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

In this project, the Participants had one to one meeting with the Designers, Consultant and Merchandisers and was further trained in the following areas:-

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

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

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

The present scenario of Indian handicrafts is highly influenced by the generations which have passed by. Most of the ancient craft forms are popular even today, where as the change in taste and preferences of people has resulted in the invention of some new designs and patterns also. Increasing demand for traditional goods has led to the increasing demand of handicraft products in domestic market as well as foreign market. The function and importance of Indian Handicraft Industries in India Economy is very vital and its contribution is increasing steadily day by day. Today, this industry comes under the unorganized sector of village economy of India and even considered as the second biggest employment-creating sector after agriculture with abundant artisans engaged in craft work on a part-time basis. It is one of the few important industries in India that provides service to over 6 million artisans, along with a large number of women and people from the weaker sections of society. This sector even provides a high ration of value addition, and has emerged as one of the major source of foreign exchange earnings for India. Besides this, Indian handicrafts are much sought after the world over, and form an important export commodity of India. Moreover, to centralize and organize this sector. Certainly, the handicrafts and the craftspeople have played a vital role to play in modern India- not just as part of its cultural and tradition, but as part of its economic future.

Analysis of Balakrupi Cluster

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

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

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

3. Artisans themselves engage family members to transport finished products to Markets across the country, incurring costs on transportation. The transportation mode utilised is usually railways, owing to the minimal level of checking and transit pass requirement (Dilli Haat Traders, personal communication). Artisans then sell products through informal hawking on the streets, local mela or through established handicrafts markets such as Dilli Haat.
Handicrafts Products: Product Range
The Artisans are expert in producing household utility products like Basket, Fruit Basket, Flower basket, Lamp shade, Hand fan, ‘Tokri’, etc. mainly by using Bamboo as a tradition Raw Materials. The main Raw material for the handicrafts products produced by the artisans of this area is Bamboo of various varieties. All varieties of Bamboo which are used by the cluster artisans to make the products are locally procured. The local artisans are expert in producing household products like flower Basket, Lamp Shades, Hand Fan, Flute, Tokri (local name), etc. mainly by using Bamboo as a tradition. Commercial upgrading in the field of Handicrafts among the people of this area took place with the introduction of New Design Development, Intervention of Training & Skill Development programme. Some of the artisans have also trained in making high quality, Table Mats and Curtains from Bamboo Mats. The quality of the product starts with the quality of the bamboo procured.
Basket Weaving Shape and Construction:
All these baskets follow one construction principle, with only a few exceptions. The principals used is that the baskets start from a square base leading up to a circular rim. The proportion between the size of the square base and circular rim varies from basket to basket. The square base seems to be a direct outcome of the method of construction employed in converting bamboo splits into three dimensional-forms. There are two exception to this method the first is hexagonal weave, resulting in to a polygonal weave . The other is when the warp elements are assembled radiating from the centre of the base and moving vertically up the sides of the basket with the weft element weaving through these to from a growing spiral.

Base Weave and Side Weave
The side of these baskets are made using a choice of several weaves depending on whether an open or closed structure is decided, a factor dictated by the intended function. With a woven square used in the base the choice of weaves into the rhombic structure while one horizontal element spiralling upward weaves into the rhombic structure to generate open hexagons and open triangles.
CLASSIFICATION OF WEAVE STRUCTURES
- Braiding
- Plaiting
- Two-directional weaving
- Three-directional plaiting
- Multi-directional plaiting
- Twining
- Knotting

CLASSIFICATION OF BASKET FORMING PROCESSES
The following terms are proposed for these basket forming processes
- Weave forming
- Weave moulding
- Mat fabrication
- Coil forming
- Lattice forming
- Frame filling
- Form enclosing
- Flat or tubular braiding
Work Method
Designing a product / product system involves an understanding of the primary needs that the product should meet. It is influenced by a comprehensive perspective of the socio-economic conditions within which it exists. Design proposals therefore always attempt to reflect features that meet user centric considerations. Comfortable to use; functionally appropriate; novel; economical and aesthetically pleasing to the eye are the objectives it encompasses. There is a systematic work method to achieve these objectives. In this project the method of enquiry involved:
• Interaction with crafts persons to study, document and understand their crafts practices.
• Study of properties of cane and bamboo as a raw material for making different products.
• Study of Ergonomic factors in different products design.
• Design conceptualization and prototyping.
• Design refinement after trial with end users.
• Design finalization, making technical drawings etc.
• Documentation.
• Exhibition of products.

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

Procurement of Raw Materials
The main raw material for the artisans is available with the local traders. The raw materials Bamboo is easily available in plenty. As a result there is no problem with the raw materials. The cost of raw materials is also very low which results in more profit for the producers as the raw materials are available locally this result in low transportation cost and the producers are also not needed to invest a huge amount to keep a stock of the raw material to ensure continuous production. Himachal Pradesh has enough resources for the Bamboo industry in India. species of bamboo grow in Himachal Pradesh and they are being used for diverse purposes, mainly for buildings, furniture and diverse contraptions.
Drying:
Drying is the process in which the raw bamboo is dried under sunlight to get rid of the contained moisture. The perfect drying also ensures the better post processes such as bending the bamboo with desired shape. Proper drying also ensures the minimum wastage during further process.

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

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

Sharpening and Smoothing:
This procedure consists the sharpening of the edges of the bamboo pieces. Lack of modern tools leads the process with domestic tool kits by the expert artisans. The surface of the product should be smooth for this sand paper is used. The surface is smoothed by rubbing the surface with sand paper.
**Weaving:**
Weaving creates and entirely new effect: a subtle, textured sheet, woven with the thinnest bamboo strips ever cut, each less than half a millimetre thick. The size of the jig depends on the size and design of the weaving pattern, but it is usually determined by the length of the internodes of the bamboo species that is used for making the strips.

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

**Polishing and Burnishing:**
Polishing the assembled product by sand paper and burnishing of the final products at the last stage enables the product with glossy finishing.
Work in Progress:
Market Testing of Products at IHGF Delhi Fair:
Sunil Kumar
Textile Designer

Place: New Delhi,
Phone: +918750020692
Email: 90singed.sunil@gmail.com

EDUCATION
Bachelor of Design (Fashion & Lifestyle)
National Institute of Fashion Technology 2013
Kendriya Vidyalaya
Higher Secondary (xii) PCM

EXPERIENCE
October’14-July’15
Textile Designer
Vivora Homes- Delhi
Currently working in a busy & high volume environment of Vivora Homes. Here I am responsible for Trend-Forecasting & Design Development according to Season & Trend.

July’13-October’14
Asst. Textile Designer
Venus Designs- Mumbai
I joined Venus Design Studio as an Asst. Textile Designer. I was responsible for Trend-Forecasting, Creating Boards, Illustrations, Design Conceptualization, and Product Development according to the season’s trend and brief given by client.
Client’s Brand-

PROJECTS AND INTERNSHIPS
Kabra Exports
Duration- 6 Months
Graduation Project
I joined Kabra Exports as Design Trainee. Completed brand survey of Europe & U.K and made two collection in Home Furnishings on two different themes.

Miyabazaz Exports
Duration- 2 Months
Summer Internship
I joined Miyabazaz Exports as a Design Intern, where I learned details of Textile Printing (Screen Printing & Block Printing) and learned the work flow of an Industry.

CERTIFICATE & AWARDS
✓ Awarded 1st prize in Visual Merchandising of stall of MPHSVN
✓ Participated in various cultural & sports fest of Nift Bhopal.

CREATIVE SKILLS
• Trend Forecasting
• Design Methodology
• Sketching
• Surface Embellishments
• Surface Techniques
• Embroidery
• Photography
• Visual Merchandising

SOFTWARE SKILLS
• Adobe Photoshop
• Adobe Illustrator
• Corel Draw
• Ned Graphics (Design & Repeat Pro, Texelle, Dobby Pro, Jacquard)
• MS Office

TECHNICAL SKILLS
• Weaving
• Printing (Screen, Block, Flock, Foil & Digital)
• Knowledge of Fabrics
• Knowledge of Textiles
• Chemical Processing
### Artisan’s Profile

#### Registration Form

<table>
<thead>
<tr>
<th>(1) NAME OF PARTICIPANT</th>
<th>JHUNGUAR RAM</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) FATHER NAME/HUSBAND NAME</td>
<td>THEMPA RAM</td>
</tr>
<tr>
<td>(3) CATEGORY: GEN/SC/ST/OBC</td>
<td>SC</td>
</tr>
<tr>
<td>(4) DATE OF BIRTH</td>
<td>1951</td>
</tr>
<tr>
<td>(5) SEX: MALE/FEMALE</td>
<td>MALE</td>
</tr>
<tr>
<td>(6) ADDRESS WITH TEL/FAX/EMAIL</td>
<td>SC, THEMPA RAM, TEL: 9377771186, EMAIL: <a href="mailto:nknajina@gmail.com">nknajina@gmail.com</a>, ANANDapur, JAMMU, J&amp;K</td>
</tr>
<tr>
<td>(7) ARTISAN CARD NO</td>
<td>CANE &amp; BAMBOO</td>
</tr>
<tr>
<td>(8) CRAFT PRACTICED</td>
<td>NATIONAL AWARD/STATE AWARD/SHIGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Specify)</td>
</tr>
<tr>
<td>(9) STATUS</td>
<td>NLEVEL</td>
</tr>
<tr>
<td>(10) BANK DETAIL</td>
<td>PUNJAB NATIONAL BANK</td>
</tr>
<tr>
<td>ACCOUNT NO</td>
<td>861660061010037757</td>
</tr>
<tr>
<td>IFSC CODE</td>
<td>PUNB0660610</td>
</tr>
<tr>
<td>(11) AADHAR CARD NO</td>
<td>53811164419056</td>
</tr>
</tbody>
</table>

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

(Signature of participant)

---

### Registration Form

<table>
<thead>
<tr>
<th>(1) NAME OF PARTICIPANT</th>
<th>MEERU DEV</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) FATHER NAME/HUSBAND NAME</td>
<td>GURJAR RAM</td>
</tr>
<tr>
<td>(3) CATEGORY: GEN/SC/ST/OBC</td>
<td>SC</td>
</tr>
<tr>
<td>(4) DATE OF BIRTH</td>
<td>1953</td>
</tr>
<tr>
<td>(5) SEX: MALE/FEMALE</td>
<td>MALE</td>
</tr>
<tr>
<td>(6) ADDRESS WITH TEL/FAX/EMAIL</td>
<td>WAPL JAINPUR, NH-5, KANCHANPUR, BULANDSHAHR, UP</td>
</tr>
<tr>
<td>(7) ARTISAN CARD NO</td>
<td>CANE &amp; BAMBOO</td>
</tr>
<tr>
<td>(8) CRAFT PRACTICED</td>
<td>NATIONAL AWARD/STATE AWARD/SHIGURU/NMC/SMC/HANDICRAFT EXPORTER, ANY OTHER (Specify)</td>
</tr>
<tr>
<td>(9) STATUS</td>
<td>LEVEL/III</td>
</tr>
<tr>
<td>(10) BANK DETAIL</td>
<td>PUNJAB NATIONAL BANK</td>
</tr>
<tr>
<td>ACCOUNT NO</td>
<td>861660001000060007</td>
</tr>
<tr>
<td>IFSC CODE</td>
<td>PUNB0660001</td>
</tr>
<tr>
<td>(11) AADHAR CARD NO</td>
<td>024646016917</td>
</tr>
</tbody>
</table>

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

(Signature of participant)
REGISTRATION FORM

1. NAME OF PARTICIPANT: Praveen Kumar
2. FATHER NAME/HUSBAND NAME:Ashish Ram
3. CATEGORY: GEN/SC/ST/OBC: SC
4. DATE OF BIRTH: 1996
5. SEX/MALE/FEMALE: MALE
6. ADDRESS WITH TEL/FAX/E-MAIL:
   7. ARTISAN CARD NO: 1996
8. CRAFT PRACTICED:
9. STATUS:
10. BANK DETAIL:
    - BANK NAME: Punjab National Bank
    - ACCOUNT NO: 264100146001491
    - IFSC CODE: PUNB0004400
11. ADHAR CARD NO: 514261247302692

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

(Signature of participant)

REGISTRATION FORM

1. NAME OF PARTICIPANT: Mahendra Singh
2. FATHER NAME/HUSBAND NAME: 
3. CATEGORY: GEN/SC/ST/OBC: SC
4. DATE OF BIRTH: 1996
5. SEX/MALE/FEMALE: MALE
6. ADDRESS WITH TEL/FAX/E-MAIL:
7. ARTISAN CARD NO: 1996
8. CRAFT PRACTICED:
9. STATUS:
10. BANK DETAIL:
    - BANK NAME: Punjab National Bank
    - ACCOUNT NO: 264100146001491
    - IFSC CODE: PUNB0004400
11. ADHAR CARD NO: 514261247302692

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

(Signature of participant)
REGISTRATION FORM

1. NAME OF PARTICIPANT: Pradhan Chand Dhiraj Ram
2. FATHER NAME/HUSBAND NAME: 
3. CATEGORY: SC/GC/ST/OBC: SC
4. DATE OF BIRTH: 1953
5. SEX/MALE/FEMALE: M
6. ADDRESS WITH TEL./FAX/E-MAIL: Village Dhiraj Ram, Gehlaur, Babri, Marampal Pradesh, 201002
7. ARTISAN CARD NO: 
8. CRAFT PRACTICED: 
9. STATUS: 
10. BANK DETAIL: BANK NAME: Punjab National Bank
   ACCOUNT NO: 2646601700000158
   TYPE OF A/C: Saving
   IFSC CODE: PUNB0266601
11. AADHAR CARD NO: 31695749131346

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

(Signature of participant)
REGISTRATION FORM

(1) NAME OF PARTICIPANT
- MUKESH KUMAR
- SANDYA KUMAR

(2) FATHER NAME/HUSBAND NAME
- MALL DAS
- SANDYA KUMAR

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

(6) ADDRESS WITH TEL/FAX/EMAIL:
- 

(7) ARTISAN CARD NO
- 

(8) CRAFT PRACTICED
- 

(9) STATUS
- 

(10) BANK DETAIL
- 

(11) AADHAR CARD NO
- 5611734616

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

(Signature of participant)
REGISTRATION FORM

(1) NAME OF PARTICIPANT: SURESH DEV
(2) FATHER/MAHURD NAME: RAJESH KUMAR
(3) CATEGORY: GEN/SC/ST/OBC: SC
(4) DATE OF BIRTH: 1964
(5) SEX: MALE/FEMALE: FEMALE
(6) ADDRESS WITH TEL/EMAIL: PUNJAB, TARN TAKHT, PATIALA, PUNJAB, 145002
(7) ARTISAN CARD NO: -
(8) CRAFT PRACTICED: NATIONAL AWARD/WORLD AWARD/SHILPUKURU/NAAC/SMC/HANDCRAFT EXPORTER, ANY OTHER (Please Specify)
(9) STATUS: NATIONAL AWARD/WORLD AWARD/SHILPUKURU/NAAC/SMC/HANDCRAFT EXPORTER, ANY OTHER (Please Specify)
(10) BANK DETAIL
   BANK NAME: PUNJAB NATIONAL BANK
   ACCOUNT NO: 261600001700000226
   IFSC CODE: PUNBB0026160
   I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)

REGISTRATION FORM

(1) NAME OF PARTICIPANT: RAMESH KUMAR
(2) FATHER/MAHURD NAME: RAJESH KUMAR
(3) CATEGORY: GEN/SC/ST/OBC: SC
(4) DATE OF BIRTH: 1964
(5) SEX: MALE/FEMALE: FEMALE
(6) ADDRESS WITH TEL/EMAIL: PUNJAB, TARN TAKHT, PATIALA, PUNJAB, 145002
(7) ARTISAN CARD NO: -
(8) CRAFT PRACTICED: NATIONAL AWARD/WORLD AWARD/SHILPUKURU/NAAC/SMC/HANDCRAFT EXPORTER, ANY OTHER (Please Specify)
(9) STATUS: NATIONAL AWARD/WORLD AWARD/SHILPUKURU/NAAC/SMC/HANDCRAFT EXPORTER, ANY OTHER (Please Specify)
(10) BANK DETAIL
   BANK NAME: PUNJAB NATIONAL BANK
   ACCOUNT NO: 261600001700000226
   IFSC CODE: PUNBB0026160
   I hereby understand that the particulars given above are true to the best of my knowledge.

(Signature of participant)
REGISTRATION FORM

(1) NAME OF PARTICIPANT: JANO DEV

(2) FATHER NAME/HUSBAND NAME: MANO RAM

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

(4) DATE OF BIRTH: 08/02/1990

(5) SEX (MALE/FEMALE): FEMALE

(6) ADDRESS WITH TEL/FAX/E-MAIL: SHAR; SINGH, HAR BHAKHRI, SEC 182, KAMRA, HAMACHAL PRADESH, 134001

(7) ARTISAN CARD NO: CANE & BAMBOO

(8) CRAFT PRACTICED: NATIONAL AWARD/STATE AWARD/SHIL/O/NV/C MC/HC/CRAFT EXPORTER, ANY OTHER (Please Specify)

(9) STATUS: NATIONAL AWARD/STATE AWARD/SHIL/O/NV/C MC/HC/CRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL: PUNJAB NATIONAL BANK

ACCOUNT NO: 7098600014000018

IFSC CODE: PUNB0014066

AADHAR CARD NO: 21935245185555

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

(Signature of participant)

REGISTRATION FORM

(1) NAME OF PARTICIPANT: ANJU KUMARI

(2) FATHER NAME/HUSBAND NAME: CHANDRA SINGH

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

(4) DATE OF BIRTH: 06/02/1993

(5) SEX (MALE/FEMALE): FEMALE

(6) ADDRESS WITH TEL/FAX/E-MAIL: VILLAGE: CHAKMIKULTA, KANDEL, HAMACHAL PRADESH, 141017

(7) ARTISAN CARD NO: CANE & BAMBOO

(8) CRAFT PRACTICED: NATIONAL AWARD/STATE AWARD/SHIL/O/NV/C MC/HC/CRAFT EXPORTER, ANY OTHER (Please Specify)

(9) STATUS: NATIONAL AWARD/STATE AWARD/SHIL/O/NV/C MC/HC/CRAFT EXPORTER, ANY OTHER (Please Specify)

(10) BANK DETAIL: PUNJAB NATIONAL BANK

ACCOUNT NO: 264600100154398

IFSC CODE: PUNB0014066

AADHAR CARD NO: 9120473617016

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

(Signature of participant)
REGISTRATION FORM

(1) NAME OF PARTICIPANT: MINU KUMARI
(2) FATHER NAME/HUSBAND NAME: KUMAR
(3) CATEGORY: GEN/SC/ST/OBC: GC
(4) DATE OF BIRTH: 01/01/1997
(5) SEX (MALE/FEMALE): FEMALE
(6) ADDRESS WITH TELEPHONE: HIMACHAL PRADESH

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

(Signature of participant)

REGISTRATION FORM

(1) NAME OF PARTICIPANT: MAMAT SINGH
(2) FATHER NAME/HUSBAND NAME: DEV
(3) CATEGORY: GEN/SC/ST/OBC: GC
(4) DATE OF BIRTH: 15/05/1987
(5) SEX (MALE/FEMALE): MALE
(6) ADDRESS WITH TELEPHONE: HIMACHAL PRADESH

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

(Signature of participant)

REGISTRATION FORM

(1) NAME OF PARTICIPANT: SIMA KUMARI
(2) FATHER NAME/HUSBAND NAME: PASTU RAM
(3) CATEGORY: GEN/SC/ST/OBC: GC
(4) DATE OF BIRTH: 01/01/1997
(5) SEX (MALE/FEMALE): FEMALE
(6) ADDRESS WITH TELEPHONE: HIMACHAL PRADESH

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

(Signature of participant)

REGISTRATION FORM

(1) NAME OF PARTICIPANT: GAMBHARI DEV
(2) FATHER NAME/HUSBAND NAME: MATT SINGH
(3) CATEGORY: GEN/SC/ST/OBC: GC
(4) DATE OF BIRTH: 15/05/1987
(5) SEX (MALE/FEMALE): MALE
(6) ADDRESS WITH TELEPHONE: HIMACHAL PRADESH

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

(Signature of participant)
REGISTRATION FORM

(1) NAME OF PARTICIPANT: ASHU
(2) FATHER NAME/HUSBAND NAME: KIEM SINGH
(3) CATEGORY: GEN/SC/ST/OBC: SC
(4) DATE OF BIRTH: 1981
(5) SEX(MALE/FEMALE): FEMALE
(6) ADDRESS WITH TELEPHONE: 98612 93781
(7) ARTISAN CARD NO: CANE AND BAMBOO
(8) CRAFT PRACTICED: NATURAL AWARD/WORLD AWARD/SHILIGURU/NMAC SMCHANDICRAFT EXPORTER, ANY OTHER (Please Specify)
(9) STATUS: BUSINESSMAN
(10) BANK DETAIL
   BANK NAME: PUNJAB NATIONAL BANK
   ACCOUNT NO.: 2646001100016181
   IFSC CODE: SBIN0264600
   AADHAR CARD NO.: 538210813540108

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

(Signature of participant)

REGISTRATION FORM

(1) NAME OF PARTICIPANT: SEEMA SINGH
(2) FATHER NAME/HUSBAND NAME: DINESH
(3) CATEGORY: GEN/SC/ST/OBC: SC
(4) DATE OF BIRTH: 1976
(5) SEX(MALE/FEMALE): FEMALE
(6) ADDRESS WITH TELEPHONE: 98612 93781
(7) ARTISAN CARD NO: CANE AND BAMBOO
(8) CRAFT PRACTICED: NATIONAL AWARD/STATE AWARD/SHILIGURU/NMAC SMCHANDICRAFT EXPORTER, ANY OTHER (Please Specify)
(9) STATUS: BUSINESSMAN
(10) BANK DETAIL
   BANK NAME: PUNJAB NATIONAL BANK
   ACCOUNT NO.: 2646001100016181
   IFSC CODE: SBIN0264600
   AADHAR CARD NO.: 538210813540108

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

(Signature of participant)
REGISTRATION FORM

(1) NAME OF PARTICIPANT: RASHMI DESI
(2) FATHER/HUSBAND NAME: KAKU RAM
(3) CATEGORY:GEN/SC/ST/OBC
(4) DATE OF BIRTH: 1 1 2 0 2 6
(5) SEX/MALE/FEMALE: FEMALE
(6) ADDRESS WITH TELEPHONE/EMAIL: KAKU RAM
VILLAGE: BALPUR
DISTRICT: DARAPUR
HIMACHAL PRADESH 1 7 6 0 2 0
(7) ARTISAN CARD NO: 
(8) CRAFT PRACTICED: 
(9) STATUS: 
(10) BANK DETAIL
BANK NAME: PUNJAB NATIONAL BANK
ACCOUNT NO: 2 1 4 6 0 0 0 5 0 1 6 1 2 0 1
IFSC CODE: PBNC0001612
(11) AADHAR CARD NO: 8 5 2 1 6 1 7 3 5 6 5 1

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

(Signature of participant)
Conclusion:
The Balakrupi cluster is producing a lot of bamboo and wood products, This is the main occupation for the artisans of the area. Now a days new generation entrepreneurs and artisans are taking up the activity. There is tremendous scope for the development of the cluster considering demand of the products at local as well as outside of the state and international markets. There is huge advantage because of the availability and low cost of the raw materials. Transportation cost is also low as they are locally available. Many promotional agencies and organizations are engaged in promotion of these products.

I personally feel amazed by zeal & potential of the craft person of this cluster. If provided right mentoring and guidance they can cross milestones. They posses plethora of ideas, designs, motifs which just need to be exploited in a professional way.

Amidst several adjustments, withy ups and downs, I need to say that these artisans carry a very supportive attitude and are meaningfully dedicated to their goal. Skill with sincerity defines this group of artisans, where they really come up with more than my expectations. These lady artisans and their families should be counselled and inspired about devoting more time and energy into the craft work.

One more thing, I would like to say these artisans should also be monitored after the training gets over, so that a consistent working quality could be established.

Market testing feedback absolutely signifies that their hard work has paid however suggested for further improvement, which I feel will be surely achieved in future by them.