

**International Conference on  
Recent Trends and Sustainability  
in Crafts & Design**

**17<sup>th</sup>–18<sup>th</sup> Nov 2017**

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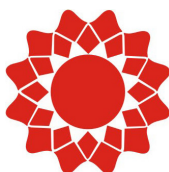
# **International Conference on Recent Trends and Sustainability in Crafts & Design**

**17<sup>th</sup>–18<sup>th</sup> Nov 2017**

## **BOOK OF ABSTRACTS**

*Editors*

**Dr. Toolika Gupta  
Prof. Bhargav Mistry  
Dr. Barun Shankar Gupta**



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## Message



**Madhu Neotia**

I am indeed delighted to welcome you all for the ***International Conference on Recent Trends and Sustainability in Crafts & Design***. Jaipur, as a pink city, has continuously inspired the designers. The colour, design, style that the crafts & design industry offered in our everyday life, has never faded. The joy of watching a craftsperson to make a craft is unimaginable. I have participated in many meetings and conferences. Each meeting offers valuable knowledge and tips from many esteemed colleagues who attend these conferences and present their work or share their ideas. This conference is very innovative as there are two perspectives to think for—(1) design trend and (2) crafts & design sector's sustainability.

Most importantly, I am thrilled to see the aspiring researchers and designers who would be attending this conference as their first international conference. I sincerely hope that this would be a memorable event for all.

Sincerely,

**Madhu Neotia**

*Chairperson*

*Indian Institute of Crafts & Design (IICD)*

# Message



**Rathie Vinay Jha**

IICD was established in recognition of the deep synergy between crafts and design. Design continuously updates the relevance of age-old craft traditions, some of which go back hundreds of years in our craft-rich country. It leads to the revival and continuity of crafts that are in danger of dying out, and raises the incomes of the many craftspeople who would depend up on them for their livelihoods. Crafts, in turn, have a lot to offer design in terms of timeless forms and patterns, which are reinterpreted time and again by innovative designers.

I am privileged to be a part of the International Conference on Recent Trends and Sustainability in Crafts and Design 2017, being organised by IICD. This is a gathering that seeks not only to bring together researchers, craftspeople, designers and entrepreneurs from all over the country and world to benefit from one another's knowledge, skills and experience, but also to foster the greater cause of making traditional crafts relevant to contemporary times without losing their core significance for their practitioners. I view this conference as an auspicious beginning, catalysing the formation of a partnership that will take designed crafts to ever greater heights.

My sincere good wishes for the event.

**Rathie Vinay Jha**

*Vice-Chairperson*

*Indian Institute of Crafts & Design (IICD)*



International Conference on  
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17<sup>th</sup>-18<sup>th</sup> Nov. 2017

## Message



**Mira Mehrishi, Retd. IAS**

It is heartening to know that an International event is being planned to be held in IICD Jaipur to facilitate networking among all stakeholders in crafts sector. Like in many other countries, the craftsperson in India, are struggling against scarcity of good quality raw materials and the lack of natural resources. Urbanisation and digitisation of the society has shifted many young imaginations away from practicing traditions of rich craft heritage. The crafts sector is standing in a crossroad of choosing either the digital revolution or the traditional handcrafting. The genuineness of the problems of young minds and the practicing craftsperson must be addressed in context of today's market scenario. There could not have been a better place to discuss the issues of sustainability in crafts sector other than IICD Jaipur. IICD Jaipur has been delivering quality, workmanship and innovations in crafts design sector in many forums. This International conference will be a perfect event for the artisans to share their thoughts, knowledge and their pride as designers of the society.

I wish all success to all who are attending this conference

Sincerely,

**Mira Mehrishi, Retd. IAS**

*Vice-Chairperson*

*Indian Institute of Crafts & Design (IICD)*



## Message



**Dr. Toolika Gupta**

Being the Director of IICD, I feel privileged to be able to host such a wonderful international event. Envisioning, meetings, discussions, ideating and then achieving goals is a very fulfilling experience. 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. This is also true for the international conference that we will host in November this year. I welcome all participants, presenters and observers to come and witness a meaningful conference where the focus is on 'Recent Trends and Sustainability in Crafts and Design'. We have received a wonderful response and excellent research papers that will be presented during the conference. For those interested in this kind of research, but unable to come for the conference due to various reasons, a publication of these papers will follow.

Once again with folded palms and bowed head, I welcome all national and international participants to IICD Jaipur, the heart of learning of crafts and design.

Sincerely,

**Dr. Toolika Gupta**

*Director*

*Indian Institute of Crafts & Design (IICD)*



International Conference on  
Recent Trends and Sustainability in Crafts & Design  
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# Message



**Prof. Bhargav Mistry**

The synergy is remarkable on a platform where research papers and experiences are shared from several parts of our culture and craft-rich country, as well as from places abroad.

It's not only the students who benefit from such knowledge sharing events but the entire fraternity of IICD and all other attendees.

For the students, the learning experience becomes even more exciting and fulfilling especially when they also become a large energetic and creative base of the organizing force. This is our first event at such a large level and on behalf of IICD and its students, I gracefully welcome all dignitaries, speakers, participants, sponsors and all those who have made this event successful.

**Prof. Bhargav Mistry**

*Dean*

*Indian Institute of Crafts & Design (IICD)*

## Message



**Prof. Jyotindra Jain**

*“Museum objects on the whole were not originally treasures made to be seen in glass cases, but rather common objects of the marketplace that could have been bought and used by anyone.”*

**—Ananda Coomaraswamy**

**Prof. Jyotindra Jain**

*Member, Governing Council, IICD, Jaipur*

*Retd. Professor at JNU, New Delhi*

*Former Director, National Crafts Museum, New Delhi*

*Former visiting Professor at the Center for the Study  
for World Religions, Harvard University, U.S.A.*



International Conference on  
Recent Trends and Sustainability in Crafts & Design  
17<sup>th</sup>-18<sup>th</sup> Nov. 2017



## Message



**Dr. Subodh Agarwal, IAS**

The International Conference on ***Recent Trends and Sustainability in Crafts & Design***, organised by the Indian Institute of Crafts & Design (IICD), Jaipur, Rajasthan, is a commendable initiative to bring all stakeholders on the same platform.

An international initiative of this kind will surely benefit the artisans' community and the academic researchers who would embrace this opportunity to exchange ideas and learn from each other. It's my hope that this is how we should move forward and help shape a sustainable future, absorbing all stakeholder's opinions and aspirations, and disseminating knowledge in line with emerging opinions throughout every aspect of the design and crafts industry.

**Dr. Subodh Agarwal, IAS**

*Director, MSME, Jaipur  
Chairman, Rajasthan State Handloom Development  
Corporation and Managing Director RAJSICO*



## Message



**Laila Tyabji**

“IICD-Jaipur supplies a real need, linking design, entrepreneurship and craft, and facilitating development of all three. Mutual awareness, understanding and communication are the heart of successful interventions. Seminars, bridging nations and expertise, where we can share our experiences and learning are vitally important. I wish this one all success.”

**Laila Tyabji**

*Chairperson*

*DASTKAR Society for Crafts & Craftspeople*

*Dastkar is a private not-for-profit NGO established in 1981. Today Dastkar works with more than 350 craft groups and small producers. Dastkar was awarded the Sanskriti Award in 1987. In 2012, the Government of India conferred the Padma Shree Award to Laila Tyabji in recognition of her decades of work to promote awareness of the rich and varied heritage of traditional Indian crafts.*



# Message

## Najwa Bdeir

It is a pleasure to see that the Indian Institute of Crafts & Design (IICD), Jaipur, is organising an International Conference on design trends and sustainability. Sustainability has become a key issue in the crafts sector because of various reasons. While designing process has improved in last few decades, thanks to the technical advantages. We congratulate all authors whose article got selected for a presentation. Also, our best wishes for the crafts entrepreneurs and artisans. We look forward for seeing such kind of events from IICD in future.

Best Wishes

**Najwa Bdeir**

*Head of Craft Department  
Ministry of Social Affairs-Lebanon*

## Message



**Paul Singleton MA (RCA)**

One of the defining characteristics of human kind can be found in our endless need to create, innovate, improvise and construct. In short we are driven to 'make,' to create and manufacture the decorative, whimsical and the practical life sustaining objects, which imprint upon our cultural identities.

Indeed it can be argued that the increasing presence and impact of digital technology and faster automated manufacturing processes has brought about a renewed and heightened appreciation for 'the work of the hand.' This heightened positioning of 'craft' has occurred in a context of seemingly intractable crises (social, economic and environmental) of late Modernity. Is it that the "handmade" represents securities that someone cared enough to dedicate time and passion to create a unique object, which I now have the honour to own and use? Or maybe it's the pursuit of individuality, the knowledge that this object is unique and different from any other.

The "making" community consistently demonstrates through examples of material thinking-in-action, contemporary craft and maker cultures, so often viewed as inferior and marginal to the political economies of modern life, should be recognised as important components of emerging visions of a progressive future worth striving for.

In spite of the ever present and rapidly developing technologies at our fingertips we retain the need to 'make' and continue to place the 'hand made' in high esteem.

**Paul Singleton MA (RCA)**

*Associate Dean Design, Plymouth College of Art  
Tavistock Place, Plymouth, PL4 8AT  
Devon, England*



**WCC-Asia Pacific Region  
(WCC-APR)**

## Foreword



**Dr. Ghada Hijjawi-Qaddumi**

Until the immediate near past, trends in the handicrafts sector focused on tapping marketing opportunities locally to satisfy the local, national, and touristic demands as means of generating income for the craftspeople. The objective at that time was to get governmental support, in terms of providing the crafts community with raw materials, housing, education, medical services, health and old age insurance to preserve and sustain the handicrafts, through the traditional mode of training, transmitted from generation to generation.

Nowadays, with a rapidly changing world that poses an overwhelming danger on the handicrafts traditional heritage, concerned organizations, individuals, social and economic specialists, moved to safeguard the crafts tradition through various measures. They moved in line with the latest developments of the global consumer's taste and the ever changing requirements of the marketplace, calling for sustainability and innovation in crafts and design to ward off any form of threat. Therefore, artisans-designers tend to adapt the tradition to the consumer's demand, creating a traditional product in a modern contemporary look. It would be helpful for the young artisans and designers to bring craft-designs relationship to the front. In addition to the "Design Intervention", it is advisable to have "Marketing Intervention" to advice artisans and designers in view of studying the market trends.

"Innovation and Creation" is an effective component in producing traditional crafts in a new modern looks that appeal to the consumer's taste. Consulting "quality control experts" helps to raise the standard of products to gain the confidence of the local and international consumer.

Among the new trends and measures implemented for the sustainability of crafts is the introduction of programmes of Education, Training, Research and Documentation, as well as the launching of international events, such as, Handicrafts Exhibitions, Workshops, Trade Fairs, Seminars, Symposiums, and Conferences. Such various projects were initiated to solve the challenging issues which are facing the crafts sector. For instance, this international



conference organized by IICD, Jaipur, India, on “Recent Trends and Sustainability in Crafts & Design” is dedicated to discuss the issues of crafts and design. The presentations of the speakers cover a number of issues such as:

- Conservation methods that protect handicrafts traditions.
- Museums of crafts serving as tools for raising awareness, learning and research.
- Establishing "Design Data Bank" to serve as an inspirational tool for young designers, to innovate and create new designs that appeal to contemporary tastes and trends.
- This is, in addition to Craft and Heritage Documentation.

The unprecedented growth of communication and information technology (IT) has provided vast opportunities for the new generation, men and women, to access and exchange information, and to promote and market crafts.

The media and the Internet are used nowadays as platforms for strengthening interaction between producers and designers. They serve as a medium for exchanging knowledge and skill among artisans, which ultimately will advance skill development and foster wider engagement. The recent trends of e-commerce platform for exposing, promoting and marketing crafts products are working effectively, especially in the online global marketing of the handicrafts.

I would like to request the young Artisans, Designers and Graduates of IICD that, in as much as it is important to ride the wave of modernity, it is also essential to observe, at the same time, traditional knowledge and skills in innovating your designs, that conform with contemporary trends. Do not foster the global trend for novelty at any cost! Your traditional heritage is your National Pride, your National Identity, so cling to it, and do not lose it.

In this context, I would like to highlight the important role of IICD, Jaipur, whose "main objective is to develop high quality professionals to act as catalysts of change" in the craft sector in terms of sustainability and innovation principles.

**Dr. Ghada Hijjawi-Qaddumi**

*President of World Craft Council,  
Asia Pacific Region (2013–2020), Kuwait  
October 2017  
<http://wccapr.org/>*





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## **PAPER ABSTRACTS**

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# A Comparative Study of Cooperative Society, Private Sector and Clusters of Kullu Handicrafts in Kullu Cluster

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**Abstract**—Handloom is a key to cottage industry in Kullu valley. The extreme cold winters of the district necessitated wool weaving in form of winter garments and accessories. There were various handloom and handicrafts of Kullu like shawls, topi, pattu, jacket, patti, mufflers, gudma, thobi, pullans, numda etc. The study focuses on pattu, topi, patti and shawls as per feasibility of researchers. The investigator delineated the crafts and made comparative study on cooperative society, private sector and clusters of Kullu on selected handicrafts in Kullu cluster. A comparison was made on parameters such as the heritage and cultural aspect of Kullu weaving, technical specifications of weaving, motifs and colours, the socio-economical and geographical aspects, problems prevailing amongst the artisans. The data were collected in accordance to the required objective. The in-depth knowledge of comparison will help in terms of the prospects of design in terms of marketability and satisfaction of the craftsmen in the field of their expertise and their employment as heritage. Those objectives were accomplished and the findings presented in the research paper demonstrate the potential for merging theory and practice.

**Keywords:** Handloom, Weaving, Co-operative Society, Cluster



**Saurabh Garg** is Assistant Professor & Course-Coordinator in the Department of Textile Design Department, NIFT, Kangra. His area of specialization is textile chemical processing with qualification of 'Master of Technology' and having more than 8 years of industry and academic experience. The core teaching areas are Textile Science, Textile Chemical Processes, Textile Quality Assurance and Weaving. His areas of interests are eco-friendly textile processes, novel dyeing and printing techniques and to understand the technical aspects of traditional textile processes used by craftsmen.



**Anubha Arora** is currently a student in National Institute of Fashion Technology and is pursuing her graduation in Textile Design (B. Des.). She is mainly influenced by artisans who applied their skills, imagination and vision to create textiles that is rich in tradition and raw beauty. Her goal is to use the latest technology, combining it with creative arts to interest the mainstream society. She has done a project on zardozi and chikankari craft of Uttar Pradesh. She has also worked as an intern with Good Earth Philosophy. Her passion and area of research is to work for the development of Traditional Indian textiles.





**Anukriti** is a student at National Institute of Fashion Technology and is pursuing her graduation in Textile Design (B. Des.). She did her schooling from Lancer's Convent, Delhi. It's her first attempt to work on a craft research and experience the craft. Her research interest is rooted in her textile practice, reaching across experiential knowledge in art and design, especially the role of creative practice in research and that of materials in creative processes internationally, while her research has been published in international academic journals and publications.



**Ayushi Nagar** comes from Haridwar, India currently pursuing Bachelor of Design in Textile Design from National Institute of Fashion Technology, Kangra. During the end of her 4<sup>th</sup> semester, she had gone to Kullu, Himachal Pradesh to research on the craft-Kullu weaving where she visited different clusters to understand the technical specifications of weaving and problems faced by the handloom sector. The research paper was further developed to participate in International Conference on Recent Trends and Sustainability in Crafts and Design at IICD. Also, she had worked as an

intern for a month with Literacy India, Gurgaon in their project named Indha crafts.



**Gurleen Kaur** is presently a third year student of NIFT, Kangra, in textile designing which includes surface designing, computer aided designing, print development and woven structures. She belongs to Kapurthala, a district of Punjab which is also known as a "princely state". She has achieved academic and co curricular awards during her schooling. She has travelled vastly Himachal and was very much fascinated by the crafts which led to this research. This research is carried out through personal interaction with the craftspeople in Kullu district of Himachal Pradesh

regarding Kullu weaving which is the traditional handicraft of Kullu. Further Gurleen has experience in pretreatment processes of yarns in RSWM Ltd, Bhilwara, Rajasthan.



**Ojasvi Tyagi**, born in Haridwar, Uttarakhand, is currently pursuing Bachelors in Design (Textile Design) from National Institute of Fashion Technology. She has always been interested in learning new things, exploring new places, reading, travelling and interacting with people. She has bagged first prize at school level in Computer Olympiad, participated in debates, quizzes and extempores and was the co-house captain in school for 1 year. She has also done internship in RSWM Ltd, Bhilwara, Rajasthan.



**Surbhi Sharma** is a Textile Designing student from National Institute of Fashion Technology, Kangra. Born and brought up in Ghaziabad, Uttar Pradesh, she has pursued her intermediate from the same place. She has worked as an intern in Shree Bharat International Pvt. Ltd. and a non-government organisation. She loves to participate in various exhibitions held in the institution and volunteers in most of the workshops. As a textile's student, she expresses her affection towards print development, weaving and her growing interest towards Traditional Indian Textiles. She

has a fine command on softwares and is interested in the upcoming fashion too.

# Akola Print of Rajasthan: A Traditional Craft Skill in a Changing and Green Society

**Dr. Deepika Purohit<sup>1</sup> and Ashima Arora<sup>2</sup>**

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**Abstract**—Traditional art and craft, practiced by various craftsperson in the country are an evidence of Indian cultural heritage. Dabu is one of the popular forms of block printing. It is a mud-resist hand-block printing practiced primarily in Rajasthan. This ancient printing process is kept alive mostly by the Chippa community. Earlier, Rajasthan province was densely peppered with Dabu printing clusters. Now, very few remain to live the legacy. One of the few clusters is the Akola village, which thrives solely on the fabric demands of neighbouring villages. The colours of the sky—blue of the day, indigo of the night, red of the sunsets—are mostly seen in the regional attire. The village is a self-sufficient system for Dabu printing. Block carvers sculpt the blocks, the earth lends mud and the river bestows water. The fabrics are sourced from Kishangarh and pigments come from Udaipur. The paper explores the process of Akola print and how this craft can be revived in today's contemporary society. Translating the pool of data, worthy to be preserved and diffused among larger mass, into a popular paradigm like new-media is found more accessible by new generation and can act as an educative tool (Kalay, Kvan & Affleck, 2008).

**Keywords:** Rajasthan, Akola, Chippa, Block-printing, Dabu



**Dr. Deepika Purohit** completed Masters in Textile Designing (Weaving) from Banasthali University. She received her doctoral degree from MLSU, Udaipur (Raj). She is presently working as Assistant Professor at Banasthali University and since 2016 is the coordinator of fashion and lifestyle design. She has nine years of experience in fashion and textile designing and is a member of the research advisory committee at Banasthali University. Her areas of interest Textile Designing (Weaving), Draping & Pattern making & Traditional woven textile.



**Ashima Arora** is currently working as an Assistant Professor cum Placement Officer in Banasthali Institute of Design (Banasthali Vidyapeeth). Before this, she has worked with Apeejay Stya Univeristy, for around 2 years. Apart from this, she has coordinated in organising Fashion shows in College Fest and also acted as a faculty guide for the student show in India Runway Week'16 & 17. She wrote a Research paper on "Recycled Clothing as part of Eco-fashion in Indian Context" which was presented at a National Conference in Amity University. Before entering the education sector, she has worked with a French Liaison Office and various reputed Export Houses in merchandising department handling accounts, e.g., *In Extenso*, Debenhams & Monsoon for nearly 5 years. She is a post Graduate in International Business & Operations Management from IMT Ghaziabad (CDL). She graduated from National Institute of Fashion Technology, Bengaluru, with specialization in Apparel Production.



# Amalgamation of Various Art Forms (Painting & Sculpture) in the Ambika Kalna Terracotta Art at West Bengal

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**Abstract**—At the beginning of civilization, human started worshipping nature in order to protect themselves from unknown external enmities and started giving concept to nature as God while building temples. At the same time, the walls of the temples were drawn with stories of divine power so that the evil cannot enter inside. Contemporarily, therefore, many temples were built at various places in India to depict the stories. The proposed study envisages that the temples in Kalna area of Burdwan district were made from Terracotta because of lack of stone walls. The soft mud from the Gangetic plains helped artists and sculptors to provide delicate form to sculptures. In my study, the relief sculptures made in terracotta walls connecting various art forms are investigated. During the reign of the king of Burdwan, many temples of Lord Shiva and Lord Krishna were built in 17<sup>th</sup>–19<sup>th</sup> century at Kalna area, on the bank of river Bhagirathi. Due to the good relationship between the king of Burdwan with the Mughal dynasty, many forms had influences of Mughal art such as clothings, costumes, foliage, turbans, hunting scenes etc. Additionally, the birthplace of the king of Burdwan being in Punjab, many arts were seen having influence of Rajput and Pahari art, jewelleries, costumes and subject matter. Moreover, the proximity of Orissa had an influence in the Kalna terracotta wall panels in form of influences from Bhubaneswar, Puri and PattaChitra. In addition, after the king of Burdwan captured Bishnupur and nearby six estates, the artists from those places were brought to Kalna to create terracotta art. Many of those artists from Bishnupur hailed from Orissa causing influence on composition and animal forms on Kalna terracotta. Apart from that, European styles were also found on Kalna terracotta due to the influence of Britishers who captured Bengal in 1857. Especially, the realistic compositions, human shape, business styles were affected by European culture in the Kalna terracotta panels. If we analyse the Kalna terracotta in present day context, then it would be visible that the Indian national sovereignty is exhibited in the terracotta art. In addition, due to juxtaposition of contemporary 3D illusion and painting, a new form of art was developed in the Kalna terracotta giving it almost a status of world heritage.

**Keywords:** Terracotta, Burdwan Dynasty, Kalna, Relief Art



**Shuvankar Biswas** from West Bengal, did BFA (painting) and MFA (painting) from Govt. College of Art and Craft, Kolkata in 2007 and 2009 respectively. Qualified NET in 2012 and is pursuing Ph.D from Calcutta University. He has attended national level workshops and exhibitions. He has received many awards for his painting and has been interviewed by Doordarshan, the public service broadcaster of the Government of India. Presently he is working as assistant professor at IICD, Jaipur and works as a professional artist in realistic style mainly in oil technique.

# Being in Process: The Timeless Way of Living

**Jinan K.B.**

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**Abstract**—Sustainability is the way of Nature. It can't be practiced as an afterthought. Sustainable system is one in which harmony of all aspects of production-man, material, method have a symbiotic relationship. In the act of engaging with the world man is awakened to the cyclic nature of life. This defines the process and the way material-re source-able, renew-able, re generate-able and recycle-able-is used. Learning is the natural mechanism to sustain life. We are internally designed by nature to learn in order to live. The world awakens the humans to the workings of the world which is also the way of the humans. Traditional artisan's learning is experientially rooted, learner driven. It has the quality of re-creating, re-inventing and re-living knowledge. Naturally they acquire the re cycling quality of nature which is what is their cognitive source, their context as well as their nature. There is no word for waste in indigenous communities as there is no waste in nature. So the concept of waste is absent. Naturally, they don't waste. An attitude of non-wasting is inbuilt into their consciousness. Just the fact that we keep the waste paper basket in our living space teaches our children 'to waste'. An Attitude for sustainability is built into the COGNITIVE SPACE. This may be due to the fact that there is no 'waste' in nature. The very notion of waste is the creation of 'anthropocentric' human beings whereas nature centric human beings do not have waste in their consciousness as nature itself does not have waste. Most crafts have evolved from utilizing "waste". It is worthwhile to look at how traditional societies have responded to the waste generated by the result of modern knowledge. Plastic in various grades and forms; all around the countryside, one can see interesting reuse of plastic. The potters in my village use plastic to burnish their wares. In the farm, one can see the carry bags hung to keep the birds away. Due to wind the bag flutters and keeps the birds away. Plastic buckets etc are reused by sticking with another piece. I have seen the milk packets turned into chattayi for sitting on the ground. The reuse the modernity's waste is seen all over the traditional communities all over the world. The modernity creates the waste and the tradition clears it. The Hindi term that describes the process among the folk communities is Jugad. This is true of all 'process culture' which are process oriented unlike modernity which is product oriented.

**Keywords:** Jugaad, Process Culture, Waste, Recycling, Sustainability, Authenticity



**Jinan** is a well respected design enthusiast and a product designer graduated from the National Institute of Design, Ahmadabad, researching on traditional artisanal design process and cognition. As a designer he has been working as an active collaborator with artisans, helping them conceive new design possibilities and extend their design and product vocabulary. He has been studying the cognitive damages of present educational system and cognition among so called illiterate people and is concerned about the way modernity is homogenizing and standardizing thoughts, and aesthetic sensibility of people through 'education'. His

area of interest in design and architectural education is foundation. He has organized two international conferences 'THANIMA' at Architecture Department of NIT, Calicut, to initiate re thinking about the way foundation is conducted. He has worked in several design and architectural institutions offering various courses/ workshops-orientation program, basic design or elements of design, material exploration, culture and cognition etc.



International Conference on  
Recent Trends and Sustainability in Crafts & Design  
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# ‘Chandua Kama’: Appliqué Magic of Pipili, Odisha

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**Abstract**—Textile crafts and design have always had an important cultural, economic and social impact on human lives. This craft culture is not only about creating, collecting and preserving different textiles (costumes, yarns, fabrics, techniques) but also it needs a strong and effective attention to systematic document of the inherited skills for further study and understanding by future generations. One such textile craft is the exquisite and magnificent appliqué craft of Pipili, Odisha (India)-‘CHANDUA KAMA’. It owes its origin to the mythological stories of Lord Jagannath from 12<sup>th</sup> century. Legends reflect how the royalties and nobilities patronized this ancient textile craft, which continues till date. But in this modern and highly technologically advanced world this textile craft of Odisha is losing its hold and charm that it deserves to get attention. Various reasons like poor financial and living conditions of artisans, ignorance in product development and its marketing, lack of exploration for developing new designs and product line, poor education of artisans etc. This craft's products were mainly made to be used in religious ceremonies like Rath Yatra(car festival), Shayan yatra, Jhulan yatra, Shayan yatra, Krishna Janmashthami, Radhashtami, Kartik Purnima, Makar Sankranti, Kumara Purnima, marriages etc. but its beauty and exquisiteness has drawn considerable attention and demand for development and production of utility and designer products. Buyers who want new and modern designed bags and purses, home furnishings, lamp shades, belts, shoes, garments, jewellery etc. Traditionally the products available were limited to sarees and dupattas, bags, canopies, garden umbrellas, bedcovers and cushions, table covers with same old traditional color combinations used for all products. In comparison to other handicrafts of Odisha namely Pattachitra (Raghurajpur & Puri), Ikat weaving (Sambalpur, Balipatna, Cuttuck), Dokra clay craft (Mayurbhanj), Silver filigree/ Tarakashi (Cuttuck), Lacquer work (Nabarangpur), Hornwork (Paralakhemuni) etc. this ‘Chandua Kama’ is lesser known and documented. It has huge untapped potential to capture the national and international market, if explored and given a platform of proper marketing of its products.

**Keywords:** Applique, Pipili, Odhisha



**Devika Krishna Kumari** is a native of Rourkela (steel city of Odisha), Odisha. Being born and brought up in a nuclear family with only a younger sister and few relatives she has been blessed with parents who encouraged both their daughters to face the world and life as it comes. Devika is an alumnus of NIFT, Fashion & Textiles, Hyderabad. She is travel lover and an artist by heart.





**Dr. Anshu Sharma** is I/C Head and Associate Professor, SNDT Women's University, Mumbai. Her specializations are in Garment Production Technology, Fundamentals of Clothing, Textile science and Care, Dyeing and Printing Technology, Textiles Weaves and Finishing.

## Contemporary Challenges to Handicrafts & Artisans of India

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**Abstract**—This paper addresses to pave new opportunities for crafts and design, its revival and sustainability with the emergence of current new trends through globalization. This paper is a message for an effort to associate, promote, revive, develop a community environment to once again make these crafts art alive, those are on the verge of extinction and losing its sheen and original structure. We must come forward together and raise the hand to support the crafts, artisan, techniques, tradition and culture to preserve and sustain in the era of globalization with recent trends and demands. There is a need to explore new avenues for these crafts to make a sustainable in future with emerging new trends by adopting new techniques and design interventions without losing its heritage. Designer, artisans & family, innovators, entrepreneurs and institutions must collaborate to incorporate new ideas to create a market demand for the sustainability of these crafts. The implementation of new techniques and ideas can be incorporated through new materials, training & awareness modules and involvement of institutions in real manner.

**Keywords:** Emotion, Tradition, Community Support, Environment, Policy Promotion, Association, Customer, Awareness, Generation Transition



**Mr. Rajesh Sharma** is serving as Senior Faculty in School of Fashion Design, FDDI, Ministry of Commerce & Industry, India. He has been associated with Art & Design institutions in establishment and conduction of design programs for last 17 years. He is involved in the curriculum planning and compilation of reference materials for bachelor and master programs in fashion design. He was a part of joint activities with University of Arts, London (UAL) & Institute of Fine Arts (IFA), Modi Group-Modi Nagar, 2003–2007. Presently he is engaged with skill development programs under Skill Development Mission, Government of India. He is in practice for design development and conduct workshop for students and staff as a regular feature.



# Crafting A Weed into Wonder: A Sustainable Future

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**Abstract**—The present study was conducted to explore potential uses of water hyacinth for its eradication by developing value added products. The green mat of floating water hyacinths covering the surface of water bodies made a strong impact on us all and we came to understand the many problems that the ecosystems as well as inhabitants in many parts of the world face due to its presence. We decided to focus on how this invasive species could be utilised as a resource, turning what many have regarded as a nuisance to something that is seen as advantageous. It has been found that the water hyacinth pulp has good potential in developing handmade paper that can be used in making value added products.

**Keywords:** Water Hyacinth, Problem, Products, Solution, Craft Items



**Tanushree** is a Research Scholar at lady Irwin College, Delhi University, New Delhi, UGC NET, 2011 and Junior Research Fellowship (JRF), M.Sc. Gorakhpur University, Technical training of designing from NITRA Power Loom Service Centre, Gorakhpur (UP).



**Dr. Sabina Sethi** is an associate Professor at Department of Fabric and Apparel Science, Lady Irwin College, University Of Delhi. Her Doctoral Research was on Ultrasonic Cleaning of Textiles. She has a teaching and research experience of over 21 years. Her research interests include Consumer and Marketing Research, Fashion Retail and Merchandising, Textile science, Life Cycle assessment of textile items and Traditional Textiles.

# Craftsman and Consumer: Need Driven Innovation for Handloom Silk of Bihar

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**Abstract**—Craft is a living tradition of any region. Hence it is very dynamic in nature and needs to be changed as per the preference of consumers to continue the tradition. If we trace the old and contemporary history of any craft we can identify several changes in journey of that craft. It is important too to preserve the core characteristics, iconographic and essence alive as a constant feature. In this entire process role of craftsman, craftsmanship, consumer need and market trend becomes very important. In this entire practice all these elements are interrelated but the need of consumer act as most important driving factor behind any craft innovation. So the handloom silk weaving of Kadirganj and Gopalganj of Bihar has also witnessed huge change due to change in lifestyle, need and preference of consumer. At present it is facing huge crisis. Weaving of these regions is wonderful combination of various material and texture which can be used for diversified purpose. It has immense potential to fetch decent revenue, popularity and promotion to its practitioners. Viewing this strength researcher has planned this study to analyze current craft situation and develop new product, keeping infrastructural availability and salient features of this craft constant, so that poor and marginalized weavers could be included into value chains of craft business.

**Keywords:** Craftsmen, Consumer, Need, Trend, Innovation, Sustainability



**Priyanka Kumari** is Post-graduate from Banasthali University in Textile Design, working as Assistant Principal Designer in Maharaja Ranjit Singh Gaekwad Institute of Design (MRID), Faculty of Fine Arts, The M. S. University of Baroda, Gujarat. She has over 7-years of experience in industry and academic. Initially started her carrier in textile industry and after serving for 4-years, latter she moved for research and academic where initially she has worked as UGC-BSRJRf research scholar in Dept. of Clothing and Textiles, The M.S. University of Baroda. Currently she is teaching courses in Craft and Design specialization since 3-years and is also pursuing Ph.D from Dept. of Clothing and Textiles, The M.S. University of Baroda. Her research work has been published in many international conferences proceedings.





**Dr. Anjali Karolia** is Professor, Department of Clothing and Textiles, The Maharaja Sayajirao University of Baroda, Vadodara. She is the Coordinator of the UGC DRS SAP programme. She has 35 years of teaching and research experience. She completed a project on documenting the 'Hand crafted Textiles of Gujarat' with the Heritage trust and funded by the Ministry of Textiles (Handlooms) and also a UGC major research on minor fibers. She was awarded Fulbright-Nehru Visiting Lecturer and was affiliated to Department of Textiles, Apparel

61 and Design, University of Nebraska, Lincoln and was the primary Instructor for a graduate course 'Indian Textiles and Costumes-Perspectives and Potential'. She has travelled widely and delivered a number of talks and presented a number of papers and held exhibitions in different forums, departments and museums in India and abroad, on traditional Indian crafts and costumes. She has over 70 research papers published in International and National research journal of repute to her credit.

## Craft Sustainability and Endurance

**Paul Singleton**

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**Abstract**—It is human characteristic to create, innovate, improvise and construct. The worth of 'making' of creative industries in the UK economy is £84.1 billion that comes from trades like fashion, graphics, film, textiles etc. The handmade and life style is inspirational as they promote character and individuality. In U.K., Plymouth College of Art focuses purely on art, craft, design and media. This paper will address and illustrate the endurance and resilience of 'crafts' in the market and the empowerment of crafts people.

**Keywords:** Art of 'making', Crafts Entrepreneur, Craftsperson Empowerment



**Paul Singleton** is a textile and surface pattern designer, working with well known brands such as Macy's of New York, Urban Outfitters, Harlequin and Samsung. He has built design teams in France and the UK and has a vast experience of the commercial world of design and decoration. Before arriving in Plymouth he held senior positions in education at Loughborough College of Art and Design; Shenkar College, Israel and Leeds Metropolitan University.

# Cultural Diversity of Varanasi & Its Impact on Visual Identity of Soft Stone Craft, Ramnagar: A Perspective of Design Lead Innovation to Empathise Multiplicity

**Amresh Panigrahi**

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**Abstract**—India is known for its cultural diversity. Varanasi is the most prominent city in India which lives its true sense. Varanasi today is the “archetype of India”, perceived as a site of vividness with diversity and unity are easily envisioned in its religion, culture, society and economy. The transfusion of the cultures significantly contributed to the cultural development of the Varanasi city. The Foremost, sector which is prominently affected were the crafts of Varanasi. Since time immemorial, Varanasi became a city known for its intricate craft skills in various forms & medium. Due to the presence of many Hindu, Buddhists and Islamic centres of learning, Varanasi has always encouraged the growth of the arts and tried to integrate the stylisation in various forms. Varanasi continues to be the city of myths and attracts tourists, pilgrims and immigrants around the country. People from different parts of the country came and settled in Varanasi and brought with them the skills of their homeland. These skills were then introduced in Varanasi and were beautifully blended with the ethos of the city, thus giving these crafts of Varanasi a unique character. Soft stone craft of Varanasi is one of the many crafts of Varanasi was significantly influenced by the diversity of the place, people, religion and different school of thoughts a true symbol of India’s “Ganga Jamuna Tehzeeb”. On the other hand the most recent competitive market and globalization, brought an ample opportunity for craft to grow. However the craft is very much commercialized slowly forgetting its relevance and intention. Unfortunately there is a significant decline in young generation artisan, entrepreneur not so keen to take this as a livelihood opportunity. In the given scenario the role of design is very crucial, closely understood the component of the craft identity-what makes the craft unique in a culturally diverse setting and understood its substance and create a scope for skill and product diversification in soft stone craft for the practicing minority community in Ramanagar, Varanasi. The creation and sustenance of an identity of craft is very crucial considering its socio cultural ecosystem and economic stability with that time. The design intervention also empathise its present status and bring an updated knowledge base and techniques to the young practicing artisan to diversify the product range with much clever way of dealing and appreciating the multiplicity of the city.

**Keywords:** Culture Fusion, Diversity, Varanasi, Craft Identity, Design Diversification and Skill Development, Empathise Multiplicity





**Amresh Panigrahi** is a Design Educator at National Institute of Design, Ahmedabad. A Design Practitioner, an avid researcher working with many national and international level of academic collaborative, industry projects to establish design as a tool for social reform. Some of his most impactful project where he contributed as Project lead and Designer are “Empowering women Basket weavers of Ethiopia-An initiative taken by Ministry of External Affairs, Govt. of India, “Design intervention for bamboo and Cane artisan in Bhutan-A craft Design initiative by APIC, Ministry of Economic Affairs, Royal Government of Bhutan & United Nation Development Program, “Design development for soft stone craft of Varanasi under 66 project USTTAD, an initiative taken by Ministry of Minority Affairs, Govt. of India. Above where outreach activity of NID supported all program as knowledge partners on field. He is also one of the nominated educators for “Bharat Vikas Award” for the year 2017.

## Development of Toda Embroidered Garments using Conjoint Analysis

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**Abstract**—Toda's are tribal community who are still living in the areas of Nilgiris hills, Tamil Nadu. The Toda's of the Nilgiris are one of the most widely studied tribal groups both in India and abroad. The distinctive style of embroidery called pugur, which means flower is done on the shawls by the women folk. The shawl, called poothkuli, has red and black bands that end at intervals of six inches that gives an embossed while the embroidery is done between the gaps in red and black. The project aims in understanding the craft, gain skill and applying the craft on range of apparel products. Consumer preferences were studied using conjoint analysis. Conjoint analysis is a statistical technique used in market research to determine how people value different attributes/ features/ functions/ benefits that make upon individual product and services. To perform conjoint analysis, we used SPSS (Statistical Package for the Social Sciences) software. This resulted in utility score, important score, and Preference score. From the results, it was observed that consumers buy products based on price and fabric. Similarly, utility score for each level was also arrived. Among the given options, people mostly preferred kurthi, linen fabric, toda embroidery in red and black combination, price in the range between 500–1000. Hence, Kurthi was constructed in linen fabric, toda embroidered in red and black



threads at the price range of 500–1000. About 80% of consumers liked the product and received higher ratings for appearance. The developed products were highly accepted by consumers and manufacturers.

**Keywords:** Toda, Statistics, Conjoint Analysis, SPSS, Embroidery



**T. SK. Mithun Raaju** is a 3<sup>rd</sup> year student of M.Sc. Fashion Design and Merchandising PSG College of Technology, Coimbatore. He has interest towards designing of cars and other things.



**Dr. Nirmala Varghese** is an Associate Professor at Department of Apparel and Fashion Design, PSG College of Technology, Coimbatore, India. She obtained Ph.D from Anna University in the field of Textile Technology in Science and Humanities. Dr. Varghese has sixteen years of teaching experience. Her field of research includes apparel sizing, fit analysis, clothing comfort and apparel production. She has published research papers in various international and national journals and presented papers in various conferences. She has filed a patent for developing stretch comfort fit sari blouse.

## Design and Development of Handcrafted Tissue Lamp and Its Feasibility in Home Decor

**Akshaya R.<sup>1</sup> and Dr. Mariyam Adnan<sup>2</sup>**

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**Abstract**—Lamps are an integral part of home decor. In this paper, an innovative, sustainable and economical lampshade is designed and developed using paper tissues and metal wires. Lampshade was designed by getting inspiration from the greens and blossoms around us. It was then meticulously handcrafted, step by step. Upon completion of the product, its feasibility was tested by a survey. Positive reviews were obtained from the survey regarding the design, cost of the lampshade and its sustainable and economical aspects. The respondents were willing to buy the lampshade and use it for their home. This innovative handcrafted lampshade may serve as a boon for reviving sustainable craft, by merging modern technology and traditional craft. The study concludes by proposing means of adapting the design and craft in various applications such as curios, wall decor for successful commercialization of handcrafted tissue lampshades in the Indian craft sector.

**Keywords:** Tissues, Metal Wires, Lampshade, Sustainable, Economical





**Akshaya** grew up dreaming about designing. She is creative, artistic and developed interest towards fashion. She is a passionate student doing her 3<sup>rd</sup> year M. Sc. Fashion Design and Merchandising in PSG College of Technology, Coimbatore. She likes innovating something unique and loves learning something new like the different craft forms and designing techniques. She is very much passionate about her career. She has won awards for her unique illustrations and other designing competitions. Her hobbies are classical singing, sketching, mural designing and wall painting. She loves creating wealth out of waste. Her handcrafted tissue lamp is one of her innovative creation out of very economically available materials.



**Dr. Mariyam Adnan**, is currently an Assistant Professor (Selection Grade) in the Department of Apparel and Fashion Design, PSG College of Technology, Coimbatore. She has completed her doctorate in Textile Technology from Anna University, Chennai. She has over 13 years of experience in teaching. Her areas of specialization include Indian Art and Craft, Fashion Forecasting, CAD and Apparel Production. In her years of teaching, she has organized many workshops for students and faculty including a two week Faculty Development Programme sponsored by AICTE. She has also successfully completed a National Jute Board funded project for 20 lakhs on designing of jute bags. She has presented more than 20 papers in national and international conferences.

## Design Repository of Wood Block Maker from Pethapur, Gujarat

**Dr. Reena Bhatia<sup>1</sup> and Vandita Bhatt<sup>2</sup>**

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**Abstract**—Crafts are not just a means of employment for the rural people. They are also a creative expression of each community's distinct culture and identity, through which utilitarian objects are transformed to art forms. Pethapur situated near Gandhinagar is famous for its finely carved wood blocks with only a handful craftsmen presently engaged in this craft. The study was conducted to document the wood block making craft which has gradually diminished due to development of screen printing industry. The research paper focuses on the classification and documentation of designs made by the Master craftsman, Shri Maneklal Triklamlal Gajjar—a world renowned wood block maker. The classified designs were collected from the master wood block maker's collection available in the form of original impressions of designed block on paper and actual wood blocks. As the master wood block maker had vast collection of designs a small percent of designs were collected, classified and recorded keeping



in mind the time and resources available for the study. The documentation of carved designs reflected the workmanship of Maneklal Gajjar and his fore fathers and also brought to light the endless design possibilities that can be carved in a wood block.

**Keywords:** Wood Block making Craft, Master Craftsman, Carved Designs, Documentation, Design Repository



**Vandita Hardik Bhatt** is a Ph.D. Scholar in Clothing and Textiles at the Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. She is interested in research and further would like to pursue her career in academics. Her ongoing Ph.D research is on Traditional Wood block making craft of Pethapur, working for safeguarding its existence and promoting it through sustainable commercialization models. Her pedagogical interests include subjects like Pattern making, Dyeing and Printing, Garment Technology. She has one and half year of experience of teaching academics in Masters Programme at Department of Home Science, Saurashtra University, Rajkot, as well as for one and half year worked as Quality Controller in export house based in Ahmedabad.



**Dr. Reena Bhatia** is an Assistant Professor at the Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. She has 21 years of experience in academics. Her research areas include basic design, surface design, traditional textile crafts, product development, value addition and product diversification. She has to her credit several publications and presentations at National and International forums. Her aim in life is to sensitize students towards Indian crafts and being compassionate.

Through her research she focuses on promoting Indian craft and craftsmen; helping them sustain their craft through product development and diversification. She patronizes handmade products since she strongly believes it is the only way to sustain a craft and its craftsmen.

## Design: A Medium for Sustainability of Crafts Globally

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**Abstract**—The human curiosity of seeking for something new keeps us moving forward; however with the paradigm shift in catering to the demands of the market and preserving the dying crafts like string puppetry, bamboo craft etc. while bringing awareness about the social scenarios amongst the budding designers as there is an entire world within a world to be discovered. Even though the global market seems to be overflowing with the creative energy yet sustainability of the same needs to be looked into. Even though there is a culturally rich and skilled craft market in India yet there are bigger market issues prevalent that cannot be neglected. With all the globalization, we tend to miss out on what Justin Mc Gurik said “Craft



is what design was before it became ‘design.’ Interior Design therefore could be an effective medium to embellish these craft while keeping the sustainability factor intact. The craft industry seems to be defused and loosely organized and that there is a need for the National centre for Design and Product development to work in a more established manner. Both craft and design go well hand in hand and rather the modern day calls for integration of the creative professions for a sustainable future.

**Keywords:** Interior, Designers, Market, Design Thinking, Strategic, Industry, Space, Environment



**Shikha Singh** is an Associate Professor, Head of Department and a researcher in Design at Poornima University, Jaipur. She has received her bachelor's degree from S.N.D.T. University, Mumbai and later did her master's in Interior Design. Growing into a visionary leader, since 2001 she has been working in the Industry while continuously contributed to Design Academics. With a wide experience of over 16 years, she has been a part of various design schools while helping them set up design departments. More than 500 design students have benefited from her expertise. She is one of the founder members of the School of Design, Poornima University, and various other design schools. Her current research interests are in Crafts in Interior Design and Design Education along with the processes involved in the design education. Shikha is an active member of Institute of Indian Interior Designers and is recognized for her efforts in Interior Design Education.

## Evaluation and Illustrations of “Choli”: A Timeless Women Upper Garment, According to Fashion Trends & Society of 17<sup>th</sup> Century in Rajasthani Miniature Painting

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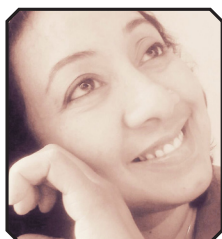
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**Abstract**—The Indian costume from historical era can be traced from literacy evidences, archeologically and visual materials. Illustrations and painted characters from manuscripts, stupas and miniature paintings are also one of the resources to collate the idea of historical Indian garments. The stitched garment in India can be seen in Indian Art in accordance with the Regional climate and cultural reflections. The amalgamations of diverse traditions are reflected in some specific costumes as a part of upper garment of women. “Choli” is one of the timeless costumes which is worn till now in different regions in India. Choli is a stitched fitted garment fastened with strings or tie-cord at the back; has erotic and romantic expressions through its

artful silhouette and received major attention in Rajput Miniature Painting. In Gujarat, the synonym for “choli” is “Kapadu” derived from “kapda”, means cloth. The textiles used mainly are malmal (very fine woven cotton), woolen fabric, linen and silk with embroidered motifs. Chinese brocades are also used in some of the attire of this time period. Choli is a zero waste garment as every piece of the fabric engineered very mathematically. Every part of choli has a particular name like: ‘katories’ (cups), ‘Diver’ (wall), ‘Pan’ (betel leaf), ‘Chiriyā’ (sparrow) etc. According to the Rajasthani Miniature Painting, we can see different styles of choli portrayed as women upper garment. This paper will describe the detailed information of choli and its different illustrations represented in Miniature Painting in 17<sup>th</sup> century. It also focuses on socio-cultural influence of that period and why “choli” is still known as a timeless garment.

**Keywords:** Choli, Rajasthani Miniature Painting, Illustrations, Fashion Trends & Society, 17<sup>th</sup> Century



**Sumita Choudhury** holds M. Des (Textile Design) from NID, Ahmadabad & B.V.A from Govt. College of Art & Craft, Kolkata. At present she is pursuing PhD. As a design consultant and academician for over 12 years, she is having productive & functional experience and distinguished performance in the Design sector. Her brand based background encompasses exceptional work ethics and commitment to organizational objectives within a highly communicative and rapidly changing market place. With her experiences in design research and implementation phase, she establishes herself as

a strategist team leader, team player and an expert in field of design education and product development. She is passionate to inculcate design learning through better design thinking exercises for students. At IICD, she is coordinating the activities of Foundation Departments (UG & PG).



**Dr. Deepika Purohit** completed Masters in Textile Designing (Weaving) from Banasthali University. She received her doctoral degree from MLSU, Udaipur (Raj). She is presently working as Assistant Professor at Banasthali University and since 2016 is the coordinator of fashion and lifestyle design. She has nine years of experience in fashion and textile designing and is a member of the research advisory committee at Banasthali University. Her areas of interests are in Textile Designing (Weaving), Draping & Pattern making & Traditional woven textile.



# Innovation in Coin Jewellery Fashioned with Enamelling and Semi Precious Stones

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**Abstract**—India and jewellery, jewellery and Indian women-the terms are linked inherently. Indians have been using jewellery for adornment since centuries. The significance of jewellery in the country is evident from the fact that on many auspicious occasions, jewellery forms a part of gifts. At the time of wedding as well as numerous other occasions, a woman is gifted jewellery by her parents and relatives. Although the gift is meant to give her security in contingency, ornamentation is an obvious purpose. During weddings and on special occasions there is tradition of gifting gold and silver as lucky gifts. And also over the centuries, many ancient, rare and ultimately valuable gold, silver coins are in danger of being melted down. The convention of jewellery in India was introduced and has been propagated since a very long time and is very old. Coins might at first appear to be purely decorative elements in Indian jewellery and on costumes; however, as is typical of Indian culture, almost every component in jewellery has more than a decorative significance, and this also applies to coins. The main objective of the study was to collect such coins which are currently unpopular or unfashionable and converting them into beautiful ornamented piece of jewellery, especially if a person is not averse to a bit of speculation and/ or has an interest in numismatics. The study also aimed at increasing the longevity and usability of old rare coins by beautifully doing enamel on them, thus preserving them and increasing their aesthetic value and Increasing the beauty and historical significance of coins by using coins as jewellery which would be a way of appreciating coins. The study is very exploratory as it required exploring the different techniques of enamelling on coins and from the exploration it was found that champlevé was the best suitable technique for enameling on coins because in this technique enameling was done only on background of coin thus not disturbing the designs and motifs on coins. The study in itself is very experimental because of the amalgamation of Meenakari and coin jewellery, and to find the acceptance of this amalgamation of such kind of jewellery among the people. Design and product development included six stages such as structure forming of jewellery, soldering, polishing, stone setting, gold/ silver plating and last and final step of meenakari. In the study it was found that enamelling is possible on pure silver and gold coins, but in the case of Old Indian coins, the characteristics of coin metal has to be carefully studied before doing enamelling-because these coins may have contents of Nickel and Zinc which produces bad results in enamelling and hence this was a limitation in the study. From the last step in feedback it was found that women preferred meenakari to some extent only and opted for coin jewellery with semi precious stones than Meenakari on coins. Thus in the further scope of research, more designs should be made so as to preserve the old coins and increasing their aesthetic value and Increasing the beauty and historical significance of coins by converting them into beautiful ornamented piece of jewellery.

**Keywords:** Old Coins, Amalgamation, Enamelling, Sustainability



**Anushree Jaiswal**, born and brought up in Allahabad, U.P., did Masters in Design from National Institute of Fashion Technology–Mumbai. She is working as a Faculty in Centre of Fashion Design & Technology, University of Allahabad. Anushree worked with several export houses, latest brands & projects based on sustainability.

## Kachchh Shawls: Rematerializing Products with Contemporary Motifs Using Natural Dyes

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**Abstract**—Bhujodi is the prominent village for Shawl production of Kachchh. The woven craft of Kachchh has its roots for barter system in the earlier time. Weavers were very dependent upon other communities to get work. The traditional craft has been accepted from one generation to another; the passage of time has created newness in design to remain its interest. The current study was motivated to document the occurrence of change in the traditional shawl weaving. The data was collected and documented based on interviews of weavers and through observation. Motif bank was created which was a contemporary version of traditional motifs. Finding of the present study revealed that shawl is the existing style of original *Dhabla* weaving. The observation has found unaffected placement of motifs and designs since its beginning. It was felt the creative skills of craftsmen were subdued in regular and unchanged placements of creative contemporary motifs. So the investigator has designed and developed products that it enhances the best part of craftsmanship. Selected natural dyes were used for value addition of developed product. Silk yarns dyed with natural dyes were used as extra weft for weaving contemporary motifs. Products were displayed for preferences and evaluation. The responses for the products were positive and found appropriate for the market.

**Keywords:** Revitalization of Indigenous Craft, Contempararization, Unique Design Development, Innovative Changes, Yarn Dyeing (Extra Weft), Natural Dyes



**Dr. Hemlata Nikhil Raval**, working as Assistant Professor, in the Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayjirao University of Baroda, Vadodara. She is associated with the department as teaching staff since last 24 years. Her areas of interest are Clothing construction, garment design, pattern making, dyeing, printing, finishing and textile testing. She has research experience of 15 years and has published five papers in national and international



journals. She has guided ten master's dissertations on various topics like natural dyes on silk, natural dyes on viscose rayon, designing of uniforms, product design and development, bead work and product development antimicrobial finishing, designing garments with illusion for different body types, etc. She has attended seminars and conferences at national and international level. She has won two awards for poster presentation at regional and national conferences.



**Nisha Pradipkumar Mevada** did M.F.C.Sc in Clothing and Textiles. She has worked as Teaching Assistant, in the Department of Apparel Designing, Sheth P.T. Mahila College of Arts and Home Science, Vanita Vishram, Athwalines, Surat. Now she is in process to obtain an enhanced opportunity for her job career. Her areas of interest are fashion designing, garment construction, pattern making, creative textile crafts, dyeing, printing and textile testing. The study about Kachchh shawls: rematerializing products with contemporary motifs using natural dyes was an approach to identify

change occurrence in tradition. The work reveals valuable support of guide for accomplishing the study confidently. Weavers shared their knowledge about the woven craft, helped to identify newness in the craft and manage to weave the product as a fulfilment of important objective of the study. Overall her experience of the study throughout the work was very inspiring, encouraging and auspicious.

## Making of the God

**Saurav Sharma**

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**Abstract**—Stories, folktales and myths have been an integral part of any community. These, stories, myths, etc. are evolving from and within culture. In the collection of tales, there is an incessant addition of contemporary folklores but *how* and *why* are these myths developed? How do they sustain within a culture? Why is there a constant need for such stories or tales?

This article is an attempt to answer these questions basing the answers on field research. *Om Banna Ji* is a recently developed 'Folk God' in the district of Pali, near Jodhpur, Rajasthan, India. This provides context for the origin, reasons, and formation of the myth. By comparing it with other well-developed folk narratives from the same region. Such as the myths of *Pabuji* or *Dev Narayan Ji* one can establish the structure of myth. And by integrating it with the great epics of our cultures such as Ramayana and Mahabharata one can establish the relation between 'Great Traditions and Little Traditions'. This study explores the immensity and multiplicity in the existence of oral narrative. The stories could be memories of, or mediation between reality and aspirations of a society and what it wishes to express about itself. It is a form of communication by the community. Therefore the objective of this study is to communicate what the community communicates through their oral narratives and through their folk mediums. The research also explores the mediums that act as a



bridge between various communities of Rajasthan such Phad artists, Bhats, musicians, storytellers etc., thereby creating an effective communication of the stories which are a part of Rajasthan's culture, that is derived from the people, by the people, and for the people. The end product of the field research talks about the process of *Om Banna's* myth-making, the evolution of myth, the room for coexistence of multiple narratives, the relationship between little and great tradition etc. The presentation of this research article can be done in the form of a short film. The language of the film would be in form of the traditional *Phad* painting, integrating the idea of myth-making with *Phad*-making. Scenes showing the temple of *Om Banna*, stories and experiences of devotees, their beliefs, practices and rituals have been recorded. Along with this, the process of visual depiction of the field stories, done in the form of *Phad* painting is documented to absorb the process of making myths, beliefs and traditions.

**Keywords:** Myth, Community, Great traditions, Little Traditions, Local Deity, Phad Painting, Communication



**Saurav Sharma**, is Assistant Professor in the Department of Fashion Design, Faculty of Design, Manipal University Jaipur. He has done his Masters from Dhirubhai Ambani Institute of Information and Communication Technology, Gandhinagar, Gujarat. He completed his BA (Hons.) Fashion Design from Pearl Academy of Fashion, Jaipur. He has four plus years of teaching and industry experiences in the area of Fashion and Design.

## New Perspective in Textile Designing with *Aipan* Design through Tie and Dye Technique

**Monika Negi<sup>1</sup>, Dr. Anita Rani<sup>2</sup>, Rashmi Bala<sup>3</sup> and Anupriya Singh<sup>4</sup>**

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**Abstract**—India artisans and craftsmen are an integral part of Indian art and culture but owing to the modernization these artisan are losing their importance. Therefore, the folk art needs to be adapted sensitively to revitalize and reinvent folk skills. In Uttarakhand, *Aipan* is popularly applied at the places of worship and entrance of houses. Escalating demands of newness by customers requires modification in the fashion industry. Therefore there is a need to add dimension with respect to designing with traditional techniques. Hence the study was planned to use the tie and dye technique with adapted *Aipan* motifs for product development. Original twenty five *Aipan* motifs were adapted according to the suitability for tie and dye technique and evaluated. The top ten ranked designs were selected and combined to make five design combinations that were further used for design arrangements for products namely, bed sheet, cushion cover, bolster cover, stole and bag. Five design arrangements for each product were developed. One arrangement scored rank I for each product was selected for



development of article through tie and dye technique. The tie and dye technique can be used for textile designing with adapted *Aipan* designs. The prepared articles were appreciated by the consumers.

**Keywords:** Textile Designing, Surface Enrichment, Aipan, Tie and Dye Technique and Adaptation

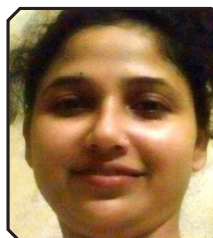


**Monika Negi** received her B.Sc. and M.Sc. from G.B. Pant University of Agriculture and Technology, Pantnagar, Uttarakhand. Her post graduation work was based on fibre extraction from bast fibres and she also worked on adaptation of folk art using appliqué technique. Monika is currently working for her Doctorate with major in Clothing and Textile and minor environmental Sciences. She has more than 10 publication related to designing, extraction of bast fibres and their processing and online retailing. Her interest lies in the field of textile designing, traditional embroidery and construction.



**Dr. Anita Rani** is presently working as Associate Professor in Department of Clothing and Textiles, GBPUAT, Pantnagar. She has done her graduation and post graduation from CCS Hisar Agricultural University, Hisar. She completed Ph.D. from Punjab Agricultural University, Ludhiana. Her Ph.D. work was based on optimization of condition of dyeing polyester with natural dyes applying synthetic mordant. She was the recipient of ICAR junior and senior research fellowship during Master's and Doctoral Degree. She was also the recipient of Uttarakhand State Young Scientist Award

2011 and best poster presentation in National Seminar 2009. She had teaching experience of more than 14 years. She had more than 21 research publication, 4 research proceeding, 18 review articles, 7 chapters in book, 3 book and 2 manual published under her name. She has also guided successfully more than 15 Ph.D. and MSc students in their thesis.



**Rashmi Bala** was currently working as cashier in Indian Bank, Haldwani Uttarakhand. She did her B.Sc and M.Sc from G.B. Pant University of Agriculture and Technology, Pantnagar, Uttarakhand. Her post graduation work was based on adaptation of Aipan design for household articles using tie and dye technique of textile designing. She has organized and participated in several fashion shows at university level.



**Anupriya Singh** has done her graduation from Isabella Thoburn College, Lucknow. Through ICAR examination, she did M.Sc. in Clothing and Textiles (College of Home Science) from G.B. Pant University of Agriculture and Technology, Pantnagar. After receiving NET Junior Research Fellowship from University Grants Commission, New Delhi, she joined Ph.D. with major in Clothing and Textiles and minor in Environmental Sciences in G.B. Pant University of Agriculture and Technology, Pantnagar. Her doctoral work was focused on use of natural colours on fabric using

natural gum and environmentally safe additives. She has a total of eight publications so far. She has interests in textile designing, natural dyes, natural textile auxiliaries, and environmental issues of textiles.



# Preface on Green Conservation of the Museum Objects

**Rohit Kumar<sup>1</sup> and Dr. Priyanka Sagar<sup>2</sup>**

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**Abstract**—Professionals related to cultural properties and heritages are try to develop newer processes, materials and equipments, etc. for achieving a primary goal of preservation is to prolong existence of cultural property and heritages through minimize the prevent loss of informational content and any other deterioration.

Museum objects are mainly deteriorated by physical, chemical, biological and human factors. From the past decades conservators follow many techniques and equipments, but reflection of the green processes is much more of our accepted wisdom. Green process or sustainable process in art conservation approaches to prevent damage at the design stage of any conservational process and hence it prevents damage before it begins. Thus, the use of greener processes in conservation of art objects is called as *green conservation*.

Green conservation is focuses on intrinsic hazard of the conservation processes of the art or museum objects by utilizing renewable raw materials, minimum wastes and through avoiding or minimum use of toxic and or hazardous solvents & reagents in conserving the artefacts. This paper introduces the significance of greener process in the museum which necessary for prolong existence of museum objects without or less harm to chemist, conservator and the environment.

**Keywords:** Greener Process, Art Conservation and museum Objects



**Dr. Priyanka Sagar** is Assistant Professor in the Departement of Chemistry, S.S.J. Campus, Kumaun University, Almora, Uttarakhand, having 17 years of teaching experience. She received Gold Medal in M.Sc. Chemistry (Inorganic) in 1998. She has published and presented numerous research papers in National and International Journals and conferences and delivered various lectures in different colleges. She has published two reference books at international level. She has been honoured by three national level awards of young scientist, best presentation and best piece of research work. She supervised various Ph.D. scholars and her research interest includes inorganic, transition metal chemistry, catalytic reactions, modification of catalysts by nano-materials, green chemistry etc. She is member of several committees at university level.



**Rohit Kumar** is currently working as a Young Museum Conservator in Conservation Laboratory, National Museum, New Delhi on contract basis. He has worked at the National Gandhi Museum as a conservator for 'Conservation of Textile Object' for nine months project under National Museum, Janpath, New Delhi and three months Certificate program in 'Care and Conservation of Illustrating Manuscript' in 2014 from National Museum, Janpath, New Delhi. He worked as a Project Fellow on project sanctioned by Uttarakhand Council of Science and Technology, Dehradun, India.



# Printing of Cotton Fabric using Industrial By-Product and Natural Gum

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**Abstract**—In the present study cotton fabric was printed using industrial by-product Black cutch obtained in the manufacturing of Kattha as a dye and sodium alginate gum with environmentally safe additive sodium carbonate. Total amount of water required to obtain an optimum printing paste was estimated. A liquid dye solution of 30%, 40% and 50% dye concentration was used and the total amount of water estimated for gum was divided in to three dye:water ratio i.e., 25:75, 50:50 and 75:25. Screen printing method was used to print samples. From K/S of printed samples 75:25 dye: water ratio and 30% dye concentration was selected for further optimization with additive. Four concentrations of sodium carbonate namely 0.5%, 1%, 1.5% and 2% on weight of paste (wop) were used in the printing paste recipes prepared using dye: water ratio of 70:30, 75:25 and 80:20 for optimization. Colour strength value of 15.654 was obtained for the optimized printing paste. Overall very good fastness to washing and perspiration was observed in samples printed with sodium alginate printing paste recipes using sodium carbonate in concentration of 1%–2%.

**Keywords:** Kattha, Screen Printing, Dye Fastness, Colour Strength



**Anupriya Singh** has done her graduation from Isabella Thoburn College, Lucknow. Through ICAR examination, she did MSc in Clothing and Textiles (College of Home Science) from G.B. Pant University of Agriculture and Technology, Pantnagar. After receiving NET Junior Research Fellowship from University Grants Commission, New Delhi, she joined Ph.D. with major in Clothing and Textiles and minor in Environmental Sciences in G.B. Pant University of Agriculture and Technology, Pantnagar. Her doctoral work was focused on use of natural colours on fabric using natural gum and environmentally safe additives. She has a total of eight publications so far. She has interests in textile designing, natural dyes, natural textile auxiliaries, and environmental issues of textiles.



**Dr. Manisha Gahlot** who is professor at Department of Clothing and Textiles, G.B.P.U.A.T, Pantnagar, Uttarakhand, has teaching experience of 25 years. She has guided research projects of 25 post graduate and 7 Ph.D. students. She has been the Project In-charge of ICAR All India Coordinated Research Project (AICRP)-CT since 2003 and she has successfully completed two University funded projects. She has patented a novel dye source in 2006. She has 60 research publications, 16 review papers, 7 popular articles and 4 chapters in books to her name. She has received Uttarakhand State Young Scientist Award (Home Science) in 2<sup>nd</sup> Uttarakhand State

Science Congress in 2007 and Best AICRP award in October 2004. She was also awarded first prize for poster presentation in National Seminar held in 2005 at IVRI, Izatnagar, Bareilly. She has developed training content and imparted several trainings to SHG's and NGO's mainly on dyeing and printing using natural dyes. Her research area has been utilization of natural sources for fibres, dyes and for adding functional properties to textile materials.



**Monika Negi** received her B.Sc. and M.Sc. from G.B. Pant University of Agriculture and Technology, Pantnagar, Uttarakhand. Her post graduation work was based on fibre extraction from bast fibres and she also worked on adaptation of folk art using appliqué technique. Monika is currently working for her Doctorate with major in Clothing and Textile and minor environmental Sciences. She has more than 10 publication related to designing, extraction of bast fibres and their processing and online retailing. Her interest lies in the field of textile designing, traditional embroidery and construction.

## Reflection on Role of Collaborative and Studio-Based Practice Models Centred on Sustaining Crafts through Innovation

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**Abstract**—The paper aims to reflect on the role of collaborative and studio-based practice models that are centred on sustaining crafts through innovation. The objective is to study the models that have been emerging as a medium to sustain and revive crafts and techniques. The paper focuses on practices that emphasis on innovation at design and skill level. The research initiates an argument i.e., what are the modes to sustain crafts and techniques? How does design innovation contribute to the betterment of craft and skills? Through the study an attempt has been taken to answer such questions. The study is based on a review of the literature and existing models of collaborative and studio-based practice. The paper seeks to suggest that collaborative and studio-based crafts practices are the means of expanding the craft vocabulary.

**Keywords:** Crafts, Collaborative Practice, Studio-Based Practice, Sustainability, Innovation



**Lipi Agarwal** is a practicing architect who also works as a teaching associate in the Faculty of Design at CEPT University. She completed her Masters in Interior architecture and design from CEPT University and proceeded to practice in Ahmedabad. With an immense interest in research and writing, she has been penning articles for a design magazine and research papers. Her research interest span across theme based spaces, nuances associated with interior design, and role of crafts in interiors. She has also recently received a best paper award at an international conference on 'Research in Architecture: crossroads'.



# Sanjhi the Braj Craft

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**Abstract**—Sanjhi-is the historic craft of stenciling through paper cutting. It originated in Braj that is the surrounding areas of Mathura. These paper stencils were & still are used for making coloured powder art form that is also called as “sanjhi”. This art form is used in the temples of braj to meet out the daily rituals. It takes its inspiration from the epics of Radha Krishna a Hindu deity. However in this research paper we are only talking of stenciling craft SANJHI that is almost extinct from the country, it is high time we looked and worked into the restoration of this craft as it only has about 15 artisans working on it to create intricate pattern stencils of small Bindi's to 12 ft floor decoration in temples of Braj. Even though The Indian Habitat center, The Braj foundation, Delhi Craft Council and many such agencies are making numerous efforts to restore the endangered craft, however these efforts do not seem sufficient to create awareness about the craft in the society. It is therefore recommended that the design fraternity should become sensitive towards the sanjhi craft along with the other crafts in order to take necessary action towards the restoration of the dying traditional craft of Braj.

**Keywords:** Sanjhi, Stencil, Design, Craft, Folk, Tempil Craft, Mathura, Vrindavan, Pattern



**Jatin Seth**, enrolled in Ph.D. in Fashion Design has completed design studies from Pearl Academy. He has 7 years of industry & academics experience. He has worked in various design institutions like IFA, SIP & other design schools in various cities of northern India, teaching over 200 students. He has been a part of the national events like 59<sup>th</sup> Annual NASA Convention, Poornima trends, Vsasriti etc. Colors are his strength along with exploring Indian ethnic wear with innovative surface embellishments. He has a strong understanding of technical aspects of design. He also has the experience

of working with international designers, namely, Miss Alice Maria, Miss Rose Irwin, Miss Egle Vaituleviciute & Miss Rachel Penn (Chelsea College of Art and Design, London). He is one of the founder members of the school of design at Poornima University and presently working as Deputy Head of School of Design at Poornima University, Jaipur.



**Shikha Singh** is an Associate Professor, Head of Department and a researcher in Design at Poornima University, Jaipur with a total educational and industrial experience of over 16 years. She received her bachelor's degree from S.N.D.T. University, Mumbai and later did her Master's in Interior Design. Her current research areas are in Design Education, Interior Design, Crafts in Interior Design and Human-Centric design. She has taught over 500 design students so far. Shikha is an eminent member of the Institute of Indian Interior Designers.

# Smart Textile Trends and their Implications in Digitizing Craft Traditions

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**Abstract**—The world of designed products is undergoing design transformation as a result of embedded electronics. Ordinary devices are being interconnected through a web termed as ‘Internet of Things’. While functions, usability and efficiency have resulted in products becoming intelligent to user needs, the world of textiles too has enough potential to be explored if the trends worldwide are to be interpreted. Digitisation instils products with certain intelligence not seen in previous generation products thereby labelling present generation products as-Smart. This paper, aims to identify innovative developments taking place in the smart textile segment space across the globe. Further, it reviews the available technology that can be embedded into the existing textile crafts of India to preserve and perpetuate the rich legacy of traditional design and aesthetic elements. Implications of the state of the art advancements in textile and wearable technology on design of smart textile crafts have been discussed. Qualitative analysis was carried out from over 60 published literature sources under various segments such as Fashion, Electronics, Experiential Design and Interior design to identify some of the examples of textile design concepts that can influence textile craft trends of the future. This paper highlights the possibilities for digitisation of textiles, how they can augment user lifestyles of the future and contribute to digitisation of traditional crafts of India.

**Keywords:** Smart Textiles, Traditional Textile Crafts, Social Space, Lifestyle, Trends



**Deepshikha** is a doctoral scholar at the Department of Design, IIT Guwahati. After graduating in Textile Design from NIFT, Chennai (TN) she earned her Master of Design (Interdisciplinary) from IIITDMJ Jabalpur (MP). Her ongoing Doctoral research work at IIT Guwahati focuses on exploring and integrating smart textile technology with traditional craft practices of India. Her interests include Heritage Design, Experience Design, Culture and Design Research. Besides academics, she has won accolades for Kathak, Fine Arts, Public speaking, Poetry writing and other creative pursuits. Her focus for the future is to open up a new area of academic and applied research by blending technology, textiles and cultural heritage. As part of her research work, she is developing smart wearables.







**Dr. Pradeep Yammiyavar**, FDRS, is currently a senior Professor of Design Research at the Indian Institute of Technology Guwahati with interest in Product Usability Engineering–Human Computer Interaction Design. He has over three decades of teaching experience with pioneering contributions to Design education field in India including initiating Ph.D. Design program in India. Practicing Design Consultant to Industry, education and government sectors, advisor to Educational institutions in Creative Design Disciplines including Architecture and Urban built environment. He is author of over 150 research publications. He is Honoured with numerous awards both nationally and internationally-the most recent being selected for Teaching Innovation award 2016 by the MHRD-GOI for his contributions to design education and development of Innovative Design interdisciplinary curriculum. Besides being a designer and Engineer, he is also a trained Psychologist in mental health. He is Fellow of the Design Research Society, UK.



**Dr. Nanki Nath** is an Assistant Professor in the Department of Design, IIT Guwahati. She was awarded Ph.D. in the field of Visual Communication which focuses on Signage Design, from the Industrial Design Centre, IIT Bombay and Master of Design from NID, Ahmedabad. She currently teaches courses on Graphic Design and Typography apart from mentoring students for Masters and Bachelors Thesis Projects. She has vast editorial experience and conducts engaging workshops on visual display, creative idea generation techniques and graphic and traditional art forms. She has also delivered numerous invited talks across design schools in India. She has over 20 paper publications to her credit. The ongoing projects focus on role of graphics in packaging, Autism spectrum disorder and educational programs. She actively encourages research on smart wearable integrated with traditional craft practices of India. Her focus lies in academic teaching, co-authorship, editorial reviews and design research.

## South Kensington System and the Art and Design Education in India

**Asit Bhatt**

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**Abstract**—How to inculcate crafts and its values within contemporary Art and Design education and vice versa? Doesn't this question appear to be quite crucial and relevant today? However, as a matter of fact, this question is being asked again and again from South Kensington System (where craft involved aesthetical value) to prevailing Sustainable model (here craft involves ethical value). The article traverses across various histories and geographies in order to map the uneven grounds of Art and Design education in India. This article suggests that there is a disconnection between the Art education and Design education in India and here, the historical perspective may prove to be useful.

**Keywords:** South Kensington System, Art Education, Design Education





**Asit Bhatt**, works as an Associate Professor, at NIFT, Kangra, and is currently based in Dharamsala. Bhatt studied architecture and art respectively at CEPT, Ahmedabad and Central Saint Martins, UAL, London. The point of departure of his art practice is marked by the simplicity and scepticism of the early minimalist and conceptual art. Here, the *modus operandi* is to reject the idea of 'art as artwork' whilst formulating strategies where an artwork becomes a loose assemblage/diagram—encompassing the visual material and a conceptual framework. Bhatt often uses the metaphor of the vernacular architecture in order to articulate his artworks as unfinished, process based and ephemeral. His research interests revolve around the idea of pedagogy à la South Kensington system. He strongly believes that art does facilitate a kind of analogical framework involving 'learning by doing and seeing'. Bhatt's research traverses across various areas i.e. hand-drawing, art and design education, South Kensington system and Mahatma Gandhi's idea of ecology, education and fashion. Bhatt maintains that the central question is this: How to inculcate collective, cooperative and collaborative values of handicrafts within contemporary art and design education and vice e versa?

## **Sustainability of Craft as a Traditional Livelihood in Modern Context: A Special Reference to Pottery in Aruvacode**

**Rajani A.**

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**Abstract**—The traditional communities face struggles for existence especially in terms of livelihood. In India craft is one of the rural livelihoods which support the traditional communities' survival. Being a traditional livelihood, the transfer of knowledge and skills from generation to generation is a way to equip the new generation. The learning space for traditional livelihood in traditional community is a rare instance now days and it has never been part of formal education till secondary level. India's most of the craft communities belong to lower socioeconomic status, the trend of adapting with mainstream is found as a way for development among these categories. This paper is a part of a study which tries to explore the factors influencing the sustainability of livelihoods among youth of traditional potter's community in Aruvacode, Nilambur, Kerala. The study conducted interviews and focused group discussion to collect the data. The results indicates the social context, education and other exposures, influence of community settlement, attitude of people outside the community, capacities or mental resources, political context and market influence the sustainability of craft as a traditional livelihood in modern context irrespective of the opportunities provided by the craft.

**Keywords:** Craft, Sustainability, Traditional Livelihood



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**Rajani** is from Nilambur Kerala. She did her Master in Social Work from St. Thomas College, Calicut University and M Phil in Psychiatric Social Work NIMHANS, Bangalore. She is Pursuing Ph.D. as UGC-SRF at Tata Institute of Social Sciences (TISS), Mumbai. During her childhood she participated in the pottery interventions initiated by Mr. K.B. Jinan as her parents were involved in pottery. After graduation she worked with the women in Kumbham and realised their struggles to sustain in pottery. She initiated efforts to assist them gaining ownership of raw materials and product marketing which helped a few of them to sustain in pottery. She organised community meets with government to address their needs and implement government sponsored programme with community participation. She works for support of the sustainability of pottery by promoting the 'Aruvancode model' of pottery intervention, marketing (especially online) and preservation of traditional wisdom.

## Study of Hand Painted Kalamkari to Design New Motifs

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**Abstract**—Indian art lives from about the 3<sup>rd</sup> millennium BCE to the modern times. A strong sense of design is art, from then till now. People, in India are not aware of most of the art forms as they are too vast. Though these art traditions are a lot in number, many of them are in an extinct stage and few don't exist. Each form has its own aesthetics and elegance. Hand Painted Kalamakri also known as Srikalahasti kalamkari is widely used in clothing, home décor and lifestyle products today. The first thought that comes to our mind when one refers to Kalamkari clothing is a dupatta, kurta or a saree. It has a certain image in the minds of youngsters. Apart from it being an expensive textile craft there is also very little variety in terms of clothing in kalamkari available as daily wear in the market. Which is why as Sud and Sibichan said "the craft is struggling for survival and its patronage amongst the young is dismal." The aim of this research was to come up with a design solution that appealed to younger tastes as well as their pockets. To achieve this a few interventions were made in the design process. Kalamkari, usually a month long process was reduced to two weeks or less. The prints designed were an amalgamation of trends with tradition but tried to keep the essence of the art intact by imparting a message.

**Keywords:** Kalamkari, Craft



**Dr. Shalini Singh** received her MCA degree in 2007 from Indira Gandhi National Open University, M.Voc. in Fashion Design & Technology in 2017 from Centre of Fashion Design and Technology, University of Allahabad. She obtained her Ph.D. in Computer Science on the topic of 'Innovative Design Strategy through Computer in Fashion Technology' in 2017 from the Uttar Pradesh Rajarshi Tandon Open University. She joined as a Resource Person in Centre of Computer Education, University of Allahabad in 2008. Her area of interest is to experiment with computer aided design software.



# The Impact of Shift in Materials to Practice a Traditional Craft

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**Abstract**—India is a country rich in hand crafted products with a story behind their existence whether traditional or contemporary. These crafts are the lifeline of artisans practicing it. The kind of materials and the techniques used is what defines a craft to people at large. Most crafts have now been broadly categorized in two segments—luxurious crafts and affordable crafts. This classification is prominently based on the kind of materials used. Change of materials does change the visual impact of the product but not the context. So rather than portraying it as a story for the privileged ones, can it be publicized for the masses and more revenues generated. It needs to be deliberated whether the change of materials in crafting the products still tells a story or demeans it. With the current trend of ‘slow fashion’ picking up steadily, craftsmen will be benefited if the context is set right.

**Keywords:** Traditional Crafts, Affordable Crafts, Material and Technological Evolution, Sustaining Craftsmen



**Maithilee Gohel Wala** a Fashion and Textile Designer from premiere institutes, National Institute of Fashion Technology (NIFT) and National Institute of Design (NID), has years of significant experience working with the most renowned Apparel Manufacturers in India. Her association with Raymond Apparel Ltd, The Arvind Ltd. And Triburg Buying House has made her a thorough professional. Her working with various NGOs across Gujarat, through freelance design projects sponsored by Ministry of Textiles, has made her an analytical and strong individual. While doing this 5 of her designs have also been selected for National Award under Shilpguru Project–Bandhani Craft, Bhuj. The principle around the creation of her products is ‘form follows function’, which results in aesthetically ergonomic and economic design solutions. Her experience as a vital team player has imbibed the passion and insight to provide the best services. Her interests apart from teaching include craft documentation, photography, writing and exploring new places.

# The Possibility of Sustainable Development of Sualkuchi (The Biggest Silk Village of Assam) Handloom Sector through Promotion of Rural Tourism

**Hitesh Sharma<sup>1</sup>, Dr. Sougata Karmakar<sup>2</sup> and Dr. Debkumar Chakrabarti<sup>3</sup>**

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**Abstract**—Tourism is one of the biggest contributors to the economy and employment. Assam is famous among tourists for its natural resources and religious significance but the tourists generally visit Assam for a very short duration. Tourists tend to buy local handicraft products as mementos which preserve local crafts in its pure form. Sualkuchi village of Assam is the largest producer of golden Muga-silk products. Now-a-days silk industry of Assam is facing threat from imported cheap silk products from other parts of India. If tourists are encouraged to visit Sualkuchi, there is possibility to make the tourists understand about the delicate, laborious and time consuming process of handloom-woven Assam silk products. This in turn would help to provide the better purchase experience with proper reason of higher price of authentic silk products of Sualkuchi. Weavers also might get admiration for their craftsmanship and due prices for the produced products. The Assam government in its recent tourism policy emphasized on the rural tourism and some initiatives have also been taken in this area. This paper presents the views and expectation of different stakeholders of silk handloom clusters of Sualkuchi village for its sustainable development.

**Keywords:** Assam Silk, Rural Tourism, Sustainability, Handlooms



**Hitesh Sharma** working as Technical Officer in Department of Design, at IIT Guwahati and also perusing research in the Department of Design, at IIT Guwahati. He established and associated himself with New Media Lab for around 20 years. Before joining IIT Guwahati, he worked at many key organizations like the Developments and Communication Unit, ISRO, Ahmedabad, and the Educational Media Research Center, Jodhpur.



**Dr. Sougata Karmakar** is presently working as Associate Professor at Dept. of Design in Indian Institute of Technology (IIT) Guwahati, India. He is associated with well-equipped 'Ergonomics Laboratory' at Department of Design, IIT Guwahati and continuing his research work in the field of Ergonomics/ Human Factors. Three (03) research scholars/ Ph.D. students have been awarded Ph.D. degree and another five students are presently perusing their doctoral research under his guidance. Dr. Karmakar has

conducted many workshops related to Ergonomics/ Human Factors, Occupational Health and Safety, and Industrial Design in India and abroad. He has published 27 research papers

in renowned international journals and 29 research papers in various referred international conference proceedings with ISBN. He is contributing as editorial board member and reviewer for various international journals of repute.



**Dr. Debkumar Chakrabarti** is Professor (Former Head of the Dept.), Department of Design, Indian Institute of Technology, Guwahati, and looking after Design Ergonomics activities; and concurrently-Director (Officiating), Central Institute of Technology Kokrajhar, Assam. He has 35 years of experience, holding positions in various capacities covering aspects of Ergonomics/Human Factors and Design at different levels (UG, PG and Ph.D.). He worked at National Institute of Design, Ahmedabad, India, as a faculty member, 1986 June to 1998 December, position held Associate

Senior Ergonomist with responsibility of coordinator Ergonomics and Vice Chairman Design Services and Research. He has more than 190 publications/ reports as articles in Journals, Conferences, Technical reports and books.

## The Revival of Dying Legacy: Tikuli Art

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**Abstract**—As we all know India is a country of great cultural heritage and India's cultural diversity provides plenty of remarkable art and craft product which are the essence of the Indian culture and tradition which constitutes a significant segment but slowly and gradually our past rich heritage are languishing by efflux of time in which tikuli craft may be regarded as one of them. Tikuli is more than 800 years old and a rare and unique piece of hand painting which was a blooming art form of past has faded into languishing craft of today. The orientation of the present paper entitled "The Revival of Dying Legacy-Tikuli Art" is an honest and humble effort for revival of dying legacy by promoting and commercialization of this art form (which in present era would be visualized to as an orphan child) that might be helpful in spurring new shoots of revival by adopting new ideas and modern techniques so as to revitalize this languishing craft by developing new commercially viable products to create livelihood.

**Keywords:** Tikuli, Dying Art, Revival



**Ekta Jaiswal** did Bachelor of Science from University of Allahabad and Advanced Diploma in Fashion Designing. She did Master of Vocational Studies in Fashion Designing from The Institute of Professional Studies, University of Allahabad. She is currently employed as a Resource Person in the Department of Fashion Designing, Centre of Fashion Design & Technology, The Institute of Professional Studies, University of Allahabad further she is also perusing Master of Social Work from Indira Gandhi National Open University. She is also handling entrepreneurial development cell (an incubation center of Fashion Designing, Centre of Fashion Design & Technology, The Institute of Professional Studies, University of Allahabad) as project in charge for development of



handicraft design intervened products as per market requirements which has been exhibited in various in house exhibition from time to time. Besides, she is mentoring student's projects of her institute and also from other campus.



**Mallika Goswami** did her Master of Vocational Studies in Fashion Design & Technology from University of Allahabad and Diploma in Fashion Designing. She has an urge of learning as she has also done Masters in Sociology and currently pursuing Masters in Social Work as well. Fashion being the main domain of studies she keeps on experimenting in field of craft as well as surface development. Her recent collection was based on the creative representation of Sacred trees whereas she also worked on Zentangle art to represent the current scenario of sacred trees in society.



**Anamika Mishra** did graduation from Kanpur University. She also holds two years Diploma in Fashion Designing. She completed her Master of Vocational Studies in Fashion Design & Technology from University of Allahabad. Currently she is working as a Lab Assistant in Entrepreneurial Development Cell, Center of Fashion Design & Technology, Allahabad. She also worked on various crafts project. She has worked on the transformation of Phulkari patches for multiple uses. She developed an innovative collection with vanishing elements such as collar, pocket, yoke, tie etc. She is always in quest of challenging assignments.

## The Endeavour of Survival through Craft Renovation: A Case Study on Design and Technical Development of Hand Woven Textile Crafts in Shantiniketan, West Bengal

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**Abstract**—Each functional object has both intrinsic and extrinsic value. In most traditions, craft objects are created not only to fulfil some specific function but also for the enrichment of aesthetic sensibility. On the other hand, it conveys efficiency of technical skills, innovation of creative thoughts as well as cultural identity. When the issue of survival of a tradition comes into art and craft practice, the challenges are many. It has often been seen in many craft traditions that due to the repetitive and frequent use of the same kinds of designs for years, patrons and customers lose interest. This also has implications in terms of perception of the aesthetic qualities of the craft object. This study tries to examine the problems that the

artisans face in such contexts of survival and proposes how to overcome them by bringing minor changes to craft practice. In order to illustrate this, a case study of the artisan village of Kamarpara, Shantiniketan, in West Bengal is used, where most of the women prepare textile crafts in handloom for their livelihood. Findings suggest that by implementing re-design and minor technical developments in colour choice, weaving, cutting, variety in product design and improving product material quality, positive and sustainable change can be effectively introduced. The study has implication to regenerate new aesthetic motivation in artisans also. Future implications include exploration of the constructs of purity and hybridity in craft tradition with changing times.

**Keywords:** Aesthetics, Craft, Design, Handloom, Textile



**Pinaki Gayen** is a visual artist with a Master's Degree in Fine Arts from the University of Calcutta. He specialized in textile weaving, printing, dying and mixed media and has participated in a number of exhibitions throughout the country. He received the 'National Scholarship to Young Artists' from the Ministry of Culture, Government of India, in 2013. He has also been empanelled as a Designer in the area of specialization in Textile, Natural Fiber & Allied Crafts by the Ministry of Textiles, Office of the Development Commissioner (Handicrafts), Government of India.

Presently he is pursuing Ph.D. at the Department of Humanities and Social Sciences, Indian Institute of Technology, Kharagpur. He has contributed many articles on Indian traditional and contemporary art in collaboration with art editor Dr. Priyadarshi Patnaik in 'Muse India', e-journal. His area of interest includes visual communication, aesthetics and practicing art.



**Gobinda Banik** is pursuing Ph.D. at the Department of Humanities and Social Sciences of Indian Institute of Technology, Kharagpur in the area of Advertising and Visual Communication and has completed his Master's from Jadavpur University in English. He resides at Kolkata and takes interest in such area as Art & Aesthetics, Literature and Psychoanalysis, Buddhism & Literature etc.



**Dr. Priyadarshi Patnaik**, is the Professor and Head, Department of Humanities & Social Sciences, IIT Kharagpur. He is also the Coordinator of Rekhi Centre of Excellence for the Science of Happiness at IIT Kharagpur. He teaches literature, communication and visual aesthetics. His research interests include Indian aesthetics, visual & nonverbal communication, subjective well-being, and translation. He is a creative writer, painter, translator and photographer. A number of his poems and short-fiction have appeared in various journals outside and in India including Ariel,

Oyster Boy Review, Hudson View, Melic Review, Still, Toronto Review, Kavya Bharati, Indian Literature, and Muse India. His translations and critical writings on translation have appeared in Translation Today, Visva-Bharati Quarterly, Muse India and many edited volumes. He has published two anthologies of poems, a critical work on Indian aesthetics and co-edited two volumes on Aging and Dying (Sage) and Time in the Indian Context.



# Threads of Knowledge-Knowledge Exchange in Indian Craft Communities

**Maulshree**

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**Abstract**—This paper explores the Indian crafts industry-examining the craft communities from a social constructionist perspective with the aim to document and analyse the knowledge exchange within and beyond these communities, thus illustrating the peripheral factors and issues which affect the knowledge transfer. In order to understand the knowledge exchange in the craft communities it has been important to understand the community structures, the outlook and the perception of crafts by the craftspeople themselves. In the Indian context, illiteracy among the craftspeople has always remained the primary challenge in the amelioration of the craft communities and their crafts. Also, the migration of the crafts people from their crafts reflects the growing impoverishment of artisans and unsustainability of their craft. Mapping the invisible knowledge exchange networks of the craft communities reveals the top-down structure of the crafts industry; which incidentally, is also largely the result of the widespread illiteracy. Replacing the top-down structure with a bottom-up one will provide a more proactive role for the craft communities, thereby also the impetus for the much needed change in their social status. To keep the knowledge wheel turning, the study finds an insistent need to encourage interaction and collaboration among the craft communities and various interest groups through an Artisan forum, employing different means and media to do the same. This understanding of the ecosystem that craftspeople are part of proposes the need for a paradigm shift in the outlook and perception of crafts, particularly in the context of the new knowledge-based economy, where information, creativity, and innovation play a major role.

**Keywords:** Craft Knowledge, Knowledge Exchange, Communities of Practice



**Maulshree** is a communication designer, educator and researcher with extensive experience in retail design. Currently she is working as an Assistant Professor at National Institute of Fashion Technology, Kangra. She is an alumna of NIFT Delhi and completed her masters in Information Environments from London College of Communication. Her research interest lies in the interaction of human perception with its surroundings-how people inform design and the ways by which design shapes community-exploring the different dimensions of this interaction from a systems perspective.





# Toda Embroidery: Needlecraft of Nilgiris

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**Abstract**—The Todas are pastoral people who live in the highlands of the Nilgiri Mountains of Tamil Nadu, India. Toda women perform an exquisite form of embroidery and it holds a cultural importance for their community. In the current study an effort has been made to document the past and present of Toda embroidery. It was conducted in Ootacamund region of Nilgiris district of Tamil Nadu. The study traces the history of the craft through literature survey, visits to the exhibitions and interviews with senior citizens. Profile of the artisans, history of the craft, techniques, tools, designs and their source of inspiration was documented in detail. The findings revealed the interesting facts about art and skill of Toda embroidery that has been a tradition in the community. “Poothkuli” is the traditional shawl of Todas, worn by both men and women at all important social occasions.

**Keywords:** Tribal, Toda, Pugur/ Pukhoor, Poothkuli



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**Dr. Simmi Bhagat** is an Associate Professor at Department of Fabric and Apparel Science at Lady Irwin College of University of Delhi. A graduate from Delhi University with Textiles and Clothing, she earned her Ph.D. degree from the University of Delhi. She has spent the last 25 years active in the teaching, research and community outreach work. She has been working with organizations assisting in community efforts in improving skills and training women in skills for income generation. She has undertaken projects with Development Commissioner, Handlooms, Ministry of Textiles. Her areas of interest are Indian textiles, Historic costumes, World textiles, Textiles documentation and conservation, Fashion illustration and Carbon footprint. Being an academican she is an advisor to many research scholars and supervisor to 7 Ph.D’s.



# Transformation of 'Sanjhi' Art

**Arundhati Singh**

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**Abstract**—'Sanjhi'-the art of hand cutting designs on paper, is a languishing ritualistic craft used in the worship of Lord Krishna as rangolis. The art depicts Indian mythological stories in numerous forms, which predominant focus on Krishna's Leela. Sanjhi is the art of paper stenciling found in Mathura and Vrindavan. The art involves the composition and drawing of the picture, its expert cutting with small, fine, custom-made scissors and then the use of stencil to create images. These Sanjhis are usually prepared on the final five days of the pitr-paksha, from ekadasi to amavasya. The art grew in the 16<sup>th</sup> and 17<sup>th</sup> centuries, when the walls and floors of temples were decorated with Sanjhi motifs. The major transformation of the art is that the stencil has itself become the final artwork, and has lost all ritual or religious significance. The most striking feature of sanjhi, now a day lies in its play with light. The shift from the old to the new sanjhi is transition from color to light.

**Keywords:** Sanjhi, Ritualistic Craft, Languishing Art, Transformation



**Arundhati Singh**, M.Voc. in Fashion Design & Technology, is currently working as a faculty (Resource Person) with the Department of Fashion Design & Technology, University of Allahabad, since 2006. Her area of interest is fashion history and hand embroidery.

## Use of Natural Mordants in Natural Dyeing using *Rumex Nepalensis*

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**Abstract**—Dyeing is not only a medium of colouring articles but also reflects diverse Indian culture. In this study, roots of a plant i.e. *Rumex nepalensis* which is abundantly available in hilly regions of Uttarakhand was used for dye extraction and various natural mordants were explored. Due to the tannin content present in harada, bahera, tea, amla and pomegranate rind were used for premordanting and their relative effectiveness in enhancing colour strength and



fastness properties was assessed. As natural mordants impart their own colour, colour change in terms of colour coordinates  $L^*$ ,  $a^*$ ,  $b^*$  was obtained. Since no chemicals are used at any stage of dyeing, this study can be useful for small scale dyers who have no access to effluent treatment facility and generated wastewater can be safely discharged into the environment. Moreover it will provide employment to local people engaged in sustainable procurement of raw material and processing.

**Keywords:** *Rumex Nepalensis*, Natural Mordants, Natural Dyeing, Proteinic Fabric



**Babita Bhandari** completed B.Sc. (Home Science) from GBPUAT, Pantnagar and joined CCS HAU, Hisar for Post graduate studies with Major in Textile and Apparel Designing and completed in 2014 and continuing for Doctorate degree from GBPUAT, Pantnagar with Major in Clothing and Textiles. She was a recipient of ICAR-JRF during post graduate and NET-JRF during doctorate degree.

## 'Vastra Alakhan Abhikalpana Mai Naveen Tattvo ka Samaveesh'

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uohu rPoka dk l eko'sk

**Dr. Neelima Gupta**

*Associate Professor, Dept. of Painting, I.N.P.G. College, Meerut, India*

**Abstract**—मानव सभ्यता के अरुणादेय से ही मनुष्य ने अपने वस्त्रों को विविध अलंकरणों से अलंकृत करने की आवश्यकता अनुभव की। सुन्दर और उपयोगी वस्त्रों का निर्माण भारतवर्ष की राष्ट्रीय कला रही है। मनुष्य ने जब वस्त्र बनाना शुरू किया तभी उसको सजाने की बात भी उसके मस्तिष्क में आयी ताकि वस्त्र सुन्दर लगे। पिलुखवा, उत्तर प्रदेश का एक छोटा सा क्षेत्र है, जो अपने यहाँ की छपाई के लिये प्रसिद्ध है। यहाँ वस्त्र व्यवसाय से जुड़े हजारों कलाकारों द्वारा लाखों डिजाइनों का आविष्कार किया जा रहा है। पिलुखवा वस्त्र उद्योग से जुड़े विभिन्न कलाकारों ने प्रकृति के सुन्दर रूपाकारों, ज्यामितीय अलंकरण, पशु-पक्षी अंकन, मानवीय आकृतियों तथा भवनों आदि के सुन्दर रूपाकारों को छपाई के माध्यम से एक नया रूप प्रदान किया है। पिलुखवा में मुख्यतः खेस, बैडशीट, तकिया, जिहाफ, कालीन, जाजम आदि पर सुन्दर आलेखन छपाई का कार्य किया जाता है। यहाँ के कलाकार परम्परागत अभिप्रायों पन्जी (बड़ा बार्डर), तुरन्ज (किनारे के आलेखन), बेल अथवा फीता (छोटा बार्डर) तो बनाते ही रहे हैं। किन्तु इन सबके साथ-साथ तारगेट, जयपुरी, सनफलावर, गलियां, बगीचा आदि अन्य विभिन्न क्षेत्रों के अभिप्रायों को भी जनरुचि को ध्यान में रखकर सम्मिलित करते रहे हैं। अतः स्पष्ट है कि समय और रुचि के अनुसार आलेखनों के परिवर्तन की ओर सदैव अग्रसर रहे हैं। पिलुखवा में पहले पर्दों के लिये छपाई कार्य नहीं किया जाता था। किन्तु आजकल स्क्रीन द्वारा सुन्दर रंगों एवं आलेखनों में पर्दे निर्मित किये जाने लगे हैं। पिलुखवा में षॉल छपाई का कार्य भी काला डाई, डिस्चार्ज, कभीरी तथा फेन्सी आदि विभिन्न रूपों में किया जाने लगा है। आजकल पिलुखवा में साड़ी छपाई का कार्य भी किया जाने लगा है। साड़ी का मांग में वृद्धि को ध्यान में रखते हुये नित नवीन आलेखनों की कल्पना की जाती है। आधुनिक समय में फूल-पत्ती आदि से भिन्न सूक्ष्म आकृति वाले नवीन अभिप्रायों का प्रयोग भी छपाई में लोकप्रिय



होता जा रहा है। वर्तमान औद्योगिक युग में जहां समाज दिन प्रतिदिन अन्तर्राष्ट्रीय स्तर की सीढ़िया चढ़ता जा रहा है, वहीं हमारे परम्परागत आलेखन नवीन सृजन के साथ भारत की संस्कृति एवं कला को विष्व स्तर पर स्थापित करने में पूर्णतः समर्थ है।



**Dr. Neelima Gupta** a Ph.D. on Folk Art of Barmer and D. Litt on Folk Art of Chattisgarh, did M.A. (Drawing & Painting) from Meerut University. At present she is the Head and Associate Professor of I.N.P.G. College, Meerut. She was Coordinator of the Department of Fine Art, C.C.S. University Campus, Meerut. She performed solo show at the Rajya Lalit Kala Akademi Uttar Pradesh, Lucknow. She was involved in group shows at Parker College, Moradabad; Inner Expressions, U.G.B. Art Gallery, Dehradun; Rajya Lalit Kala Akademi, Lucknow; Abhivyakti Rajya Lalit Kala Akademi, Lucknow; Yamni Art Gallery, Barielly; Arpana Art Gallery, Delhi; Art Mall, Delhi; I.N.P.G. College, Meerut. Her selection-15<sup>th</sup> Annual Art Exhibition Rajya Lalit Kala Akademi, Lucknow; exchange programme of Rajya Lalit Kala Akademi, Lucknow, and Himachal Pradesh, 2006; 28<sup>th</sup> Art Exhibition at Rajya Lalit Kala Akademi, Lucknow, 2009; All India Exhibition of Arts, 2009 at The Indian Academy of Fine Arts, Amritsar; Mega Art Exhibition, Chikitungshi, 2010; Rajya Lalit Kala Akademi, Lucknow, 33<sup>rd</sup> All India Art Exhibition at All India Fine Arts and Crafts Society, New Delhi, 2011. She organised exhibitions at National Art Exhibition and Workshop C.C.S. University, Meerut, 2009, Exhibition and Workshop for teachers of affiliated colleges of C.C.S. University, Meerut, 2009, Exhibition on Ka Ji, Chaudhry Charan Singh Ji, Children's Day at C.C.S. University, Meerut. She has been awarded for outstanding work in the field of Folk Art by (a) Shri Balram Zakhar, Hon'ble Governor Madhya Pradesh, at Meerut, (b) Development of Art and Culture by Nehru Painting Group International, Charu Castle Foundation and (c) NIFAS, The Indian Academy of Fine Arts-Platinum Jubilee Exhibition. She has guided several Ph.D. students and published books on Bhartiya Lok Kala from Swati Publication, Delhi and Lok Abhivyakti from Nageen Prakashan, Meerut.

## Vitalizing Women; Safeguarding *Phulkari*: The Fellowship of Aagaz Foundation of Ludhiana, Punjab

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**Abstract**—Many NGOs along with government agencies work for the employment of women through traditional handicraft. *Phulkari* is an art of embroidery, expressive with its versatile artistic skill and creativity. It is being produced by women of Punjab with handmade technique since ancient age. *Phulkari* had been a part of dowry and used as gifts but now it is being commercialized for decoration and ornamentation with contemporary forms and trends. This

traditional art of *Phulkari* is now revitalized through NGOs and government organizations. These organizations promote and revive the traditional art and empower women to develop sustainable livelihood. Government agencies and non-government agencies also work for the preservation and revival of this traditional art. The present paper highlights the role of SHGs (Self Help Group) in the revival and preservation of *Phulkari*. The paper aims to discuss the role of *Aagaz* charitable foundation, a non-profit organization located in Ludhiana (Punjab, India) which is vigorously involved in the rejuvenation of ancient handicraft to empower the women of rural and marginalized areas. The organization provides training to the women related to the new style, technique and tools of embroidery. The contemporary products according to the demand of market are promoted in local and in international market as well. The commercialization of *Phulkari* has been proved as a boon for the production of *Phulkari* items vis-à-vis for the empowerment of women.

**Keywords:** *Phulkari*, Revival, Employment, Sustainable Livelihood, Women



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**Dr. Ila Gupta** joined Department of Architecture & Planning as Assistant Professor in 1996, presently Professor since 2014. She is joint Faculty in the Department of Humanities and Social Sciences, and Centre for Transportation. Her area of interest are Aesthetics in Architecture, Visual Communication and Design, Architectural and cultural history of monuments, Colour applications, Public Signage system, Folk Art, Terracotta Narratives, Woodcraft, Public Art, Applied Art, Visual Art and Design. She has done BA with Honours, MA (Fine Arts) awarded

Chancellor's Medal for standing first in 1976, Ph.D., all from Meerut University, UP, India. She did Art related works for the Institute such as Cover Design for Annual Report and other publications, Murals and Sculptures, First Day Cover design for the Stamp on IIT Roorkee (1997), Seal (Logo) of IIT Roorkee (two times, 2001 and 2015) and IIT Mandi (2011). She is involved in research on revival of Folk art, Cultural Heritage, women Empowerment and Social awareness, Selection of Colour scheme, signage etc for stress free and user-friendly built environment.





## **POSTER ABSTRACTS**

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# Green Furniture Design: A Way to Promote Environment Sustainability

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**Abstract**—The human activities have done an irreversible destruction to the environment. The collective efforts of degradation of natural environment have increased the measures of sustainable development challenge enormously. Therefore, there is a strong urge to live more sustainably and make extra efforts to reduce environmental impacts. Due to the fact that the manufacturing of furniture traditionally use natural resources, the necessity to design furniture with a low environmental impact is increasing. Green furniture also referred as “eco-friendly” or “sustainable furniture” is the furniture that is made from salvaged materials or renewable resources. Green furniture is sourced, designed, manufactured, transported and delivered with the smallest possible carbon footprints. Materials viz. bamboo, rubber, straw, hemp, cork, flex, mycelium etc. are the materials can used in the manufacturing of green furniture. The use of safer materials also makes furniture green. The use of finishes that are emit low or no VOC and contributes to its safety in everyday use. Creative consumers and designers have used many of the offbeat materials and waste materials to create green furniture design. The green furniture should be designed in such a way that it offers maximum functionality. Green furniture offers many benefits which ranges from good health of the occupants because of low chemical and toxin content. It also reduces the growth of landfills which improves indoor and outdoor air quality. Moreover, this furniture type also helps in keeping the green plants alive and reduces the consumption of non-renewable resources. At last money is also saved as the furniture is made from waste. If everyone wants to enjoy indoor environment, reduce carbon footprint and choose green furniture everywhere in the house.

**Keywords:** Green Furniture, Design, Environment Sustainability



# Digital Documentation of Banarasi Brocade: Weaving Dreams in to Reality

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**Abstract**—There is no denying the fact that India owes a lot of its cultural identity to its rich handloom and handicraft heritage. A Banarasi saree is a saree made in Varanasi, a city which is also called Banaras. Brocade is an ornate shuttle-woven fabric, often made with colourful threads silk, cotton, polyester & sometimes with gold and silver threads. Brocade is originally a Kurdish word in Arabic is sometimes pronounced as ‘Brocar’. The word ‘Bro’ means the prophet and the word ‘Car’ means job or craft. Brocade is typically woven on a draw loom in which thread can be controlled separately. Brocade is then woven using a weft technique. In spite of its intricate weave the final fabric of Brocade resembles an embroidered texture. The weaving industry of Brocade textile reached its peak during the Mughal period due to the patronage of Akbar. The Persian patterns and motifs were prominent in this period due to the influence of Persian artisans in the court of Emperor Akbar. The embroidery has also been talked about the Vedic literature. The art of brocade spread through Gujarat and nearby areas from Banaras which has a rich history of Muslim weavers. Brocade is useful for its skin-friendliness quality and available at reasonable rates in the market. It is extensively used in making stoles, scarves, dress materials, curtains, cushion-covers, and many clothing products. Many detailed and complex designs are possible nowadays as the Brocade fabrics are now largely woven on a Jacquard loom. Banarasi silk handlooms in losses because of the new mechanism, which produces Banarasi silk faster and cheaper. This paper will describe the detail information about Brocade textile, its weaving. It also focus on the reasons of decline of Brocade, its weaving technique, history, type of Brocade sarees, different uses of Brocade etc. As this paper will focus on the reasons of decline of Brocade, this weaving style would not be eradicate for that we should try to uplift this weaving art.

**Keywords:** Brocade, Banaras, Weaving, Thread, Loom

## Redefining Lac

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**Abstract**—The term “CRAFT” means a “Manual Art”. It refers to that living art which involves attention of artisan’s life into it along with high craftsmanship and experience. It is also an efflux of human expression which is influenced by tradition, environment and culture. Though there are



various crafts like Textile, Metal, Ceramic, Wood etc. however this research will look into those crafts that are being implemented in fashion and can be termed as 'fashion craft'. The Fashion Craft includes all the elements of all the Apparel and Accessorisation of human body such as: Jewellery, Bags, Footwear, Hats, and Clothing etc. Fashion is the mode to promote the craft on a global level with a human centric approach. The paper will further review the role of LAC into fashion. In this heritage city of craft and culture known as "Jaipur", I got a chance to get the knowledge of various crafts and one of the most Elegant and Beautiful craft is "LAC WORK". It is a substance obtained from an insect called "KERRIA LACCA". LAC Jewelry is very famous amongst not only the women's of India but worldwide. This is due to its fascinating and vibrant colours. Further the research paper will try to talk about the origin to the Global requirements of Lac.

**Keywords:** Lac, Craft, Jewelry, Products, India, Jaipur, Rajasthan, Fashion

## The Twirling of Kathputali

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### Abstract—

RAJASTHAN: Land of colors, a place that is acknowledged for its tradition, rich cultural heritage. A place surrounded by sand reflecting its enhancing beauty through years. Instances that come to our mind when we talk about Rajasthan are its colorfull festival and fairs, bright colored attire, women adorned with jewellery, men with colorfull turbans. The moment we enter the streets we see Rajasthan's culture depicted by handcrafted artefacts. The distinctive of all these articles these articles is the efforts and patience involved in bringing involved up a product.

One of the most important craft of Rajasthan is "KATHPUTALI-The symbol of emotions, love and culture. It symbolise different emotions and our life in their act Kathputali or Puppet Making is well-known craft existing in "Jaisalmer". It is one of the sources of entertainment for residents as well as for the tourists from different places. The sound of 'Dholak', 'Sarang', whistle makes the ambience so divine, that is compels the spectator to indulge himself completely and be apart of Rajasthani culture. Kathputali show is done by community of agricultural labourers residing in the Marwar region. The show is started by preparing the stage, than the puppeteer holds the puppet with the help of string which he moves to show actions and expressions. In Jaisalmer, there are two museums-Jaisalmer Folklore Museum and Desert Cultural Centre & Museum, where the puppet show happens daily. The way, the puppeteers makes puppets is so beautiful, how they dress them how they do the make-up. If he is a King, he will be on Camel; another couple "Bind-Bindhani". In one of the dances, they have a puppet in which there both male & female made on single log of wood on both ends. So they can switch to one another in the show. The puppet crew meanders from village to village at the time of tourist seasons. Kathputali is not only craft it depicts various emotions and our life. Many stories they tell us and we learn a lot from them.

**Keywords:** Art & Culture, Sustainability, Moral by Story Telling, Challenges for Puppeteers



# Prospects of Sustainable Fashion Design Innovation

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**Abstract**—Fashion design leads toward a broader field rapidly with the contemporary socio-economic, political, and cultural diversity under the “people-oriented” principle. Modern fashion design integrated multi-angle, multi-paradigm. The multi aspect stands of severing to meet people’s multi-angle, multi-paradigm. The multi aspect stands of severing to meet people’s mental, physical, social and spiritual life. It opens up a new vision for modern fashion frontier and will be bound to the clothing design practice. The juncture of science and technology are undeniably having a profound effect on the fashion industry. The sustainable innovation in fashion is challenging in society, at the moment environmental apparel design and new positive system is needed for innovative designed to achieve sustainable fashion and eco-friendly materials. Textile ecology and eco-friendly material itself gives positive externalities to the society and not possesses any type of pollution to environment during the production of the garments. Green natural fiber, green regenerated fiber ecological organic cotton, bamboo fiber, color natural silk, soybean fiber, milk fiber, corn fiber and recycle fiber is the key sources of ecological garments. It is nontoxic to human body, but also is sociable in environment and beneficial to human. New synthetic high-tech materials emerge at a historic moment which has the environment protection and corresponds with consumption needs. These new materials make up the shortcomings of the traditional green fiber in function and make the clothing more comfortable, breathable.

**Keywords:** Sustainable Innovation, Eco-friendly, Externalities, Spiritual Life

## Prevalence of Saharanpur Wooden Handicraft through Mass Media

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**Abstract**—India is a multicultural country having different religion, language, tradition, art and craft. India possesses a number of states and every state demonstrates their own style of art and craft. Handicrafts are mostly defined as “Items made by hand, often with the use of tools, and are generally artistic and traditional in nature”. The local craft is deeply rooted with customs and beliefs, which demonstrates the real face of India. Since the last decades, the local craft has rejuvenated and gained popularity through mass media. Presently, the

advancement in technologies brought the possibility to provide information related to the latest trends to the spectator through multiplicities of channels. In this concern, Saharanpur a district of Uttar Pradesh best known for wood carving cottage industry and displays some exclusive pictures related to traditions, rituals, art and craft. The story of wood craft started with a wooden comb and gradually expanded on home furnishings. Contemporary wooden products demonstrate a tremendous change of motifs, materials and process which represent a scope of innovation. The terminology of the motif has changed with time and a new vocabulary of narratives has introduced as per the consumer taste. The aim of writing this paper is to study how to develop a brand identity through mass media to the popularization of Saharanpur wood craft.

**Keywords:** Local Crafts, Mass Media, Saharanpur Wood Craft

## Wooden Wonders of Varanasi, Advent of ‘Graphic in Fashion Design’ with Special Reference to Varanasi’s Wooden Toys

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**Abstract**—Handicrafts are amongst the oldest traditions in the world. Among the many handicrafts around the world, Indian Handicrafts goes back to one of the oldest civilizations in the world, the Indus Valley Civilization. The tradition of woodwork is age old and the references are available in ancient epics, out of which “Rigveda” & “Mahabharata” are notable mentions. Wooden toys, small idols and other articles made of wood holds an important position in the folk arts of Varanasi. Even a small toy made of wood represents the vast cultural tradition of Benares. Varanasi is famous for the toys and creating designs with the natural veins of the wood. These toys are made without any joints. They are attractive and harmless playthings for children and even other creations are used as creative home décor products. Varanasi got the GI tag in 2014 for its Wooden Lacquer ware & Toys. The major objective is to develop an understanding about the designs, motifs and colour palette associated with this craft in order to introduce it in the form of graphic which can be used in various form and application in fashion as well as other design segments.

**Keywords:** Handicrafts, Wooden Toys, Design, Fashion, Graphic, Varanasi



# Art of Mud Resist Printing: Kaladera

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**Abstract**—Amongst the various famous craft clusters of Rajasthan, Kaladera is a small village about 40 kms from Jaipur. Kaladera follows its own social stature within which it has its own set of community systems. It follows the hierarchy of community divided on the basis of religion and status of work. A community of textile printers (chippas) share the same address, where they originally mud resist printed skirt (ghaghra) to be worn by women of all caste. This traditional mud resist printing of Kaladera is called Chaubundi. These skirts had a set pattern of design on the basis of caste and marital status. Carrying the same time honoured craft the block printing has now been shifted to various other apparels such as sarees, T-Shirts, skirts, tunics etc and home furnishings such as table runners, bed sheets etc. This shift has helped a lot in keeping the craft alive. Though Bagru still crowns the main centre of mud resist block printing, Kaladera has been successful in maintaining its own identity in the craft of natural dyeing and mud resist printing.

**Keywords:** Mud Resist, Chipa, Chaubundi

## Effect of Woolenisation on Dyeability of Natural Dyes on Jute Fabrics

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**Abstract**—Woolenisation is a process in which jute is treated with strong alkali to improve severely the appearance and handle of jute fibers & its blends and the results to a high degree of crimp or waviness. The crimp gives a wool-like appearance to the fiber which may help in absorption of dye. The present experimental study was planned to see the effect of woolenisation on dyeing property of Jute fabric. For this woolenisation was used as a pre-treatment for dyeing the jute fabric with natural dye (turmeric) with different mordants. Two sets of sample of samples were taken one without pre-treatment and second with pre-treatment. Samples of both sets were dyed. After dyeing samples were tested for dyeing parameters. Results of both the sets were compared. It was concluded that woolenisation enhanced the dyeing property of the jute dyed with natural dye.

**Keywords:** Natural Dye, Woolenisation, Mordant, Pre-treatment, Dyeing Parameter

# Krishnalila Scenes and their Impact on Temple Building Activity of Late Medieval Period: A Case Study of Baranagar Temples

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**Abstract**—The paper attempts to identify the narratives related to *Krishnalila* scenes, depicted on the front facades of the Baranagar temples cluster, in Murshidabad, West Bengal. These are the temples built during the late medieval period. The study focuses on particular elements which elucidate the style as well as highlight the prevailing conditions during that time. The study is primarily based on field surveys, as well as on secondary material collected from published and unpublished theses, journals and books. On site interviews with the priest of the temple and local people around the site area, photographic documentation as well as on site drawings have been used for the study.

**Keywords:** Late Medieval Period, Temple, Terracotta, Narrative, Iconography, *Krishnalila*, Bengali Literature

## Indian Sandalwood and Products in Fashion World

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**Abstract**—The Indian sandalwood (*Santalum album* L.) is a tall evergreen tree that grows wild in India, Malaysia and is also cultivated as plantation products. Sandalwood finds a mention in the ancient Indian epic Ramayana (around 2000 B.C.). There are descriptions by Kalidasa, widely regarded as the greatest poet and dramatist in the Sanskrit language, of use of sandalwood in his Sanskrit epics (300 B.C.). Indian sandalwood is popularly known as Mysore sandalwood. The trade of sandalwood in India dates back to the dawn of trading by India. The King or the *Sultan* of Mysore declared sandalwood as a royal tree during 1792 in the kingdom. Indian sandalwood is different from West Indian sandalwood (*Amyris balsamifera*) and Australian sandalwood. The heartwood of the Indian sandalwood tree is the most valuable part owing to the high content of fragrant sandalwood oil. The solid wood is used in certain rituals practices followed by the Hindus, Buddhists, and others religious faiths. The solid wood is used as beads for decoration, necklace, buttons, bracelets etc. The wood yields a thick paste when rub in presence of water. The paste and oil are used as coolants and fragrant for human body. The wood paste is also used as an ointment to dissipate heat and as a beauty aid.



Sandalwood oil is termed as 'essential oil' by the International Organization for Standardization (ISO). The aromatic sandalwood oil is an excellent, mild, long-lasting, and sweet perfume that can blend well with other perfumes. Sandalwood perfume is reported to lower human mental stress, having an effect on olfactory signaling, and thus used as aromatherapy. The quality of Sandalwood oil is assessed on the basis of the total Santalol content. The objective of this study is to review literature to find the various product benefits of sandalwood tree that are used as materials for decoration and fashion purposes.

**Keywords:** *Santalum Album*, Oil, Paste, Aroma

## Banarasi Silk: A New Approach

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**Abstract**—Indian cultural heritage of hand-woven textiles is renowned all over the world. Varanasi is one of the most important cities of India; it is also believed to be the oldest city of India. Apart from being a religious and spiritual centre the city is also world famous for hand woven silk with Brocade and *Zari* work. Brocade and *Zari* have a long tradition in our cultural history. Bhudda Sutra mentions that Prince Siddhart relinquishes his silk clothes, which were woven at Kasi. During the Mughal period silk weaving at Varanasi reaches its zenith. Today the fashion industry is witnessing a revival of Banarsi Brocade and *Zari*. Many top designers of our country are working for recreating the magic of Banarasi weaves with a contemporary twist, which would suit today's needs. The study is an attempt to trace the glorious past of Banarasi silk as well as to identify the recent trends, which are making rounds on national & international platforms.

**Keywords:** Banarasi Silk, Hand Woven Silk, Brocade, *Zari*, Zenith Revival, Contemporary Twist

## Journey of Madhubani Painting Till Date

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**Abstract**—Indian art history has given a rich storage of traditional painting in Indian sub-continent from pre-history to present time. The style of painting differs from region to region and period to period. There is a living tradition in the art field of Bihar that is called Madhubani painting which enlightened about the social structure as well as cultural identity of Bihar and Madhubani can be described as a craft city where number of crafts were born and nurtured. The styles of Madhubani painting has been changing and innovation from generation to

generation and till dates. As the history of Mithila painting is 3000 years old and this art was known to the world in 1934, hence it does not require any recognition.

The paper work on “Journey of Madhubani Painting till Date” deals with the following points:

- History, subject matter, Journey of madhubani painting, use of raw materials and styles of Madhubani Paintings in the context of the role of local artisans of Jitwarpur village in it.
- Paper focuses on the paintings of Madhubani with special emphasis to the present scenario of Madhubani painting, Time line and how the village painters express their skill through organic colours and free hand brush drawing.
- Role of various institutes in promoting and preserving Madhubani Painting, Madhubani art on the runway in present times, cultural globalization of Madhubani painting by Nupur and Manisha Jha, the role of NGOs, in spreading this art.

**Keywords:** Unique Style, Time Line, Mural Paintings, NGOs and Units, Innovation, Globalisation.

## Role of Research and Development in Future Fashion Design and Craft

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**Abstract**—With the contemporary socio-economic, political, and cultural diversity, fashion design leads toward a broader field rapidly. Under the “people-oriented” principle, fashion design which integrating the design concept of multi-angle, multi-paradigm and multi-aspect should be on the stand of severing people so as to meet people’s physiological and mental needs and to enrich people’s spiritual and material life for the purpose. It further opens up a new vision for Modern fashion frontier and will be bound to the clothing design practice. Continuous research in techniques of development, material and designing had played very important role in fashion industry.

**Keywords:** Fashion Design, Crossover Design, Clothing, People Oriented, Multi-Paradigm





# Craft, Lifestyle and Culture for the Lambadi Embroidery

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**Abstract**—The Banjaras have a unique culture of their own, and it occupies an important role in Indian culture, their life style is unique which does not have anything in common either with the population of plain areas or with the local tribes who are popularly called as Banjaras or Lambadas or Sugali or Labhani are different names used for the same community, in different parts of the country. Embroidery or the decoration of woven fabrics with colored thread by means of a needle is probably one of the oldest arts of the world. India has a rich traditional of embroidery and different styles have evolved in different regions depending on the materials available and the local culture. The embroidery of the Banjara tribal women of Andhra Pradesh is one of these distinctive styles. The Banjaras are also known as Lambadi. The embroidery, which was almost unknown till a few decades ago, is now a commercial handicraft employing a large number of people. The economy is largely self-sufficient, unstructured and non-specialized. Their social system is simple and more democratic way of functioning. The economy is largely self-sufficient, unstructured and non-specialized. Their social system is simple and more democratic way of functioning. The paper focuses socio, cultural and economic conditions of present day scenario of banjara tribes in the globalization era. It is examine various adverse impact of globalization on Banjara's culture, dressing patterns, working and living conditions.

**Keywords:** Design-Shapes, Colors, Motifs & Stitches

## Eco-Friendly and Effective Dyeing of Wool Yarn with Dyes Extracted from Plant Sources with Metallic Mordants: Optimization and Fastness Assay

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**Abstract**—Natural dyes have been used since time immemorial to colour different textile materials. Colour is the most important attribute to consumer while buying any product. The colours in fabric are infinite. They can be solids, multi coloured stripes or other pattern effects such as floral and geometrics. Natural dyes produce an extraordinary diversity of rich and colours that complement each other. The recent prohibition on use of synthetic dyes in several countries has again increased the interest for non toxic, biodegradable natural dyes. Protein (animal) fibers are the easiest dyed with plants. Wool, mohair and other things such as alpaca.



The present study is aimed to explore the dyeing ability of natural dyes extracted from various plant sources. Sustainable approach for textile dyeing with a systematic protocol is followed with the effect of Alum and Vinegar metallic mordants. The washing and sunlight fastness properties of dyed samples were assessed and good to excellent fastness grade were obtained.

**Keywords:** Natural Dyes, Wool Yarn, Metallic Mordant

## Culture of Craft Design in India

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**Abstract**—India is rich in cultural tradition of craft designing. There are various states of India which are popular for their craft work. Every states has their own unique quality in Craft design, they are different in base of material, colour scheme, design pattern etc. Their creative talent has always attracted the world. Craft has had been integral part of their life and providing financial support also. It is an art of creation of handmade things, the term “craft” means a skill, talent which is used for creating a decorative piece of art. Despite of the rapid social and technological changes, Indian are still practicing craft work and gaining popularity. The crafts of India not only used for daily purposes, it is also utilized in decoration of any festivals and religious ceremonies in India. There are varieties of crafts available in India such as Textile, Jewelry, Earthenware, Rugs, Clay, Stone, Glass, Lac, Ivory, Leather, Wood, Cane and Bamboo etc. There are several sub categories, which includes glass blowing, glass bead making, stained glass, mosaics and pottery etc. which are providing new definitions to the Indian crafts and artifacts and also exquisite and delicate.

**Keywords:** Craft, Creation, Crafting Techniques

## A Brief Study on Natural Dyes and Synthetic Dyes

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**Abstract**—Dyes are the coloring agent to color the textile material. Dyes are produced chemically or get from the nature. They do not put up on surface of the fabric. Dyes are used to the absorption into the inner pores of the fibers (intra molecular structure) of the fibers. Dyes are the soluble color substance, and they are organic compounds which are widely used in the textile and fashion sector. Natural dyes are negatively charged and positively charged dye molecules which affect the power of affinity of the dye absorption into the fiber or a fabric. Natural dyes are the colorant which derives from plants, minerals, vegetables, fungi, and



lichens and other organic sources to get natural dyes throughout the history people have dyed their textile products by using natural dyestuff. Synthetic dyes are majorly used in the area of textile world which makes textile a beautiful and aesthetic appearance by the help of different classes of dyes. Synthetic dyes can be principally made from aniline and chrome, aniline dyes are procured from the chemical processes which is defined as synthetic organic dyes. In natural dyes mordants are used to fix the color into the fibers or it allows dye molecules to bind into fiber. A mordant is required if the color from natural dyes is to remain wash fast. Materials can be pre-soaked in a mordant and left damp prior to dyeing or the mordant can be added into the dye bath while the dye is being simmered. Mordanting materials before and after dyeing with natural dyes will add extra fastness.

**Keywords:** Dyes, Mordant, Synthetic, Intra Molecular, Absorption, Dyestuff, Colorant, Organic, Textile, Fashion

## New Trends and Fashion in Chikankari Embroidery Handicraft

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**Abstract**—Lucknow city, the capital of Uttar Pradesh state, located on the banks of river Gomti, historically known as the Awadh region, famous as the City of “Tehzeeb” in all over India. Lucknow city has always been a city filled with varied cultures. Today, it is known as one of the most important cities of the country which is now emerging in various sectors like retailing, manufacturing and commercial such as silver and gold foil work, bone carving products, pottery, kite making, ittar (fragrance) and Zardozi & *Chikankari* embroidery handicraft. *Chikankari* embroidery is a complex and elegant craft evolving over the years into an aesthetic form. This delicate form of embroidery has been traditionally practiced in and around Lucknow for close to 200 years.

After review of many studies, it was found that, the *Chikankari* embroidery craft is totally influenced by Mughal-Persian architecture and motifs. But today, *Chikankari Handicraft* is slowly growing towards new directions of market and has established new dimensions of fashion. Millions of people are employed in this fascinating craft and making competitive products. They are using traditional skills with new techniques and experiments, because they look forward and make new business model. *Chikankari* embroidery products are coming in market with new experiments, new motifs, new colour combination, new fabrics and new techniques. This Research Paper entitled “**New Trends and Fashion in Chikankari Embroidery Handicraft**” presents latest new trends and fashion scenario of *Chikankari handicraft* products. Paper has been divided into three sub-sections. First sub-section focuses

on concepts of keywords & objectives of study. Second sub section will discuss methodology of data collection, and tables and data analysis and last sub section will provide findings, conclusions.

**Keywords:** Chikankari, Handicraft, Trends, Fashion

## **Demands of Traditional Block Printing on Apparel and Home Textile Trends in the Fashion**

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**Abstract**—The present study explores the Traditional hand block printing, this study will give knowledge about the intricate motifs and patterns used in the craft which also gives rich look. The craft produces tremendous fashionable designer apparels and home furnishing products. India has been popular for its printed cotton textile materials for deferent types of high quality products since the 12<sup>th</sup> Century. Eventually, textile goods are plays an important role in our daily life.

Hand block printing is such an art which can be used for every piece of cloth which is unique and different. To achieve this unique technique there is no any other method arises nor is it possible on automated machinery. The purpose of the block prints on textile fabrics & products are inspecific cut length for easily sewn. The manufacturers are able to meet the bulk order quantity with end number of design diversification which is also contributing an additional role. Hence, the capacity of the production is always higher and succeed in business relationship worldwide.

The paper portrays how hand crafted textiles are being processed through mobilization with up-gradation of technological improvement. However! Traditional hand printed textile goods have been captured the national and international fashion markets for its royal patronage.

**Keywords:** Apparel, Home Furnishing, Traditional Block Printing, Textile, Crafts, Motif and Pattern, Mobilization etc.



# Enrichment of Silk using Natural Dye Extracted from Lichen (*Everniamesomorpha*)

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**Abstract**—The natural dyes are used since ancient time for colouring the wide varieties of products including textiles. After the invention of synthetic dyes, use of natural dyes declined to a great extent. With the growing awareness for the eco-friendly products since 1990's natural dyes are again gaining importance due to safer nature of the products. In this study among the different sources of Lichen, *Everniamesomorpha* was used to standardise the dyeing recipe for silk. Aqueous medium was used for the extraction of the dye. The dye was used for dyeing of degummed silk cloth and treated with four chemical auxiliaries were: citric acid, sodium sulphate, oxalic acid and tartaric acid. Fastness tests of dyed fabric was also undertaken in this study. A range of shades was obtained because of varying chemical auxiliaries percent and combination. It was observed that simultaneous treatment with chemical auxiliaries during dyeing resulted in improved colourfastness against environmental parameters.

**Keyword:** Natural Dyes, Lichen, *Everniamesomorpha*, Chemical Auxiliaries, Colourfastness Properties

## A Study on Visual Narratives of Bhima Kali Temple

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**Abstract**—The research attempts to study the kath-kuni temple architecture of Himachal Pradesh focusing on the Bhimakali Temple, situated at Sarahan. The study focuses on the visual narratives which reveal the style, theme and content depicted on the façade of the temple. The visual narratives of Bhima kali temple display the purpose not only of decorating the temples, but also convey the story, myths and mystery. It is therefore necessary that these visual narratives are subjected to proper study in depth. The present study is entirely based on primary data along with secondary data. The primary data has been collected from field survey, on site interviews of local people, priest of temple. Whereas the secondary sources mainly include books, articles and journals.

**Keywords:** Kath-Kuni Architecture, Visual Narratives, Bhima Kali Temple

# A Conservation Study of Rare Textile Artifacts in the Museums of Uttar Pradesh

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**Abstract**—In the present study, the variety of textile antiquities conserved, stored & displayed, techniques used for storage & conservation in the museums of Uttar Pradesh were studied. A total of four museums were selected as per approachability of researcher. The data were collected through interview method and observation using questionnaire. From the study it was observed that in three museums exclusive textile antiquities i.e. Baluchari, Kantha, Brocades and Chikankari were conserved. Narasimhan Museum, Bareilly has a very good collection of dresses and Flags of world war-I and II. Showcasing was the most commonly used display technique used by all the museums followed by use of rollers, hangers and dummies. Different precautionary procedures such as control of humidity & temperature, periodical cleaning and dusting, fumigation, use of dehumidifiers and 'Clove oil' & dried 'neem' leaves were mostly used by all the museums.

**Keywords:** Antiquities, Conservation, Museums, Artifacts, Storage

## Revival of Traditional Floor Painting (Aipan) of Kumaon by Contemporary Adaption on Apparels

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**Abstract**—Indian floor paintings are unique in their motifs with a ritualistic appeal of our culture. In the present study, Aipan, the floor paintings of Uttarakhand were exploited for the development of designs for Kurties using block printing. To achieve the objectives proposed in the research plan, an interview schedule was used to collect, the desired information from local artisans about the motifs, their significance and about their adaptation on apparels etc. Other sources of information (literature, internet, and museum) were also consulted. A total number of 50 motifs were taken out from traditional Aipan paintings followed by screening of 10 motifs to simulate new designs. Adaptation of motifs/ designs on Kurties were done on computer using corel draw.30 design combinations were prepare from 10 selected motifs with 15 using single motif and 15 with combination of motifs. These 30 arrangement were evaluated by a panel of experts using a five point ranking performa for different attributes viz., suitability of design to the end use, arrangement of motifs, colour of the motifs and its suitability to the background and overall appearance to select the top 5 arrangements from both the categories for the development of Kurties. Market potential of the designed items was



also assessed through the rating performance by 60 respondents (30 market personnel and 30 consumers) using rating performance. The outcome of the study divulges that developed fashion apparels being inspired by designs from traditional Aipan have enough market potential. All the respondents agreed to give profit of 20 per cent for the designed items and 2 per cent of the respondents agreed for profit even more than (60%). Thus it is concluded that the developed fashion apparels being inspired by designs from traditional floor paintings have enough market potential as majority of the respondents like to purchase these apparels items.

**Keywords:** Floor Painting, Motifs, Corel Draw, Five Point Ranking, Market Potential

## Tie and Dye with Its Processes

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**Abstract**—There are various ways in which we can enhance the beauty of a fabric by doing surface ornamentation, printing, dyeing, etc. Dyeing is a method of imparting the beauty to the fabric or textiles by applying various techniques such as tie-dye, no wax batik, ombre fabric dyeing. The further research would carry on the technique of tie-dye with the natural and chemical dyes. The folding and the colouring methods. The colours are extracted from the plants attain the natural colours and synthetic and man-made dyes are used for other colors. Due to the increase in global warming and the scarcity and decrease of the natural resources my research would further carry the preservation of the natural resource for the coming generations. To look after the environment sustainability the collection of the waste resources from the environment and reusing it to obtain colour pigment so that the less usage of man-made dyes and less harm to the environment. The research would also carry the various techniques of tie and dye. *“If we don’t preserve the natural resources, you aren’t going to have a sustainable society. This is not something for Chez Panisse and the elite of San Francisco. It’s for everyone”* by Alice Waters.

**Keywords:** Dye, Colouring Methods

## Riches to Rags: The Revival of the Ancient Gota Patti Craft, Legacy of Rajasthan

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**Abstract**—Gota Patti is ancient embroidery from Rajasthan, used for ornamenting mostly high-end garments and fabrics. The perseverance of this research is to find a solution to revive the Ancient Gota Patti embroidery and to regain its richness lost due to the commercialization

of the craft which presently involves using of Gota made from nylon and Lurex yarns derived from plastic. This research is focused in participation of methods applied to generate the awestruck appearance of the Gota Patti Craft, as it was during the ancient times for which Rajasthan was well-known and it was crafted from Gota woven from real gold or silver and pure silk yarns. The research is further carried out by suggestion of using and experimenting with eco-friendly procedures and materials, for example using metallic yarns made from recycling different kinds of metals derived from old scrap. The outcome of the research emphasizes the innovation of using recycled materials and thus creating and enhancing the image of Gota Patti Craft with the detailing and essence of the ancient craft which can garner the attention of high-end designers, buyers for its exclusivity and will give more opportunities to the Gota Patti artisans giving the beautiful craft the recognition that it deserves.

**Keywords:** Gota Patti, Revival, Metal Re-cycle, Plastic, Eco-Friendly, Ancient, Rajasthan

## Unraveling the Story of Manchaha

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**Abstract**—Sometime in 2015, through Jaipur Rugs Foundation's many field experiments, an amazing light bulb moment occurred. The experiment's premise was to see what would happen when three different weavers were tasked with working together to come up with a completely original design. Given the myriad of personalities and skill level, the first few feet of knotting were all over the place in terms of design. As the experiment continued, a sense of harmony amongst the three women took over, leading to a symmetric finish and the carpet, *Anthar*, was born. Instead of grading the end result as a failure, a few powerful insights emerged.

**Insight 1:** Whether unharmonious or unorthodox, *Anthar* or differences are beautiful, even more so, when they're resolved without external influences.

**Insight 2:** The weavers aren't just craftswomen, they're human first. And being human means they have experiences, thoughts, and goals that play a huge role in their life and indirectly, into their work.

These insights posed the question that gave way to **Manchaha (Made from the heart)**. "What happens when weavers are given the resources and freedom to express themselves in the form a rug?"

**Keywords:** Anthar, Manchaha





# Cotton Fabric Painted with Natural Dye from Coconut Waste

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**Abstract**—This study focuses on using agricultural waste that is coconut calyx (husk) in the form of natural dyes. An experimental research has been carried on cotton fabric using coconut calyx which is remains of coconut after consuming edible portion to extract dye from it. Fabric was dyed using two natural mordant pomegranate rind and lemon rind and one metallic mordant alum at 2%, 4%, 6% and 8% shade respectively by varying the pH values for development of colour palette. The rubbing, light and washing fastness of dyed samples were tested using standard methods. Spectro-photometric analysis of the dyed materials was carried out in terms of the CIELAB (L\*, a\* and b\*) and K/S values with regard to dye concentration, dyeing temperature and dyeing time. The arrays of colour obtained were from brownish pink to dark brown. K/S values spectrophotometer analysis showed that pomegranate mordanted samples possesses good depth of colour as compared to alum and lemon rind mordanted samples. It was also observed that light and wash fastness properties were satisfactory except rub it from medium to fairly good. Further for the value addition of fabric researcher also made an effort to design textiles taking inspiration from wood grain with the different techniques in which mordant and dyes varies at their self pH and visual assessment were taken. Application of wood grain print on textiles was achieved by direct hand painting. The result revealed that the effects created by painting were appealing and innovative.

**Keywords:** Coconut Calynx (Husk), Natural Dye, Mordant, Alum, Lemon Rind, Pomegranate Rind, CIELAB Value, K/S Values

## Gond Paintings: The Journey of Tribal Painting to Textile Print Design for Khadi

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**Abstract**—Gond is the largest tribe spread all over the India, considered to be predominantly from Madhya Pradesh, Chhattisgarh and Orissa, Maharashtra, Andhra Pradesh. The Gondi



people who live in Madhya Pradesh, they developed their own style of express through paintings. The Gond people has a unique style of paintings and today small group of recognized, Gond painters have moved from decorating their traditional form decorating walls to canvas painting. Gond painting consists of dots and dashes, the motifs are appropriate for textile design and so the researcher wanted to explore their suitability on home textiles and apparels through use of varied scaling and placement of motifs. The aim of this study to take Gond painting as an inspirational print designs by adopting the new technology of computer aided design with digital printing for mass market. The researcher wanted to make an attempt to combine the tribal painting with khadi. This research could also give a novel look to khadi fabric and make it more viable for the commercial market. Thus through textile prints design Gond painting will get popularity among the society.

**Keywords:** Gond Painting, Khadi, Digital Printing, Scaling

## Adaptation of Tharu Embroidery for Fashion & Home Decor

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**Abstract**—Embroidery as an art has origin that can be traced far back to the Iron Age. The stitches used in Indian embroideries might have come from different countries of the world but they have been adopted with variations in different parts of our country. No country in the world has such a rich heritage of beautifully embroidered costumes and fabrics as India has. Each part of India has contributed much to the style of embroidery characteristic of its own tradition and culture.

Tharu is also one of traditional craft of Nepal, but it is also spreaded to nearby areas of India. It was mainly done by rural women of to prepare their costume, but today this art is vanishing fast. The present study would be an attempt to revive the art through the use of its stitches for preparation of home furnishing and handicraft items.

Tharu embroidery motifs/ designs were adapted for the designing of home furnishing items and handicraft items. Total 30 designs were prepared 15 each for handicrafts including File folders, Magazine holder and Hand bags and 15 each for home furnishing items including cushion covers, sofa backs, and table cover. Developed design were subjected to visual evaluation for selection of one best design in each category by the panel of thirty design. Finally two designs were prepared by using various stitches of Tharu embroidery. The cost of each product was calculated separately and the developed products were further subjected to evaluation for the assessment of their acceptability from the same panel of judge. The prepaid products were highly appreciated and well accepted with regards to their cost effectiveness. The price ranges between Rs 215 to Rs 450.

**Keywords:** Embroidery, Motif, Market



# Warli Painting

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**Abstract**—Every painting is a voyage into a sacred harbour. Warli painting is a style of tribal art mostly created by the ‘adivasis’ from the North Sahyadri Range in India. This tribal art originated from Maharashtra, where it is still practiced today. 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 triangle come from their observation of nature. Their precarious equilibrium symbolizes the balance of the universe. Another main theme of Warli art is the denotation of a triangle that is larger at the top, representing a man and a triangle which is wider at the bottom, representing a woman. One of the central aspects depicted in many Warli painting is the trapa, a trumpet-like instrument, is played in turns by different village men. Men and women entwine their hands and move in a circle around the trapa player. The dancers take a long turn in the audience and try to encircle them for entertainment. The circle formation of the dancer is also said to resemble the circle of life. The rituals painting are usually created on the inside walls of village huts, a red ochre background for the painting. The Warli only paint with a white pigment. Various efforts are in progress for strengthening sustainable economy of the Warli with social entrepreneurship.

**Keywords:** Maharashtra, ‘Trapa’, Tribal Art

## Traditional Art and Craft Documentation

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**Abstract**—Traditional art and craft, practiced by various craft-guilds in the country are the evidence of Indian cultural heritage. Though the narratives depicted in the form of painted façade or scroll-paintings are the genesis of traditional Indian visual language, the scarcity of public awareness and seclusion from the mass is becoming a threat to economic sustainability of those craft-guilds as well as cultural sustainability of our heritage. For a researcher, studying the dynamics of a traditional handcraft and indigenous knowledge becomes interesting during the research identification process, especially when a study turns into a comparative one between what actually s/he has personally witnessed in its applied area and its pre-existing insufficiently documented database. Sometimes, these documents are supportive but just bear few insufficient bullet points with some of those being contraindicating too. On the other hand, the existing status of a craft includes indigenous craft techniques, hereditary knowledge, work culture, materials, tools, line of end products, socio-cultural importance of craft, associated folklore roots and other ingredients, which represents an overall set of ‘evidenced legacy’ of any traditional heritage.

# Short Profiles of the Conference Session Chairs

**Padma Shri Laila Tyabji** will grace the occasion as Chief Guest of the conference.

- **Laila Tyabji:** In 2012, Tyabji was honoured with the Padma Shri Award for her long and inspiring contribution to India's crafts sector as a co-founder, and Chairperson of Dastkar—a society for crafts and craftspeople. Clarity of thought and a commitment to improving the lives as well as products of craftspeople distinguish her vision and work. She studied art in Vadodara and with Japanese artist Toshi Yoshida in Tokyo, working afterwards as a freelance designer. A 6 month stint in Kutch, in Gujarat state, India, was the catalyst and inspiration for her 40 year journey with craftspeople.
- **Prof. Paul Singleton:** Paul is currently holding the position of the Associate Dean of Design, Plymouth College of Art. He did his Masters in Textile Design from the Royal College of Arts. He works on textile and surface patterning. Paul has a vast industry experience. He has worked with well known brands such as Macy's of New York, Urban Outfitters, Harlequin and Samsung. Paul was Head of Department Printed, Knitted, Woven Textile Design of Shenkar College of Engineering and Design. He was Director of Wish List Contemporary Styling and also the Director of Point Zero Design Studio.
- **Dr. Anamika Pathak:** Dr. Anamika Pathak is working as a Curator in Decorative Arts and Textiles Department of National Museum, New Delhi. She studied Museum Management programme from Chicago Art Institute, U.S.A. In her career of more than three decades, she has renovated three permanent galleries (textiles, wood carving and decorative arts), worked on several temporary exhibitions and the recent curated one's title, 'The Art of Calligraphy and Beyond; Arabic and Persian inscriptions on Decorative art objects'. Prestigious exhibitions-Nizam's Jewels, 'Alamkara' and contributed artifacts entries in exhibition catalogues-*Sultans of the South: Art of India's Deccan Courts, 1323–1687*, USA (2015), *The Fabric of India, London* (2015). Her articles have been published on different aspects of art, textiles and decorative arts in leading research journals like Marg, Arts of Asia, Annals of the Naprstek Museum, Bulletin of National Museum, New Delhi and Prague Museum, Puratan, Purattava, Iconetc. She has written two books- 'Pashmina' (2003) and 'Indian Costumes' (2006); The Poetic Expression on Temple Hanging' by National Museum (2017), -booklets- 'Indian Textiles' (1996) and 'Indian Decorative Arts' (2013) Ram-Hanuman (2016) for children and a portfolio on 'Indian Decorative Arts' (2013)'Calligraphy Exhibition Catalogue' (2016).
- **Smt. Ritu Sethi:** Ritu Sethi is the Chairperson and Editor of the Craft Revival Encyclopedia. She has conceptualized programmes and has lead the Craft Revival Trust team since 1999. She has chaired the UNESCO Consultative Body examining



nominations to the Intangible Cultural Heritage of the World lists in need of urgent safeguarding. She is on the Steering Committee for the 12<sup>th</sup> Five Year Plan, Planning Commission, Government of India and Board Member of Indira Gandhi Rashtriya Manav Sangrahalaya Samitiy (National Museum of Man), Bhopal. She is a renowned speaker on intangible heritage. She also works with issues relating to the sector's developments.

- **Shri. Younus Khimani:** The esteemed director of City Palace and Maharaja Sawai Man Singh II Museum, Jaipur; was an Associate Professor and Dean, Under Graduate Program at Indian Institute of Crafts and Design, Jaipur. Mr. Yunus had his UG and PG art education at Faculty of Fine Arts, M.S.University, Baroda. He has participated in a number of collective, group and solo exhibitions in India, Mexico, U.S.A. and France.
- **Smt. Devika Krishnan:** *Joy at Work*, Bangalore, was started by Devika Krishnan, who since studying industrial design at the National Institute of Design, Ahmedabad, (NID) has been working in the livelihood space. Devika's work in urban slums started in Bangalore in 2009, when she set up the Anu business unit in Janaki Ram slum—which in four years has transformed into a private limited company completely owned and operated by the women from the slum, with no intervention from Devika. Devika is founder of Studio Sattva and Arthouse, has vast experience in teaching and training children, adults and artisan groups in art and design. She has developed the entire visual arts curriculum from preschool to grade 10 and developed products and technology for various industries and NGOs (which include Dastkar, New Delhi, Dastkar Ranthambor, OXFAM and the Crafts Council of India). She has also developed and taught design related courses at the NIFT New Delhi and NIFT Bangalore and Srishti School of Art and Design, Bangalore.
- **Shri Jinan K.B.:** His work is based on two broad areas of research. One is to understand the damages of modern schooling and the other is to understand the biological basis of cognition/ learning. There are two somewhat distinct phases to this research. The first phase took for granted the teaching paradigm with the teacher, knowledge and schools as the givens. The second phase began on seeing that in indigenous communities there is no teaching but only learning. So the second phase addressed the question 'how children learn'. This made the crucial difference to the search as the first question involves psychological conditioning and the second question centres around biology and natural propensity.
- **Shri Sharda Gautam:** Sharda is currently Head of Crafts at TATA Trusts. Sharda's area of interest is handcrafts- he is passionate about skill development of rural youth and strongly believes that rural producer collectives are the key to solve rural poverty

and rural to urban migration. Prior to TATA Trusts, he was Executive Director of the WomenWeaves-The Handloom School from 2015 to 2017. He has previously worked with non-farm producer enterprises in Odisha. Sharda has done Mechanical Engineering from NIT- Surat and started his carrier with General Motors. Due to his strong interest in the social sector he did masters from IRMA where he was a Gold medalist and a recipient of the Amul-TATA Scholarship. Sharda is 2017 Acumen Regional Fellow.

- **Dr. Madan Meena:** Madan Meena is a visual artist and researcher. He has worked extensively with artists and craftsperson from local communities in Rajasthan. His doctoral dissertation was on 'Art of the Meena Tribe'. He continues to work as a researcher with the women of the Meena tribe and has documented and exhibited their *Mandana* wall paintings across the country and Abroad. He has published two books on the subject, *Joy of Creativity and Nurturing Walls*. As a visual artist, Madan has exhibited his own works extensively in various galleries. As a curator, he has designed an exhibition on brooms for the '*Arna Jharna: The Desert Museum of Rajasthan*' of Rupayan Sansthan (Institute of Rajasthan folklore studies) in Jodhpur.





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