



# Book of Abstracts

2<sup>nd</sup> & 3<sup>rd</sup> November 2023

4<sup>th</sup> International Conference on  
Recent Trends and Sustainability in  
**CRAFTS & DESIGN**

**Volume IV**

Edited By:  
Prof. (Dr.) Toolika Gupta,  
Dr. Rena Mehta



भारतीय शिल्प संस्थान  
INDIAN INSTITUTE OF  
CRAFTS & DESIGN



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**Madhu Neotia**  
Chairperson

## भारतीय शिल्प संस्थान INDIAN INSTITUTE OF CRAFTS & DESIGN



Res: 7/2, Queens Park  
Kolkata - 700019  
Phone : 033-24614119  
Fax : 033-24614685  
E-mail : madhu.neotia@gmail.com

### Message from Chairperson IICD

It is with great pleasure that I welcome you all for the International Conference on Recent Trends & Sustainability in Crafts & Design, organized by the Indian Institute of Crafts & Design. As the Chairperson of this prestigious event, I am honored to have the opportunity to address you all and share my thoughts on this significant event.

Crafts and design have long been an integral part of our cultural heritage, serving as a bridge between tradition and innovation. Today, however, we find ourselves at a critical juncture where the need for sustainable practices in crafts and design has become paramount. The world is facing pressing environmental challenges, and it is our collective responsibility to address them with urgency and innovation. This conference aims to bring together scholars, artisans, designers, policymakers, and enthusiasts from across the globe to engage in insightful discussions, share knowledge, and explore ways to infuse sustainability into the realm of crafts and design. By doing so, we aspire to create a platform that fosters collaboration and exchange of ideas, leading to actionable strategies that can drive positive change.

The Indian Institute of Crafts & Design has always been at the forefront of promoting traditional crafts and fostering design innovation. Our institution firmly believes that sustainability can be a catalyst for economic growth, cultural preservation, and social development. Through this conference, we hope to raise awareness and create a roadmap for the future of crafts and design, one that is mindful of the environment, society, and the well-being of artisans.

On behalf of the organizing committee, I extend my heartfelt gratitude to all the participants, keynote speakers, sponsors, and volunteers who have made this conference possible. Your contributions and commitment to sustainability in crafts and design are truly commendable.

I wish you all a stimulating and rewarding conference experience, filled with enlightening discussions, new friendships, and inspiring ideas that will shape the future of crafts and design.

  
**Madhu Neotia**

**PROF. (DR.) TOOLIKA GUPTA**

**Director**



**Ph.D.**



**भारतीय शिल्प संस्थान**

**INDIAN INSTITUTE OF CRAFTS & DESIGN**

(Established by Govt. of Rajasthan)

J-8, Jhalana Institutional Area, Jaipur - 302 004

[www.iicd.ac.in](http://www.iicd.ac.in)

Phone : 0141-2703105 (D), 2701203, 2701504

Fax : 0141-2700160

Email : [director@iicd.ac.in](mailto:director@iicd.ac.in)

### **Message**

We are delighted to announce the fourth International Conference on 'Recent Trends & Sustainability in Crafts & Design,' hosted by the Indian Institute of Crafts and Design on 2-3 Nov 2023. This conference serves as a unique platform, bringing together scholars, artisans, designers, policymakers, and enthusiasts from around the world for insightful discussions and knowledge-sharing sessions. Our goal is to explore innovative ways to infuse sustainability into the realm of crafts and design.

At IICD, we take pride in our commitment to sustainable design. Our graduates focus on recycling, upcycling, and sustainable practices. We emphasizing the importance of eco-conscious living. As a craft institute, we promote handcrafted products and advocate for fair trade and sustainable design principles.

This year, we have received an overwhelming response, with over 130 abstract submissions. After a rigorous peer review, 31 papers and 21 poster presentations have been selected for the conference. These presentations, divided into 6 sessions, will span one and a half days, accommodating diverse topics in the craft sector.

We are honoured to welcome esteemed keynote speakers, representing academia, industry, and artisan communities, who have significantly contributed to sustainable practices in the craft sector. Their insights and expertise will undoubtedly enrich the discussions and research in the field of sustainable design.

I hope that this conference serves as a catalyst for promoting research in handicrafts and inspire attendees to implement sustainable practices in their respective domains. We look forward to a fruitful exchange of ideas and collaborations that will contribute to the advancement of sustainable design in the crafts sector.

With all good wishes,

(Dr. Toolika Gupta)  
Director IICD

# Message

It is with great pleasure that we present this book on Recent Trends and Sustainability in Crafts & Design. As the editors of this remarkable compilation, we are honoured to share with you the insights, knowledge, and perspectives gathered within its pages. Crafts and design have always been an integral part of our cultural heritage, reflecting the artistic expressions, traditions, and skills of diverse communities. However, in the face of global challenges such as climate change, resource depletion, and social inequality, it is crucial that we explore and embrace sustainable practices within the realm of crafts and design. This book serves as a testament to the collective efforts of experts, researchers, artisans, and designers who have dedicated themselves to advancing sustainability in the field. Their stories serve as inspirations and exemplars, demonstrating that sustainability and craftsmanship can harmoniously coexist, offering both economic viability and environmental stewardship. Lastly, we would like to thank the readers for embarking on this journey with us. It is our sincere hope that this book inspires and informs, encouraging further exploration and dialogue on the critical topic of recent trends & sustainability in crafts and design. May the knowledge shared within these pages serve as a catalyst for transformative change, fostering a future where crafts and design flourish, guided by the principles of sustainability.

## Editors

# Table of Contents

<b>Chief Guest</b>	<b>1</b>
<b>Guest of Honour</b>	<b>2</b>
<b>Keynote Speakers</b>	<b>3-6</b>
Tim Bolton	4
Dr. Madan Meena	4
Dr. Eddie Boucher	5
Prof. Ashima Banker	5
Prof (Dr) Jyoti Chhabra	6
<b>Consumer Insights &amp; Marketing</b>	<b>7-13</b>
1. Role of Participatory Design in Craft Practices - A Case of Banana Fiber Crafts	8
2. Understanding the Consumption of Textiles in Bhutan	9
3. Customer preferences in buying Thewa jewellery	10
4. Consumer Insights & Marketing Through A studio Potter's eye	11
5. Textile Art Museum: A Center for Craft Education	12
<b>Modernizing Craft (Embracing Change in the Crafts Sector)</b>	<b>14-21</b>
6. Molela Craft in the Contemporary Art Scenario: A Case Study of Artist Dipal	15
7. Design intervention for Sustenance of craft: A study on Solapur wall hanging	17
8. Re inventing Gollabhama- A textile tradition defined by the motif	18
9. Uru - Tracing the design Evolution of shipbuilding activities of Beypore	19
10. Weathering of various materials and how to induce it artificially	20
<b>Intervention of Technology in Craft Sector</b>	<b>22-29</b>
11. A study on Contemporised Costumes of Khamba Tribe of Mc-leod Gunj, Himachal Pradesh	23
12. Technological interventions on Blue Pottery art; a case study of Kot Jewar village	24



13. Leveraging Technology for the Authentictaion of the Crafts	25
14. An Eco Planting Connection with Craft and Technology	27
15. A study on digitisation of design education using learning management system	28

## **History of Crafts** **30-46**

16. Quintessential Elegant Hand Woven Indian Traditional Ikat Textile of Nuapatna In Odisha	31
17. Weaving: The Heritage Craft of Mizoram	32
18. Craftsmanship and culture: A study on artistic techniques and traditional knowledge in making Payyannur Thookkuvilakku and its variations	34
19. Warak printing of Rajasthan: Documenting the languishing craft of leaf printed textiles	35
20. Analysis of Teyyam: Craftmaking Through Culture Expression	37
21. A Study on the traditional motifs of tribal textiles of the Tripuri Tribe of Tripura, India	38
22. Archives as Craft History: Images of Indian Craftsman at work from the Indian Art exhibition in Delhi	40
23. A lost heirloom of Gujarat: Patku Craft	41
24. Sanskriti Museum: A gaze into Sohrai Kovar & contribution of Craft production of Jharkhand	43
25. Evaluation of Sustainability in Leheriya Manufacturing Units	44
26. Application of classical motifs sourced from Char Bangla terracotta temple in Murshidabad district of West Bengal on textiles through weaving, printing and embroidery	45

## **Craft Education & Social Impact** **47-54**

27. Craft Enterprising with Refugees: A path for cultural sustainability for the displaced	48
28. Crafted Individual and Social Well-being: A Narrative of Phulkari Craftswomen Lived Experience	49
29. Re-interpreting Culture and Tradition Through Design	51
30. Crafting Digital: Craft as a lens towards principled and participative technology	53
31. Impact of participatory design on handicrafts and handlooms practiced by minority communities through USTTAD project	54

**Poster Presenters****55-87**

1. Digital archiving of Tribal arts and crafts of North India: Garhwali Bhotiyas of Uttarakhand 56
2. Craft As A Medium Of Expression And Sustainability: A Case Study of Gyarsilal Varma 57
3. A Study on the History of Traditional Bishnoi Shawls of Rajasthan 58
4. The interpretation of the royal women hunting costume and headgear in Kangra miniature painting of the 18th century 60
5. Connecting Communities 61
6. Design intervention in weaving craft of Himanchal Pradesh 63
7. Evolution of Dokra Craft: Changing visual languages of Dariyapur 64
8. Know Your Artisan: Using Social Media to Share Stories 66
9. Effectiveness of clay and pottery and convert it into a useful product 67
10. Modernisation of Meghlaya Crafts 68
11. Craft Sustainability of the Traditional Nail Block Prints of Padra Through Revival and Designing for Workwear 69
12. Challenges to Skill Development in women-oriented Handicrafts of Bihar 71
13. Tangaliya of Kutch: Education of colour as an element of design 72
14. From Waste to Wow: The 3Rs and their Role in Promoting Sustainable 74
15. Social Impact of Crafts 76
16. Rabbari Embroidery - A Written Expression from Kutch, Gujarat 78
17. Kathputali: Craft of Making puppets Perspectives of Gender and narratives 79
18. Process of Kalamkari: a hand-painted and printed textile of Andhra Pradesh 80
19. A Case Study of Jaipur: Featuring the Specifications of Traditional Rajasthani Puppets 82
20. Agro Waste as a Sustainable Source of Natural Dye for Nylon Fabric 84
21. The Golden Thread: A Case Study in Assam 86

## Chief Guest



**Dr. Dev Swarup**, an esteemed academician holding a Ph.D. and D. Litt., currently holds the position of Vice-Chancellor at Baba Amte Divyang University in Jaipur, and also serves as the Vice Chancellor of Vishwakarma Skills University, formerly known as Rajasthan ILD Skills University. His professional journey is marked by exceptional proficiency in academic management and forward-thinking leadership. Notably, he revitalized

the University of Rajasthan during his tenure as Vice Chancellor and played a pivotal role in the establishment of Dr. Bhimrao Ambedkar Law University in Jaipur. Despite the challenges brought by the COVID-19 pandemic, his enthusiasm and academic expertise led to significant accomplishments at Dr. Bhimrao Ambedkar Law University. Additionally, he served as the Vice-Chancellor of Haridev Joshi University of Journalism and Mass Communication, showcasing his versatility. Dr. Swarup's administrative prowess is evident from his decade-long roles as Additional Secretary and Joint Secretary at the University Grants Commission, New Delhi. He has actively contributed to national committees and represented his expertise on global platforms. The diverse array of institutions and universities under his leadership highlights his expertise and enriches his administration and knowledge domain. Dr. Dev Swarup's enduring legacy as a visionary leader in higher education underscores his competence, conviction, integrity, and insightful foresight, solidifying his status as a true academic luminary.

## Guest of Honour

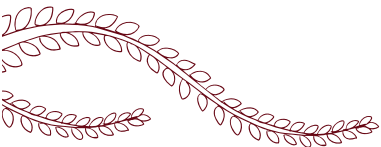


**Dileep Baid**, Chairman- Export Promotion Council for Handicrafts & Found ER, Dileep Group of Companies. He is national award winner for largest exporter of handicraft products in wooden and ceramic art ware for over three decades.

Dileep group estd. in 1989, the business of handicraft that was rooted in traditional Indian techniques with contemporary flavour palatable to the global audience, appealing to their aesthetics with products that had clear utility.

Dileep group is one the largest exporters of handicraft products from India working with illustrious clients like Pottery Barn, Zara, H&M, Sainsbury's, Fred Myer, Crate & Barrel, Target, Tesco, Cost Plus, Homebase and many more across 30 countries.

With a vision to become India's no 1 handcrafted home improvement brand "Ellementry" an O2O based retail brand is the newest addition to Dileep Group.



## Keynote Speakers







**Tim Bolton** is an Artist and educator. He is currently Head of the School of Arts at West Dean College of Arts and Conservation having previously been Head of Programmes at Dartington, where he worked on relaunching Dartington Arts School and supporting the development of Schumacher College. For the previous 15 years, Tim was Vice Principal of Arts University Plymouth. He studied at the RCA, practising in architectural ceramics and glass, and prior to that ran a business restoring traditional timber-framed buildings.

Tim's research interests are split between understanding and developing creative pedagogies and supporting endangered craft skills, nationally and internationally. Including ceramics, glass, wood, metals and weaving, in India, Myanmar and Bangladesh. Tim has run projects with the British Council supporting entrepreneurial activity related to sustaining crafts practice and enhancing the economic and political empowerment of women, in Myanmar, Pakistan, Afghanistan and Bangladesh. Tim was on the board of the Arts Council South West and co-founded Making Futures in 2009, a biannual international conference on crafts and sustainability which ran nationally and internationally until 2022.



**Dr. Madan Meena** is an artist and researcher working with the rural, nomadic and tribal communities in Rajasthan and Gujarat to document their lives in a bid to preserve their cultural roots and identities. Meena delves into some of the Rajasthan's oldest folk traditions, through the lives of their last living practitioners. His doctoral thesis "Art of the Meena Tribe", which focused on the traditions of his

own ancestral community, was accompanied by an exhibition of wall paintings by the women of the tribe, which he showcased around the country and abroad. His research projects have been supported by the University of Cambridge, The Government of India's Ministry of Culture, as well as the Sahapedia UNESCO Fellowship, to name a few. As a curator he has designed the exhibition on brooms for the Arna Jharna Desert Museum in Jodhpur. Presently he is a Honorary Director of the Adivasi Academy, Gujarat.



**Dr. Eddie Boucher** is an Assistant Professor in the Center for Integrative Studies in Social Science at Michigan State University where he mentors students and conducts research in Interdisciplinary Studies & Global Cultural Studies. He holds his PhD in the interdisciplinary field of Cultural Studies, and he is passionate about promoting genuine cultural exchange through teaching and learning initiatives.

His current programs include community-engaged opportunities for undergraduate students to explore documentary filmmaking as social science research in India and Las Vegas. In India, he works in close partnership with the Indian Institute of Crafts & Design to explore the vast and complex intersections of Indian craft and design with social, cultural, economic, and global considerations.



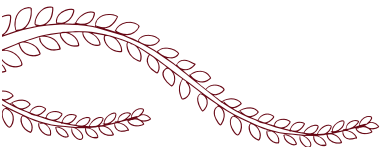
**Prof. Ashima Banker**, currently serving as the Professor and Director of the University Institute of Design at Chandigarh University, has a distinguished career in academia. Previously, she held the position of Program Director for the Master of Urban Design and Development program at Anant University and had a decade-long association with CEPT University. Ashima is deeply committed to nurturing the next generation of innovators through her teaching philosophy,

emphasizing the teacher's crucial role in developing competencies in students. With over 50 consultancy and research projects in her portfolio, including master plans and policy analysis, her expertise has significantly impacted the field. Ashima's leadership style is marked by collaborative, interdisciplinary teamwork. Currently, she is immersed in pioneering research initiatives focusing on 'Design Education in India: the Need for an Overhaul' and 'Technology-driven Design.' These endeavours highlight her dedication to advancing knowledge boundaries. Moreover, her influence extends to curriculum development in design, architecture, and planning across various universities since the early 2000s.



**Prof (Dr) Jyoti Chhabra**, currently the Dean of the School of Design and Head of the Department of Fashion Design at Graphic Era Hill University, Dehradun, Uttarakhand, has a rich academic and professional background spanning 27 years. With a Ph.D. from the University of Delhi in Fabric and Apparel Science, she has excelled in both teaching and research. Her expertise includes textiles and fashion design, with

a focus on areas such as History of Costume, Garment Construction, Fashion Forecasting, and Textile Design. She has guided numerous M.Sc. Dissertations, authored practical manuals, and edited a book on "Traditional Woven Textiles of India." Dr. Chhabra's research endeavours extend to Circular Fashion, Zero-waste Fashion, and Ethical Fashion, aligning with her passion for promoting Uttarakhand Costumes, Khadi, and Handloom Fabrics. She has also led significant projects, including the development of sustainable value chains and innovative designs, resulting in multiple design patents and registrations granted by the Government of India and the United Kingdom.



# Consumer Insights & Marketing





# 1. Role of Participatory Design in Craft Practices- A Case of Banana Fiber Crafts of Kerala

The handicraft industry grapples with market instability due to high prices, making these products unattainable for many consumers. This study delves into the impact of co-creation and craft-design collaborations on Kerala's emerging banana fiber crafts. Through action research, it investigates how these interventions reshape the design process, enhancing acceptance. Each sample in the study widens the network of factors influencing craft acceptance. It affirms that co-creation and craft-design collaborations yield efficient, functional, and aesthetically pleasing products, bolstering craft acceptance and demand. Consequently, these collaborations offer sustainability, bolstering artisans' livelihoods. The study's comprehensiveness lies in considering interconnected factors like cost, availability, and authenticity it paves the way for a brighter future for the handicraft industry, ensuring both cultural preservation and economic stability for artisans.

**Key Words:** Banana fiber crafts, Co-creation, Craft-design, Action research

## About Author :



**Sarga Manoj** is a final-year architecture student at the College of Architecture Trivandrum. With a lifelong passion for crafts, she has nurtured a deep curiosity about the making of crafts and the lives of artisans. In her free time, Sarga indulges in creating unique handmade items and even manages a small business centered around crafts. Her rural upbringing has shaped her perspective and fueled her drive to explore and promote traditional craftsmanship.



**Anooja J.**, is a skilled architect and Ph.D. candidate at NIFT Delhi, specializes in Kerala's fiber crafts, notably banana fiber and Palmyra craft. Her qualitative research illuminates the crafts' cultural importance in today's society.





## 2. Understanding the Consumption of Textiles in Bhutan

Textiles hold immense cultural and national significance in Bhutan, deeply ingrained in the country's identity. Despite this importance, the economic aspect of the textile industry in Bhutan has been overlooked. Previous data from national surveys offered limited insights, as textiles were often studied in conjunction with other sectors. To bridge this gap, dedicated textile industry surveys were conducted in 2010 and 2020, shedding light on production trends over a decade. However, a complete understanding necessitates exploring the demand side as well. In 2020, the Royal Textile Academy of Bhutan conducted a national survey, delving into textile purchasing patterns, consumer preferences, and sustainability concerns. This comprehensive study not only revealed the relevance and demand for hand-woven textiles but also provided insights into consumer opinions on quality, cost, and future consumption trends. The survey's findings serve as a valuable resource, offering recommendations for policymakers, industry players, designers, weavers, and academics. This research not only enriches Bhutan's understanding of its textile industry but also sets a precedent for similar studies in other countries, fostering academic interest and research in the consumption patterns of cultural and creative goods and services.

**Key Words:** Textile Consumption

### About Author :



**Joseph Lo** Dr Lo's academic contribution has been to determine self-identified markers of authenticity in the work of artisans. Practically, it addresses the balance between protection and conservation of the community's identity with openness to design innovation and development from outside. Dr Lo has worked for numerous UN agencies and other organizations.

**Pema Chhoden Wangchuk**  
**Tashi Yangki**



### 3. Customer preferences in buying Thewa jewellery

Thewa Craft stands out as a distinctive form of traditional Indian jewelry, celebrated for its intricate designs and exceptional craftsmanship. This unique craft involves the fusion of 23k gold onto a glass base, resulting in magnificent jewelry pieces. In the Pratapgarh district of Rajasthan, skilled artisans have passed down this craft through generations, preserving its legacy. Understanding customer preferences in purchasing Thewa jewelry, especially in Jaipur, is the central focus of this study. By delving into the factors shaping customer behavior, this research aims to uncover popular designs, styles, and colors among buyers. Employing purposive sampling and questionnaires, primary data is collected, complemented by secondary data from various sources. This study serves as a valuable tool for Thewa jewelry makers and retailers, offering insights into customer preferences. This knowledge enables the creation of jewelry and accessories tailored to customer liking. Moreover, understanding consumer preferences facilitates the development of new products, improvements in existing items, enhancing overall quality, consumer satisfaction, and confidence. Additionally, the study's findings are instrumental in crafting effective marketing strategies, ensuring the continued success of Thewa jewelry in the market.

**Key Words:** Thewa jewellery, customer, preferences, demands

#### About Author :



**Ms. Priyanka Baweja** is working in Gem and Jewellery Education for past 18 years and her journey comprises of meritorious awards in Gems and Jewellery and certified trainer by GJSCI. A science graduate, post graduate in Anthropology (Rajasthan University), Diploma in Advance Computer Arts (NMRC Pune) and courses in Jewellery Design and Fabrication (JPDC Jaipur and IIGJ Mumbai), Teaching and Learning in Higher Education (NTU, UK) – her experience covers

wide range of functional areas and her strengths include in-depth knowledge of Design, Research and good analytical ability. Currently she is pursuing Ph.D in Anthropology from Rajasthan University on Thewa Jewellery.



## 4. Consumer Insights & Marketing Through A studio Potter's eye

This paper discusses the challenges faced by studio potters in achieving economic sustainability, focusing on the case of 'Pot-Tree,' a studio pottery business in India. Establishing a sustainable enterprise involved training local women and transitioning their skills into batch production. The initial hurdle was meeting customers' expectations regarding size and color uniformity in handmade ceramics, as buyers often failed to appreciate the advantages of batch production. To address customization demands, the business shifted its design approach to create sculptural functional pieces for interior spaces. However, marketing these products posed new challenges due to the weight and fragility of ceramics. Adapting to contemporary urban lifestyles, the business developed a range of small and affordable home décor items, facilitating easier transportation and ensuring economic sustainability in a limited market.

**Key Words:** Sustainable business enterprise, challenges



### About Author:

**Anju Pawar**, a Fine Arts graduate specializing in Sculpture from M.S. University, Vadodara in 1993, further honed her skills in Ceramic Design through NID's Advanced Entry Program in 1996. With over 20 years of experience in ceramics, she co-founded Pot-Tree ceramic studio in 1998. Anju has served as Visiting Faculty and Jury Member at multiple Indian design institutes, conducting workshops and Artist camps in

ceramics, pottery, and sculptures for over two decades. She has showcased her work in various group and solo exhibitions, and organized the "Art Haat" craft fair to promote local art and culture.



## 5. Textile Art Museum: A Center for Craft Education

Museums, ancient repositories of cultural treasures, have transformed into vital community hubs, fostering regeneration and confidence. This paper explores the evolution of the Textile Art Museum, a beacon of learning within the department of Clothing and Textiles. This institution not only preserves India's diverse handcrafted textiles but also serves as an educational and creative nexus. With 413 unique pieces, it embodies India's rich textile traditions. The museum acts as an educational and inspirational resource, catering to all ages and backgrounds, fostering understanding and appreciation for creators' roots. Through its dual roles as an educational and creative center, it plays a pivotal role in sustaining craft traditions, fostering cultural reflection, and uniting diverse communities.

**Key Words:** Craft Education, Cultural Sustainability, Institutional mu

### About Author :



**Kanika Choudhary**, a Ph.D. candidate at Maharaja Sayajirao University, specializes in textile conservation. Currently focused on restoring the Royal Textile Collection at Jaisalmer Fort Palace Museum, she possesses two years of banana fiber extraction research and three years of teaching experience at the university's Department of Clothing and Textiles, Vadodara, Gujarat.



**Prof. Anjali Karolia**, former Dean of Family and Community Sciences and Director of Institute of Fashion Technology at Maharaja Sayajirao University, Vadodara, boasts 38 years of research and teaching experience. She earned 8 prestigious fellowships, including the Fulbright-Nehru Visiting Lecturer fellowship. A founding member of the Institute of Fashion Technology, she contributed significantly to developing curricula and infrastructure for multiple degree programs, postgraduate diplomas, and certificate programs.



**Dr. Falguni Patel**, Assistant Professor at Maharaja Sayajirao University's Clothing and Textiles department, Vadodara, holds 8 years of research and 18 years of teaching expertise. She earned UGC-NET Senior Research Fellowship and the 'Mid Career Award' from Homescience Association of India at Maharana Pratap University of Agriculture & Technology, Udaipur. Additionally, she serves as Director of Fashion and Apparel Technology at the Institute of Fashion

Technology, further enriching her accomplished career.





# Modernizing Craft (Embracing Change in the Crafts Sector)





## 6. Molela Craft in the Contemporary Art Scenario: A Case Study of Artist Dipal

Looking at traditional Molela art through works of contemporary artist Dipal Prajapati. In contemporary times the idea of art and craft has been blurred. The art and design institutions have encouraged the students to learn crafts and skills through assignments, field studies and internships. The paper takes the case of Molela art of Rajasthan through the works of emerging contemporary artist Dipal Prajapati whose works give a glimpse of a middle-class family and the small acts of happiness in everyday life which is often ignored. Molela is the terracotta craft from Rajasthan usually done in the village of Molela near Nathdwara, where this craft takes its name. It is practised by Kumhars of this region who make colourful terracotta plaques of deities. Its hallow relief and technique have impressed a number of artists and one of them is Dipal Prajapati which the paper will look into. Its changing theme and use by non-traditional artists open up the Molela art to a broader range of people and not limit it to a particular group or family. The paper further attempts to understand this change in contemporary times and also understand the sustainability and modernization of the craft.

**Key Words:** Molela art, tradition, contemporary art, modernization of craft

### About Author :



**Saloni Bhojani** is born and raised in Jodhpur, Rajasthan. She currently pursuing her post graduation in Art History and Aesthetics from Faculty of Fine Arts, MSU, Baroda and did her under graduation in institute, in same course. She is interested in modern and contemporary South Asian art. Apart from academics she is also interested in performing art (Kathak) and design which she also practices.



**Monal Singh** is born and raised in Kota, Rajasthan. She completed her graduation in English (Hons.) from Sophia Girls' College, Ajmer. She is currently pursuing her post graduation in Soft material design from Indian Institute of Craft and Design, Jaipur. Her interest lies in exploring Indian craft and art practices. She also like traveling and Indian classical music.



## 7. Design intervention for Sustenance of craft: A study on Solapur wall hanging

Solapur is renowned for its eco-friendly handcrafted wall hangings, reflecting cultural heritage and identity. Originating in the Peshwa era, these wall hangings are made by the Padmasali community using local materials, emphasizing sustainability. Despite a rich history, the craft faced decline due to limited innovation and market reach. To revive it, a study bridged the gap between artisans and designers, resulting in fresh designs and product diversification. Through this research, artisans were equipped with new ideas, preserving tradition while creating contemporary wall art for a global market, ensuring the craft's sustainability and cultural preservation. Ethnographic research methods involved close interaction with ten artisan families over six months. The study resulted in design solutions that included product diversification and extensions of the existing product line, creating a collection of contemporary wall art.

**Key Words:** Wall hanging, Solapur, Design intervention, Traditional

### About Author :



**Dr. Reena Aggarwal**, an Associate Professor in Textile Design, holds a Ph.D. in Textile Science, specializing in Traditional and Craft-Based Textiles. With 22 years of academic experience, she excels in areas like Textile Printing, Sustainable Textiles, Crafts of India, and Textile Testing. Her passion led her to NIFT in 2008, and she has taught at renowned institutions like Vanasthali University and Delhi University. Dr. Aggarwal has contributed significantly, with over 60 publications and presentations on Traditional Textiles, Sustainable Living, Herbal Textiles, and Natural Fibers in national and international journals and conferences.



## 8. Re inventing Gollabhama- A textile tradition defined by the motif

As communities change, so will the preferences of their clothing. A vast majority of the Indian textiles that have historically evolved as Saris, thus need to be re-oriented to accommodate this change in clothing preferences. To enable these textile traditions to endure and thrive, the understanding of the process and associated cultural sentiments are essential. Traditional crafts that have evolved from local indigenous wisdom once catered to domestic or personalized consumption, hence were restricted in form and format (implying design and product). Commercialization of crafts facilitated conversion of domestic skills to professional skills and soon evolved as an economic activity. This conversion necessitates re-orienting or re-inventing or modernizing the craft in tune with the market realities or preferences. Contemporary motifs and styles need to reflect the spirit, consciousness and the vibrancy of the society that they are catered to. The design exploration within this paper addresses this aspect of re-inventing the look of an iconic heritage textile, the 'Siddipet Gollabhama'. This exploration is also an initiation towards developing a responsible bond between tradition to modern and weaver with designer through the medium of Gollabhama textiles.

**Key Words:** Handloom, Siddipet Gollabhama, Telangana textiles design intervention

### About Author :



**Malini**, a Professor at NIFT India's Fashion Design Dept and a founding member at the Hyderabad campus, earned her doctoral degree in 'traditional textiles' from NIFT, Delhi, and is an MS University alumna. With 26+ years of experience, she excels as an academician, mentor, leader, author, and researcher. As an independent researcher, she specializes in design and craft practices in developmental contexts. She holds a Master's in Museums, Heritage, and Material Culture

Studies from SOAS, University of London.



## 9. Uru - Tracing the design Evolution of shipbuilding activities of Beypore

Indian maritime history, dating to the 3rd century, boasts rich global connections, notably with Kozhikode, a spice trade hub in Kerala. The Malabar coast saw the rise of skilled shipbuilders in Beypore, famed for crafting dhows. This expertise, passed through generations, birthed the iconic Uru boats, now prized in Middle Eastern countries for leisure and fishing. Local artisans create miniature versions, popular as souvenirs. This study comprehensively explores the craft's history, evolution, and modern adaptations, emphasizing its commercialization and the sustenance of artisans' skills, knowledge, and livelihoods.

**Key Words:** Uru, Craftsmanship, Heritage, Design Intervention, Transformation

### About Author:



**Ms. Anusha Arun**, a professor in Fashion Design at NIFT Kannur, brings 5 years of professional expertise in Retail and Visual Merchandising from H&M India and Pantaloons Fashion & Retail. With four years of teaching experience at NIFT, she specializes in areas like Pattern Making, Fashion History, Fashion Styling, Luxury in Fashion, Visual Merchandising, and more. She holds a Post-Graduate degree in Design Space from NIFT-Mumbai and an MBA in Marketing from

Visvesvaraya Technological University, Belgaum.



## 10. Weathering of various materials and how to induce it artificially

Weathering is defined as the sum of processes that change the organic and inorganic constituents of materials due to weather, climate, and change in surroundings. Subtle changes in environmental conditions may result in great variations in the form of matter. The primary objective is to evaluate the weathering-related mass loss in wood, metal, and stone and to study the current artificial weathering techniques used in crafts to develop a new technique that is eco-friendly, effective and sustainable. To do so, various types of natural and unnatural weathering were classified into three based on how the loss of mass occurred. Using this classification, various crafts related to Metal, Stone, & wood practiced in Rajasthan, Moradabad and, Kerala was analyzed, and identify the similarities between the process of craft technique and weathering process. Primary research conducted on Jaipur and Udaipur further gave proof supporting craft techniques use weathering by controlling different aspects of it. From the gathered data, we were able to understand the similarities between the chemical weathering of metals and stones. Patina craft on metals such as copper, brass, etc uses strong chemicals such as nitric acid and sulphuric acid on specific areas of the surface of the metal to give it different colors. Inspiration from metal patina led to the experiments on stone which resulted in patination of stone.

**Key Words:** Weathering, Form change, Different texture, Craft

### About Author :



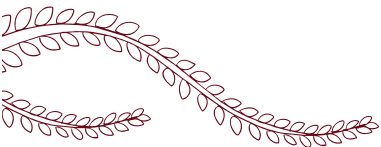
**Benjamin John Koshy**, raised in Pathanamthitta district, Kerala, is currently pursuing his Master's in hard material design at the Indian Institute of Craft and Design, Jaipur, India. He developed a passion for exploring materials and their potential for healing nature, resulting in a research paper supervised by Dr. Rena Mehta.

**Mann Kumar Siklighar**, a native of Udaipur, Rajasthan, is an accomplished musician and an avid nature enthusiast. He is currently wholeheartedly engrossed in pursuing his bachelor's degree at Ilcd. Mann Kumar Siklighar, a native of Udaipur, Rajasthan, is an accomplished musician and an avid nature enthusiast. He is currently wholeheartedly engrossed in pursuing his bachelor's degree at Ilcd.



**Dr. Rena Mehta** holds a Ph.D. in Apparel & Textiles and has 14 years of teaching and research experience. She has numerous publications in Fashion, Apparel & Textiles, served as an Associate Professor at IIS University Jaipur and Manipal Academy of Higher Education. She also contributed to government-funded projects and holds two Industrial Design Patents and two literary copyrights.





## Intervention of Technology in Craft Sector





## 11. A study on Contemporised Costumes of Khamba Tribe of Mc-leod Gunj, Himachal Pradesh

India is known for the diversity of her people. Their culture, tribes, communities, caste and religion through centuries have been judged by their Crafts and costumes. Tribal communities, all over India, appertain to Indian acculturation. The costumes of Khamba community of Tibet residing in Mc-leod Gunj, Himachal Pradesh is one among them. However, a study of the costumes of the various aboriginal tribes can throw light on the primitive people residing in that region. The investigator documented and investigated the reason of influencing textiles and garments worn by the women of Khamba tribe of Tibet keeping the following objective in mind to design and develop indowestern garments of the tribe using their traditional fabrics. The present study endeavours to revive, preserve and popularize the Tibetan costume by giving them new look. The prototype were further evaluated by experts & consumer for the market acceptance. The results were assessed with the help of weighted mean score method.

**Key Words:** Costume, Tribe, Preservation

### About Author:

**Dr. Chavi Goyal** PhD from Banasthali and M.Sc University, Vadodara is an Assistant Professor with the Department of Fashion Technology since August 2010. She has many publications in the area of textiles in national journals. She has also contributed to projects of academic deliverance to ITI of H.P. besides academician she also love exploring meditations, healing techniques, astrology and writing poems.



**Suman Pant**



## 12. Technological interventions on Blue Pottery art; a case study of Kot Jewar village

Artisans are considered the backbone of India's non-farm rural economy. The handicraft and handloom industry is the second-largest source of employment after agriculture in India. Blue Pottery art is practiced in Rajasthan, specifically in Kot Jewar village, which is approximately 45 km away from Jaipur city. After the pandemic hit the country, the artisans of the country suffered a lot. However, COVID proved to be both a boon and a bane for the artisan community. "Technology is a blessing in disguise", social media platforms helped the artisan community to promote their art, and they tried to create awareness about the dying, GI-tagged art; Blue pottery. Likewise, to promote the handicraft and handloom industries of India, technology is acting as a bridge. The main aim of this study is to discuss the significance of technology (social media) on Blue Pottery art and how it impacted the artisan community to boost their work.

**Key Words:** Blue Pottery, handicraft sector, technology, covid-19 pandemic, artisan.

### About Author :



**Manisha Swami** is a post graduate in Social Work discipline, currently pursuing PhD in Social Work. She is a keen handicraft and handloom enthusiast. She has also worked with various NGO's for the betterment of society especially women empowerment and the cottage industry of India.



### 13. Leveraging Technology for the Authentictaion of the Crafts

In recent decades, rapid technological advancements have spurred unprecedented growth, reshaping our environment and bolstering productivity and profitability across sectors. The COVID-19 pandemic hastened digitization, altering business operations significantly. While digital platforms democratize traditional crafts promotion, they often struggle to ensure authenticity amid competition from long-standing machine-made products. The Khadi cluster in Amravati, Maharashtra, supported by HCL Foundation, faced this challenge despite adopting solar charkha technology. Weavers grappled with meeting demand, particularly against machine looms. To rectify this and honor artisans, HCL Foundation's My E-Haat partnered with Kosha, deploying AI and cloud computing technology. A geo-tagged device integrated with the loom analyzes weaving patterns through AI algorithms, distinguishing between machine-made and handwoven textiles. This data is stored in a blockchain model, documenting each value addition stage. End-users can scan QR codes for information like origin coordinates and the weaver's identity. This groundbreaking initiative, unique in Indian CSR, plans expansion to four more HCL Foundation-backed clusters, including Pochampally, Varanasi weaves, Chikankari, and Crochet, supported by The North-East Handloom & Handicraft Development Corporation and ODOP, Invest India. These accreditations instill consumer trust, enlarge the artisanal goods market, and empower craftsmen through technology-driven opportunities, aligning seamlessly with the "vocal for local" campaign amid the digital age.

**Key Words:** Crafts, Authentication, technolo

#### About Author :



**Dr. Nidhi Pundhir** is an international humanitarian and development specialist with over 25 years of experience. She leads the global CSR agenda for HCLTech and heads HCL Foundation in India. She has strategized and executed impactful programs aligned with the Sustainable Development Goals, focusing on poverty alleviation and environmental targets.



**Ayushi Maheshwari** is an alumna of IICD, possesses a rich background that includes four years of experience working with various organisations. This unique blend of experiences has nurtured Ayushi's profound comprehension of how crafts intersect with human lifestyles. It not only ignites her curiosity but also broadens her perspectives, continuously enhancing her knowledge and deepening her passion for crafts. Presently is actively engaged in the My E-Haat project,

an special initiative of HCL Foundation.



**Gaurav Majumdar** holds 10+ years of experience in development sector with national and international organizations in different verticals. With Previously worked with State Rural Livelihood Mission, Bihar –'Jeevika' & Office of Refugee and Resettlement, Chicago, he is currently leading Skill Development and Livelihood portfolio of HCL Foundation. Gaurav holds MBA (Masters in Business Administration- Rural Management) from KIIT University, Bhubaneswar and

an MPA (Masters in Public Administration) from Illinois Institute of Technology, Chicago, US



**Vikas Dargan** has been working in the crafts and cultural sector for over 5 years. With previous experience of working with Indian National Trust for Cultural Heritage (INTACH), and Cultural Conservation Consultants Firm, working extensively in Craft Revival and cultural management projects, architectural heritage restoration and craft research projects. Currently, He is working on My E-Haat, a special initiative of HCL Foundation. Vikas is a trained

Architect and holds PG Dip. Built Environment Anant National University, Ahmedabad; PG Dip. Cultural management, IGNC A Delhi; and Executive Masters in Business Analytics from IIM Indore



## 14. An Eco Planting Connection with Craft and Technology

The introduction of environmentally friendly materials is a captivating domain in manufacturing, with a focus on minimizing environmental impact while maintaining cost-effectiveness. Preserving what remains of our natural resources is essential, and it demands collective action to combat global warming. Planting trees not only contributes to environmental restoration but also fosters biodiversity by attracting various species of birds, insects, and other creatures to these habitats. In this context, engaging youth and children in sustainable tree planting initiatives is paramount to instill conservation awareness and illustrate the positive effects of tree planting on the environment. This project aims to cultivate children's interest in gardening by introducing figurines and characters that can grow into plants. Local clay, enriched with seeds of various vegetables and herbs such as Coriander, Thyme, Parsley, Tomato, and Eggplant, is used. Nutrient-rich compost made from sugarcane bagasse enhances the soil's fertility. The clay-seed-compost mixture is molded into figurines and characters, which are then dried and painted using organic colors, adding a fun and creative dimension to the project. This approach encourages children to cultivate their food and embrace eco-friendliness in a unique and engaging manner.

**Key Words:** Clay, Ecofriendly; Figurines, Plant, Seeds, Technology

### About Author :



**Dr Anagha Vaidya-Soocheta** holds 41 years of a career as an academician. Prior to her appointment at Faculty of Engineering, University of Mauritius in 2001, she was lecturing at Textile and Fashion Technology Department, Mumbai University. She was associated with National Institute of Fashion Technology (NIFT) in Mumbai as a visiting faculty (1996-2000) and later in (NIFT) Mauritius (2008; 2009). Dr Soocheta is a researcher working in Sustainable Product Design and

Development; Textile and Fashion Design.



## 15. A study on digitisation of design education using learning management system

Digital education represents a cutting-edge paradigm shift in knowledge dissemination, a transformation that had already been initiated by the industrial revolution long before 2020. However, the onset of the COVID-19 pandemic significantly accelerated this digital transformation across various sectors. It brought to the forefront the unpreparedness of the education sector, particularly within design education, for this shift. Both educators and students encountered a series of adjustments as they navigated this transition. This paper delves into the possibilities and future prospects of this transformation, with a specific focus on design education, particularly within the realm of fashion design courses. It sheds light on the potential benefits stemming from this shift and its implications for the growth of design education, especially in the fashion sector. In the pursuit of transformative goals, leaders in design education are seeking guidance on best practices, encompassing innovations such as mobile technologies for classroom instruction and comprehensive system-wide digital transformations. The development of suitable platforms capable of fostering an effective teaching and learning environment is paramount in achieving educational objectives. The primary objective of this paper is to offer insights, ideas, and guidance to education leaders, educators, and students in design schools across Delhi NCR on harnessing digital technologies to revolutionize teaching, learning, and administrative processes. Furthermore, it explores the potential for digital advancements within the design education domain, incorporating a learning management system bolstered by augmented reality and artificial intelligence.

**Key Words:** LMS, Approachable, Managab

## About Author:



**Deepti Wadhawan** is an academician with 14+ experience and teaching and administrating design students.

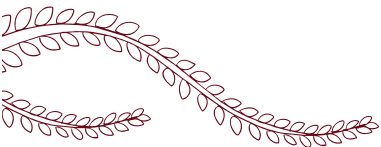


**Dr. Rena Mehta** holds a Ph.D. in Apparel & Textiles and has 14 years of teaching and research experience. She has numerous publications in Fashion, Apparel & Textiles, served as an Associate Professor at IIS University Jaipur and Manipal Academy of Higher Education. She also contributed to government-funded projects and holds two Industrial Design Patents and two literary copyrights.



**Pintu Mishra** is dean Department of Fine arts & Fashion design at Subharti university, Meerut. He has many recognitions to his credit with over 25 years of experience in academics.





# History of Crafts





## 16. Quintessential Elegant Hand Woven Indian Traditional Ikat Textile of Nuapatna In Odisha

The Indian traditional handloom industry, celebrated for its deep-rooted heritage, notably Khadi, boasts a legacy stretching back 5000 years to the Pre-Vedic era. Archaeological findings at Mohenjo-Daro in Central Asia reveal intricately hand-spun and woven muslin cloth, showcasing the technical brilliance of Indian weavers. This fabric, evidence of ancient craftsmanship, reached distant lands, including Central Asia, through trade. Odisha, situated along the Bay of Bengal, is home to Nuapatna, a thriving handloom cluster. The nearby temple town of Puri, steeped in culture, houses revered deities central to the state's traditions. Here, the Khandua fabric and Nuapatna handloom cluster's story unfolds, originating from the temple's establishment in the 11th century AD. Legend has it that the poet Kavi Jayadev envisioned his epic "Geeta Govind" woven onto fabric as an offering. Nuapatna was chosen, and Khandua silk production began, continuing through generations with royal patronage. This study aims to raise awareness about this craft, exploring its design potential, raw materials, technology, motifs, and processes. Using an exploratory and descriptive research design, the study collects data from primary and secondary sources, shedding light on the intricate world of Khandua silk and Nuapatna handloom traditions.

**Key Words:** Khandua, Puri temple, Khadi, Muslin cloth, Nuapatna

### About Author:



**Dr. Sasmita Panda** is currently working as Associate Professor in the Textile Design Department at NIFT Hyderabad. Her areas of interests include Traditional Textiles, Textile Art, Surface Embellishment, Garment Construction, Intellectual Property Rights, Craft Cluster (Handloom and Handicraft), and Design Colloquium. She was involved in various projects like Training the Trainers in the fields of Resist Dyeing, Hand embroidery, Garment construction, Surface

Techniques. She coordinated and worked for GI certification for the crafts like Patachitra Painting, Konark stone carving and Pipli applique craft of Odisha. She has a cumulative work experience of more than 25 years. Many articles were published and presented by her in National, International conferences.



## 17. Weaving: The Heritage Craft of Mizoram

Mizoram, India's 23rd state since February 20, 1987, derives its name from "Mizo land." Weaving has deep roots in Mizo culture, historically considered a woman's responsibility, imparted from a young age. Traditionally done on the portable loom, Thembu, Mizo women crafted textiles for self-sufficiency. Technological progress introduced wider shuttle looms, eliminating the need to join cloth pieces. Thenzawl stands as a significant handloom cluster, where traditional textiles, primarily woven on shuttle looms, flourish. Recently, entrepreneurs have revitalized the ancient loin loom. Shifting focus, this research delves into Payyannur bell metal craft, specifically Thookkuvilakku varieties like Gajalakshmi vilakku and Ramayana vilakku. Through fieldwork, artisan interviews, and extensive literature review, the study explores the craft's intricate process, tools, and materials. Illustrated sketches and visuals showcase the lamps' aesthetics and technicalities. This research preserves and appreciates traditional knowledge, illuminating the cultural significance and technical mastery inherent in crafting these lamps, crucial to the region's cultural and religious heritage amid a changing world.

**Key Words:** Mizoram, handloom weaving, loin loom, heritage

### About Author :



**Lisa Lalmuankimi Pachuau** is an Assistant Professor at Fashion Design Department, NIFT – Shillong. She completed her Graduation, Post- Graduation and Doctoral Program from University of Delhi. Her doctoral study was on Traditional Textiles and Costume of the Mizos: Lusei and Lai Tribes. Lisa started her career as an Assistant Professor in the Department of Fabric and Apparel Science, Lady Irwin College, University of Delhi. Her areas of interest include Traditional Textiles and Costume, Pattern Making, Garment Construction, Draping, Surface Ornamentation, etc.



**Dr. Ritu Mathur** have completed Graduation, Post-Graduation and Doctoral Program from University of Delhi. Teaching experience of over 28 years in the University of Delhi at the undergraduate and post graduate level along with industry experience of a couple of years. Areas of interest include Textile Design, Traditional Indian Textiles and Costume, Fashion Merchandising and Retail, Research Methodology, Textile Science, Khadi sector and Rehabilitation of persons with Disability in Garment Manufacturing Units.



## 18. Craftsmanship and culture: A study on artistic techniques and traditional knowledge in making Payyannur Thookkuvilakku and its variations.

This research paper examines the traditional knowledge of Payyannur bell metal craft, focusing on the verities of Thookkuvilakku, their cultural connections and craftsmanship involved in making the craft. The study investigates various types of Thookkuvilakku, including Gajalakshmi vilakku, Dasavathara vilakku and Ramayana vilakku, highlighting their aesthetical and technical details through illustrated sketches and other images. The research also aims to the complex process of crafting these hanging lamps, which have been integral to the region's cultural and religious practices for generations. Through fieldwork, observing the process, analysing various visuals, interviews with artisans and subject experts, and an extensive literature review, the study sheds light on the traditional techniques, tools, and materials used in the craft. This study contributes to preserving and appreciating traditional knowledge in a rapidly changing world by exploring the cultural significance and technical expertise required for creating these objects.

**Key Words:** Craft studies, Payyannur bell metal, Thookkuvilakku, traditional knowledge, hanging lamps.

### About Author :



**RS Jayadeep** is a holder of BFA in Painting from College of Fine Arts, Thiruvananthapuram, Kerala (1996) and MA in Fine Graphics (Printmaking) from M.S. University, Baroda, Gujarat (1999). Earned Ph.D. in Craft and Design from NIFT, New Delhi (2023). Noteworthy exhibitions include 'Devayanam' (2023) and 'The Road Less Traveled' (2023). Published research papers in 2022, focusing on traditional craft methods. Held roles such as illustrator, lecturer, and

professor at various institutions. Currently an Associate Professor (Design) at NIFT, Kannur.



## 19. Warak printing of Rajasthan: Documenting the languishing craft of leaf printed textiles

Precious metals have been known to hold a status of their own since their discovery. The use of gold and silver displayed power, status and luxury. Among a plethora of arts and crafts present in India, lavish textiles were particularly prized possessions of the royalty. They were a vital clue for the socio-cultural status, cultural diversity and technical intricacy showcased by the artisans of the country. Warak printed fabrics is an example of one such form of textile. What originated as a substitute for expensive gold brocades, soon became a popular textile of choice for the royalty in the late 18th to early 19th century. Warak Printing is the complex art of transferring gold and/or silver leaf on textiles using a natural binding medium to adhere the leaf onto the fabric. Although by 1200 BC, the science and technology of making thin gold leaf had been found, in India, this technique became widely popular during the Mughal Era. Now a languishing craft, this method of fabric production is practiced by only a handful of artisans in India. The versatility, technical knowledge and dexterity of the artisan makes this craft unique. Warak printed furnishings and costumes present in various museums across the globe are a testament to the popularity of this unique fabric, thus giving prime importance to its documentation. The paper will focus on documenting the craft of warak making and printing as practiced in the state of Rajasthan, focusing on Jaipur and Udaipur as the main centers of production.

**Key Words:** Leaf printing, Warak, historic textiles

### About Author :



**Radhana Raheja** is a Textile Conservator and Researcher with over 8 years of experience in textile conservation. She is pursuing her Ph.D. from Lady Irwin College titled 'Study of the Scientific phenomenon behind the degradation of Warak printed textiles of Rajasthan and formulation of Conservation procedures for storage and cleaning'.



**Dr. Simmi Bhagat** is a Professor at Lady Irwin College, University of Delhi in the Department of Fabric and Apparel Science for nearly 28 years. She is the supervisor for the study titled 'Study of the Scientific phenomenon behind the degradation of Warak printed textiles of Rajasthan and formulation of Conservation procedures for storage and cleaning'



## 20. Analysis of Teyyam: Craftmaking Through Culture Expression

Teyyam is a ritual dance or a ritual performance held annually on a Malayalam month called Tulam Pattu. It is an integral part of North Malabar of Kerala. The bond of faith and belief created by Teyyam has become an inseparable element among the people. Teyyam can be broadly understood through two main components; tangible and intangible, which are the key attributes to the ritual performance and interdependent to each other. This paper attempts to look through the visual aesthetics carried out by the performer highlighting the physical appearance and its impact on the spectators. It also attempts to understand the role of the face masks, face paintings and headgear through the perspective of craft making with cultural and social impacts which are the emphasis of visual attributes of a performer as it lays a historical and cultural impact on the society. The making of face masks and painting and headgear needs a special skill which is excelled by the particular communities from Kerala and is allowed only for these communities since the Teyyam performers are akin to the lower castes in Kerala. Teyyam can be considered as a symbol of integration between the classes of society of Kerala. The designs, forms, and patterns that are followed in the face painting and masks, have their own thematic representation which is connected with mythical and cultural aspects.

**Key Words:** Teyyam, Face Masks, Ritual Performance, Living Tradition, intangible, Tangible

### About Author:



**Rutu. N. Raj** is currently pursuing my Master's in Archaeology and Ancient History from The Maharaja Sayajirao University of Baroda, I completed my Bachelor in Art History and Aesthetics from the Faculty of Fine Arts at The Maharaja Sayajirao University of Baroda. I hold my interest in looking into the living traditions and the traditional and oriental practices of South India. I am presently looking into the cultural and visual anthropology of living practices of South India.





## 21. A Study on the traditional motifs of tribal textiles of the Tripuri Tribe of Tripura, India.

Tripura is situated in the northeastern part of India. It is surrounded on the north, west, and south by Bangladesh and is accessible to the rest of India through Assam and Mizoram state. There are nineteen tribes in Tripura. The research was conducted on the Tripuri tribe of Tripura to study tribal costumes and textiles. The research was conducted in West Tripura District. The data was conducted through in-depth interviews, observation, photo-ethnography, and study of textiles of the tribal families and the Royal Family of Tripura. The research includes a study of both traditional and contemporary motifs used by the Tripuri women, who weave geometric motifs inspired by nature and their surroundings. Each tribal community has its unique motif. The motifs are inspired by nature and have different names in different tribal communities and their language, and they are mostly inspired by the different sources of nature but reproduced in geometrical forms. The women weave both extra warp and extra weft motifs on the rigwnai. The Tripuri community has its unique motifs, which are rarely woven by the new generation of Tripuri women. It is a grave concern that most of the traditional motifs are now extinct. The researcher studied 55 motifs from different Tripuri families and took photographs from old textiles and designs made in graph papers preserved in tribal households. This research focuses on the traditional role of motifs and changes in social life reflected in contemporary motifs woven by the Tripuri women and their significance.

**Key Words:** Tripura, Tripuri, Rigwnai, Traditional motif

## About Author:



**Dr. Paramita Sarkar**, Assistant Professor at NIFT Bengaluru, holds a Ph.D. and M.Des in tribal costumes of Tripura. Specializing in ethnographic research, she focuses on Sustainable Design, Traditional Indian Textiles, Styling for performance art, and Design Process. With numerous publications in national and international journals, she has contributed significantly to the understanding of Tribal textiles & costumes of Tripura. She has also worked on craft

development and conservation projects with UNDP and the Himachal Pradesh state government, India.



**Dr. Nilanjana Bairagi** is an Associate Professor at NIFT, Bengaluru. She holds M.Tech and PhD degree in Textile Technology from the Indian Institute of Technology, Delhi (IIT Delhi). She has more than 17 years of academic and research experience. Her areas of research specialization are Design Research, Functional Apparel, Product innovation for the Indian Fashion Industry, Designing for Special Needs and Craft Research. She has a number of national and

international research publications to her credit and has co-authored two chapters in the Functional Textiles and Clothing Book published by Springer Publications (2019)



## 22. Archives as Craft History: Images of Indian Craftsman at work from the Indian Art exhibition in Delhi

Crafts form an interim history of the Indian subcontinent, It serves as a continuity between the past and the contemporary times. From materials and methods of productions to stylistic influences, craft history brings forth the debates and discussions prevalent at a given period of time suggesting socio political, technological and economic trends. Crafts in India have deep historical intersections during the colonial period and were referred to as the art industries. The period of colonial rule encompassed the ecosystem of Collectors, British officers, Rulers of princely states, Craftsmen and Art historians. The paper shall discuss the images of Indian craftsmen published as part of the exhibition catalogue of the Indian Art at Delhi in 1903. Examining this archival document to bring light to the process of coming face to face of the empire with the crafts manufacturers of the Indian subcontinent. It also reflects in a broad sense the practice of documentation, designing exhibitions and publications on the Indian art manufactures of the time. As a precursor to this specific exhibition, the paper would set a background by bringing in the work of Sir George Birdwood's Industrial Arts of India. The paper tries to bring forth an outline of the systematic attempt to document the traditional art industries by the colonial officers, rather than attempting to draw conclusionary judgements on the impact of such practices.

**Key Words:** Indian Craftsmen, Colonialism, Exhibition, Industrial Arts, Craft History

### About Author :



**Vinod Bhatia** is an alumnus of National Institute of Fashion Technology, New Delhi with degree in M.Design. He holds a Post Graduate Diploma in Indian Aesthetics from Jnanapravaha, Mumbai. With more than 10 years of experience in academics and having worked on cultural projects like Khalsa Heritage Centre at Anandpur Sahib, Punjab, Arts and Crafts gallery with Chowmahalla Palace, Hyderabad, his interest areas include visual culture studies, histories of craft and design and material culture and society. Currently working

as an assistant Professor with Department of Design Space, NIFT, Panchkula.



## 23. A lost heirloom of Gujarat: Patku Craft

Gujarat has also been famous for fine and coarse cottons dyed in plain red and blue that were produced in different parts of the state. This a red and blue weft ikat dyed coarse cotton is known as Patku weaving in South Gujarat Districts. Patku handwoven craft is woven by Khatri weavers for Chaudhari Tribe women of that area. But nowadays demand for this woven textile has declined, it is in extinct verge due to social changes, availability of cheap synthetic alternatives etc. The handcrafted weaving tradition of Patku craft has embarking upon the social and cultural context of tribal people narrates the symbolic representation of patterns and the meaning associated with it. While looking at the process, this research paper aims to encompass how the identity of Patku weaving with relation to gender and material reflects cultural amalgamation of several elements. Therefore, the ethnographic study will be considered for the documentation Patku craft with the relation of Chaudhari tribe and their multiple expression of symbolism with the textile.

**Key Words:** Handloom, lesser-known craft, Tribe

### About Author :



**Jyoti Navlani** is presently pursuing PhD in Clothing and Textiles from the Faculty of Family and Community Sciences. She has worked upon the Balotra prints under her Master's degree program. She has teaching experience as visiting faculty in the The Maharaja Sayajirao University of Baroda.



**Reena Bhatia**, a Ph.D. holder in Clothing and Textiles from Maharaja Sayajirao University of Baroda, is currently an Assistant Professor at the Department of Clothing and Textiles. She serves as the Director of Institute of Leadership and Governance since 2018 and Associate Director of PGDFRM – IFT Programme since 2014. With 26 years of university teaching experience, she has authored over 30 publications and presentations at national and international platforms.

Reena has received prestigious awards including Shiksha Ratan Puraskar, Certificate of Excellence from India International Friendship Society, and Prof. Justina Singh Merit Scholarship and Award.



## 24. Sanskriti Museum: A gaze into Sohrai Kovar & contribution of Craft production of Jharkhand.

The Rock Art of Jharkhand is a profound expression deeply intertwined with local indigenous mythology, marriage customs, and cultural festivals like Sohrai and Bandhana. The ancient art forms of Sohrai and Kovar cave painting have been traditionally nurtured by Indigenous female artists, adorning the walls of their mud houses. To safeguard and preserve this invaluable art form, innovative approaches have been adopted, such as using paper and canvas, experimenting with diverse mediums like wood and metal crafts (including dokra), as well as weaving and dyeing textiles adorned with traditional motifs. These initiatives have paved the way for the creation of marketable assets, offering new alternatives and breathing life back into this fading art form. This paper explores the pivotal role of craft production in revitalizing the endangered Sohrai and Kovar art traditions, highlighting their connection with the Sanskriti Museum in Hazaribagh. Through an examination of institutional history and the contributions of key stakeholders, we unravel the chronology of this declining art tradition and the instrumental use of craft production to rekindle the Sohrai and Kovar styles, preserving the living heritage of the Indigenous communities.

**Key Words:** Indigenous, Rock art

### About Author :



**Himanshu Mahato** is pursuing his master's degree in Art history and Aesthetics at Maharaja Sayajirao University, Baroda. His research area focuses on the Visual language, oral tradition, and migration pattern of the Indigenous Communities in India and its Subcontinent. He is affiliated as a student member with INTACH Jharkhand and also has been a member of the 'RaniPahar' Cave Survey'2022. As coming from an Indigenous community, he looks into his own identity

and relations to Indigenous traditions, customs, Oral Myths, and Visual Arts still being practiced within the context of the indigenous community.



## 25. Evaluation of Sustainability in Leheriya Manufacturing Units

The issue of Textile Recycling is highly pertinent in the current textile sector scenario, with a substantial amount of textile waste ending up in landfills, leading to environmental pollution. Incineration, an alternative waste disposal method, is also economically burdensome due to the need for specialized technology. Numerous studies propose sustainable practices in various textile sectors. This research focuses on a popular craft in Rajasthan, Leheriya, which utilizes the tie and dye method to create intricate patterns inspired by the winds on Rajasthan's sand dunes. The Leheriya process generates significant thread waste, which can be repurposed. Additionally, the study delves into various socio-economic aspects of sustainability within the Leheriya-making community, examining worker conditions, wages, and working hours. The research aims to assess the sustainability of Leheriya craft comprehensively and proposes solutions to enhance the community's overall well-being.

**Key Words:** Leheriya, Tie Dye, Craft

### About Author :



**Yashvi Soni** is pursuing 3 years M.Voc in Soft Material Design at Indian Institute of Crafts & Design. My research is titled as "Evaluation of Sustainability in Leheriya Manufacturing Units". I have always been passionate about solving environmental problems through my designs. This prompted me to research the sustainability aspects of Leheriya. My other area of interest is upcycling textile waste into luxury products.



**Dr. Rena Mehta** holds a Ph.D. in Apparel & Textiles and has 14 years of teaching and research experience. She has numerous publications in Fashion, Apparel & Textiles, served as an Associate Professor at IIS University Jaipur and Manipal Academy of Higher Education. She also contributed to government-funded projects and holds two Industrial Design Patents and two literary copyrights.



## 26. Application of classical motifs sourced from Char Bangla terracotta temple in Murshidabad district of West Bengal on textiles through weaving, printing and embroidery

Historical designs can be interpreted, translated and modified in numerous ways to inspire new ideas. By blending and merging vintage patterns and concepts with contemporary designs, a historical legacy can be preserved and kept alive. This sustainable approach allows for creative links between the past and present and such rejuvenation of the classical motifs can help, preserve and popularize the wide variety of the rich Indian art and heritage that is showing signs of decline or is long forgotten. Fashion designers have also been sourcing a variety of original ideas from various art forms including architecture. Thus, different flora and fauna motifs on the temple walls of the Char Bangla terracotta Shiva temple located at Baranagar in the Murshidabad District of West Bengal were identified and categorized as per border, bootie (sprigged) and network (latticed/jaal) applications. Four motifs were selected in each category and each motif was modified into its geometric, stylized and abstract forms using computer aided designing (CAD). The 36 designs created were woven using jamdani technique, embroidered, block printed and screen printed on cotton fabric. A detailed study on the acceptability of the motifs developed was undertaken with 160 respondents and the data collected was statistically analyzed using analysis of variance (ANOVA) statistical tool. Through the study an attempt has been made to fuse designs on ancient architectural monuments with contemporary styles of textile ornamentation to create masterpieces and provide more variety in design as also enabling a shift from ornamental décor to utilitarian use of some old designs.

**Key Words:** Char Bangla Terracotta Temple, Consumer Buying Behaviour, Fashion & Architecture, Jamdani Weaving and Motif-Styles



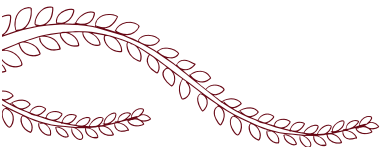
## About Author:



**Prof. Deepali Singhee**, Principal of J.D. Birla Institute, Kolkata, led the college to an 'A' Grade NAAC accreditation in 2010 and UGC Autonomy in 2013. In her 16-year tenure, she introduced holistic activities and good practices, making JDBI a nationally recognized institution. An alumna, she holds a Ph.D. in Chemistry, authored 34 research papers, and won awards. With 27 years' teaching experience, she organized educational excursions, promoting India's traditional textiles.



**Yamini Tibrewal** is a Post Graduated from J. D. Birla Institute in Textile Science, Clothing and Fashion Studies in 2013-15 and experienced with research on different textile ornamentation techniques to find out the preferences of people from different occupations. Thereafter I worked with Associated Exports, Ritu Kumar and UM Exports and grasped experience in different areas of textile designing in upholstery, women's wear, and Men's wear. Currently I am a working as a Freelancer. The Textile Industry is vast, and there are endless opportunities.



## Craft Education & Social Impact





## 27. Craft Enterprising with Refugees: A path for cultural sustainability for the displaced

Heritage has been considered as a fundamental factor in shaping identity and community. Beyond the human suffering and mass displacement arising from conflicts, there has been an increased awareness of intangible cultural heritage as a victim of war. Through semi-structured interviews with over a dozen businesses and organisations, this research gives an overview of the recent development of craft enterprises involving displaced people as a unique workforce. As such, I highlight processes of change occurring through migration in relation to craft knowledge, craft practices and their role in the artisans' lives. The case studies illustrate how craft enterprises offer pathways for cultural sustainability to those away from home and provide platforms for livelihood, innovations, community building and social inclusion. The escalating people displacement worldwide calls for in-depth understanding and thoughtful engagement of refugee artisans.

**Key Words:** Refugees, cultural sustainability, enterprises, social inclusion

### About Author :



**Sharon Tsang-de Lyster** is an independent researcher for design and craft practices in developmental contexts and the founder of studio Narrative Made. I work with grassroots artisan communities, brands and non-profits to plan, organise and direct effective cultural design programs that encourage quality production, ethical sourcing and respectful storytelling. I hold a Master's in Museums, Heritage and Material Culture Studies at SOAS, University of London.



## 28. Crafted Individual and Social Well-being: A Narrative of Phulkari Craftswomen Lived Experience

"Society" encapsulates the intricate tapestry of relationships formed by proximity, rituals, beliefs, and traditions, creating a cultural bond among individuals. Craftswomen, through their artistic prowess, express their creativity, shaping their livelihood and personal fulfillment within this societal context. This research delves into the subtle yet profound interplay between crafts and individuals, emphasizing their impact on personal and social well-being. Employing a constructivist research paradigm, along with narrative inquiry and interpretative methods, this study explores the lives of Sikh artisan women practicing "Phulkari" embroidery in Punjab. Their stories, intertwined with the semiotic analysis of socially significant "Sainchi" motifs, offer profound insights. Interviews with self-help group coordinators validate these social implications. This research provides intricate narratives of craftswomen's lives and the cultural importance of "Phulkari" handicrafts. By examining the intersection of craft and society, it enriches our understanding of how crafting cultural artifacts influences personal and social well-being, shedding light on this nuanced relationship.

**Key Words:** Crafts, Craftswomen, Society, Cultural artifact, Individual and Social Well-being

### About Author :



**Neeti Banga**, an Associate Professor at N.I.F.T, New Delhi, holds a Masters in Design (Leather Design). With 13 years in academia and a decade in industry (Merchandising and Design), her expertise spans fashion, craft, design, marketing, and consumer behavior. She's involved in student development and international linkages at NIFT. Passionate about social causes, she's also a chef, photographer, poet, artist, storyteller, and tarot reader.



**Anannya Deb Roy** is an Associate Professor at the Fashion Management Studies department of the National Institute of Fashion Technology, Kolkata. With a Ph.D. in Business Management from the University of Calcutta, his recent research focuses on "Beautiful Business," emphasizing business harmony with the ecosystem for well-being. He has published extensively in national and international journals, including contributions to the book "Business with A Conscience:

A Research Companion" by Routledge and the International Journal of Textiles and Apparels by Emerald. Anannya cherishes life as a joyful journey filled with meaningful knowledge, work, and beauty.



## 29. Re-interpreting Culture and Tradition Through Design

The craft sector has played a major role in society, it is at the heart of eco-design and a societal concern which exposes the richness of ethnic practices, livelihood and most importantly the identity of a place. Industrialization has brought a change in society in terms of improving the economy and mass production, however a few local communities are still inevitably dependent on the craft sector while some choose to preserve it. A case study on the Cane and Bamboo craft in the North-eastern Region of India, is presented in this paper that demonstrates the mutual value shared between crafts and society at large. Through the case study it is observed that through the handicrafts, the artisans are able to tap the local resources in creative ways that one can imagine and put on their efforts sustain it. Over the years, the craft clusters and artisans are elevated to an international platform, which in turn encourages more revenue and benefit for the craft clusters. Craft has not only provided employment and improve the livelihood of the artisans but has also preserve the local practices and traditions that has been passed on from one generation to the other. Thus craft inspires a community to come together towards building a rich cultural heritage and sustainable development.

### About Author:



**Dr. T. Moasunep Jamir**, Assistant Professor at NIFT Shillong, holds a PhD in Mechanical Engineering (Design) from IIT Guwahati. Starting his career at DTU in 2014, he later joined Debre Berhan University in Ethiopia through UNDP funding, where he stayed until November 2022. He is passionate about technical papers, publications, and project development.



**Tshering Dolkar** is an alumnus of Accessory design department, NIFT, Delhi. Presently working as Assistant Professor at NIFT Shillong since 2009, boasts 17 years of industry and academic experience. Her work in fashion accessories and costume jewelry has graced global runways, including Lakme Fashion Week and international events. She excels in trend forecasting, design research, and craft development, coordinating projects in Northeastern states and

leading initiatives supported by the Ministry of Minority Affairs and Ministry of Textiles. The constant need for relearning poses her biggest academic challenge.



**Dr. Wanrisa Bok Kharkongor**, Assistant Professor at NIFT Shillong, holds an MDes and PhD in Design from IIT Guwahati. She previously taught at Vishwakarma University, Pune, focusing on design processes and graphic design. Her expertise includes materials for designers and 3D CAD modeling. She's been recognized for her research contributions in peer-reviewed journals and national/international conferences.



## 30. Crafting Digital: Craft as a lens towards principled and participative technology

Traditional craft practices and digital technology are often construed as binary opposites, one planted firmly in the past and evoked as heritage, and the other facing the future, symbolizing progress. However, as humans more prominently inhabit digital realms, issues of radical lack of diversity in human futures arising out of centralized conception and development of digital technology are being exposed. Yet, for millennia, traditional craft practices have approached making in decentralized, humane, often idiosyncratic ways, responding to needs of local communities and controlled by them. Further, slow and considered craft-making that spans the materiality of an object across its life-cycle is an antithesis to the breakneck speed of technology-making that bereaves users of the right to ownership and to cure their devices. As such, applying a craft lens to the issue of our collective technology futures offers a means to reimagine centralized production and passive consumption to be able to develop technology in responsible ways. My research brings together phenomenological insights from my personal practice of pottery of over a decade, ethnographic studies in the clay craft colony in Andretta and with heritage pastry craftsmen in the Côte d'Azur region of France to articulate what a craft-ethos entails and how it may be beneficially applicable towards the investigation and instigation of ethics in digital technology creation. In doing so, the work aims to highlight potential pathways of how craft as a lens could be applied to the contemporary social issue of justice and equity in the digital realm.

**Key Words:** Craft-ethos, Decentralisation, craft as a lens, ethics of technology

### About Author:



**Chahal Garg** is a design professional in design research and strategic design thinking for cultural heritage and conservation. She holds a MA in Folkloristics and Applied Heritage Studies (University of Tartu) and a Masters in Strategic Design (Politecnico di Milano, Italy). She is currently a research partner with the Finnish Heritage Agency on a project examining the role of living heritage in supporting sustainable development.





## 31. Impact of participatory design on handicrafts and handlooms practiced by minority communities through USTTAD project.

"NIFT as one of the knowledge partners was sanctioned the Upgrading The Skills And Training In Traditional Arts/ Crafts For Development' (USTTAD) project under the USTTAD scheme of Ministry of Minority Affairs (MoMA).

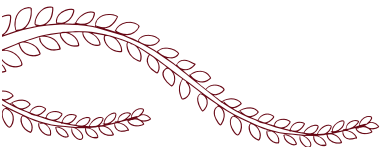
This research examines the USTTAD project model that tackle the issues surrounding poverty by working with craft persons and weavers from minority communities. The review of the USTTAD project, semi – structured interviews with crafts persons and weavers and the author's own observations in diagnostic study and workshops conducted, reveal the opportunities, problems and areas of consideration for design practice. These findings are expected to pave the path for designers in creating a more conscious effort in working with socially, economically and culturally diverse communities and enhance the relationship between the crafts persons and weavers on the one end and the designers on the other. The project also demonstrated the benefit of participatory design methods as a way of understanding people and their needs."

**Key Words:** Minority, handicraft, handloom, conscious, design

### About Author :



**Dr. Sivasakthi Ekambaram** specializes in Leather Science, Footwear, Sizing Design Representation, Anthropometry and Ergonomics. Having worked in the industry, he has been an academician for 29 years. He has several publications in the area of Footwear sizing, Future of leather and the sector, Fashion education in national and international journals.



## Poster Presenters





# 1. Digital archiving of Tribal arts and crafts of North India: Garhwali Bhotiyas of Uttarakhand

Art archives play a vital role in preserving the cultural heritage of a country. India, with its rich and diverse history, has a vast and varied collection of art forms, both classical and contemporary. The importance of art archives in India cannot be overstated, as they are essential for the preservation, documentation, and dissemination of the country's art and culture. Art archives are instrumental in educating and disseminating information about art to the public. This paper propounds the development of a public domain website for the ancient traditional arts and crafts and an in-depth information of the cultural and religious aspects including the folklores related to the specific areas. The paper mainly focuses on the tribal communities and its art, craft and traditions followed up in the study during clusters. The detailed economic growth aspects related to this propounded idea shall be discussed further in the paper. This paper contributes to the propounded idea of development of the archive website by beginning with the archiving of arts and crafts as well as traditions of the Bhotiya tribe of the Garhwal region in Uttarakhand, India. Amongst many endangered tribes of India, there are a few tribes living in the Himalayan and the Sub- Himalayan region of India since centuries. Efforts need to be made to ensure that the younger generation remains connected to their roots and their community's traditional way of life to safeguard the survival of the Bhotiya people's art and craft. Keywords: Culture Archives, Tribal crafts, Weaving process, economical background of tribes, digital library of visual art and history.

**Key Words:** Tribal Art, Craft, Archiving

## About Author:



**Nikita Nagar**, full time design faculty at BRDS (Bhanwar Rathore Design Studio), and a PhD. Scholar (applied at NIFT). Specialisation: Design educationist, Culture and tradition preservation and Research, Visual artist. B.Des.- National Institute of Fashion Technology, Delhi. (2013-2017) M.Voc.- Indian Institute of Craft and Design, Jaipur. (2019-2021)



## 2. Craft As A Medium Of Expression And Sustainability: A Case Study Of Gyarsilal Varma

The rich craft traditions of Rajasthan have always attracted people for multiple reasons. The craft is seen as a profession and as a leisure activity. Here it is passed on from generation to generation in the family by the head which can be a female or male. The paper attempts to look at the craft as a medium of expression as well as a sustainability using the case study of Gyarsilal Varma who belonged from a traditional Mistry family and worked with institutions such as Banasthali Vidyapeeth and the Maharaja Sayajirao University of Baroda, Vadodara. With this the paper attempts to throw light on his toy making activity which was encouraged by KG Subramanyan and Fine arts fairs as it became his earning source apart from being a mural professor at college.

**Key Words:** Crafts, Sustainability, Traditional

### About Author :



**Saloni Bhojani** is born and raised in Jodhpur, Rajasthan. She currently pursuing her post graduation in Art History and Aesthetics from Faculty of Fine Arts, MSU, Baroda and did her under graduation in institute, in same course. She is interested in modern and contemporary South Asian arts and crafts. Apart from academics she is also interested in performing arts (Kathak) and design which she also practices.



**Monal Singh** is born and raised in Kota, Rajasthan. She completed her graduation in English (Hons.) from Sophia Girls' College, Ajmer. She is currently pursuing her post-graduation in soft material design from Indian Institute of Craft and Design, Jaipur. Her interest lies in exploring Indian craft and art practices. She also like travelling and Indian classical music.



### 3. A Study on the History of Traditional Bishnoi Shawls of Rajasthan

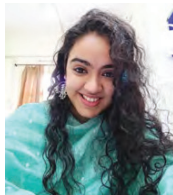
The Indian state of Rajasthan, located in the north-west, is home to a wide range of both tangible and intangible cultural heritage. The state is abundant in varied embroideries, where women from many communities engage in dynamic thread work with a specific tradition related to their clothing and textiles. The shawls of the Bishnoi community in Rajasthan comprise several types of tie-and-dye shawls, embroidered shawls, or a combination of the two. Growing globalization in the present day and time, poses a considerable threat to the survival of these traditional craft forms. In order to trace and document the history and origin of the embroidered shawls made by the Bishnoi population, the study's goal was to conduct a scientific exploration of the legacy craft of these shawls. The research under this paper takes an exploratory and descriptive method, both primary and secondary data were collected. Purposive sampling was adopted to visit antique collectors and museums and snowballing technique was used to advance the research further till primary Bishnoi respondents. The study unveiled the opulent and alluring history behind the embroidered shawl which sustains the cultural history of the region in their style of motifs with distinct embroidery motifs illustrating the influence of embroidery from Central Asia.

**Key Words:** Bishnoi community, Traditional craft , Regional embroideries, Shawls, Women artisans

#### About Author :



**Dr. Falguni Patel**, Assistant Professor, Departments of Clothing and Textiles, Faculty of Family and Community Sciences and Associate Director of Fashion and Apparel Technology, Institute of Fashion Technology, The Maharaja Sayajirao University of Baroda, Vadodara. She has over 20 years of Research and Teaching experience and has received 2 fellowships and mid career award during her career, with 20 papers and two manuals publication.



**Kriti Sharma**, Research Scholar and Temporary Assistant Professor, Departments of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. She has persuaded her graduation in Home Science from IIS University, Jaipur and post graduation in Clothing and Textiles from Maharaja Sayajirao University of Baroda. She has over 3 years of Research and Teaching experience.



## 4. The interpretation of the royal women hunting costume and headgear in Kangra miniature painting of the 18th century.

The Kangra paintings exhibit the taste and the traits of the lifestyle of the royal court of that period. The subject was influenced and purloined from later Mughal paintings of the 18th century. The painting illustrates different shades of green depicting different plant forms of the mountains. The tradition of wearing dark green clothes for hunting by the women in the painting might be, due to the fact of encompassing the foliage of the hilly region. The headgear worn by the princess with the plume was never seen before in the painting, giving a sense of the direction taken from a Mughal painting in Oudh. The art of Kangra was inspired by the Oudh because of the exchange of artisans who might have migrated from Oudh and settled on the hills. Sansar Chand II's rule in Kangra was considered a golden period because of his cultural and political achievements. The art reached its height, encouraging other state artists and painters to seek patronage in his court. The Kangra style of painting is known for its delicate details and lyrical feminine form.

**Key Words:** Jewellery, Kangra, Paintings

### About Author:



**Ms. Baljinder Kaur** has diverse work experience spanning academia and the fashion industry. She has held positions as a Fashion Design Faculty member, Guest Faculty, and Assistant Professor at various institutions. With a Master's degree in Fashion Design from the Academy of Art University California and valuable industry experience from across the country, she combines academic knowledge with the real world.



## 5. Connecting Communities

How can physical and digital methods support cross-cultural collaborative learning and facilitate an equal codesign process? This paper will describe a collaborative design project implemented as part of the British Councils Crafting Futures India programme to support Rajasthan based communities adversely affected by the Covid 19 pandemic. The LEAD: Leadership Exchange and Artisan Development project facilitated online knowledge exchange between artisan rug weavers part of Jaipur Rugs Foundation and Central Saint Martins (CSM), University of the Arts London (UAL) weave students on BA Textile Design programme. Students and artisans learnt together through 7 digital workshops, exchanging design approaches and technical expertise to co-design a collection of hand-knotted rugs merging traditional craft processes with personal story-telling and contemporary design sensibility. The project sought to expand technical craft knowledge and build on collaborative skills of both artisans and students. The digital workshops were supported by the exchange of physical objects and stories offering insights into the participants daily lives. The project concluded in supporting rural women weavers of the Jaipur Rugs Foundation in turning their creative capabilities into economic potential as well as unlocking their regenerative female leadership potential. This paper proposes an innovative model of artisan and designer collaboration based on shared learning experiences and co-design. The paper identifies design interventions and forms of online communication used to support community building, codesign and proposes an equitable process in the partnership.

**Key Words:** Codesign / Collaborative learning / Female leadership / Empowering communities



## About Author:



**Anne** is the Programme Director for Jewellery, Textiles and Materials at Central Saint Martins at the University of the Arts, London. Anne's research is based around the socio-cultural context of textiles - exploring interdisciplinary textile-based approaches to respond to societal needs and co-create more empathetic communities.



**Rebecca Hoyes** is a designer and an Associate Lecturer at Central Saint Martins, University of the Arts, London. Rebecca's research interests lie in material culture, sustainable design practices and the interplay between digital and craft processes. Rebecca has rich experience in concept, development and production of textiles.



## 6. Design intervention in weaving craft of Himanchal Pradesh

The sustainable development goals proposed by United Nations call for action not only at global and national level but also at regional level. Textile crafts in India could serve a suitable means of achieving sustainable development because of their ability to use local resources and to provide livelihood opportunities to millions of craft practitioners. Unfortunately, these crafts have been facing various challenges like lack of appropriate design intervention and limited market reach. However there have always been few exceptional visionary craft enthusiasts, who not only revived the less popular textile crafts but also gave a new lease of life by incorporating appealing design intervention. Himanchal Pradesh is well known for its crafts like metal, miniature painting, weaving, chamba rumal etc. In this paper, a case study on one of the noted craft practitioners of Himanchal Pradesh, Nari Shakti awardee Ms Anshul Malhotra has been documented with suitable images of her design aesthetics and her journey of design revival process. She is known for her exemplary design intervention in Kullu weaving in the form of old designs with less explored raw materials and colour palette of contemporary appeal. She has been able to provide direct employment to more than 200 artisans including tribal women artisans through her manufacturing unit Krishna wool in Mandi, Himanchal Pradesh. Documenting such craft revivalist will not only serve a ready reference for the craft communities but also for the designers for suitable amalgamation of craft with fashion.

**Key Words:** Intervention, Weaving, Craft

### About Author :



**Dr Babita Bhandari** is assistant professor in Dept of Textile Design and has been into teaching since 2018. She has taught subjects related to draping, pattern making, construction, traditional textiles, surface embellishment, fabric studies, market studies etc. She did her postgraduation in Textile and Apparel Designing from Hisar Agricultural University and PhD in Clothing and Textiles from GBPUAT, Pantnagar. She has qualified the ICAR -JRF award and UGC-NET-JRF with gold medal in MSc



## 7. Evolution of Dokra Craft: Changing visual languages of Dariyapur

India, steeped in a cultural legacy spanning 3000 years, boasts a rich tradition of indigenous craftsmanship that has profoundly shaped human development. Exploring the Dhokra community, settled 137 km away from Kolkata, provides a unique window into the ancient art of lost wax casting, dating back to the Indus Valley Civilization. This art, prevalent in Africa and Europe as well, was once confined to tribal necessities such as measuring bowls, utensils, idols, and weapons. Today, it has seamlessly integrated into modern homes, religious ceremonies, and traditions. In this immersive experience, the focus shifts from luxury crafts like silk saris and gold jewelry to the indispensable craftspeople—smiths, carpenters, weavers, tailors, and potters—who serve their communities. The tradition is not just preserved but also adapted to contemporary needs, with even children actively participating and learning the craft. Each product, from jewelry to household items, inherently mirrors the region's ecological patterns. Furthermore, this study delves into the fusion of Adivasi tribal designs with traditional Bengal gold ornaments, highlighting their religious and superstitious significance. The paper also scrutinizes the artisans' delicate balance between local influences and global market demands, revealing the challenges faced by these craftsmen as they navigate the intricate web of local markets and global expansion through resellers. This firsthand exploration sheds light on the community's cultural adaptation in the face of modernity, showcasing their efforts to preserve their heritage while embracing the developments of the modern world.

**Key Words:** Evolution, Dokra, Visual Language

## About Author:



**Ashmita** is a professor with the department of Fashion Communication. She is an artist with Masters in Fine Arts from Visva-Bharati University, Santiniketan and specializes in printmaking and graphic art. Passion for Art and crafts of India brought her to join NIFT in the year 2021 at NIFT, Chennai. She has worked as an academican now for 10 years in the field of Art and Architecture. She has been dealing with subjects like

space design, architecture renderings, material studies and design fundamentals. She specializes in traditional printmaking processes like wood block printing and silkscreen, Cyanotype, etching. Her skills also lies in illustrations, material handling, Paper engineering, Folk culture studies, History of Art and Aesthetics. She has been part of several national and international seminars, workshops and exhibitions in the area of Visual arts. She has 3 publications under national art journals.



**Uday Raj R** is an Assistant Professor with the department of Fashion & Lifestyle Accessories NIFT Chennai. He specializes in Fine Art. Passion for Art and design. He has worked in the ART industry and has been an academican now for 11 years. He specializes in ART, traditional printmaking processes like wood block printing and silkscreen, Cyanotype, etching. His skills also lies in illustrations, material handling, Paper engineering, Folk culture studies, History of Art and

Aesthetic and ART Therapy, Fashion Illustration, Design Development, Craft Workshop and Research, Material Understanding, Ergonomics in Design. He has publications in the area of ART and Craft e-commerce in national and international journals. He has been part of several national and international seminars, workshops and exhibitions in the area of Visual arts.



## 8. Know Your Artisan: Using Social Media to Share Stories

The Indian handicraft industry, a substantial source of rural employment, recognized the digital platform's potential. Social media emerged as a powerful tool for artisans-turned-entrepreneurs, providing a global platform to showcase their crafts, connect with customers, and expand their reach. WhatsApp became instrumental, enabling direct communication and sales for small businesses and artisans. The integration of Instagram, Facebook, and WhatsApp further facilitated real-time global market access. This case study delves into initiatives like Kala Raksha, founded in 1993, aiming to preserve art and empower artisan communities. The study explores strategies for building cultural identity, developing consumer communities, and aligning consumer demands with artisan skills. It emphasizes forming an ecosystem where artisans engage consumers through educational content on social media platforms. Through this exploration, the case study aims to consolidate insights on how artisan communities can unite and create a thriving ecosystem. It exemplifies the potential of social media in not only bridging the gap between artisans and consumers but also in educating and engaging consumers, ensuring the sustainability and global expansion of traditional crafts.

**Key Words:** Social Media, Global, Market, Consumer

### About Author:



**Ms. Shresha** is an Assistant Professor at NIFT New Delhi. As a Design Educator and Craft enthusiast she believes in the therapeutic effect of craft on the human psyche and how craft ecology can enable and empower any community that nurtures it. Through her practice as a designer her efforts have been to bring in human-centered approach and empathy in ways we design not just products but their ecology which can be a game changer to progress towards sustainable developments

at grassroot level.



## 9. Effectiveness of clay and pottery and convert it into a useful product

Clean water scarcity in rural communities, particularly in developing nations, poses a significant global concern, leading to waterborne diseases and fatalities, especially among vulnerable children. Research on point-of-use (POU) water purification methods is crucial. This study introduces clay pot water filters (CPWFs) made from terracotta clay and sawdust. Tests confirm their effectiveness, with filtration rate increasing based on sawdust grain size and water column height. In today's tech-driven age, traditional items like earthen pots are often overlooked. However, these pots serve a vital purpose. This article explores the enduring use of earthen pots despite modern advancements like water purifiers. The design innovation introduces a clay Lota with a wooden lid, providing safe drinking water storage and a compartment for medicines. This blend of tradition and modern utility addresses health concerns, ensuring safe water consumption and timely medication. Intriguingly, these basic pots challenge machine-made water purifiers, prompting questions about their sustainable nature, rooted in both form and material. This piece emphasizes the continued significance of earthen pots and highlights the economic benefit for potters when society embraces these age-old yet effective solutions.

**Key Words:** Clay, Pottery, Health, Earthen pot

### About Author :



**Anushree jaiswal** Is working as faculty in centre of fashion design and technology, University of Allahabad, prayagraj. Seeking a challenging position to utilize my skills and abilities in areas of Fashion Design & Technology, which offers a professional growth while being resourceful, innovative, creative and flexible and to give best to my profession by making use of my design and creative skills to develop a unique product.



## 10. Modernisation of Meghalaya Crafts

Meghalaya is home to various indigenous arts and crafts. The famous ones are majorly weaving and woodcarving. Weaving includes both yarn and cane materials. Yarns are woven into a different forms of textile products such as fabrics and carpets and canes are woven into basketry and ornamental products. Cane mats, winnowing fans, umbrellas, caps, stools, and baskets are some of the products that the craftspeople in Meghalaya produce. These products had been developed in the same existing forms from ages ago till date. There is very little innovation made with these crafts. Meghalaya is a state of rich cultural heritage and tourism being at its peak. A huge potential is available for upgrading the existing craft. There is an utmost need of design intervention and modernization to bring in new ideas. This in turn will improve the marketing of the crafts. This paper will discuss the possibilities of modernizing the crafts by looking into the different areas of intervention.

**Key Words:** Modernization, Meghalaya crafts, design intervention, empowering artisans

### About Author :



**Ms. Labakorcy War** is currently working as an Assistant Professor in NIFT Shillong in the Department of Textile Design. She had worked with various Industries and Designers across India. After graduating in Electrical Engineering, she switched lines and persuaded her masters in Apparel Design from India's renowned institute such as National Institute of Design, Ahmedabad. She also went to Heriot Watt University, Scotland as an exchange student and participated in

various state and national fashion shows.



## 11. Craft Sustainability of the Traditional Nail Block Prints of Padra Through Revival and Designing for Workwear

India's cultural diversity is epitomized in its rich heritage of crafts, each a historical testament reflecting social and religious practices. Among these, indigenous craft forms derived inspiration from local surroundings, becoming the essence of regional identities. In the 1980s-1990s, Gujarat's Padra village was renowned for Mud printing, a craft employing mud as a primary component. While traditional crafts held their unique charm, they faded into obscurity, unable to meet modern consumer demands. This research aimed to resurrect the dying art of mud printing, using traditional nail blocks and infusing new motifs and layouts. By diversifying prints, enhancing motif vocabulary, and incorporating contemporary designs, the objective was to reintroduce mud-printed fabric to a global audience. Conducting a case study, the researcher gathered information from the last surviving family in Padra, Vadodara, preserving the craft's heritage knowledge. New motifs and borders, categorized as Naturalistic and Geometric, were designed and evaluated through preference surveys. Responses underscored the need for craft intervention and its potential for sustainability. The revived prints found application in practical workwear for both men and women, bridging the gap between tradition and modernity, ensuring the craft's relevance in the contemporary global market.

**Key Words:** Mud Printing, Nail Block, Repeat layout, Motifs, work wear.

### About Author :



**Dr. Falguni Patel**, Assistant Professor, Departments of Clothing and Textiles, Faculty of Family and Community Sciences and Associate Director of Fashion and Apparel Technology, Institute of Fashion Technology, The Maharaja Sayajirao University of Baroda, Vadodara. She has over 20 years of Research and Teaching experience and has received 2 fellowships and mid career award during her career, with 20 papers and two manuals publication.





**Dr. Rajni Yadav** is presently working as a Temporary Assistant Professor at the Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda. She has presented over 18 research papers at various form. She has 23 publications to her credit in reputed journals and co-authored of books on Natural dyes and Textile testing Practical Manual.



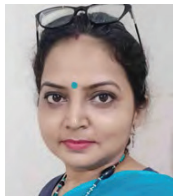
**Yash Lalwani**, a postgraduate in clothing and textile from MSU. As a fashion designer and the founder of the brand 'SajNaari.' With a passion for fashion, I create unique and stylish designs that blend traditional aesthetics with contemporary trends. Through my brand, I aim to empower individuals with clothing that reflects their personal style and celebrates cultural heritage.



## 12. Challenges to Skill Development in women-oriented Handicrafts of Bihar

The handicrafts of Bihar have earned global acclaim for their intricate designs and exquisite artistry. Crafts provide a haven for many women who are otherwise confined to the home and are not allowed to go out to work. As per the official statistics, there are approximately 78,000 women employed in Bihar's handicraft industry. The majority of these women are not naturally skilled craftswomen, necessitating interventions in the skill development in order to compete in the global market. There are ongoing endeavours by the government in the skill development to promote handicrafts and establish sustainable livelihoods for the craftspeople. However, the interventions are faced with environmental constraints coupled with issues related to personal characteristics of the artisans. This research discusses the challenges faced by the government and non government organizations imparting skill development to the craftswomen in Bihar while struggling to keep up with the changing trends.

### About Author :



**Ms. Sweta Rajan Sharma** has 22 years of experience. She has worked for 8 years in the fashion industry and been an educator since 14 years at NIFT. A NIFT graduate, she has done her PG in Women and Gender Studies and is currently researching on Women Empowerment through crafts.



**Dr. Meenakshi Gupta** is an Associate Professor on Dept. of Design at Banasthali Vidyapith. She specializes in textile designing and crafts and is an avid researcher. Dr. Meenakshi has published many books and research articles on textile crafts of India. She has also supervised many PhD researches and presented her work in various conferences.



### 13. Tangaliya of Kutch: Education of colour as an element of design

India is well-known worldwide for its each distinct handloom weaves. Each state of India serves several types of handloom weaves with individual identity ranges from east to west (Naga shawls to Kutch shawls), north to south (Kani shawls to Kanchipuram sarees). Tangaliya is one of the distinct handloom weaves from Gujarat state. In Gujarat Tangaliya weavers are spread in villages of Surendranagar district and villages surround road connectivity of Kutch to Surendranagar. Weavers of Surendranagar are well equipped with design and market for their Tangaliya products whereas weavers of Kutch district are quite behind as observed. Absence of colour variety was also identified in Kutch Tangaliya products by researcher during study. Here, in today's craft market it is important to be well-versed with products with colour diversity. As a solution of problem researcher has designed a course to educate weavers about colour as an element of textile design. To educate weavers digital designs and physical products(stoles) were developed using a layout by keeping colour wheel and colour schemes in mind. Awareness of weaver was evaluated using pre and post preference schedule as a tool. Improvised use of colours in Tangaliya product was observed after educational workshop. In the modern era, the weave produced by weavers with design education will be more sustainable.

**Key Words:** Weaving, Tangaliya, Craft, Identity

#### About Author :



**Barkha Anjariya** is a research scholar in the department of home science at Sardar Patel University, Vallabh Vidyanagar. She is from Kutch, and being surrounded by Crafts makes her a Craft explorer. She is working as the Craft Studio Head in the Living and Learning Design Centre in Ajarakhpur, Kutch.



**Dr. Namrita Kola** is a professor at the home science department of Sardar Patel University, Vallabh Vidyanagar. She has 34 years of teaching experience. Her subject areas of expertise are natural dyes, traditional textiles and embroidery, contemporary wear, textile design, handicrafts, textile finishing, and dyeing. She has guided five PhD scholars and is currently guiding two PhD students. A total of forty-plus research papers are presented verbally or as posters at various national and international conferences and seminars, in addition to the thirty-plus research articles that are published in national and international journals.



## 14. From Waste to Wow: The 3Rs and their Role in Promoting Sustainable

The paper aims to identify and evaluate the impact of the 3Rs on the Sustainability of Interior Design Practice in India. Sustainable Development is a critical aspect of Design Practices which relies on materials to reduce production costs and generate minimal waste. Modifying materials to produce better substitutes has a ripple effect on their consumption and disposal. Renewing, Recycling and Reclaiming (3Rs) are techniques for modifying materials to conserve resources. The paper identifies the issues of establishing sustainable practices and material usage in India. It constructs an analysis of the current situation to demonstrate the issue of sustainability as a matter of design ethics for Indian Designers. Through a comprehensive analysis of the 3R Materials in Interior Production practices, this study will review their effectiveness in improving the sustainability of Interior Design Practices. The research will also suggest the most effective and sustainable material application methods for adopting sustainable practice solutions in the field. The results of this study will have significant implications for Interior Design, offering insights into the role of the 3Rs in promoting sustainable practices, addressing environmental concerns and contributing to the overall sustainability of Interior Design Practice in India.

**Key Words:** Design, Interior, Waste, Sustainability

### About Author :



**Dhvani** is a recent graduate from the Faculty of Design at CEPT University. She has gained experience designing interactive workplaces and experience centres in her academic work. She is developing an interest in material-related design research to inform her work.



**Amal Shah** has worked extensively on residential, healthcare, and retail projects as a freelance interior designer. He teaches at the Faculty of Design, CEPT University, primarily conducting studio and research-based courses. His interests relate to technologies of the built environment. He graduated from the School of Design, CEPT University, in 2005 and did his MA in Interior Architecture and Design from the Academy of Art University in 2022.



## 15. Social Impact of Crafts

This study focuses on the current state of Kitchen Gardens in Rural India and aims to raise awareness about their pivotal role in creating a sustainable rural ecosystem. The research addresses the challenges arising from the disparity between vegetable demand and supply, leading to high market prices. These inflated prices result from an elongated distribution chain involving middlemen and logistic expenses passed on to consumers. The researchers advocate for the utilization of abundant and under-utilized rural land for developing kitchen gardens, emphasizing the benefits of local vegetable cultivation. By encouraging villagers to grow their vegetables and sell surplus produce locally, this initiative not only ensures self-sufficiency but also provides an additional income source. It addresses the issue of rural-to-urban migration by offering a viable economic alternative. Drawing inspiration from successful models in countries like China, the study evaluates global best practices and localizes them to Indian villages, considering geographic and environmental contexts. Additionally, the research explores indigenous communication methods tailored for rural India, ensuring effective awareness dissemination. The ultimate goal is to propose a viable model that promotes self-sufficiency, generates regular income, and curbs migration by harnessing the potential of kitchen gardens in the rural landscape.

**Key Words:** Kitchen gardens, Sustainability, Livelihood, Self-sufficient, communication

### About Author :



**Shubhankar Vardhan** is currently pursuing 3rd yr of M. Voc. in Crafts Communication Design at the Indian Institute of Crafts and Design (IICD), Jaipur. As a Communication Designer, he is passionate about using his skills to create work that is both visually appealing and socially relevant. He aims to create visual communication that is clear, concise and engaging.



**Dr. Kingshuk Mukherjee** completed his Master's Degree (M.F.Tech.) from the National Institute of Fashion Technology, Kolkata. He holds a Ph.D. in Design from Banasthali University, Rajasthan. While at NIFT, he worked closely in the development of craft/textiles clusters and government schemes for the marketing of crafts at Bolpur, Shantiniketan, West Bengal. He started his professional career working as a Visual Merchandiser in the Fashion Retail Industry. He has created store displays for reputed Brands like Pantaloons, United Colors of Benetton, and Reebok. As a seasoned Academician, he has taught in various Academic Institutes which includes JD Institute of Fashion Technology (Delhi), Satyam Fashion Institute (Delhi) and Raffles Millennium International (Delhi), Banasthali Vidyapith (Rajasthan), Mody University (Rajasthan), Indian Institute of Gems and Jewelry (Rajasthan) and Vishwakarma University (Pune). He has worked in the capacity of Dean in the School of Arts and Design, Woxsen University, Hyderabad.





## 16. Rabbari Embroidery - A Written Expression from Kutch, Gujarat

Rabbari embroidery a primitive form of embroidery. This embroidery is different from the 46 embroideries present and still counting in the city of Kutch. Embroidery as a written expression communicates the emotions of the women through embroidery. She communicates through motifs on whether is she happy or sad. Her life is equivalent to the threads of embroidery. These women not only stitch the cloth but weave a living out of their passion. And that is why embroidery to these women is a written expression. Therefore, to highlight on how the craft brings a social change on the lives of these women with their journeys from shreds to threads will be a great form of expression to reach millions. Hence, a documentation of handicraft would live among the hearts of people and will highlight the importance, the history, as well as open the knowledge of the process of the particular craft to the upcoming generations.

**Key Words:** Rabbari, Gujarat, Threads, Embroidery

### About Author :



**Paranj Sankdecha** has recently accomplished a Master's degree in Visualisation (MVA), from The Maharaja Sayajirao University of Baroda, Gujarat. I am a passionate artist dedicated to raising awareness about the rich and diverse handicrafts of India. With a deep appreciation for traditional craftsmanship and a love for art, I have embarked on a creative journey to promote and preserve the cultural heritage of my own homeland. Through the recent display 2023 in MSU,

Baroda that involved public engagement, I strive to educate audiences about the significance and beauty of Indian handicrafts. I believe that by fostering an appreciation for these art forms, we can contribute to the sustainability of traditional craftsmanship and empower the communities behind them.



## 17. Kathputali: Craft of Making puppets Perspectives of Gender and narratives

Puppetry **Kathputali** making craft is one of the traditional Indian crafts. It is a folk tradition and performance practiced widely in different parts of India. The process of making kathputalis and the narratives told varies with communities practicing the craft in different regions. The Bhat community in Ahmedabad, Gujarat are involved with the craft of making string puppets. The poster enlightens the gendered distribution of roles. The study also insights into narratives and stories in puppet making.

**Key Words:** Kathputli, Gujarat, String puppets, Traditional

### About Author:



**Hir** is a faculty at NIFT. She has a PhD in Ergonomics. She has published several papers in international journals. Her area of research is ethnography and visual research.



## 18. Process of Kalamkari: a hand-painted and printed textile of Andhra Pradesh

Kalamkari, an ancient textile with a 3000-year history, is mostly practised in two regions of Andhra Pradesh, each with its own distinct characteristics. Hand-painted textiles are produced in the Srikalahasti region, while block-printed textiles are produced in the Andhra Pradesh region of Machilipatnam. These textiles are made primarily from natural ingredients sourced locally. In Kalamkari, the Kalam means "pen" and the Kari means "work". The vibrant colours obtained from different parts of the plant helped other nations pay attention. As a result, trade and demand for this textile increased during ancient times in other countries. As machines become more prevalent, these textiles are losing their uniqueness. In order to collect data for this paper, semi-structured interviews were combined with photographic evidence. The data was obtained mainly from the Srikalahasti and Machilipatnam regions of Andhra Pradesh. Information was collected by means of a purposive sampling method. This was done to obtain information regarding their materials and processes, as well as to see if their process has evolved. It was discovered that this craft is mainly practised by a few people in the community, which may pose a challenge for future generations. This textile must therefore be documented and disseminated so that future generations can learn from it.

**Key Words:** Hand-painted, block-printed, traditional, natural dyes, kalamkari.

### About Author :



**Nikita Joshi** has done my master's in Fabric and Apparel Science, at Lady Irwin College, University of Delhi. Currently, I am pursuing PhD and also a research scholar in the Department of Fabric and Apparel Science, at Lady Irwin College of the University of Delhi. I have presented papers and posters at conferences.



**Simmi Bhagat** is a Professor in the Department of Fabric and Apparel Science, at Lady Irwin College of the University of Delhi. She earned her PhD degree from the University of Delhi. She has spent the last 30 years active in teaching, research and community outreach work. She has been working with organizations assisting in community efforts in improving the skills of women for income generation and training differently-abled candidates in embroidery skills. She has

undertaken projects with the Development Commissioner Handlooms, Ministry of Textiles, ILO, Delhi University Innovation projects, National Abilympics Association of India and Department of Science and Technology. She is one of the founding members of the Textiles and Clothing Research Centre. She is serving on the Board of studies of many reputed National Institutions.



## 19. A Case Study of Jaipur: Featuring the Specifications of Traditional Rajasthani Puppets

Folklores and traditions have been passed through the generations across cultures through various rituals, Puppetry being one of them. However, there is insufficient scientific documentation of this art form. Furthermore, as a result of multiple factors like commercialization, this art form is getting lost with time. Documenting the details of traditional puppets is an effective way to help upcoming generations to understand our culture and tradition, as well as enable multiple researchers, activists, and artists who are trying to work to revive it to collaborate in joint efforts. This paper presents the details of traditional puppets of Rajasthan. As far as the minutiae are concerned, apart from the features of the puppets, the manipulation of puppets was also found to be interesting. A thorough investigation reveals the varied aspects of these Rajasthan puppets. To highlight prospective directions for future research, this research article synthesizes and summarizes the research qualitatively.

**Key Words:** Rajasthan, Kathputli, puppets, cultures

### About Author :



**Shubhi Awasthi** is a visual artist, who exhibited her artwork in numerous exhibitions. She is also a research scholar at Poornima University and a faculty member at Manipal School of Architecture and Planning. Her research interest is in changing the role of traditional/ folk art forms through innovations, transformations, and appropriations.



**Dr. Gunja Soni** is an accomplished author, educator, and textile design researcher. She holds a Ph.D. in Textile Design from Banasthali University, one of the prestigious universities, where her research focused on sustainable and innovative textile materials. As an Associate professor at Poornima University, Dr. Gunja Soni guides students pursuing their Ph.D. degrees in design. Her expertise lies in exploring new techniques, materials, and applications that push the boundaries of traditional textile design.



**Dr. Rena Mehta** is an Associate Professor & Research Head in Design at the Indian Institute of Crafts & Design in Jaipur. Her expertise lies in Sustainable Fashion, Indian Textiles, Textile Design, Dyeing & Printing. She has published numerous impactful articles in reputable scientific journals, nationally and internationally.



## 20. Agro Waste as a Sustainable Source of Natural Dye for Nylon Fabric

Agricultural wastes are precious biomass resources that have been misplaced. Most of the agro wastes are left untreated and underutilized, results in maximum disposal of it either by burning, dumping or unplanned landfilling. The use of agricultural wastes can be used to reduce the pollution load from the environment. The ongoing age is the time of sustainability, the agro-waste can be utilised as effectively sustainable source of natural dye which will expectedly solve the problem of their disposal. Thus, the present study aims to utilize the agro waste leaves of Indian almond (*Terminalia catappa*) as natural dye sources and its application on Nylon fabric using different natural mordants i.e. harda, pomegranate rind and banana sap to reduce the environmental problems. Dyeing was carried out at different pH level (acidic, alkaline and neutral) using open bath at different percent shades i.e. 2%, 4%, 6% and 8%. CIELab values of dyed fabrics with and without natural mordant are determined by Spectrophotometer. Different shades ranged from light tan yellows, mustard yellow to brown and khakhi green with excellent to good fastness properties have been obtained. Different shades with excellent to good fastness properties have been obtained. The outcome of this study can provide a possibility for the application of agricultural wastes in textile eco-dyeing and as well as the value-added management of green wastes.

**Key Words:** Modernization,

### About Author :



**Dr. Rajni Yadav** is presently working as a Temporary Assistant Professor at the Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda. She has presented over 18 research papers at various form. She has 23 publications to her credit in reputed journals and co-authored of books on Natural dyes and Textile testing Practical Manual.



**Dr. Sukriti Patel**, Temporary Assistant Professor, Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. She has over 8 years of Research and 8 years of Teaching experience. She has presented nearly 10 oral and poster presentation in national and international seminars. Also she has published 3 research paper in reputed journals and written one chapter in book.



**Krishna Bharatbhai Kathhrotiya** is a postgraduate with a degree in Clothing and Textile from MSU. Presently, hold the position of Assistant Officer in the Research and Development (R&D) department at Ginni Filaments Ltd., Panoli, Ankleshwar, Gujarat





## 21. The Golden Thread: A Case Study in Assam

Silk weaving in Assam has a long tradition since 17th century. Production of golden muga silk is unique, agro based handloom industry in Assam. Muga culture is unique to Assam, which is the world's largest producer of the famous golden Muga silk. Muga culture is primarily found in Kamrup, Goalpara, Udalguri, Kokrajhar, Tinsukia, Dibrugarh, Sibsagar, Jorhat, Golaghat, Lakhimpur, and Dhemaji. The project muga silk cluster, Dhemaji is being organized by the office of the director of industries and commerce (DIC), government of Assam, as part of the design clinic scheme, which was launched by the Ministry of Small and Medium Enterprises, Government of India, and for which NID is the Nodal Agency. Assam is the only place in the world where all the four types of silkworms can be found.

**Key Words:** Silk, Weaving, Muga silk

### About Author :



**Ambrish Gaur** is a NID Ahmedabad alumni, having 13 years of experience, including industrial & academics. Asst. professor at the School of Design, MITWPU, Pune. He is an empanelled designer with DC Handicrafts and Design Clinique scheme NID, He held seminars and workshops for handicraft sectors.



**Rupika Nanda** is a Research Scholar at LPU, Phagwara. She has done B.sc. (Hons) and M.sc. in fashion design and internships with industry. She was an external agencies' examiner and observer. She published a review paper in Manmade Textiles journal and paper presentation done at a conference at NIT Jalandhar.



**Smita Talewar**, an alumna from NID Ahmedabad, She has experience in fashion and home textile as well as academics, and worked with well-known fashion designers. As a textile artist, she incorporates design aspects and also associated with the craft cluster where she shares her design inputs to artisans.

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