

Project Report



Training Program in Textiles

conducted by

Indian Institute of Crafts & Design (IICD)

with Financial Assistance from

SBICAP Securities Limited



भारतीय शिल्प संस्थान
INDIAN INSTITUTE OF
CRAFTS & DESIGN



sbicap securities
A Tradition of Trust

About IICD

The Indian Institute of Crafts & Design, Jaipur was set up as an autonomous institute by the Government of Rajasthan in the year 1995 to act as a catalyst of change in the craft sector. Since October 2007, the Institute is being funded and managed by Ambuja Educational Institute (AEI) under the Public Private Partnership (PPP) model.

Vision

The Vision of IICD is to continue to invigorate the craft sector and to become the Centre of Excellence in Crafts & Design, encouraging research and bringing new life to the languishing crafts of India.

Mission

- To lead our country into the future with the design programmes focusing on the future and techniques of handicrafts.
- To keep the uniqueness and skill of crafts alive.
- To create visibility of craftsmen in the international sector.
- To sensitize budding designers to the issues of sustainability and awareness of eco-system for which solutions are designed.
- To cater to high level training in the craft sector.
- To develop Design-Techno Managers.

Project Brief

The Indian Institute of Crafts & Design, Jaipur had initiated a training certificate program in textile for 3 months, with sponsorship from SBICAP Securities Ltd. The training program was designed to impart skills to women in the field of embroidery, dyeing, printing, crochet and stitching along with design sensibilities in order to make them self-reliant. It is a significant step in the direction of women empowerment through skill development.

The financial assistance was given by SBICAP Securities Ltd. Initial idea was to train only 10 candidates. But IICD went a step further and trained 20 candidates in the same amount received from SBICAP. The women were trained at the premises of NGO PANS (People Awareness Network Services) Ramasar Palawala and at the campus of IICD Jaipur.

The inauguration ceremony of the training program was held at the PANS NGO complex on 28th July 2021.

Foreword

Indian Institute of Crafts & Design received funding from SBICAP Securities under CSR initiatives to train women to become self-reliant. At IICD, we took this up as a great opportunity and started looking for the candidates with genuine interest in learning. We came upon PANS NGO which was very close to Jaipur and realised that the women who are associated with the NGO could form a potential cluster by learning crafts of embroidery, dyeing, printing, crochet and stitching to make small products, which they could either sell independently or make for any designers on the requirement basis.

Keeping this in mind, we planned a 3 months long training program in Textile Design. Each day was meticulously planned to give maximum input for the desired output. Our IICD team worked tirelessly during these months travelling to and fro and guiding them online. When the final show of these products was done at the IICD, it was a joyous moment for all the stakeholders; SBI, IICD, NGO and all the women trainees.

IICD is an institute committed to the training of artisans and we feel proud to have accomplished yet another one with complete diligence.

Program Schedule

Week 1 - Introduction to basic embroidery

Week 2 - Traditional embroidery from Barmer

Week 3 - Practice on embroideries from week 1 & 2

Week 4 - Aari & Gota Patti

Week 5 - Shibori and Tie & Dye

Week 6 - Nila House Visit

Week 7 - Pattern making and Sticking

Week 8 - Pattern making and Sticking

Week 9 - Crochet and Knitting

Week 10 - Prototype Development

Week 11 - Design and Development of Final samples

Week 12 - Design and Development of Final samples

Week 13 - Finishing & Display

WEEK 1

Inauguration and Kit Distribution



Pic 1.1 - Inauguration ceremony of the training program

The inauguration ceremony of the Training Program in Textiles was held at NGO complex, PANS Ramasar Palawala on 28th July 2021.

Dr. Toolika Gupta, Mr. Giriraj Singh Kushwaha, Ms. Rashmi Pareek, Ms. Chanchal Rathore and Mr. Dharmendra Singh from IICD Jaipur, Mr. Sharad Agarwal and Mr. Ajay Kumar Behera from SBICAP Securities, Mr. Jitendra Singh and Ms. Pinky Jain from the PANS NGO along with 20 trainees were present for the inauguration.

Introduction of the program and its objectives were addressed to the trainees. Materials and stationary items for the workshop were distributed to the candidates.

Introduction to Basic Embroideries

The story of embroidery is the story of the world. Embroidery has existed, in some form, in every population across the globe. Whether it's displayed on clothing, home goods, or as an artwork, it's a timeless craft that is an integral part of our material culture.

Prevalent in cultures across the globe, embroidery has developed into one of the world's most beloved crafts. Today, many contemporary creatives continue to carry out the age-old practice, making it a popular choice for experienced crafters and aspiring artisans alike.

Week 1 was focussed on learning basic embroideries. Demonstration of techniques was done by Ms. Chanchal Rathore. After which all the trainees made the samples under the guidance of the trainer. This exercise helped in understanding the fundamentals of needle work.



Pic 1.2 - Trainees learning basic embroidery stitches



Pic 1.3 - Trainees learning basic embroidery stitches



Pic 1.4 - Trainees learning basic embroidery stitches



Pic 1.5 - Sample of basic embroidery stitches

Embroidery is the art of applying decorative designs onto fabric using a needle. These motifs are traditionally rendered in thread and are composed of different kinds of stitches.

Embroidery stitches learned by candidates in the first week are:

- (i) Running Stitch
- (ii) Double Running Stitch
- (iii) Chain Stitch
- (iv) Back Stitch
- (v) Stem Stitch
- (vi) French Knot
- (vii) Satin Stitch
- (viii) Lazy Daisy Stitch
- (ix) Feather Stitch
- (x) Cross Stitch
- (xi) Woven Wheel
- (xii) Hemming stitch
- (xiii) Blanket stitch
- (xiv) Herring bone stitch
- (xv) Button hole stitch



Pic 1.6 - Sample of basic embroidery stitches

WEEK 2

Traditional Embroideries

The term embroidery is basically defined as the method of ornamenting a piece of clothing with needlework; or embellishment with fanciful details. Thus embroidery is regarded as the art of decorating textiles using a needle and thread. Embroidery of Rajasthan has earned its fame because of the versatility of creations by the artisans. The artisans of Rajasthan use an array of stitches that are used to decorate the items. The embroidery of Rajasthan is one of the main sources of income for different other communities. Designs may date back to ancient times, or the modern geometric modern day designs, but all the same embroidery continues to be one of the common ways of decorating clothes. In fact, specialists feel that today, there is much more scope for creativity and innovation, because of the acceptance level.

This week was focused on learning traditional embroidery techniques of Barmer (Rajasthan). Shri Padma Ram ji Master artisan (Embroidery) from Barmer visited training camp for 3 days.



Pic 2.1 - Padma Ram ji teaching traditional embroidery techniques

Trainees learned following traditional embroideries:

- Soof
- Pucca
- Mirror work
- Applique work
- Patch work
- Kharak

Steps followed for the embroidery:

- Understanding traditional motifs and tracing them on fabric
- Deciding colour combinations
- Needle work on fabric
- Learning mirror work & applique work
- Implementing learning from above creating compositions for product development



Pic 2.2 - Trainees learning embroidery tracing technique



Pic 2.3 - Trainees learning embroidery drawing technique



Pic 2.4 - Trainees learning soof embroidery



Pic 2.5 - Trainees learning soof embroidery



Pic 2.6 - Pacca embroidery sample



Pic 2.7 - Pacca embroidery sample



Pic 2.8 - Trainees practising Barmer embroidery



Pic 2.9 - Trainees practising Barmer embroidery



Pic 2.10 - Sample of Kharak embroidery



Pic 2.11 - Sample of Kharak embroidery



Pic 2.12 - Trainees learning applique work



Pic 2.13 - Trainees learning applique work



Pic 2.14 - Trainees learning patch work



Pic 2.15 - Patch work sample



Pic 2.16 - Trainees displaying embroidery samples learned during this week

WEEK 3

Practice and Exploration

Making a commitment to practice is essential to maximize the impact of training. After all, practice is the only way to become proficient in a new skill. To learn a new skill and to improve performance, people must practice, get feedback, and make adjustments. Progress occurs by trying, understanding what works and what does not work, course-correcting, and trying again.

Week 3 was focussed on practicing and using the previously learned techniques to create swatches. Trainees were asked to practice the exercises learned during first 2 weeks and implement them creatively using combination of stitches to make creative samples.



Pic 3.1 - Master artisan giving embroidery demonstration to the trainees



Pic 3.2- Trainees practising Soof embroidery



Pic 3.3 - Trainees learning from the artisan



Pic 3.4 - Sample of Chain embroidery



Pic 3.5 - Sample of Kantha embroidery



Pic 3.6 - Embroidery exploration by trainees



Pic 3.7 - Embroidery exploration by trainees



Pic 3.8 - Embroidery exploration by trainees



Pic 3.9 - Embroidery exploration by trainees

WEEK 4

Gota Patti, Aari & Zardozi Embroidery

Gota Patti work, also known as 'Aari tari' or 'zardozi' or 'Lappe ka Kaam' has traditionally been used for a variety of garments and textiles used by the royalty, members of the court, temple idols and priests, as well as for altar cloths at shrines and prayer offerings.

The stunning Gotta Patti work on the ethnic wear of the Rajasthani womenfolk is spectacular embroidery involving an array of techniques. This process of fabric ornamentation involves applique work with small cut pieces of golden lace. Traditionally done on dresses, dupattas, sarees, ghagras and even turbans for festivals and occasions, gota work is now loved by women of the world for the touch of royalty it gives to anything it embraces.

Week 4 focused on learning traditional Gota Patti, Aari and Zardozi embroideries. Master Artisans Mr. Mohammed Sadik & Mr. Dilshad from Jaipur visited the training camp for 3 days. They introduced Gota Patti, Aari and Zardozi embroideries to the trainees and later trained them in these embroideries.

Ms. Chanchal Rathore provided the necessary supervision and coordination.



Pic 4.1 - Master artisans Mr. Mohammed Sadik & Mr. Dilshad introducing Adda & Aari work to trainees



Pic 4.2 - Demonstration of Adda & Aari work



Pic 4.3 - Demonstration of Adda & Aari work



Pic 4.4 - Demonstration of Adda & Aari work



Pic 4.5 - Demonstration of Adda & Aari work

Raw materials like fabric and gota are available locally. Tie-dyed georgettes, pastel chiffons, tussar silks, crepes and khaadi-cottons are commonly used base materials. Firstly, the fabric is tied to two sides of a wooden frame (khaat) using thick cords. The pattern to be embroidered on the base fabric is printed, the process is called Chapaayi. Tracing paper with perforated pattern known as 'khaaka' is placed on the fabric and rubbed with a white paste of chalk powder, making the design appear on the fabric. Takaayi' is the process of stitching Gota on the fabric. 'Gotapatti' is actually the cutting and folding of these tapes into basic rhomboid units, referred to as 'patti' (leaves), and combining them to create elaborate motifs. These designs and motifs are inspired by nature, birds (peacock, parrot, sparrow), human figures (Bani thani), animals (elephant, horse). Contemporary designs like paisley, geometrical patterns, palanquin, checkerboard are also in fashion.

These motifs are structured into buta, butties and cut into various shapes like flower pot (Gamla), Keri (Mango) and champak flower and stitched with the base fabric by chain stitch or by hemming.

A very unique part of the history of this craft is the use of blue-green metallic coloured shells of a particular variety of beetle for the ornamentation, amongst the gold and silver of the embroidery. This was exclusively done for the royalty.



Pic 4.6 - Trainees learning Aari embroidery



Pic 4.7 - Trainees learning Aari embroidery



Pic 4.8 - Trainees learning Aari embroidery



Pic 4.9 - Trainees learning Aari embroidery



Pic 4.10 - Artisans demonstrating Aari emb. to trainees



Pic 4.11 - Artisans demonstrating Aari emb. to trainees



Pic 4.12 - Trainees learning Aari embroidery



Pic 4.13 - Trainees learning Aari embroidery

WEEK 5

Shibori and Tie-Dye

Resist dyeing is a method of dyeing fabrics with patterns using different strategies to prevent (or resist) the dye reaching and pigmenting every part of the cloth. Shibori dyeing and tie-dyeing are both popular methods of creating dyed patterns on material, but they are not quite the same thing. Shibori is derived from the Japanese word shiboru which mean “to squeeze”. The fabric is subjected to folding, crumpling, stitching, plaiting, clamping, or twisting and is manipulated to “resist-dye”. In a market which is stocked up with various tie dye fabrics, it is easy to spot a traditional Shibori; bright and indigo. Whereas Tie-Dye is created by twisting and pinching, fastening of fabric is completed with string or elastic bands before various colors of dye are applied. Tie-dye is commonly associated with vivid colors.

Shibori and Tie-Dyeing were taught to candidates in Week 5. They were invited to the campus of IICD. They used the dyeing lab facilities for learning these dyeing methods. Purpose was to teach them these traditional techniques so they could use the same in their designs. Trainees enjoyed the learning process and developed beautiful samples. Later they used these techniques in their final prototype and created amazing products.



Pic 5.1 - Trainees displaying sample of Tie & Dye



Pic 5.2 - Trainees preparing fabric for Tie & Dye



Pic 5.3 - Trainees preparing fabric for Tie & Dye



Pic 5.4 - Trainees preparing fabric using folding techniques



Pic 5.5 - Trainees preparing fabric using folding techniques



Pic 5.6 - Trainees preparing fabric using folding techniques



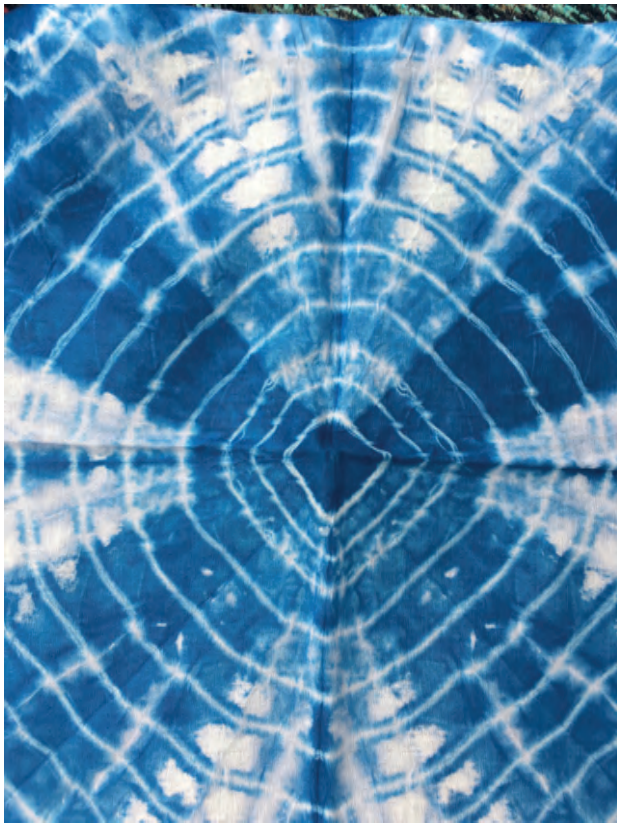
Pic 5.7 - Trainees preparing fabric using folding & tying



Pic 5.8 - Dyeing process



Pic 5.9 - Trainees dyeing their samples



Pic 5.10 - Tie & Dye sample developed by trainees



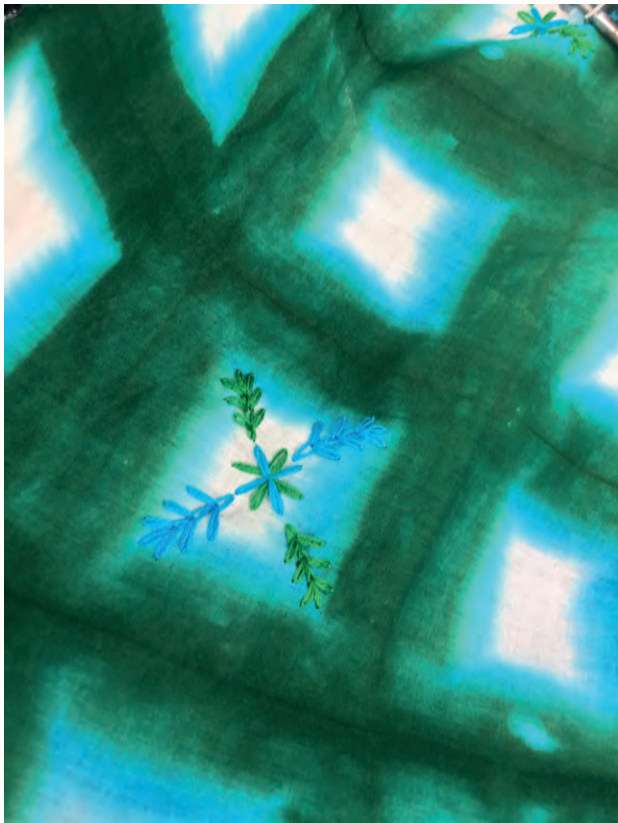
Pic 5.11 - Tie & Dye sample developed by trainees



Pic 5.12 - Samples developed by trainees



Pic 5.13 - Trainees doing finishing work on their samples



Pic 5.14 - Surface embellishment on Tie & Dye sample



Pic 5.15 - Surface embellishment on Tie & Dye sample

WEEK 6

Industry Visit

Intending to go beyond classroom learning, the industrial tours contribute a lot in holistic student development by letting students learn about the current trends in the market, the future scenario of the industry and the new technologies that are being applied in the industry. Industrial visits bridge the widening gap between theoretical learning and practical exposure by giving students the first-hand exposure to identify the inputs and outputs for different business operations and processes performed at the workplace.

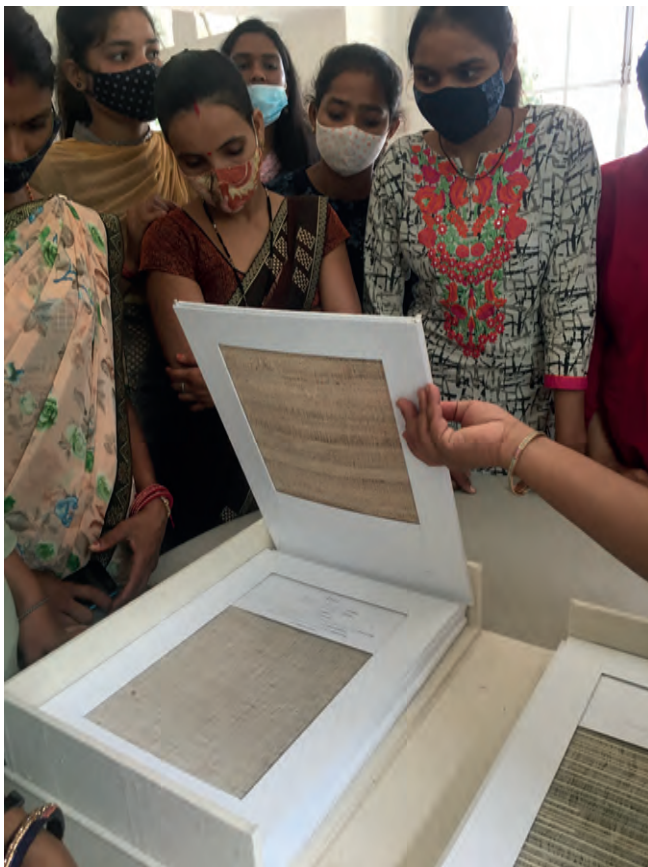
To get the exposure of real life working of the industry, trainees visited Nila House in Week 6. They explored the samples and their latest collection and got to know the process of designing and product development. Industry visits become an important part of education and training across the spectrum as the students get a chance to see the ideas taking shape through practice through collective teamwork and standard machinery. They also got the opportunity to design and develop samples in live working environment.



Pic 6.1 - Executive of Nila House explaining vision and mission of the organisation



Pic 6.2 - Executive showing samples to the trainees



Pic 6.3 - Trainees going through diff. fabric samples



Pic 6.4 - Trainees attending surface embellishment workshop



Pic 6.5 - Briefing on surface embellishment workshop



Pic 6.6 - Briefing on the surface embellishment workshop



Pic 6.7 - Briefing and concept explanation of surface embellishment workshop to trainees

WEEK 7 & 8

Pattern Making and Sewing

Patternmaking is the foundation of a garment. It is an essential skill to learn and understand in order to fit garments appropriately. To put it very simply, patternmaking is plotting the measurements (or specs) to create a paper template of a garment. That template is then used to cut fabric to be sewn into a garment. Sewing is a craft that involves stitching fabrics together either with a needle and thread by hand or with a machine. Although it's a needle craft, it differs from knitting, crocheting, needlepoint, cross stitch, embroidery, and the like because it's not decorative, but rather constructive. After paper patterns are pinned into place on fabric and cut out, they are sewn together to create a finished garment or other item. Sewing can also be done without a pattern or to create temporary stitches or to repair previously sewn items.

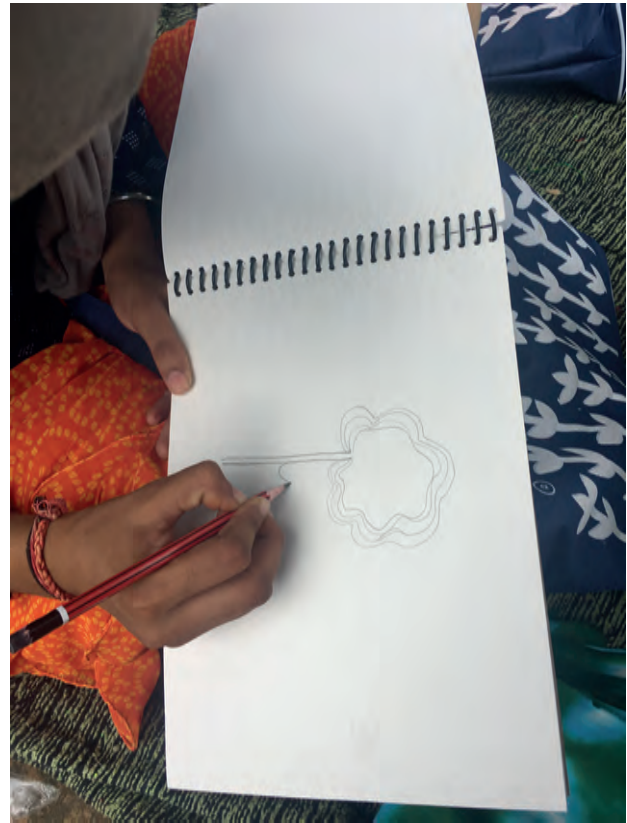
To convert design ideas into the real samples, knowledge of pattern- making and sewing is mandatory. In week 7 & 8, candidates learned the basics basic pattern making and sewing. Resources were limited but spirit was high. In short span of time, candidates showcased amazing learning skills. They explored different fabric, stitching and finishing styles keeping their final design in the mind.



Pic 7.1 - Trainees practising on hand sewing machine



Pic 7.2 - Trainees practising sketching



Pic 7.3 - Trainees practising sketching



Pic 7.4 - Demo session



Pic 7.5 - Demo session



Pic 7.6 - Trainees practising stitching



Pic 7.7 - Trainees practising stitching



Pic 7.8 - Trainees practising stitching



Pic 7.9 - Trainees developing mock samples



Pic 7.10 - Trainees developing mock samples



Pic 7.11 - Trainees developing mock samples



Pic 7.12 - Trainees developing mock samples



Pic 7.13 - Stitching practice samples



Pic 7.14 - Stitching practice samples



Pic 7.15 - Stitching practice samples



Pic 7.16 - Stitching practice samples



Pic 7.17 - Stitching practice samples

WEEK 9

Knitting and Crochet

Knitting is a method by which thread or yarn is used to create a cloth. Knitted fabric consists of a number of consecutive rows of loops, called stitches. Knitting may be done by hand or by machine. Crocheting is often compared to knitting, but the main difference is the use of one hook to create small crochet knots instead of two needles. Knitting is slightly easier to pick up as it involves only two stitches: knit and purl. However, crocheting is great for 3D projects like cute stuffed toys.

Knitting and Crochet are integral techniques which are used in designing and making the product - clothes and accessories. In week 9, trainees were exposed to these techniques so it could further strengthen their skills and later they could use these techniques in their design developments.



Pic 9.1 - Demonstration session



Pic 9.2 - Crochet practice



Pic 9.3 - Crochet practice



Pic 9.4 - Crochet practice



Pic 9.5 - Knitting practice



Pic 9.6 - Samples made by trainees



Pic 9.7 - Samples made by trainees



Pic 9.8 - Samples made by trainees

WEEK 10, 11 & 12

Product Development

It was time to put all the learnings in the shape of final products. Using the different methods and techniques learned in the previous weeks, candidates started working on the final prototypes.

Product development process proposes a multi procedure that begins with:

- Design
- Prototyping and Modeling (to create the sample pieces that will be displayed during fashion presentations),
- Detail development and engineering
- Material acquisition and finally,
- Making

They were given 3 weeks for this exercise where they were under continuous guidance of Ms. Chanchal Rathore. At the end of 3 weeks, results were outstanding. Candidates showcased their creativity in their samples which were definitely a level up.



Pic 10.1 - Trainees developing applique sample



Pic 10.2 - Trainees developing embroidery samples



Pic 10.3 - Trainees developing embroidery samples



Pic 10.4 - Trainees developing embroidery samples



Pic 10.5 - Trainees developing embroidery samples



Pic 10.6 - Emroidery samples developed by the trainees



Pic 10.7 - Emroidery samples developed by the trainees



Pic 10.8 - Emroidery samples developed by the trainees



Pic 10.9 - Emroidery samples developed by the trainees

WEEK 13

Presentation & Valedictory Ceremony

The 3 months training program was successfully completed and it was time now to bid farewell to the trainees. Their valedictory ceremony took place at the IICD campus on 22nd October 2021.

The programme commenced with the lighting of the lamp – the universal symbol of truth, knowledge and understanding. Present on the occasion were Mr. Naresh Yadav (MD SBI Cap Securities), Dr. Toolika Gupta (Director IICD), Mr. Giriraj Singh Kushwaha (Secretary IICD), Ms. Rashmi Pareek (Deputy Registrar- Projects and Coordination IICD), Ms. Chanchal Rathore (Assistant Prof. IICD), Mr. Dharmendra Singh (Field officer IICD) and other faculty members of the IICD. In addition to the IICD and SBI teams, Mr. Jitendra Singh Bhati (Secretary, PANS) and Ms. Pinky Jain (Coordinator, PANS) were also present along with the 20 trainees. Mr. Naresh Yadav appreciated the training program and was very happy to see the display of products which were made during the training program. During the ceremony trainees expressed their gratitude to IICD, SBICAP Securities and the trainers for conducting such wonderful training program.

The ceremony concluded with distribution of training program certificates to all the trainees.



Pic 13.1 - Final samples on display



Pic 13.2 - Tie & Dye samples on display



Pic 13.3 - Tie & Dye samples on display



Pic 13.4 - Embroidery samples on display



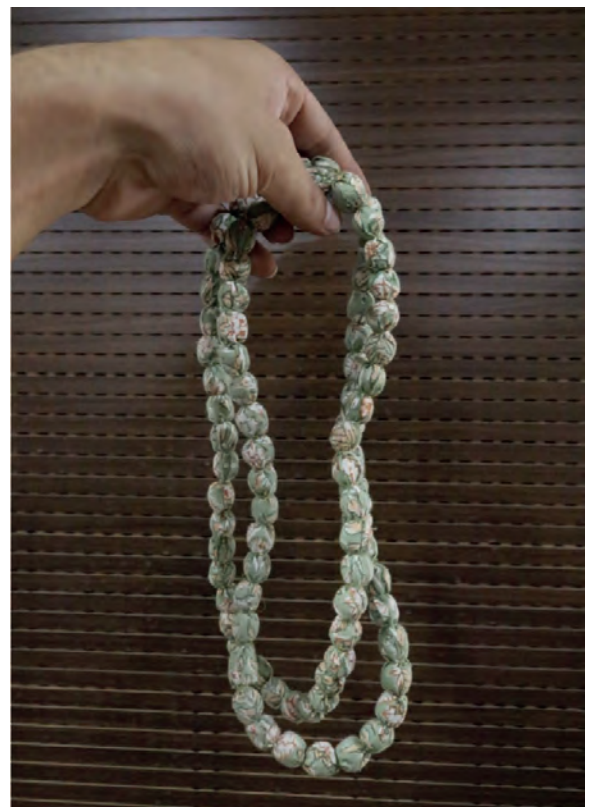
Pic 13.5 - Accessories made by trainees



Pic 13.6 - Cushions & Accessories made by trainees on display



Pic 13.7 - Accessories made by trainees



Pic 13.8 - Accessories made by trainees



Pic 13.9 - Mr. Naresh Yadav interacting with management team of IICD



Pic 13.10 - Dr. Toolika Gupta addressing the audience

Participants

- (i) Krishna Gajar
- (ii) Sunita Sharma
- (iii) Mamta Sharma
- (iv) Chintu Gajar
- (v) Madhu Saini
- (vi) Rameshwari Devi
- (vii) Deepika Mahabar
- (viii) Parul Mahabar
- (ix) Arti Mahabar
- (x) Bharti Mahabar
- (xi) Maya Gajar
- (xii) Tina Sharma
- (xiii) Karma Devi
- (xiv) Kavita Saini
- (xv) Seema Sharma
- (xvi) Kiran Sharma
- (xvii) Sapna
- (xviii) Neetu Sharma
- (xix) Nikita Sharma
- (xx) Mamta Sharma

Our Team

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Coordinator



Empowering women is key to building a future we want.

- Amartya Sen



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