

# CHISEL

Volume VIII/2017

IICD Student's Magazine

*“In the age of mass consumption, it may be a good idea to bring back some of the values of this service (referring to - cobbler, potter, carpenter) to ensure that our products are recycled and repaired rather than used and thrown away long before their active life is over. Craft and the use of craftsmanship could bring in new values for a sustainable future and a new attitude towards the proper use and abuse of materials in the coming years.”*

Excerpt from Handmade in India: Crafts of India  
Aditi Ranjan / M P Ranjan

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# *Chairperson's* NOTE

Dear Students,

I am delighted that you are working on a journal which shows the journey of craft. The joy of watching a craftsman to make a craft is unimaginable. There is a lot of learning that goes into the making of a young designer. Your knowledge of crafts, your willingness to learn all contribute towards your growth during your college years.

It is a pleasure to see you all work with a goal. I wish you good luck with this current edition of Chisel.

Sincerely,

Madhu Neotia

Chairperson

Indian Institute of Crafts & Design (IICD)

Jaipur, Rajasthan, India



# *Director's* NOTE

Dear Students,

To see you in campus engaged in learning, making products, focusing on the development of your career is indeed a pleasure. Design is the core of living. We design our day, every day. We decide what to wear, what to do, where to go and so on, similarly in our daily lives, understanding the value of hand crafts and the ability to upgrade and design is a big boon. Our vision for IICD is to be able to create an international level craft institute with India at its core. The vision includes focus on research and mostly active research which would benefit all sections of the society and typically the underprivileged ones.

Chisel, is a magazine that provides a platform for the young minds to express themselves and their learning. I congratulate you for your work in creating and maintaining high standards for this magazine.

With all good wishes!!

Toolika Gupta

Director

Indian Institute of Crafts & Design (IICD)

Jaipur, Rajasthan, India



# *Editor's* NOTE

For the many who do not know why the magazine is called Chisel, here is something to ponder on. Chisel is a medium to carve out raw blocks of material to attain perfection. But is perfection the key or just creation? An act of subtracting the unwanted little by little, to reveal the truest form of expression, each day, everyday; much like ourselves.

The magazine is a culmination of 11th hour panic attacks, strange disagreements, discovering new talents amongst strangers and appreciating them, to almost chucking the entire thing away, through dictation and determination, chai and cola; we made this possible!

Each and every team member gave up on whatever gray matter they had left in their brains, at the end of the day, to make this Issue a reality. From the bottom of my heart, I would like to thank all the college mates and teachers for pouring in content and helping us out in all ways imaginable.

So, open your hearts and mind  
And Chisel away!

Kanishka Chhajer  
UG 2014-2018  
Semester VII



# BAG

*it like  
it is!*

In conversation with Ms. Devika Krishnan

A graduate in Ceramics from the NID (1993 batch), Ms Krishnan is a scholar in Entrepreneurial Business Management from the ISB in Hyderabad. She has been a part of The Goldman Sach's who sponsored 10,000 women worldwide for a program in 2009. Initiating her career by working with Dastkar, The Good Earth Store and Palan Potteries in Delhi, she continues to work with Dastkar Ranthambhore which she joined in 1993.

The following Q&A session revolves around her recent project 'Joy at Work' and her views on sustainable living and design.

**What made you want to work with sustainable products?**

An initial grounding in the crafts sector under the tutelage of Laila Tyabji sensitized me to crafts. I have

tremendous respect for all things local and handmade which are rooted in their culture - be it food, lifestyle products, stories, songs.

I also learnt that natural materials and indigenous techniques tend to be environment friendly and sustainable. They on addition help keep communities together and societies thriving in their diversity. A piece of hand woven cloth or a kullad goes through several hands and several skills to reach its final state.

At sometime in 2007 while working at a village near Ranthambhore, I walked past a huge pit that was filled with plastic wrappers and tetra packs. A short investigation revealed that there is no proper waste management in place there. Considering the number of tourists it attracts and the hotels/ resorts it

A woman with short grey hair and glasses is speaking into a microphone. She is wearing a patterned top. A quote is overlaid on the left side of the image in a yellow box.

“It is much more difficult to work with a passed down waste than with virgin material.”

has in a eco sensitive zone, I realized what a big garbage disaster is waiting to unfold in the most celebrated tiger sanctuary in the world! After this, I have made a conscious effort of including upcycling as a major component in all the design work I do with various crafts groups.

**We understand a lot of hardship goes into turning presumably useless things into functional products. Can you give us an idea of the process?**

It is much more difficult to work with a passed down waste than with virgin material because: These do not always come in our choice of colour, material or dimensions. We have to ideate around their appearance and material strength. Virgin materials are factory fresh and clean but waste has to first go through a process

of sorting, cleaning and sanitizing before it even enters the raw material inventory. To reinvent a product that competes in a trendy market is daunting. Buyers don't want to pay for something that's made from so called waste as often there is a cultural taboo about using used stuff and no one really values labour in India. If we take a tetra pack basket that we create at Ranthambhore and in two other projects in Bangalore, the baskets look attractive and seemingly simple but there's a lot of hard work. We buy dirty packs or people donate theirs to us. These packs are bought from hotels in Ranthambhore or solid waste agencies in Bangalore. They aren't washed and you can just imagine how smelly and fungus ridden a milk or juice carton can be if left unwashed for weeks! We first cut these open and wash them with

soap and water. Then we wipe them with a disinfectant and leave to dry till crisp. The slightest moisture in the paper layers will make cutting them untidy. Then these packs are cut to specific sizes before being woven into baskets. Once woven, they are sewn in with a strap and lining. 26 to 30 large packs or 70 to 120 small ones make a basket depending on size! One of the projects in Bangalore that provides livelihoods to 14 women consumes 40000 small packs a month!

**We are familiar with some of the materials you use (i.e. milk cartons). What other kinds of waste materials do you use to create products?**

We use medically non-hazardous, low value solid waste that is not picked up by the local kabadi-walas. We even use scrap fabric from tailors, torn and faded clothes, cement/ rice/ fertilizer plastic sacks, old audio and video cassette tapes.

**What growth do you see in the future of “Joy at Work”?**

I wish to see a few dozen Joy at Work units in every urban city providing an additional income to women from slums, who can work part time and work only in upcycling waste. I wish to see large multinational brands getting more conscious of their production and supporting such initiatives by

adopting and co-branding with them so the products have a wider reach and many more designers work in this field.

**How has “Joy at Work” affected the market?**

It has made the consumers in its immediate vicinity very conscious of their consumption. Joy at Work is my own little experiment in seeing how optimal can a business grow if it adheres to being completely local within a small geography like a single municipal ward. We collect waste from this municipality alone where we inculcate the habit of the residents dropping the desired waste at multiple collection points within the area. We supply to stores and process individual orders within the area. This way we cut down on waste generated while packing and shipping and this becomes an ecologically lean enterprise. We have managed to stay afloat for 4 years and the future looks bright. If we have this micro enterprise replicated in every large municipal ward, imagine the change we can bring!

**How do you encourage your workers and customers to contribute to the cause?**

Our products do the needful. And I have buyers who become die hard brand ambassadors as we only

focus on the basics - that of quality and fair price. We share our pricing policy with everyone so they know where every rupee goes. If someone is still not convinced, we request to them to try making a small part of the product. Five minutes of hands on experience and they buy in multiples. It is a winning mantra! We are completely open source and all the women at all the projects are only too happy to show others who wish to learn their skill. We do not believe in competition but in collaboration.

### **What challenges have you faced in this line of work?**

The traditional mindset of Indians is yet to change even though they have arrived at a higher level of affluence. Bangalore is thankfully more in synch with global trends and so our products are very popular. It is not the case in Chennai, Rajasthan or Delhi.

### **Do you see a brighter future for sustainable living?**

Of course! It is the only way to be if we are to let this earth survive



“Be conscious while designing. Be conscious while buying.”



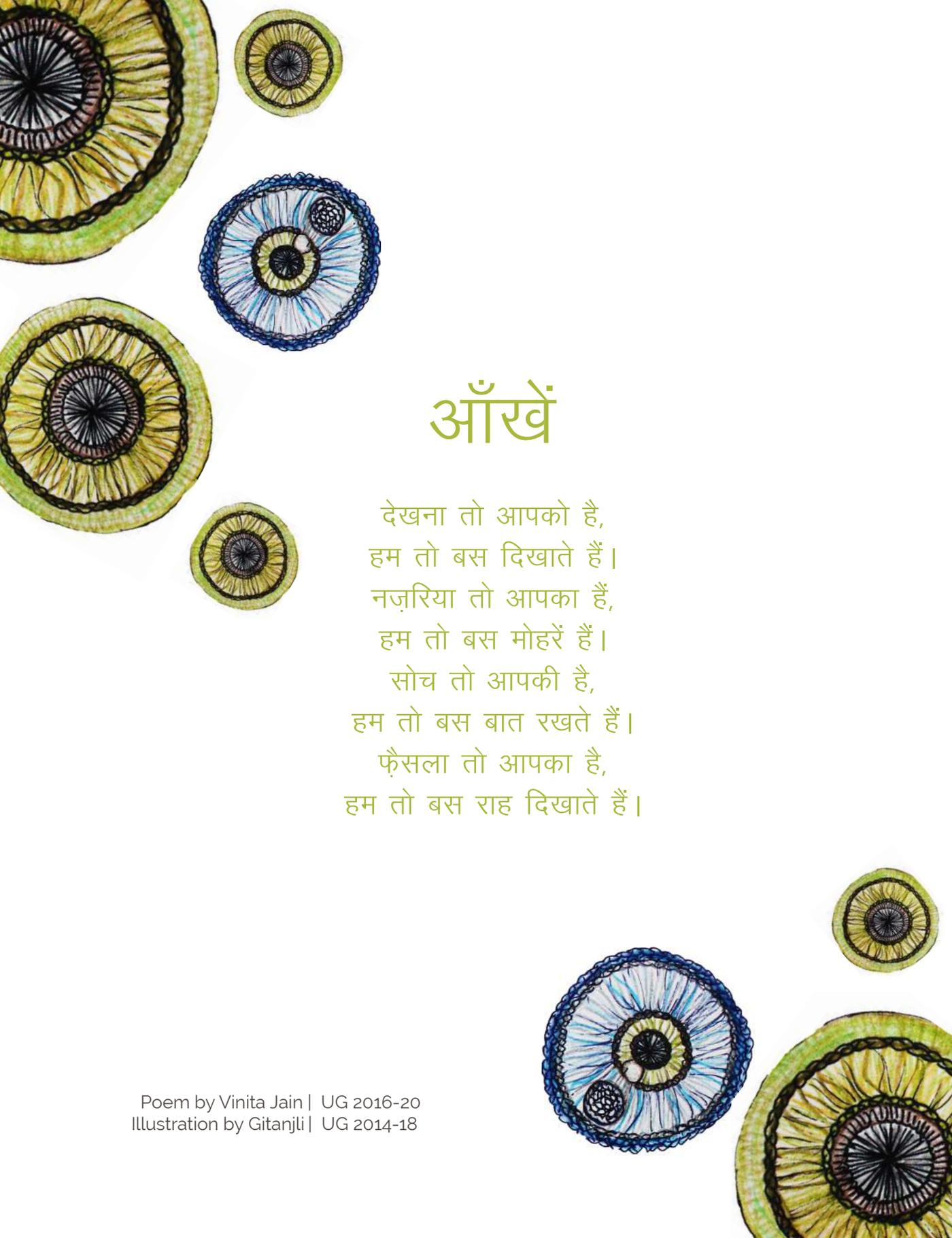
another 100 years. The rate, at which we are straining our planet with our mindless consumerism, is depleting it of its natural resources and polluting whatever has not been mauled, mined or tilled, we shall soon be living on garbage. The oceans are choking already, landfills in Delhi and Bangalore are filled way beyond their capacity and some stand 13 story high. We are seeing disasters unfold every other week that is purely a result of pollution and yet we don't seem to stop and shift from this path of self destruction.

**What can we, as students and aspiring designers, contribute for a sustainable environment?**

Always keep in mind what happens to your design when it is thrown away after its utility or trend is over. You should not create for what's trending,

instead set the trend for being sustainable by using only natural fibres (no polyester or plastics) and materials. Break every design down to its material components and see how environment friendly they are. Be conscious while designing. Be conscious while buying.

Interviewed by the editorial team



# आँखें

देखना तो आपको है,  
हम तो बस दिखाते हैं।  
नज़रिया तो आपका है,  
हम तो बस मोहरें हैं।  
सोच तो आपकी है,  
हम तो बस बात रखते हैं।  
फ़ैसला तो आपका है,  
हम तो बस राह दिखाते हैं।

Poem by Vinita Jain | UG 2016-20  
Illustration by Gitanjali | UG 2014-18

# Lac

~e~shayari



In conversation with Mr. Awaz Mohammad

Proximate to the City Palace and Jantar Mantar lies one of the most colorful lanes of Jaipur city, Maniharon ka Rasta. Amidst the vibrancy, resides a very reputed Lac worker, Shri Awaz Mohammad. He has built his reputation around all these years because of his passion and never ending love for Lac. Some hobbyists might find it restrictive because of the properties of the material but he uses it to its full potential. People with several kinds of requests come to him regarding his work and he takes them all as a challenge. Mr. Mohammad has defied the myth of using plastic for fast production and has shown how the same can be done in Lac, keeping the environment in mind.

Completing his class 10th in 1964 and later working in ITI, he finally landed with a job in SISI. But he

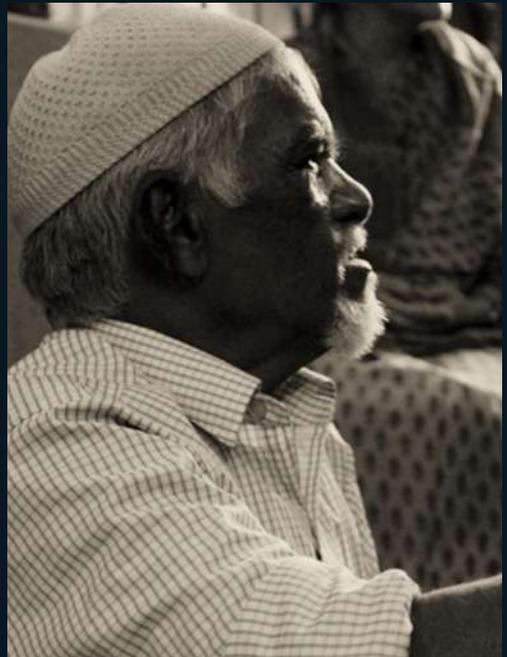
discontinued working there due to his father's wish and started working with lac instead, at the age of 40. They say it right when they say it's never too late. And so, this was the beginning of his contribution to the world of crafts. His experimental and innovative methods with lac brought in success as he stood out in the pool. Initially experimenting with lac by creating little buttons, unruly to the existing Lac bangle world, Mr. Mohammad has been working day and night, to become better at what he loves to do. His wife is the reason for his progress according to him.

Supporting his statement that lac can be applied on almost all possible surfaces, he has decorated paper mache masks using lac and colorful glass. Also, lac buttons, cup coasters,

boxes decorated with lac, and even a painting has been made by him using lac and glass. As far as orders are concerned, it is evident in the Christmas decorations he made for a foreign exporter from London.

‘One must be able to distinguish if the quality of lac is good or not before purchasing it’, said Awaz ji and further added that the lac from Kusum is considered to be the best and most expensive lac. He also mentioned that the lac bangles come in standard wrist sizes but for weddings they are custom made according to the wrist size of the bride. To this, he further added that it makes the handicrafts more valuable somehow, because of the fact that customization overpowers mechanism.

“ जब तक बीवी सामने नहीं बैठेंगी, चुड़ी नहीं बन पायेंगी ”



# The

# JAIL

# Project

For my last design project, I tried contributing my bit towards a social cause. Under the mentorship of Mrs. Shalu Rustagi, I was fortunate enough to design products based on the Panja Dhurrie craft for the Central Jail Shop; Aashayein.

Aashayein is an initiative taken by the Central Government of Rajasthan, primarily run and managed by the Jail inmates. It runs on the idea of creating diverse and better personalities, while indulging minds in positivity to promote a friendly environment. Other than that, it provides an alternate lifestyle for the families of the jail inmates. The time spent there each day was a discovery on its own. The experience of collaborating with the inmates was immensely inspiring. The project motivated me to look at things in a broader perspective towards humanity as a whole.

I was amazed to see the willingness

and dedication amongst the people living in such challenging condition. I designed products that involved techniques based on hand skills and gave my best towards the welfare of the organization.



Sejal Agarwal | UG 2015-19

# A NOTE TO MYSELF

I look at you.  
like the birds in the sky,  
free to fly and not afraid to dive.  
Like the fishes in the ocean  
drowning so deep yet alive.  
Light as a balloon  
darker than the night,  
You still shine so bright.



Poem by Lavanya Mathur | UG 2016-20  
Notan by Gitanjali | UG 2014-18

*The*  
P O W E R



O F C U R I O S I T Y

IICD Alumni Bhaavya Goenka on her new brand Iro Iro

**Can you tell us a little about yourself and your educational background?**

I completed my basic education (more like pushed at times) of 12 years from MGD girls school. I was a very stubborn child. I did what made me happy. If it were painting I would be at it, if it were math or a science test tomorrow; it did not matter. My mother, tired of my stubbornness just said two things that don't do anything you will regret and do justice to whatever you do. Pursuing arts and literature, as you might know requires a lot of support from family, which I was fortunate enough to have.

**What were your expectations before you came to IICD?**

I was always interested in arts. I represented my school in many national level and international level competitions for animation and website design and brought home some trophies as well. I always knew that I would enter the creative arena for my higher studies as well just didn't know where. I got into architecture but the course constructs did not fit well with me. Eventually realizing I need more freedom of expression in work I decided to switch to design. My sister is a fashion designer so I knew what I would be getting myself into, however when I entered IICD, I

was sure to take up HMA. But as we explored the different materials, I fell in love with textiles for the fluidity of expression it offered.

**In what ways did IICD help you to bring out the best in you?**

IICD kept me grounded. It offered me to look at our culture and experience its value, it made me appreciate art, and work hard for even the slightest amount self confidence I could ever imagine to build up. Time was never more efficiently used than on a Sunday before a Monday morning submission. Being stubborn about something and standing for your own ground at the right time is a good thing sometimes that I learned here. The constant engagement with faculties and their individual attention, their advice rings in my head whenever I am at a crossroads to make decision. IICD also encouraged me to ask a lot of questions, because asking questions is what is going to lead you to answers.

**How has IICD effected your ideology and thinking process?**

“Out of a source of constant irritation, the oyster develops a pearl.” I will always remember that from one of the art documentaries we were shown in class. That became my ideology in the design process introduced to me at IICD.



“Why it was that something as organic, as natural as clothing and fashion, had to be so polluting and harmful for the environment?”



**Can you briefly introduce your current project and what inspired you to take it on?**

Textile industry is the second most polluting industry after oil. Curiosity is a powerful thing- it can lead to questions, and questions often lead to solutions. For Iro Iro, it started with a question- why it was that something as organic, as natural as clothing and fashion, had to be so polluting and harmful for the environment. To me, fashion has always been a reason to celebrate- something that uplifts the spirit, and creates happiness, not just for the individual, but also for all those around. So Iro Iro was formed, to bring happiness back to the planet, and to those who inhabit it. Our hand-woven fabrics are a 100% recycled, woven with love and care by weavers from a village near Jaipur, India. Our small but growing family carefully creates patterns for your personality, all from fabric would otherwise have been sent to the landfill- and it's not just the fabric that is finding new life. Every finished iro iro product represents the revival of a dying craft tradition. Every product sold supports a family of weavers, and enables them to pursue a profession they are passionate about, instead of having to move into the unorganized sector. So, whenever you invest in an Iro Iro product, you're not just

buying a product, you're contributing to a revolution-all whilst looking fabulous!

**What were the major challenges that you faced while working on the project?**

Who will be the audience for this work? People are going to devalue the product because it is made from waste. The mindset that "it should be cheaper because it is made from waste." I am still spending so much energy to make the business model zero waste. Who will even appreciate it and invest in it?

Self doubt - I have no professional experience outside of internships. Am I ready? Shouldn't more experienced hands handle this?

With these constant thoughts still in mind I would not have been able to move at all in the project were it not for the guidance I received from all the faculties at IICD especially my mentor who also took interest in my personal growth.

**What were your potent learning's from your project?**

Camaraderie. You can never be successful alone. It truly takes a nation. I was lucky enough to have the best people at my side, encouraging me, guiding me, advising supporting and scolding me. Mentors at IICD, supportive crafts people, teachers and

individuals that I met at IIM, friends and of course family.

**Apart from your current project what else are you working on?**

Working on Iro Iro. IICD also opened the doors for me to CLLB at IIM-A, where I was fortunate enough to meet and learn from perceptive and incisive professors. Two of the professors I met offered work to me in form of a project, with the very humane fabric malkha. Working on this project, I am learning so much more every day.

**Where do you want to see your project in the next years?**

One thing I have learned from my small personal journey is that it is heartbreaking to plan for years. So I set short-term goals leading to months and I work on them. I am really excited for the next collection that I am designing for Iro Iro A/W18. The larger motif behind Iro Iro remains to change the world.



Bhaavya Goenka interviewed by editorial team.

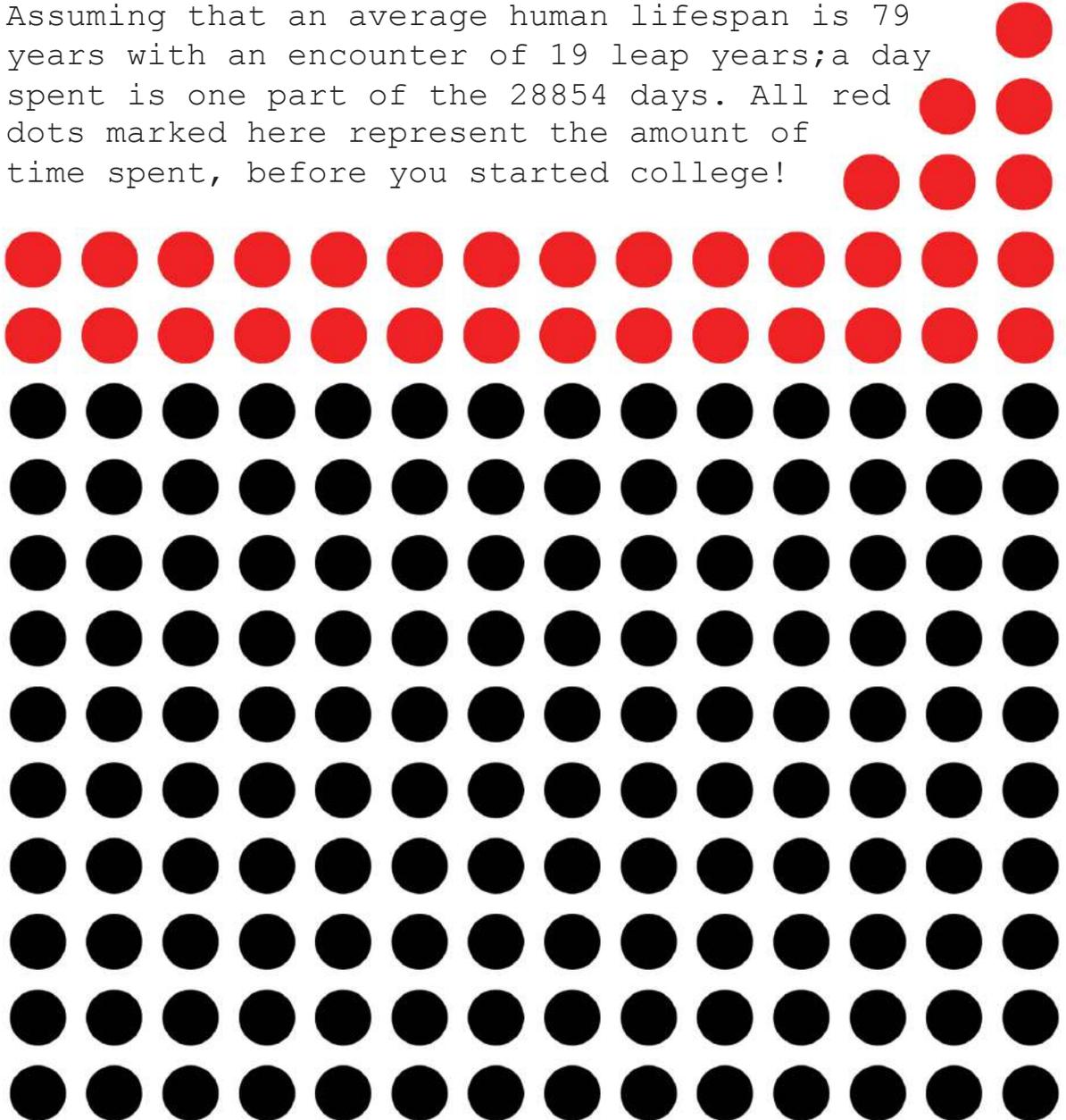
# पनाह

क्या कोई ऐसी जगह है जहाँ मुझे राहत मिले।  
जहाँ मुझे प्यार मिले।  
जहाँ नफरत के लिए जगह और वक्त दोनों ही ना हो।  
क्या ढूँढ़ने पर भी नहीं मिल सकती मेरे ख्वाबों की पनाह  
जहाँ मैं उड़ जाऊँ।  
जी सकूँ  
साँस ले सकूँ।  
जहाँ मुझे मेरे होने का महसूस हो।  
जहाँ छोटी-छोटी गलतियों को कोई मोल ना हो।  
इस जहाँ में मेरी एक छोटी सी दुनिया हो।  
गिलों-षिकवों से परे।  
जहाँ सब एक-दूसरे के करीब हों।  
क्या मिल सकती है मुझे ऐसी पनाह  
जहाँ मैं सुकून से मिट्टी में मिल सकूँ।

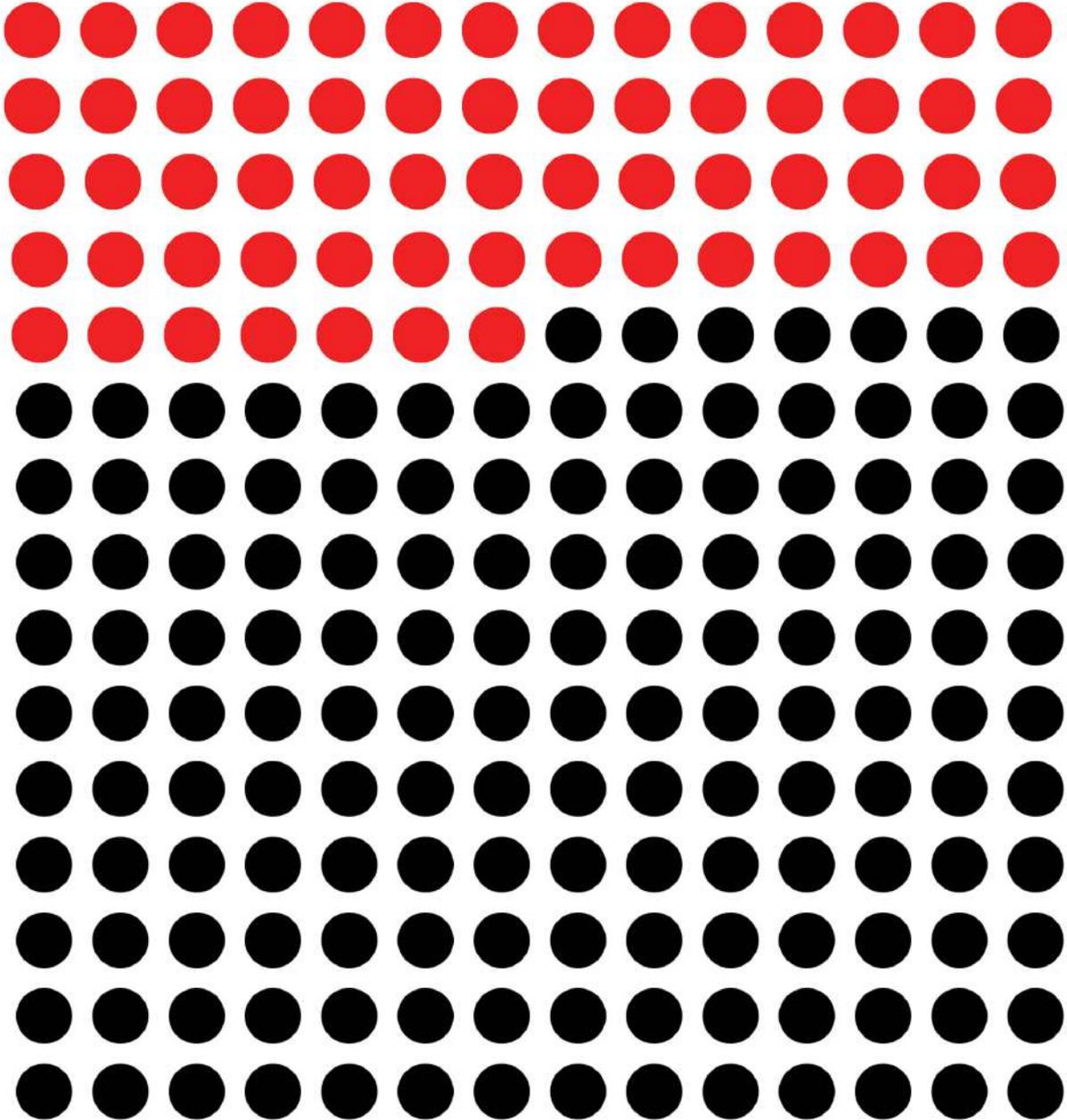


# HEY PROCRAS

Assuming that an average human lifespan is 79 years with an encounter of 19 leap years; a day spent is one part of the 28854 days. All red dots marked here represent the amount of time spent, before you started college!



# TINATORS !\*



\* ● = 75 days

# CHICKEN



*on the loom*

IICD Alumni Radhesh Agrahari's journey of creating fibers from chicken feathers

**Can you tell us about yourself and your background?**

I come from a family of doctors from Fatehpur, UP, and I am the only one in the family who did not opt for the same. I chose to become a designer. After graduating from NIFT, Mohali, I interned at Balaji Overseas and later I was placed there. During vacations I used to come to Jaipur for projects with different companies. That's how I got to know about IICD. Before joining IICD in 2011, I worked for JC Hometex Pvt. Ltd. and Fabindia.

**How did you come about the project that you are currently working on?**

So, during my design methodology class with Mrs. Laxmi Murthy we were given spaces to work with. I was working on food and restaurant spaces and that led me to look at the amount of waste that the food industry produced. The most alarming numbers were found in the butchery sector. I wanted to work with the kind of waste that nobody would even think of touching. I researched on Chicken Butchery waste; something that not many had worked on.

**What were the results?**

Chicken waste i.e. feathers among other things, are thrown into water bodies and open areas. This is very

harmful because the waste contains impurities and about 40 types of flues. The waste starts decomposing on the very same day and hence, nobody touches it. On an average, 3 lakh crore ton of waste is produced every year from registered butchery shops in just Uttar Pradesh. And that's a lot when you multiply the digits for the whole of India.

While, in college, I looked into the properties of the waste, and feather was something I thought I could work with. I created few paint brushes with chicken feathers and tested them with the help of students at IICD. I observed that the brush hold 3 times the amount of colour as compared to a synthetic brush. Soon I realized the potential of this material as fibre for fabric. By this time, I had made chicken feather pulp among other things.

**What was the reception that you received from the college?**

The faculty didn't know what to expect from my project. Funnily enough, they failed me in the module. But I carried on. Most were very disgusted with the material I was working with and so I had to pop a squat at Pandit ji's to carry out all my experiments.

**So, what after IICD?**

After graduating from IICD, I

continued working on the same chicken feather pulp. The challenge now was to turn this into yarn from fibre. With all the knowledge I had on yarns and textile, I applied myself to this task.

### **What kept you motivated?**

Almost all the people, with whom I had shared my idea, believed that this was an impossible task to achieve. But, my goals were different. I was curious and concerned about the environmental effects created by the waste. This concern and thirst for answers kept me motivated enough to experiment more than 400 times in the last 4 years. And only last year, I found a method to spin chicken feather pulp into yarn thus creating the sixth fibre made out of natural material.

### **How did you apply yourself as a craft design student to this project?**

Because IICD had injected this craft 'keeda' within me, I was able to make conscious decisions that would benefit the craft industry. While working on this project, I realised that India is not a 'karmpradhan desh' but rather 'dharmpradhan'. All occupations are classified according to different communities. So, I connected with the Muslim and the butchery Community for the supply of the waste. I trained Sheriya and Bheel communities from Doongarpur and Jhalawar to spin this fibre into yarn and thus generated livelihoods for them.

### **So what did you do with the yarn created?**

With the yarn created, I designed



“I was curious and concerned about the environmental effects created by the waste. This concern and thirst for answers kept me motivated enough to experiment more than 400 times in the last 4 years.”

about 24 different products. The fabric made out of it is lighter than Pashmina and just as warm with a 7 year guarantee. This feather fabric can even pass through a ring. The motto is to keep the production within the crafts sector. To my advantage, the yarn created is so fine, that it cannot be spun or woven on a machine. From traditional techniques, I learnt how silk and protein fibres were sanitized and similar ideas were applied to this material.

**What are your future plans with this project?**

Right now, I have 700-800 kg of chicken feather pulp with which I am attending to my immediate small orders. I have been granted patents for this in October and I have applied for a US patent as well. In the last few years, I have invested a lot of capital but to scale my work, I need help from the government.

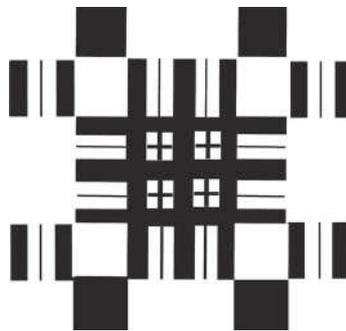
I have received offers from various private companies and even Tedx for collaborations. However, till I hold the patent rights, I do not want to sell them to the private sector to be commercialized. I see this craft to exist in a niche market of luxury crafts.



Radesh Agrahari  
interviewed by editorial  
team.

# KHES

*of Panipat*



*A forgotten craft*

*I was a weaver once.  
All I knew was to weave Khes,  
For the newly wed,  
beloved daughters of our land.*

*Silk, gold, reds and violets  
woven together with expertise,  
these khes of mine were precious  
and woven with not an inch of ease.*

*Eight, twelve, sometimes sixteen treadles,  
the pit loom bore.  
Zamindars, royalties and  
commoners all wore.*

*Black, white, brown and blue  
the common khes beautifully sat on a cot  
for homes, for daughters,  
they took without a thought.  
But now times have changed a lot  
as what was once, is now never bought.*

*This beautiful craft that I once wove  
has lost its glory and charm,  
as mean machines have taken over  
and caused much harm.*

*Bulbul chashm, Gol Chakkar  
and my favourite Gul Bahar  
are all now dead,  
Children of now, I ask you,  
in a world without crafts  
where do we head?*



Photography by Sukanyaa Hari | UG 2016-20

# HADES

The world was a sick place then,  
it is now and will always be. ALWAYS.  
Problems will always persist,  
there will always be the collision of ideas and  
some agreements and disagreements.  
No matter what's the majority,  
some will always oppose,  
You cannot eliminate them,  
They will have what they want.  
You can try to stop.  
They don't care about the authority,  
for they are not ill but are induce by those who don't dare.  
The silence will not last forever.  
Our desires will be broken,  
caged and flushed  
in the whirlpool of blood.  
The inevitable storm will come to destroy the past,  
the present and the future.  
Only then, when there will be no one to look after,  
one man will scream;  
and voice will be heard by no one.

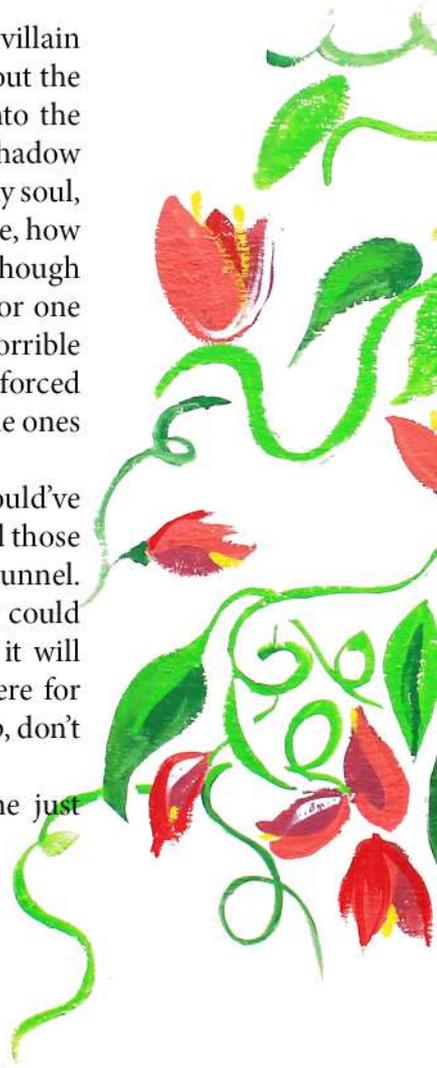
# Eden

on the  
other  
side

My depression was a demon and my anxiety was the villain sidekick. They went hand in hand, never one without the other and even worse together. When I looked into the mirror, I couldn't see myself anymore. It was the shadow of the Demon with daunting red eyes, staring into my soul, that wasn't there anymore. People say it's just a phase, how can it be a phase when it truly never ends? Even though it's suppressed now, it haunts me day and night. For one thing I know, it will never leave me alone. The horrible things the Demon made me do and the decisions it forced me to make; I hurt people, I hurt myself and I left the ones who loved me, hanging.

Yet here I am today, if you could see me now, you would've never guessed the things I have been through. To all those out there suffering, there is a light at the end of the tunnel. Never give up, because I almost did and nothing could have been worse. I am not going to tell you that it will be easy, because it's not. Someone out there is there for you. It gets better every passing day. So don't give up, don't hide, it's not your fault, it never was!

It was like the Tsunami, wrecking lives. This one just wrecked mine.



Article by Sukriti Ambhastha  
Photography by Kanishka Chhajer | UG 2014-18



# *Giving it a* SHOT

The journey of Storyloom films by Keya and Nidhi

## **Tell us about yourself and your beginnings?**

I had a keen interest in Graphic design and crafts in school and this led me to opt for a career in design. I applied at IICD, got through and opted for Hard Material Application. I loved travelling and IICD gave us a lot of opportunities to do so. I think traveling in many ways, breaks the preconceived notion that we have in mind about India as the reality is completely different and humbling.

## **What led to the creation of 'Storyloom Films'?**

So Nidhi (Parmar) and I were the only ones in the batch who hadn't yet decided on our Diploma projects. Meanwhile, Nidhi found out about this filming project in Banaras which involved travelling among other things. We thought it would be a

good opportunity to start with and so we gave it a shot. The project was in collaboration with textile historian Rahul Jain. We spent 4-5 months in Banaras making films on Banaras Sarees. That's when we realized that our true calling was film and that marked the beginning of our company; 'Storyloom Films'.

## **What were the initial projects like?**

As self taught film makers we had doubts if this would work out as we had wanted it to. Our first professional work after graduation was with Ayush Kasliwal. We had made a series of 10 short craft films for Anan Taya. After that, projects flowed in gradually and our audience grew.

Pulling off a good documentary, successfully, is a tedious job and our aim was to make it worth watching, in spite of the lack of resources.

Our benchmark was to achieve a similar cinematography as seen in the 'The Dewarists'.

**What challenges did you face in the initial years?**

Every career option demands a lot of patience and passion. In the initial stages, exploitation gives you a clear view of the reality. Since, we did not have any idea about the Film industry; it took us a lot of hits to get to where we are today. Now we know about contracts and timelines that work for us and are in our favour. It's just a process of learning from all the experiences we gather.

**Would you ever shift from filming crafts to other genres?**

We make documentary films related to the craft sector; needless to say, it is quite a niche area to work in. It's

been 4 years now and so far we have made around 25 films. Some of these projects have been based on genres apart from crafts. So, yes, we are open to all kinds of projects, but our goal is to continue exploring the Indian crafts culture and reveal it's mysteries to audiences all across the globe. In order to manage our financial resources, if we make around ten client based films then we make sure we gather enough funds to make one full length film, once in two years, just for ourselves.

**How have you upped your game in this industry?**

The two of us constantly participate in workshops to match our skills with the many filmmakers out there. Nidhi took up a workshop in Prague and we also attended a 4 day workshop in The Open Space Society. Docedge



**'Weaves of Maheshwar'**

A Storyloom Films Production





was one of them. These workshops helped in breaking our preconceived notions on age old documentaries and we could give new meaning to our projects.

**You went on to do something completely different from what you did at IICD. What kept you at it?**

I once wrote in my diary, “I want peace and I want to be famous.” We had a chance to do something ‘out of the box’. When you grab hold of these chances, you gradually get closer to what you truly want to do. We used our existing knowledge of product design in film making. We did not leave the lessons we learnt at IICD behind but grew on them.

**How did things change after you both won a national award?**

Things changed gradually. It’s difficult to find people to collaborate with; especially when you are working in such a niche sector. Winning the award made it a little easier for us to approach people. They are taking us seriously now and that’s quite encouraging. Recently, we presented a talk at TEDx and after the presentation; the people who came to talk to us were surprised to witness such an unfamiliar thing. They weren’t aware of the existence of Indian Crafts in the manner as we had shown in our films.

**How have your experiences been while travelling all around India?**

Mostly, we have met really warm and welcoming people. When we shoot in villages, people never hesitate to make us a part of their families. They

let us in, offer us food and shelter. In contrast to the stereotypical conceptions, being women, actually works to our advantage. Many a times, locals would move around with us and help us carry our equipments!

**On a closing note where do you see Storyloom Films in the future and what would you like to say to us young designers entering the field of crafts?**

We want to bring in more Craft-related stories to the center stage in the hope of making the people behind them popular. Documentaries as a genre in cinematography aren't developed in India. There are times when we

question ourselves and our choices when projects don't come up. We see our friends working on a constant salary, earning quite well and wonder if we should quit and get a regular job instead. But we know that we would never give up on this, because our love for our work is greater than all other things put together. Also, we have been fortunate to our families and friends who have been there to provide all kinds of emotional and financial support.

When you love what you do and have the support that you need, you can't let any obstacles bar you from achieving your dreams. Just keep in mind that you have to keep pushing and try harder than the last time.



Subscribe to their channel on YouTube: Storyloom Films

# संचित बदलाव

कहीं पत्थरों से छंटे हुए मुखड़े थे,  
तो कहीं उभरता हुआ आयाम था।  
मैं पुछ रहा था अनबुझ सा,  
क्या यह मेरा उद्भ्रांत था।  
आस लगाये बैठा था मैं,  
लिये हथौड़ी हाथ में,  
देख रहा था पल-पल सपने,  
इस दिग्भ्रमित संसार में।  
जगत प्रसिद्ध कला के द्योतक, भारत का अभिमान थे  
वो।  
लुप्त हुआ सौंदर्यशास्त्र, कुप्रथाओं कुरीतियों के वार से।  
भाग रही जाने किस ओर ये अंधकार की राह है  
अभी मगर अगनित सपनों में संचित बदलाव की चाह  
है।



Photography by Harshit Khatri | UG 2017-21

# *Revivalist of the* BLUE AGE



The original name for Blue Pottery is 'Sangini'. It trails its beginnings from Persia, where it existed as art, gifted at the Mughal courts. However, after the decline of Mughal Empire, the British changed its name to Blue pottery owing to the blue colour on the surface. The designs seen today have been taken from both Mughal and Rajput iconography. This craft stands at the crossroads of Hindu and Muslim influences; evident in its floral and geometric patterns. There are very few craftsmen, today, who have taken this craft to great

new heights. One of them is Gopal Sainiji. After doing his masters in drawing and painting from Rajasthan University, Sainiji found himself at the grand door steps of a beautiful craft called Blue Pottery. PadmaShri Kripal Singh Shekhawat was the mentor and a major source of inspiration for Gopal Saini. In 1835-68, Raja Sawai Ram Singh Ji patronized many crafts including blue pottery. However, it gradually vanished until Kripal Singh Shekhawat with the kind cooperation of Maharani Gayatri Devi established

an art school called 'Sawai Ram Singh Shilpa Shaks' in 1962. Kripal Singhji was successful at reviving blue pottery along with some other crafts.

Gopal Singh Ji trained under existing artisans to acquire this skill. Later, when he was given a chance to choose between lectureship and practicing blue pottery as a craft, he opted for the latter. He considers it to be one of the biggest decisions of his life. He established his own studio on April 1st, 1993. His work evoked imagination among the people. Gopal Ji defeated the financial, economic and physical barriers with his intense passion and revived the craft in the market.

His initial work was inspired from the Harappan Pottery and Jain Tantras. He also introduced new techniques like relief, embossing and jali work of Jali Mehraab. Gopal Singh Ji

incorporated the style of miniature art and themes inspired from Kalidasa into his work. His product range varies from the traditional bowls and vases to the more contemporary forms of lotuses and shells. To reach larger markets, he has mainly focused on creating daily utility products. His goal is to take this craft from royal palaces to the common man's house. The patterns or motifs he uses are a reflex of the artist's perception and personality, and the craft is the fruit of his patience and hard labor. His work was soon recognized by the Handicrafts Board of India. Hence, in 2009, he got a national award for the 'Minar' lamp, currently placed at the President's house in Delhi. In 2013, he even undertook a design development project under The Ministry of Textiles where he trained 40 artisans.



Mr. Gopal Saini

Research by Nivedita Narayan (Faculty), Neha, Nikita & Samridhi | UG 2016-20

Write up by Sejal Aggarwal | UG 2015-19

Photography by Mr. Dharmendra Singh W(Faculty)

# W I R E L E S S



Poem by Asmita Madaan | UG 2014-18  
Photography by Gitanjali | UG20014-18

Like an every day ritual,  
My eyes half open  
I reached for my phone,  
“Internet Services have been blocked,” it flashed.

That particular hour seemed Unplugged.

No Face to see on Facebook,  
No Youtube to the rescue,  
No Updates to check,  
No profile pictures to view.

And then, something unusual happened.  
I glanced upon a magazine lying nearby.  
A flower smiling amongst the leaves  
Rays of Sun falling right on the books lying next to me  
enlightening them up.  
Clouds awning the sky and revamping colour of the day.  
Soaking whatever it gave,  
I stood up.  
Organized my wardrobe.  
did utensils,  
grabbed a book  
fixed a hook  
and all that i could not find time for.  
That day I could.

Indeed a beautiful day,  
escaping worldly pleasures  
and foretelling heavenly treasures

While I didn't plug my phone  
It Plugged me,that day.

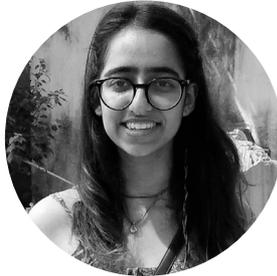
# *The* Resurrection team

## *Editing*



Kanishka Chhajer UG 2014-18

*The boss*



Tarushee Sachdeva UG 2014-18

*The strategist*



Sejal Agarwal UG 2015-19

*The jugadoo*



Nityasri Rathore UG 2015-19

*The busy bee*



Shikhar Bharadwaj UG 2017-21

*Kevin the Minion*



Akshita Bhandari UG 2017-21

*The saving grace*



Aniruddha Nag UG 2017-21

*The Invisible man*



Sagrika Das UG 2017-21

*The Invisible woman*

## *Mentor and Guide*



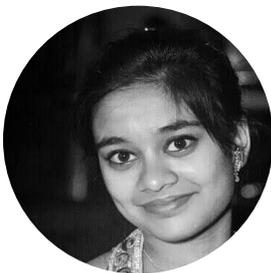
Ms. Shubham Tambi  
(Assistant Professor)

## *Graphics & Layout*



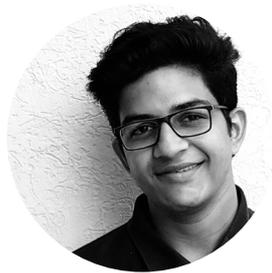
Gitanjali Chhibber UG 2014-18  
*The graphic dada*

## *Essential Graphic Inputs*



Vaishali Jain UG 2015-19

*The Mutant*



Monish Choudhary UG

*The Godfather I*



Vinayak Palaria UG 2017-21

*The Godfather II*



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