



lookbook
2020

FASHION | JEWELLERY



#ADESIGNTHINKER





Ekru

Tanvi Agrawal
Sneha Arora
Dhwani Jhatakia
Heena Dayalni
Sahil Baliyan
Sakshi Jain

Sidra Ahsan
Ayushi Gupta
Manikankana Bhattacharya
Muskaan Agarwal
Vijaylaxmi Charan
Richa Jaiswal
Vaishnavi

Madder

Minal Chhatbar
Aparna Saraf
Krushali Patel

Nickey Mittal
Riddhi Jain
Shubhangi Agarwal

Saumya Luthra
Arushi Jain
Khushboo Kumawat

Shreya Raj
Prachi Jain
Harshita Vaidh

Niveedhitha M
Kartik Mathur
Divya Verma

Saumya Luthra
Aparna Saraf

Parul Chauhan
Vrinda Agarwal
Shivangi Chamoli

Indigo

Vartika Jain
Anshika

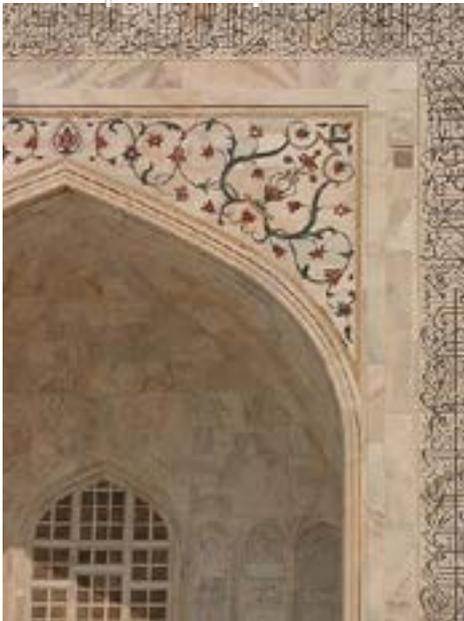
Kriti Pant
Shruti Gupta

Mansi Sahu
Vratika Jain

Ananya Bhargava
Charu Nahata

Shachi Jain
Archana Verma

Zero waste Button Masala Technique



SYMMETRICAL LOVE

The collection ends towards Fashion Colloquia 2020. For this collection the inspiration is taken from one of the world's most spectacular wonders; THE TAJ MAHAL. A symbol of love, wealth, and pure opulence, which was built by a Mughal Emperor for his wife Mumtaz Mahal. It is, in all its glory, a magnificent piece of design in terms of both architecture and interior.

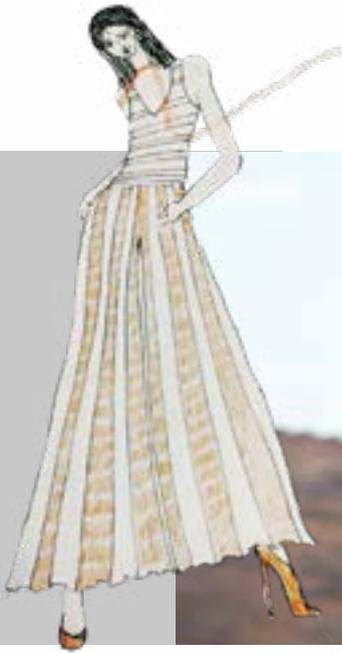
From this garment silhouettes are taken from the architecture and feature dome. The embroidery work is derived from the inspiration for the collection, which in turn is inspired by the inner part of the dome, the ceiling and the geometric shapes and flowers.

This collection is targeted towards the customer who is a heritage lover. The colors in my range are taken from the inspiration. The aim of my range is for polished yet relaxed looking outfits that are elegant, comfortable and which can be wore in daily routine. The range has different patterns of indo-western which gives a modern contemporary look to the wearer.



FASHION DESIGN

TANVI AGRAWAL
M.VOC III SEMESTER



EVOLUTION TO REVOLUTION

Influenced by the culture change in 1950s, the costumes and styles were transformed. Inspired by the modern culture, while preserving the Indian roots, is the idea. A thin frame of emotions has been explored.

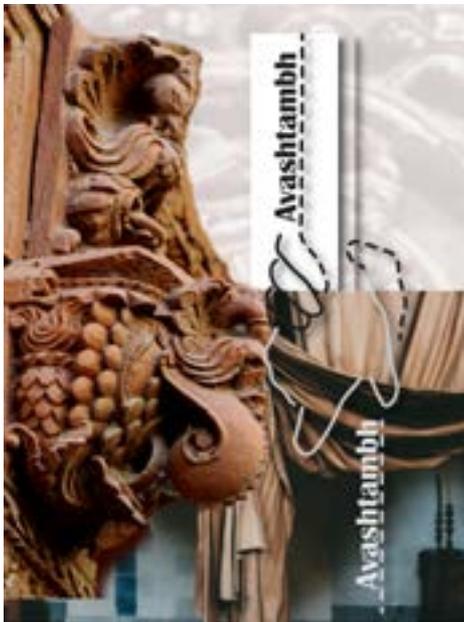
The collection has been inspired by the silhouettes of both Indian Cinema and Indo-western wear. The clothes of the 1950's Bollywood were effortlessly chic. The essence of understated elegance has been incorporated. There is a lot of detailing in the garments, done by adding intricate box pleats, kalis for the palazzo, vertical lines and a lot of curvy lines too that add a different shape to the garments. Detailing for the collection revolves around stitched-in pleats, layers and semi-circular finishing, at the same time, designs that can be worn for casual occasions.

Use of macramé is highly used in all three garments as Belts, surface embellishments and to style the whole outfit. The threads of macramé are also naturally dyed with tea leaves. The men's outfit is Indo-western yet more contemporary because of the surface embellishments. Again, macramé is used all around the neckline.



SNEHA ARORA
M.VOC III SEMESTER

FASHION DESIGN



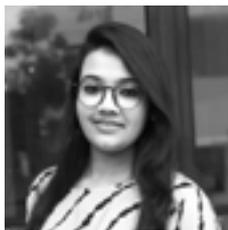
AVASHTAMBH

The name Avashtambh comes from Sanskrit, which means "to support". The essence of poles is support. For this collection the inspiration is taken from the famous Poles of Ahmedabad, which are from the residential clusters of the city. From this I have taken the structure of the poles as my main inspiration. The pleats and embroidery work is derived from the inspiration for the collection, which is inspired by the structure and wood carving/engraving of the poles.

This collection is targeted towards the customer who is a heritage lover. The range includes Indo-western dresses with different style lines and constructive patterns which are inspired by Indian silhouettes. The fabric which I used in my range is pure Khadi, which is a sustainable fabric. The embroideries are mainly Kantha and Chikankari work.

The range has different patterns of Indo-western which gives a modern contemporary look to the wearer. The unique selling point of the range is sustainable fabrics with minimum wastage. This range offers both the man and the woman an option to wear an elegant couture outfit.





FASHION DESIGN

DHWANI JHATAKIA
M.VOC III SEMESTER

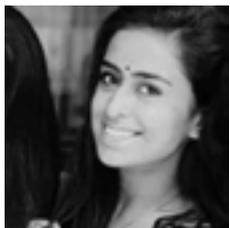


WARLI

My collection depicts the Warli's active lifestyle, which has love for nature and respect for the motherland. The Warlis are an indigenous tribe or 'Adivasis', living in the mountainous and coastal areas of the Maharashtra-Gujarat border and surrounding areas. They have their own animistic beliefs, customs and traditions.

The Warlis speak an unwritten Warli language which belongs to the southern zone of the Indo-Aryan languages. The Warli people are famous for their beautiful and unique style of painting which reflects the close association between human communities and nature.

These rudimentary wall paintings use a set of basic geometric shapes: a circle, a triangle, and a square. These shapes are symbolic of different elements of nature. The circle and the triangle come from their observation of nature. My collection fairly speaks about the drape they did, and the way they used natural materials in their daily lifestyle. The use of mud and rice paste for painting tells us how close they were to nature. Bamboo is used for making different useful products, which helped in taking inspiration from the weaving techniques they applied.



FASHION DESIGN

HEENA DAYALNI
M.VOC III SEMESTER



RAWAIF

THE REJUVENATING LIFE OF TAWAIF

The collection is called "RAWAIF" for the season Summer 2019-20. The inspiration is taken from the courtesans of India at the time of the British rule. The range shows the art and its meaning through the depiction of the flow in the fabric, and using different techniques where the fabrics have been draped from pieces of rectangle to frame a garment.

Keeping in mind every single point that a Tawaif does, the collection shows unique draping styles with an understanding of how the fabric be used to show the beauty and power of a Tawaif.

"I will sell my body to save my country."

The brave 'Tawaifs' or courtesans of India are among those fighters whose stories of self-sacrifice have had very few listeners and even lesser physical record. And yet, the story of Azeezunbai's bravery continues to inspire, even though only in hushed tones.



FASHION DESIGN

SAHIL BALIYAN
M.VOC III SEMESTER



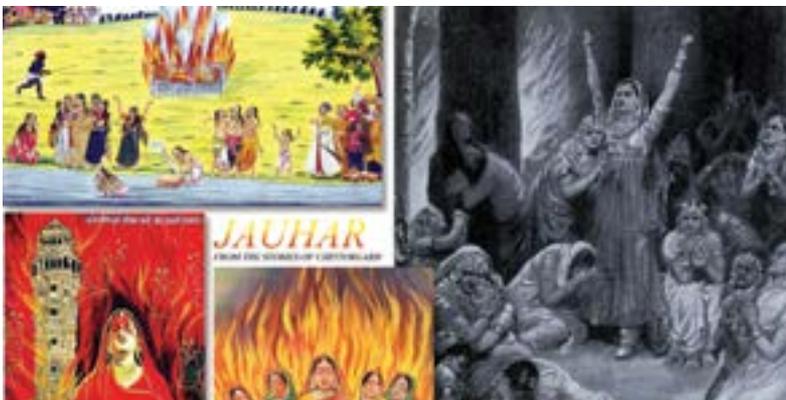


THE EPITOME OF LOVE

'Jauhar' was a Hindu tradition practiced by Rajput women who wanted to avoid falling into the hands of the enemy. From this, I have taken the sacrifice and pride of the women as my main inspiration.

The meaning of epitome is to have a perfect example of timeless elegance. When the war happens in Chittaurgarh, the outcome of any war is a 'Jauhar' where the women and sometimes children immolated themselves on huge funeral pyres, while men donned in saffron robes of martyrdom rode out of the forts towards certain death.

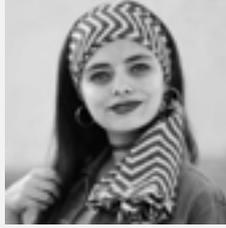
The drape is done in the pattern of a saree, which is one of the oldest attires for women in India, and is known as the pride of Indian women. The embroidery is done with the texture of fire, since fire is the main element of Jauhar. The main aspect in the Indian silhouettes that is highly attractive is the focus on body-shaping. This collection is targeted towards the customer who is a heritage lover.





FASHION DESIGN

SAKSHI JAIN
M.VOC III SEMESTER



FASHION DESIGN

SIDRA AHSAN
B. DES 5TH SEMESTER

BARE AWARE

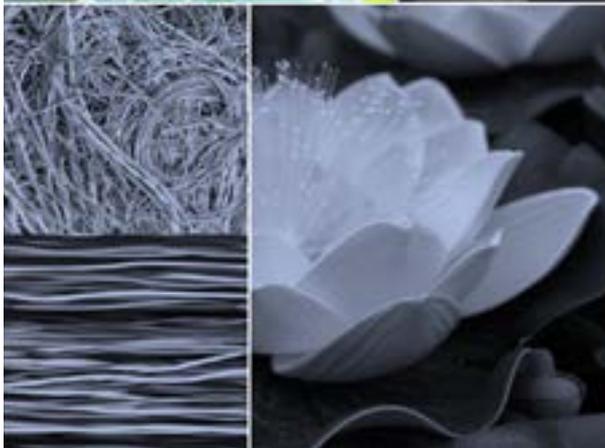
Bare Aware is based on the idea and principles of meditation. A process that I linked to the lotus flower (Padma), that is visualised as the heart Chakra, activated as part of the meditative process unfolding at the centre of the chest.

I have represented the lotus flower in my garments through silhouettes, using the Indian pattern cutting technique.

The top in the women's wear represented the blooming lotus, the skirt (fitted on top and had a little flare in the bottom) on the other hand represented the stalk of the lotus flower.

The flared pattern on the men's wear waistcoat took inspiration from the lotus leaf structure.

All together the three garments were the contemporary version of the Indian drapes and silhouettes where I have used godet as the common element among the three.







FASHION DESIGN

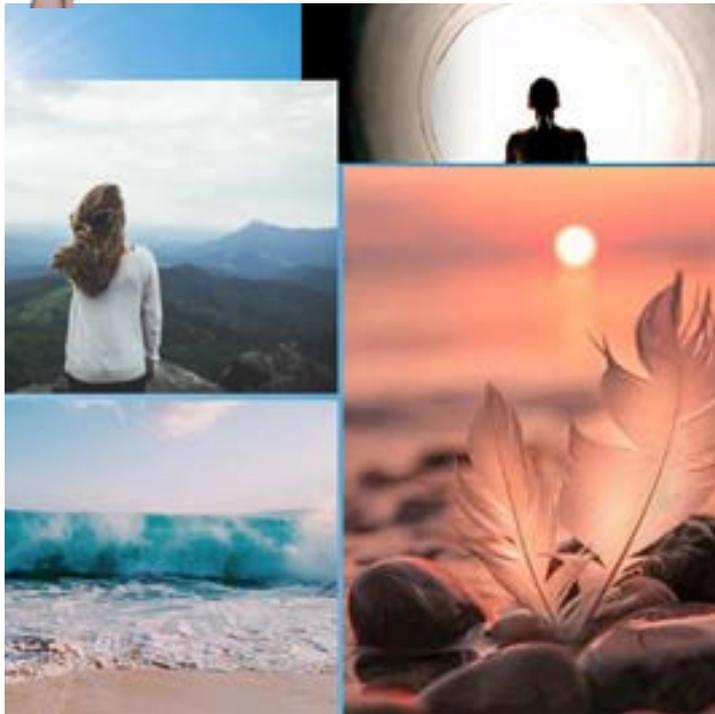
AYUSHI GUPTA
B. DES 5TH SEMESTER

RADIANCE INSIDE-OUT

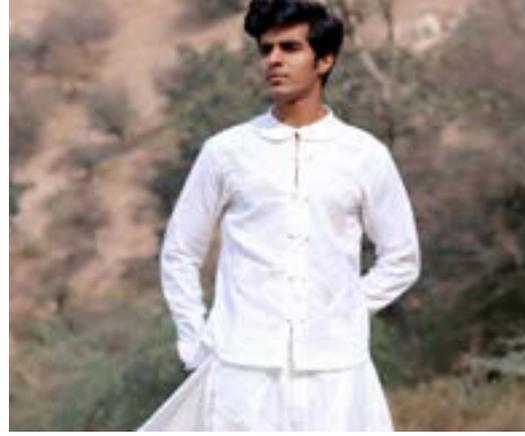
In our modern lives, most of us spend our days indoors in front of a computer or a desk. But being stuck inside all day can drain our energy and leave us tired and irritable. To get out of this zone, people all over the world have been practising Yoga since decades.

Radiance is our inner light, the projection that we emit from the very core of our being. It's our presence, that attracts opportunity and prosperity into our life.

I incorporated radiance in my collection of women couture, men's wear and ready-to-wear women garments by using darts, pleats and flares in the garments, which seem to be popping out in the garment, representing the positive energy and inner light that surrounds us, and makes the surroundings more blissful.







FASHION DESIGN

MANIKANKANA
B. DES 5TH SEMESTER

NRITYA-NATYA

Dance and drama go hand-in-hand when it comes to Indian Classical dance forms. The collection is inspired by Sattriya.

Sattriya, or Sattriya Nritya, is originated in the eastern region of Assam. It is a dance-drama performance art with has its origins in the Krishna-centered Vaishnavism monasteries of Assam.

The traditional techniques of Rajasthan, hand-block printing and pittan has been used throughout the collection. The motives of the block-print represents the 'mudras' or the hand-gestures used in Sattriya, therefore creating a whole story-telling vibe. The ruffled silhouette represents the ripples of the river Yamuna. Hence, the movement of these ruffles brings out the dancing element in the garment. The work of pittan embroidery with copper wire enlightens the victory of Lord Krishna over Kāliya. The collection is created in khadi cotton, khadi matka silk and Assam silk to connect it to the Sattriya costume, which is entirely made using Assam silk.







AGRASWAR: THE FIRST SOUND

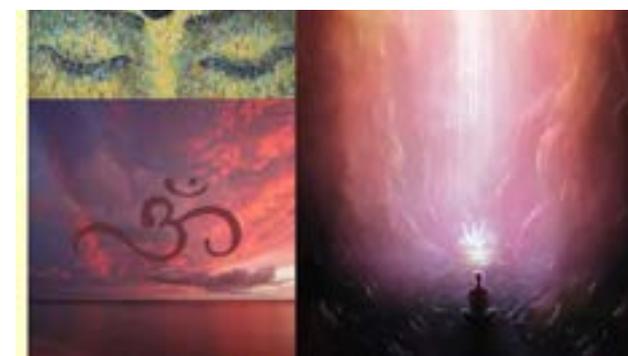


FASHION DESIGN

MUSKAAN AGARWAL
B.DES 5TH SEMESTER

My collection Agraswar for Fashion Colloquia 2020 is inspired by the first sound of the universe: "OM" or AUM, the vibration and consciousness of the entire universe. The sound of 'Big Bang' when the cosmos was created. We Hindus believe that the sound of OM gives energy and removes negative energy, hence, we have the word OM used in all Hindu holy prayers and mantras. It is the sound of the creator(A), preserver(U) and destroyer(M) of the universe which is Brahma, Vishnu and Shiva respectively.

The Om symbol consists of four different states i.e., Conscious state, unconscious state, dreamy state and the infinite state. I have shown all these four states in my garments using contemporary drapes, surface braiding technique for the vibrations of sound waves and colours. The collection has three garments :a women haute couture, a men's wear and a ready-to-wear outfit.







FASHION DESIGN

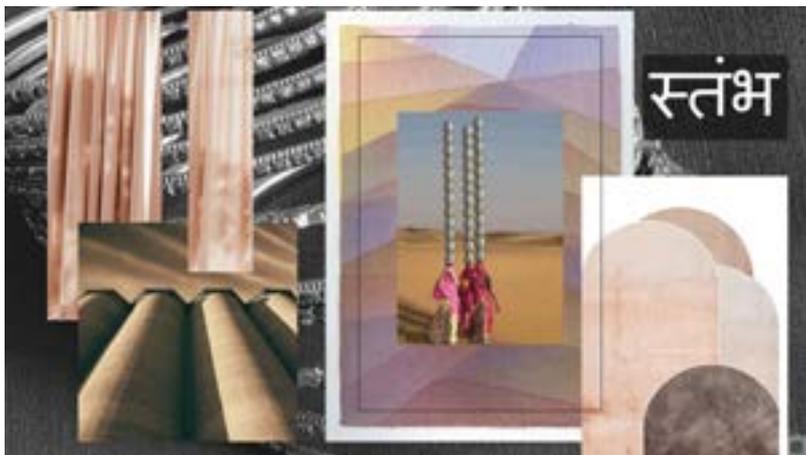
VIJAYLAXMI
B. DES 5TH SEMESTER

STAMBH

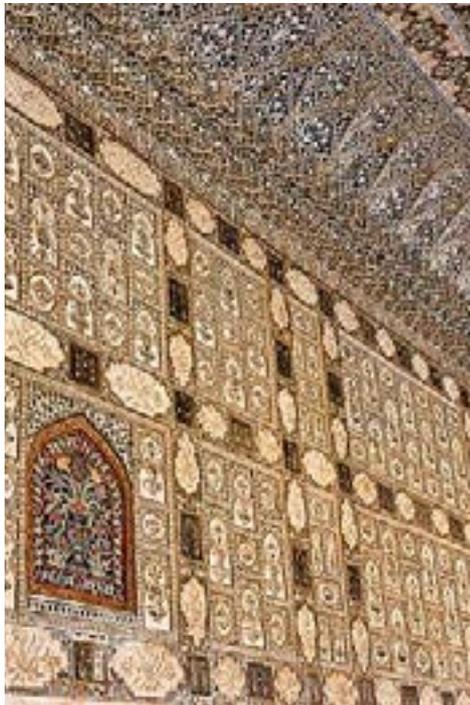
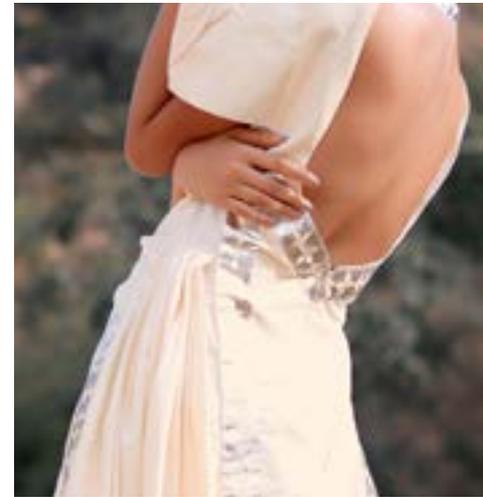
Ranakpur Jain temple or Chaturmukha Dharana Vihara is a Jain temple at Ranakpur that is dedicated to Tirthankara Rishabhanatha. The temple is located in a village of Ranakpur near Sadri town in the Pali district of Rajasthan.

Darna Shah, a local Jain businessperson, started construction of the temple in the 15th century following a divine vision.

The temple is supported by 1444 marble pillars, each of them intricately and artistically carved, yet no two of them are alike. As we know pillars are the main foundation of any building. Pillars represent strength and stability. I have taken the pillars of Ranakpur Jain Temple as my inspiration hence the concept name "STAMBH". I connected with the pillars and tried to construct the garments that had an essence of pillars.







FASHION DESIGN

RICHA JAISWAL
B. TECH 7TH SEMESTER

CITADEL OF DREAMS

Desires are meant to be fulfilled but dreams are meant to be achieved. Every step towards our dream is captured daily by the mirror. The mirror reflects the reality of our true self if we observe, but accepting the reality is on us.

Fashion Colloquia is a great platform for showcasing my collection. Proceeding to the theme – as Citadel of Dreams, this collection is inspired by the Indian heritage - Sheesh Mahal of Amber Fort, Rajasthan. But as seen now, the beauty and reason of why it was built is changing. What is most attractive to our eyes is a mirror, so we directly connect the mirror works and carvings in a Sheesh Mahal to mirror work embroidery in fashion. Thus, by doing the mirror work in my collection, I have explored different techniques to replicate the look of mirrors through foil printing, and to replicate the carvings; I tried embossing and quilting over foil printing.







FASHION DESIGN

VAISHNAVI
B.A 3RD SEMESTER

THE FACE OF APA'S

The collection is called THE FACE OF APA'S, first season 19-20. The inspiration is taken from the Apatani tribe of Arunachal Pradesh. The range shows the geometric embroidery and the artwork of lines that is taken from the mountains and their beautiful beads. My inspiration is the Apatani people and their overall look.

So, by seeing the garments, we know that it is casual. My garments have tops, skirts with gathers, by incorporating a fringe to add a look of the Apatani. Such colourful pearls are also there since their tribe is colourful. Also, the theme, which means the face of Apatani people, has great significance to them (especially their nose pin). It is their face that makes the tribe unique. The Apatani tribe has the honesty, purity, simplicity and beauty of simply being.

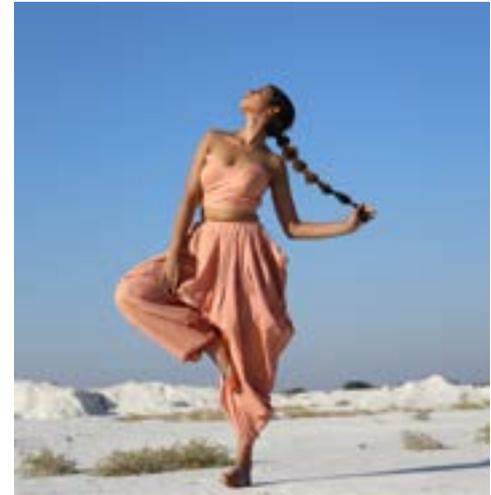






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FASHION DESIGN

KRUSHALI PATEL
B.VOC 5TH SEMESTER

EGYPTIAN & THANGAL HEADRESS

The Egyptian look has always been an attraction to my mind and as a designer I have always wanted to work on it. During my research on the same, I found that the Egyptian headgear was worn as a replacement of hair, so I created a head gear with the same theme to be worn by all, not considering it to be a replacement but as a part of body adornment worn to enhance ones beauty.

Among the Thangal tribe, the headgear is known as Pangrun. They have three different forms of headgears for male.

They are, one: Common Man's headgear; two: Warrior's headgear and three: the Chief's headgear. Women were not allowed to wear headgear.

The design is a reflection of the discrimination between genders that has existed since centuries. The inspiration behind the creation of the headgear which is worn by a woman is to showcase all gender-equality as part of this universe.



FASHION DESIGN

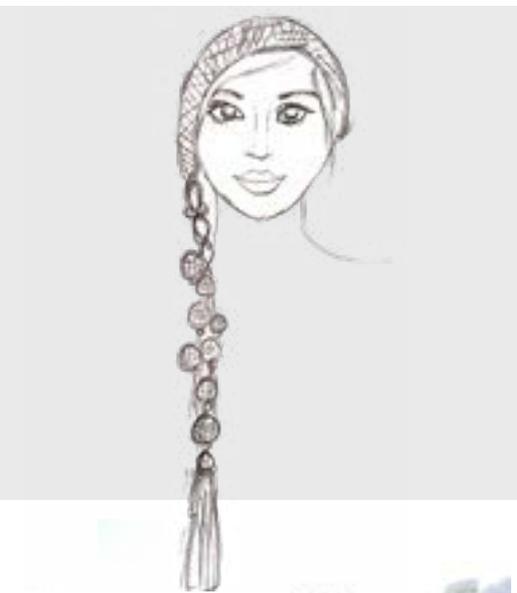
APARNA SARAF
B.VOC 5TH SEMESTER



JEWELLERY DESIGN

MINAL CHHATBAR
M.VOC 3RD SEMESTER





CULTURAL METAPHOR

The first piece of jewelry is the contemporized version of a garland which is one of the most popular Indian customs to welcome people. I have tried to show how the people get connected simply by greeting thus, maintaining the perfect balance and harmony amongst each other.

The second piece of jewelry is inspired by a traditional hair accessory called Parandi, which a women braids around her hair as a token of love. Therefore, this piece is the contemporized version of Parandi, which isn't restricted to just Punjabis anymore.



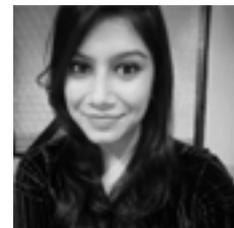
FASHION DESIGN

SHUBHANGI
B.VOC 5TH SEMESTER



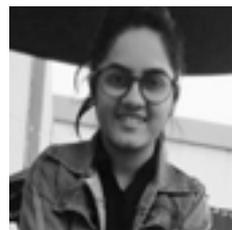
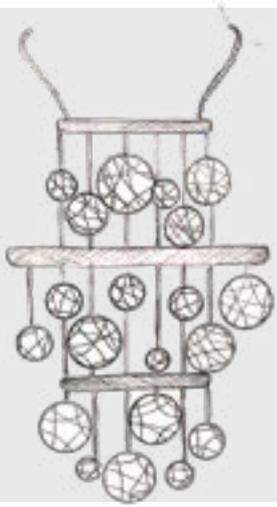
FASHION DESIGN

RIDDHI JAIN
B.VOC 5TH SEMESTER



JEWELLERY DESIGN

NICKEY MITTAL
PEARSON BTEC
7TH SEMESTER



FASHION DESIGN

KHUSHBOO
B.VOC 5TH SEMESTER

SHEESH MAHAL

Inspired by the different layers in architecture and the base material used in Sheesh Mahal, the jewellery is created to depict its overall look in a way that gives a contemporary feel to it.

Inspired from PASHA (Jewellery used by Mughal females to be worn on head) this head piece is created such that it gives a contemporary feel to it.



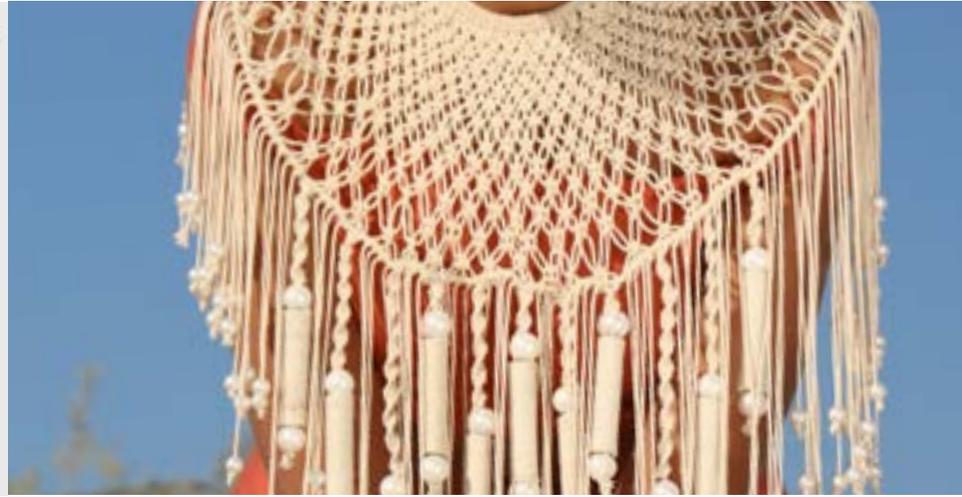
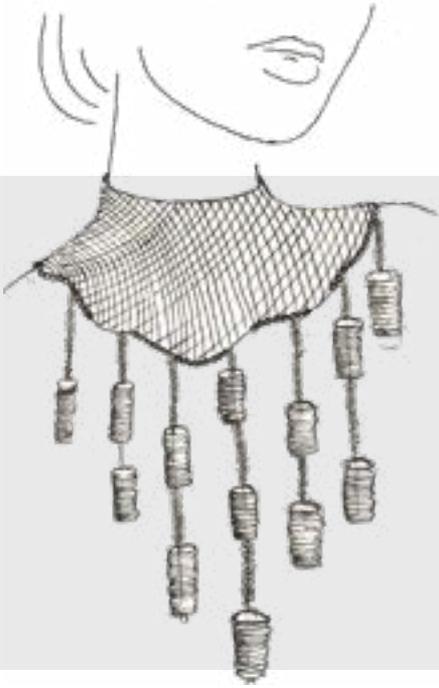
FASHION DESIGN

ARUSHI JAIN
B.VOC 5TH SEMESTER



JEWELLERY DESIGN

RASHI KATTA
PEARSON BTEC
7TH SEMESTER



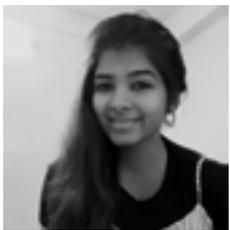
FASHION DESIGN

HARSHITA VAIDH
B.VOC 5TH SEMESTER

CHOKERS AND KAMARBHAND

I was inspired by traditional Indian heavy chokers, once worn by queens, now commonly worn by Indian brides during weddings. The concept was to create a contemporary form of chokered necklace. According to Hindu mythology, a Necklace worn near the heart is believed to control emotions and strengthen one's love. Since ancient times, necklaces, pendants, strings of beads have been used to ward off the evil eye. The necklace is also believed to be a positive ornament against evil.

I was inspired by the Kamarbandh. An Indian jewellery adornment that I wanted to give a fusion of dangaries and kamar bhand. The waist belt or Kamarbandh is a stunning work of Indian craftsmanship. They are a visual delight and cherished pieces handed from one generation to another. Part of the glorious heritage of India, Kamarbandhs are a glorious reminder of the same, and hence very much worn by women.



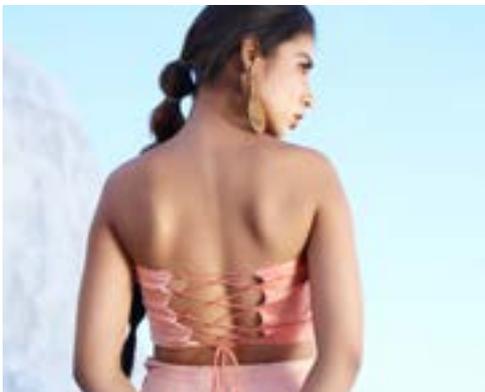
JEWELLERY DESIGN

SHREYA RAJ
PEARSON BTEC
7TH SEMESTER



THANGA ELLAI

The gold border (Thanga Ellai) and the white Jasmine (Mallikai) are the celebrated traditions of South-Indian women. The pride and beauty of the flowers represents the purity of their hearts. The gold that lines their clothing showcases their significance.



FASHION DESIGN

DIVYA VERMA
B.VOC 5TH SEMESTER



FASHION DESIGN

KARTIK MATHUR
B.VOC 5TH SEMESTER



JEWELLERY DESIGN

NIVEEDHITHA
PEARSON BTEC
7TH SEMESTER



FASHION DESIGN

SHREYA JAIN
B.VOC 5TH SEMESTER

POWER IN YOU

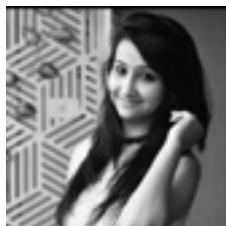
Design is a representation of the **POWER IN YOU**, in other words, the freedom we control. The movement of our wings are in our own hands, if we want them closed or open. The design is based on the concept of control over one's own freedom, once you decide to choose your freedom over boundaries. It might take a lot of effort but it will be an adornment for your soul, and if the wings are closed you are still beautiful in your own boundaries, if it is your own choice.

The concept behind this design is **CONTROL**, that binds us, restricts us. Why not just open up and get out of the box? Why not break the strings and unbound yourself? Gain the courage and adorn your soul. The marbles represent the weight of responsibilities and restrictions that we carry, that control us. Let the fear come out and let's just face it. Add beauty to our life and take control over your life .



JEWELLERY DESIGN

SAUMYA LUTHRA
M.VOC 3RD SEMESTER



FASHION DESIGN

SHIVANGI CHAMOLI
B.VOC 5TH SEMESTER

THE BARRICADED EMOTIONS

Getting a glimpse of the most natural behaviour and emotions of a human is so rare these days. People have camouflaged their natural emotions with the unreal emotions and acts. These unreal emotions are slowly overpowering the natural emotions.

Happy people are sad;
Sad ones are smiling;
Meanwhile Somewhere,
Two natural emotions got compromised.

My creation – which is this hairband – is a metaphor for all such natural emotions barricaded unnaturally. The square represents the unnatural barricade around the natural circle.

Break the boundary. Be natural. Be you.



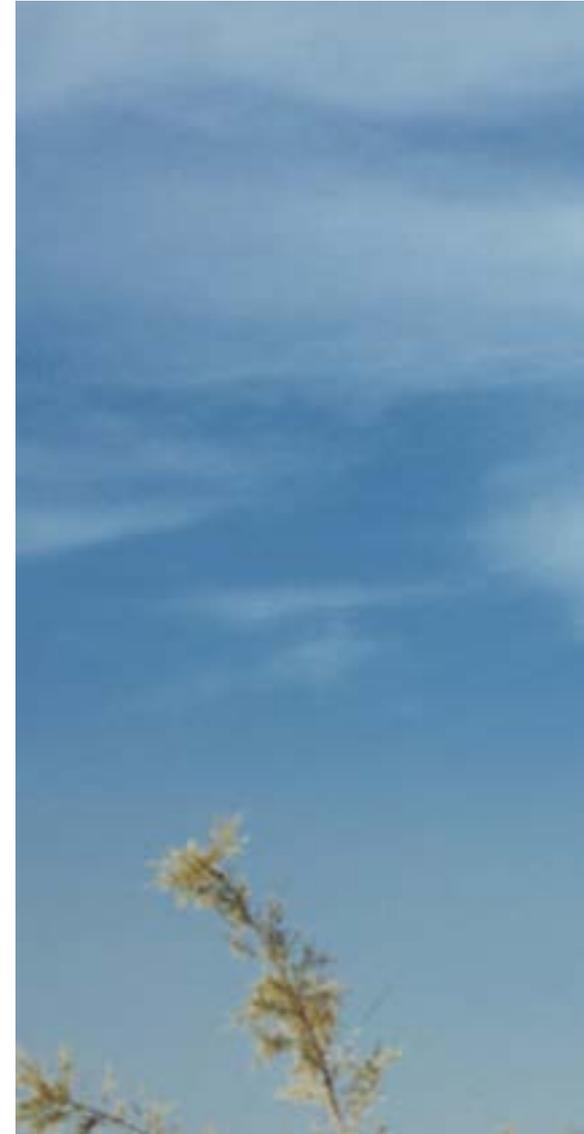
FASHION DESIGN

VRINDA
B.VOC 5TH SEMESTER



JEWELLERY DESIGN

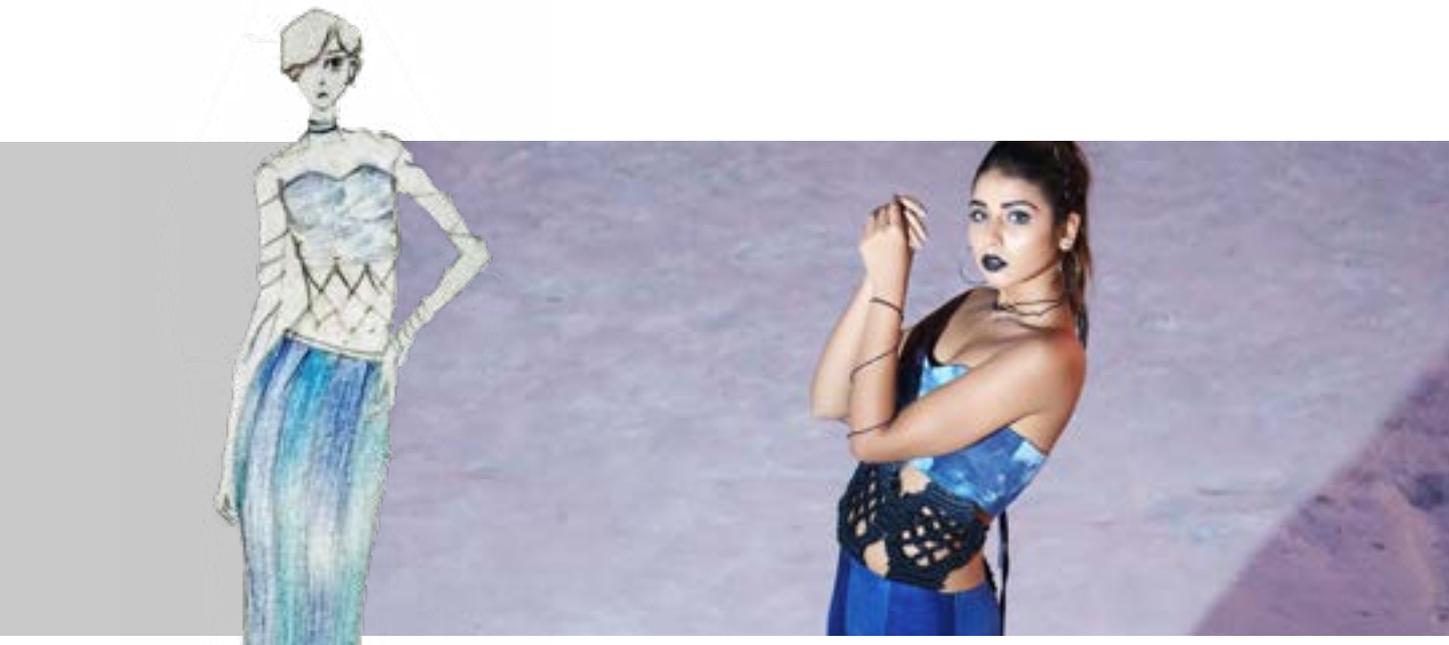
PARUL CHAUHAN
M.VOC 3RD SEMESTER





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THE VICIOUS CIRCLE

Given by the whole bullying situation results in blaming one person for everything which happens. Sometimes, someone's one small gesture could be life altering for someone else involved. We humans don't realize that everyone has a past and a battle they are fighting.

We automatically assume that if someone is violent is just a "behaviour" and maybe sometimes it is. But most of the time they have had that one or many bad gestures where someone said something or did something to put a defence in place. And this could drive them into being someone even they come to hate. This is a vicious cycle a "bully" is usually stuck in.

We automatically blame the bully in schools, colleges and offices and work places in occurrence of such events.

Our outfit is based on the vicious cycle the "bully" and the "bullied" are stuck in. Neither the bully nor the bullied can be blamed in this situation.



FASHION DESIGN

VARTIKA JAIN
B.DES III SEMESTER



FASHION DESIGN

ANSHIKA
B. DES III SEMESTER



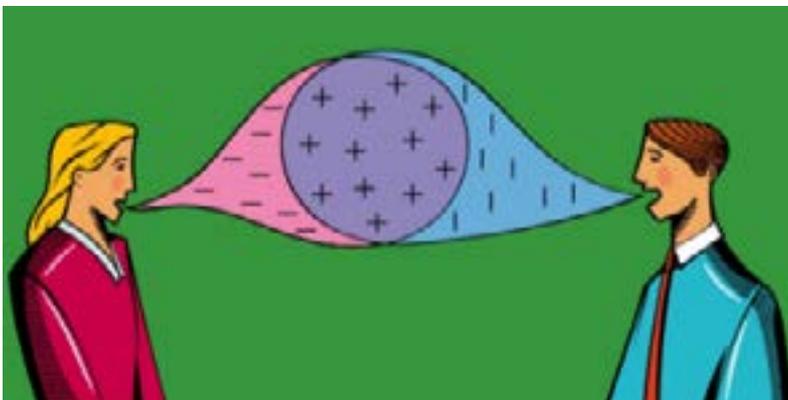


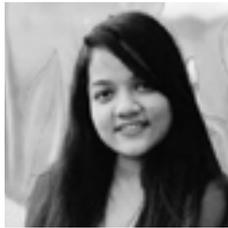
CONFLICT RESOLUTION

Compromise is a big helper for success. There are a lot of problems in which people don't listen to each other.

Most people probably find the need to compromise in different areas such as in the workplace, in relationships or in other aspects of their personal lives. Compromise helps us to accomplish the goal. By agreeing to not get everything you want and acknowledging the other person's desires, conflicts can be resolved.

That's why we have chosen conflict resolution.





FASHION DESIGN

KRITI PANT
B. DES III SEMESTER



FASHION DESIGN

SHRUTI GUPTA
B. DES III SEMESTER





BODY SHAMING

Social justice is a concept of fair and just relations between the individual and society

Social justice is a political and philosophical concept that holds that all people should have equal access to wealth, health, well-being, justice, and opportunity.

BODY SHAMING is one of the biggest issue nowadays which comes under Social Justice.

Fatso ,bufflehead,elephant,lanky,skinny,starved!!

Imagine being called all that and worse in front of everyone and even on social media. Only because you being too skinny, too tall, too thick, too busty ,too fat.

All the people will judge by your size and kill all your vibes. They say rubbish and bully us and we listen, sometimes we fell angry, numb , hurt and depressed.

All this results in BODY SHAMING

Body shaming is an action or practice of humiliating someone by making mocking or critical comments about their body shape or size or weight. Body Shaming hits hard and wounds deeply

"It's time we shift from...

Self-judgment to radical self-love.

Shame to radiant self-expression.

Chasing an ideal to celebrating what's right here and now.



FASHION DESIGN

MANSI SAHU
B.DES III SEMESTER



FASHION DESIGN

VRATIKA JAIN
B. DES III SEMESTER





'THE BLUE MARBLE'

BY CHARU NAHATA AND ANANYA BHARGAVA
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A FIGHT FOR PEACE AMONG NATIONS FOR SAVING THE EARTH AND SUSTAINABILITY. ALL THE NATIONS IN THE COLOUR BLUE IS THE ONLY WAY WE CAN ACHIEVE TO SAVE THE EARTH.

The Blue Marble is an image of Earth taken on December 7, 1972, from a distance of about 29,000 kilometers (18,000 miles) from the planet's surface. It was taken by the crew of the Apollo 17 spacecraft on its way to the Moon, and is one of the most reproduced images in history. NASA has also applied the name to a 2012 series of images which cover the entire globe at relatively high resolution. These were created by looking through satellite pictures taken over time in order to find as many cloudless photographs as possible to use in the final images. NASA has also applied the name to a 2012 series of images which cover the entire globe at relatively high resolution. These were created by looking through satellite pictures taken over time in order to find as many cloudless photographs as possible to use in the final images.



FASHION DESIGN

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HIDDEN FIGURE

I believe in the peace that comes from sought after unity. This is not to say that differences need to be eliminated, or even that they should be put aside. Differences are what make people unique from one another. However, seeking unity is what brings peace. Seeking unity means looking for the things we have in common, the shared ground, the similarities that create bonds.

It is only when all people can do this that any sort of peace can occur. Seeking unity means that I can sit down in a room with a Hispanic mother, an African American scientist, a Black jazz artist, a Japanese father, a female business owner, a male actor, a gay couple, and all their children and have a conversation that has nothing to do with why this person or that person should believe anything that the other person is saying.

It means that we can acknowledge our differences and work to find what we might have in common. We could talk about food, family, love, and many other things. We need these things to survive, we need to feel emotions to feel alive and empathy to understand, that is what unites us.



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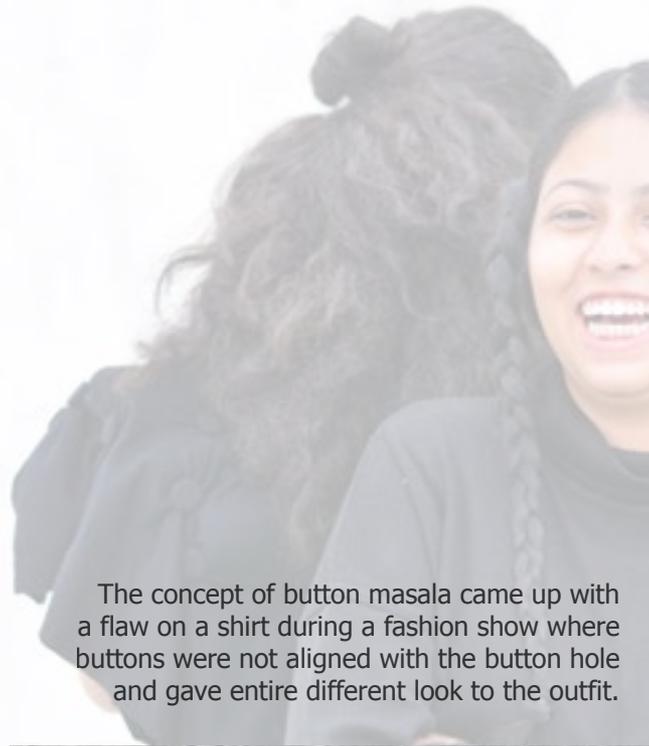
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ZERO WASTE BUTTON MASALA TECHNIQUE

From anything to everything
you can create your unique style.

Collection by
Masters in Vocational Studies
Fashion Design, Batch 2019-21

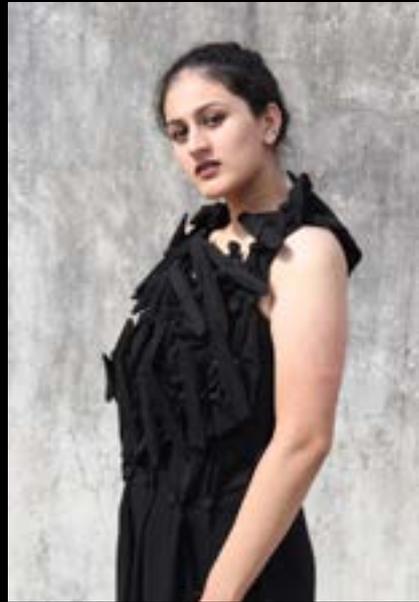


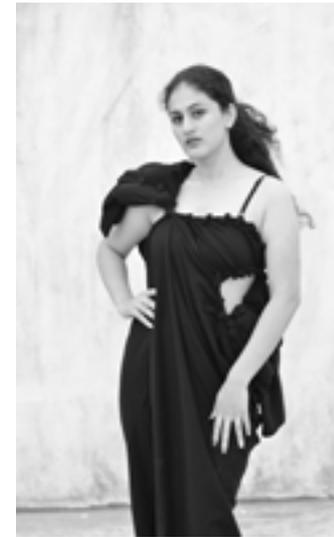
The concept of button masala came up with a flaw on a shirt during a fashion show where buttons were not aligned with the button hole and gave entire different look to the outfit.





Different variations of styles curated by permutation combination of buttons attached with button holes of the strap. This further gave result to more styles by adding & subtracting the number of straps, buttons and button holes on single fabric silhouette & strap.





DON'T STICK TO
JUST BUTTONS

DRESSWITHOUT NEEDLE

Because it entails no stitching, needles or machinery. The buttons are fastened with rubber bands onto the fabric and used to construct a garment. Once the buttons and bands are put in place, it is possible to open the whole garment and restructure it to form a new design or to adjust the size and fit.



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