad- 380015.

Telephone no. 91-982 55 22039

creativelokesh@yahoo.com, creativelokesh@gmail.com

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

International Recognition

Won the Duke of Edinburgh international award for young people.

Language understanding

Hindi, English, Gujarati and French.

Social activity

Participated as a volunteer in a survey to collect data related to craft community who were affected by 2001 earthquake of Gujarat.

Teach India: Completed a six months weekly program of providing supplementary education to underprivileged children, in *Ambadker Chal*, Ahmedabad (2009-10).

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)

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.

Crystalline Exports Limited, Mumbai**Apprentice**

Apr '03 - Jun '03

- Trained in merchandising, sampling, production, co-ordination, quality control, designing and forecasting of apparel trends.
- Responsible for production of flat sketches and specification sheets, prints and embroidery, and overseeing prototype production.

Weavers Studio, Kolkata**Apprentice with Darshan Shah**

Apr '02 - May '02

- Developed a range of scarves for exports using natural dyes and print techniques, exhibited at Colour Congress '02 at Iowa State University.

EDUCATIONAL QUALIFICATIONS ::

- Post Graduate Diploma in Apparel & Accessory Design, National Institute of Design, Ahmedabad
- Bachelor of Commerce (Honours), Bhowanipore Gujarati Education Society, Kolkata
- Diploma in Fashion Design, Birla Institute of Liberal Arts & Management Sciences, Kolkata

ACHIEVEMENTS ::

- Stood first in "Fashion Parade" in Chaos 2003 at IIM, Ahmedabad
- Stood first in Lakme India Fashion Grill 2003. Awarded an internship with Wendell Rodricks
- Shibori workshop developments were exhibited at International Shibori Symposium in Harrogate, London
- Stood first in 'Fine Frenzy' at IIT, Kharagpur
- International Award for Young People – Silver and Bronze Award
- Rashtrapati Guide Award

LANGUAGES ::

English (Fluent), French (Conversant), Hindi, Bengali, Gujarati, Marwari

SOFTWARES ::

Adobe Photoshop CS2, Corel Draw 12, MS Office 2000

SANJUKTA ROY

Sanjukta.only@gmail.com

Education:

Research: National Institute of Design, Ahmedabad-(September 2003- august2004)

Designation: Research associate

- To collect data on the home furnishing export industry from the point of view of a designer and redefining the role of a designer in the industry.
- Study international markets in terms of their cultures and cultural influences.
- One year of thorough study of the international market generated information in terms of the qualitative and the quantitative requirements by the consumers in the American and the European markets which were taken up as a general model for studying the various existing patterns which affect the ups and downs of the home furnishing industry
- The outcomes of this kind of a research was an intuitive tool which can help create consumer oriented products with a better technical understanding. The project was targeted at the manufacturers of products for both domestic and international customers.
- Making a model for understanding and foreseeing trends that affect the home furnishing industry
- To organize a workshop for the industry people.
- The workshop on lifestyle and home textiles invited few Indian exporters from the different parts of the country who could actually finally decide if this model would really be useful for them. the feedback and the reactions were very really pleasing as they found this model not only useful but followed the same rule when they were given a hands on experience to visualize a product for a certain market segment.

School: Holy Child Auxilium, New Delhi

College: B.Sc (Hons) Statistics, Delhi University

Professional: Textile Design Technology and Management, Pearl Academy of Fashion, New Delhi

Final term project: Sponsor-Grasim Industries Ltd, Staple Viscose Fiber Division

The project was to design and develop fabrics for apparels using weaving, knitting and surface ornamentation techniques.

Internship: Studio Grasim, New Delhi

The 12 weeks work experience comprised

- Training and working on Texcad.
- Developing theme boards for **Texworld** fair, Paris
- Developing design concepts for trousering, jacketing fabrics for the fair
- Working and developing design concepts for fabrics for the European and the Central Asian market.

Diploma project: Sponsor- Mr. S. M. Kulkarni, Design Quest, New Delhi

- The brief was to design and develop a home furnishing collection for the French market.
 - The project began with a thorough study of the market available in France and finding a design gap.
 - The challenge presented was to use net tulle as the primary fabric for all products.
 - Designs were conceptualized keeping in mind the Indian identity interpreted in a more consumer viable way.
 - Treatments such as appliqué work, tie and dye and textures were used.
 - This collection finally found way to **HEIMTEXTIL-Frankfurt** in 2001
- To add to the Indian value themes were chosen in a manner which identified with the French culture.

Professional Experience - Total years -10

NJB-National Jute Board (Ministry of Textiles)- May 2010- June-2011

Grant project: Need based design development for jute bags

- To develop bag designs on jute fabrics
- To promote the designs
- To discover and provide niche market sections and enable buyer seller meets.
- 3 Dissemination programmes to train artisans through workshops and make them self sufficient.
- Initiation and supervision of production for the designs

Export Promotion Council For Handicrafts: faculty Feb2011- March-2011

- Faculty for artisans:

Subject: social design, quality and compliance

- Faculty for entrepreneurs:

Subject: crafts of India and their production techniques

- Faculty for exporters:

Subject: international trend forecast , visual merchandising and new design development

NCDPD –(Ministry of Textiles) National craft development programme workshop)

Profile: Faculty from PEARL ACADEMY OF FASHION

Oct 26, 2010-Jan 2011

Faculty for 12 for the artisans training programmes.

Classes were designed for giving inputs in :

- Understanding design for export
- Understanding the consumer
- Understanding design process and implementation.

Arun Eximp- Kolkata-(March 2006-March 2010)

Freelancer for creating innovative textures for fabric yardages- march 2006-december 2006

Designation: Head Designer – January 2007

- Surveying international markets for one to one interaction with the buyers.
- To bring back directions from **PREMIERE VISION** and **INDIGO** for season's trends brief setting for the forth coming collections.
- Setting design brief for design development for Europe especially for Spain and Turkey.
- Reading trends and interpreting them into fabric construction techniques.
- Training craftsmen for their skill development.
- Handling design developments and special requirements
- Designing a range of fashion fabrics and accessories for high end fashion markets in Europe.
- Planning display and visual communication promotional modes for **TEXWORLD**-Paris and **TEXGATE**- Turkey.
- Design developments are mainly on the techniques of, fabric construction, printing and embroideries.
- Currently expanding the range for international markets in Russia, U.A.E. and the oriental countries.
- Developing a new line of digital prints/ photographic prints.

National institute of design-Ahmedabad- (November 2005-december-2006)

Designation: Design Associate

- Tamil Nadu cluster development project-II
- Field visit and information collection to develop themes and draw technical details for design development
- Thematic development of concepts and design development
- Implementation of designs
- Documentation
- Documenting various craft workshops held in the campus

CFM-Community Friendly Movement-New Delhi (November 2005-march2006)

Designation: Design Consultant

- Design development for the export market
- Designs worked out based on the traditional Indian embroideries, block prints and beadwork.
- Product range includes soft furnishing, accessories
- Prototyping
- Designing stall layout for **NEW YORK gift fair 2007.**

National Institute of Design-Bangalore center-(August 2004- October 2005)

Designation: Design Consultant

Cooptex: sponsored by the Tamil Nadu state government

- To design a range of 80 Kancheepuram silk saris for the urban consumer.
- The project consisted of the following steps.
- Market study and analysis of the sari wearing population
- Field study-visiting Kancheepuram to study the infrastructure of the sari production units
- Visiting the sites for inspiration for motifs and collecting the identity for the product
- Conceptualization and digitization of the designs with 5 color ways.
- Presentation to the buyer i.e. cooptex
- Production and successful release of the products in the market.

Kinhala weaver's workshop for Kinhala durries and Shatranjis (by KHDC):

- 5 day workshop for the weavers of Kinhala for design.
- Basics ideas for design were worked out to help the weavers to understand concepts of design coordination and colors according to the market.
- Concepts developed in terms of exploring materials like banana fibre etc with local yarns
- Interaction between the designers and the weavers' generation multiple possibilities in terms of design concepts based on the local sources of inspirations.

Workshop for designers of KHDC (Karnataka Handloom Development co.): Ahmedabad:

- Training program for the in house designers of Karnataka handloom development corp.
- Program consisted of providing inputs on weaving, surface ornamentation techniques, color theory etc.
- Program targeted at being an eye opener to the elements of designing keeping all factors like color, material and technique for the products made at KHDC.

Ravissant Pvt. Ltd: New Delhi-(May 2002-June 2003)

Designation: Junior Designer

- Designing and developing products for the domestic elite market.
- Create products using revivalistic designs and incorporating them with traditional embroideries and other techniques.
- Training the craftsmen with new techniques of embroideries and newer product ranges
- Handling design and development for the export from Ravissant
- Few client names are: **Sunmotoyama**(Japan), **Bloomingdale's**(U.K.) , **French connection**, **Zara**(Spain)
- Creating theme based collections for the retail outlet.
- Costing and deciding price points for the products
- Coordinating product sourcing for international events.

Linenscapes Pvt. Ltd.: New Delhi- (June 2001- April 2002)

Designation: Designer

- Designing theme based collection.
- Collections included themes for kids and adults as per required by the buyer.
- Exploring and finding new possibilities with machine and hand embroidery
- Coordination and display for buyer presentation
- Few client names are: **Roth(U.S.), Designer's Guild, Malabar**
- Studying trends and interpreting them to make collections for **HEIMTEXTIL-Frankfurt.**
- Assisting in leather product designing.

Other projects

A general member at FERRY- Foundation For Economic Rehabilitation for the Rural Youth

<http://ferrybengal.org/>

<http://ferrybengal.blogspot.com/>

working sans argent with DESTINY FOUNDATION

<http://www.destinyreflection.org/>

Santushti Complex: Anmol, New Delhi

The project was to develop textured white fabrics for summer wear
To design tie and dye knitted stoles for summer.

Malika International: New Delhi

The project was to design a range of block printed jute cushion covers for the American market
namely **Cost Plus** etc.

Interests

- Recycled art, lifestyle products
- Set decor
- Photography

<http://www.flickr.com/photos/23739955@N04/>

- Writing

<http://sanjukta-only1.blogspot.com/>

Contact details

Mobile: **0- 9903159433**

E-mail: sanjukta.only@gmail.com

A d i t i P r a k a s h

Educational Qualifications

1999- 2003

National Institute of Design, Ahmedabad, Gujarat.

Post Graduate Diploma in Industrial Design (*Furniture Design*),

1993-1998

Jawaharlal Nehru Technological University, College of Fine Arts, Hyderabad

Bachelors in Fine Arts (*Sculpture*), Gold Medalist.

1997

Alliance Francaise de Hyderabad. Level 200 in French

Work Experience

For over a decade I have been working extensively in the craft sector designing and developing products with craftspeople. A key component of these projects was to identify opportunities for craft people and redesign their products to align with changing market scenarios.

Based on this experience I founded **Pure Ghee Designs** in 2010. It is a design led enterprise that makes textile bags inspired by traditional Indian Textiles. Pure Ghee bags have gained recognition for their quality and quiriness in a short span and retail from over 20 stores across India including Ogaan, Cinnamon and Kamala as well as UK and France. I am always looking for new ways to include crafts in our day-to-day life. www.puregheedesigns.com

2009-2010

Interior Design for high end luxury resort Samode Safari Lodge in Bandhavgarh. It is among the coveted Conde Nast list of Top 25 Best New Hotels – Worldwide 2012. My focus was to integrate local craft in the interiors.

2007-2009

Worked as Design Head for Nalli Silks, I helped launch a new brand dealing with contemporary hand crafted textiles and crafts.

Have worked for Craft Council of India, All India Artisans and Craftworkers Welfare Association, United Nations, Kala Raksha, Samode Hotels, Pradeep Sachdeva Design Associates and Delhi Tourism.

Products supplied to Taj Hotels, Park Hotels, CCIC, Kamala, People Tree, Tarini, Moon River store

Temporary:#19,Vishwakunj
society, Narayannagar road,
Paldi, Ahmedabad-380007


Permanent: 2/8 C, Nanjappa Road
Shantinagar,Bangalore-560027
Email:shyampavitra117@gmail.com
MOB:08141699405

Pavitra Shyam

Work Experience –Full Time

Organization	National Institute of design
Designation	Trainee Faculty
Duration	July 2010-June 2011
Responsibilities	Skill building: Introduced to Design and Design Pedagogy. Understanding the Curriculum and helping to streamline the curriculum further.S
Organization	DKTE's Textile and Engineering Institute- Ichalkaranji, Maharashtra.
Designation	Lecturer
Duration	June 2009-June2010
Responsibilities	Teaching the students of second, third and final year Fashion Technology- Shivaji University, Kolhapur, also teaching Diploma students of first and second year Diploma in Fashion and Clothing Technology (DFCT) and the final year students of Diploma in Textile Management (DTM), Maharashtra State Board of Technical Education. Have been handling subjects related to Garment manufacturing, Clothing construction, Pattern Making, Embroidery, Fashion Sketching, Fashion Communication. In these 6 months I have helped to reorganize the syllabus for both the Degree as well as the diploma subjects as much as possible within all the constraints of the various boards. I am currently guiding two batches of Diploma students for their Projects related to Garment Industry. Escorted Diploma Students to their Industrial visit around South India.

CURRICULUM VITAE

Name	Nita Thakore 
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 and as an architect of peace
Profession	Artist, Educator, Researcher, Curator, Seeker
Address	3/204, Vemali, PO Chhani, Vadodara 390008, Gujarat, India
Telephone/Fax	09586111660, 0265-2713901
E-mail	nitathakore@yahoo.com
Sex	Female
Date of Birth	10th September 1958
Nationality	Indian
Marital Status	Widow
PAN Number	ABDPT8711D
Passport number	H 3085570 Date of Expiry 24/03/2019
(UID)Unique Identification enrollment Number	1189/10411/01193
Academic Qualifications	<ul style="list-style-type: none"> • 1979 Bachelor of Fine Arts (Creative Painting), Maharaja Sayajirao University of Vadodara, Gujarat. • 1981 Masters of Fine Arts (Creative Painting), Maharaja Sayajirao University of Vadodara, Gujarat, India. • 1989 Post Diploma (Textile Art), Goldsmiths College of Arts, University of London, UK. • 2000 Principal Scholar, Fulbright exchange program, Rhode Island School of Design, USA
Work Experience in India (academics)	<p><i>Elementary School involvement</i></p> <ul style="list-style-type: none"> • 81-87: Taught 'Art & Craft' full time at Navarachana Higher Secondary School, Vadodara, Gujarat 2003: worked as Artist in Residence, The Galaxy International School, Rajkot. Initiated a program on Education through the arts emphasizing on holistic learning.

ANNEXURE 3- FACULTY TRAINEE/ MENTORS and INTERNS







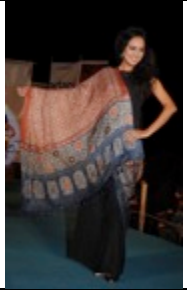

KRV Mentors 2011

Course	Mentor	Craft	Year	Awards
10-1 Men	Zuber Khatri	Bandhani	2006	
10-1 Women	Lakshmi Puvar	Suf Embroidery	2011	Best Presentation
10-2 Men	Dhanji Vankar	Weaving	2011	
10-2 Women	Tulsi Puvar	Suf Embroidery	2011	
10-3 Men				
10-3 Women	Monghiben Rana	Rabari embroidery	2010	Most Marketable
10-4 Men				
10-4 Women	Miraben Poonam	Patchwork	2010	Best Collection
10-5 Men	Namoribhai Jayanti Bokhani	Weaving Weaving	2009 2010	Most Marketable
10-5 Women	Hariyaben U. Bhanani	Patchwork	2009	Best Presentation
10-6 Men	Zuber Khatri	Bandhani	2006	
10-6 Women	Lakhiben Vanka	Rabari Embroidery	2008	Best Presentation

KRV Internship Program 2011-12

Dates	Partipants	Graduated	Work	Collections
March- August 2012	Damyantiben S	2008	Suf embroidery	1. Jackets 2. Bags 3. Shawls/ Stoles 4. Evening bags
	Devalben Pachan	2008	Rabari embroidery	
	Hariyaben U	2009	Patchwork	
	Salmaben I	2009	Jat embroidery	
	Sajnuben	2010	Rabari embroidery	
	Jivaben	2011	Rabari embroidery	

ANNEXURE 4- IMAGES OF BEST COLLECTIONS 2012

					
Soyabbhai Karim Khatri, Best Collection			Hansuben Mohan Rabari, Best Collection		
					
Mukeshbhai Naranbhai Vankar Best Presentation			Taraben Vijay Puvar, Best Presentation		
					
Dilipbhai Kayabhai Vankar, Most Marketable			Shanta J. Bhanani, Most Marketable		
					
Salman Junas Khatri, Most Promising			Chandrikaben Hetalben Punaja, Most Promising		

ANNEXURE 5- KALA RAKSHA TRUSTEES

Name	Status	Residence	Telephone	Email
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-1Bankers 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	--	--
HakuVajubhai Shah	joined 5/3/94	16 Nemnath Society Ahmedabad, Gujarat	079-2663-6741	hakushah@dataone.in
Jayanti Lalbhai Nayak Daya Ratilal Dohat	joined 5/3/94 Founder	Ahmedabad, Gujarat Shivnagar Tharad, Banaskantha	98981-00157 --	--
Rai Singh Rathod	Founder	Shaktinagar II Bhuj, Kutch	--	raysinhrathod@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, Ajrahkpur
 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