

Upgrading the Skills and Training in Traditional Arts/Crafts for Development (USTTAD)

Graduation Project 2020

d a b u

block printing | Pipar

Janhvi Chopra





I am Janhvi.

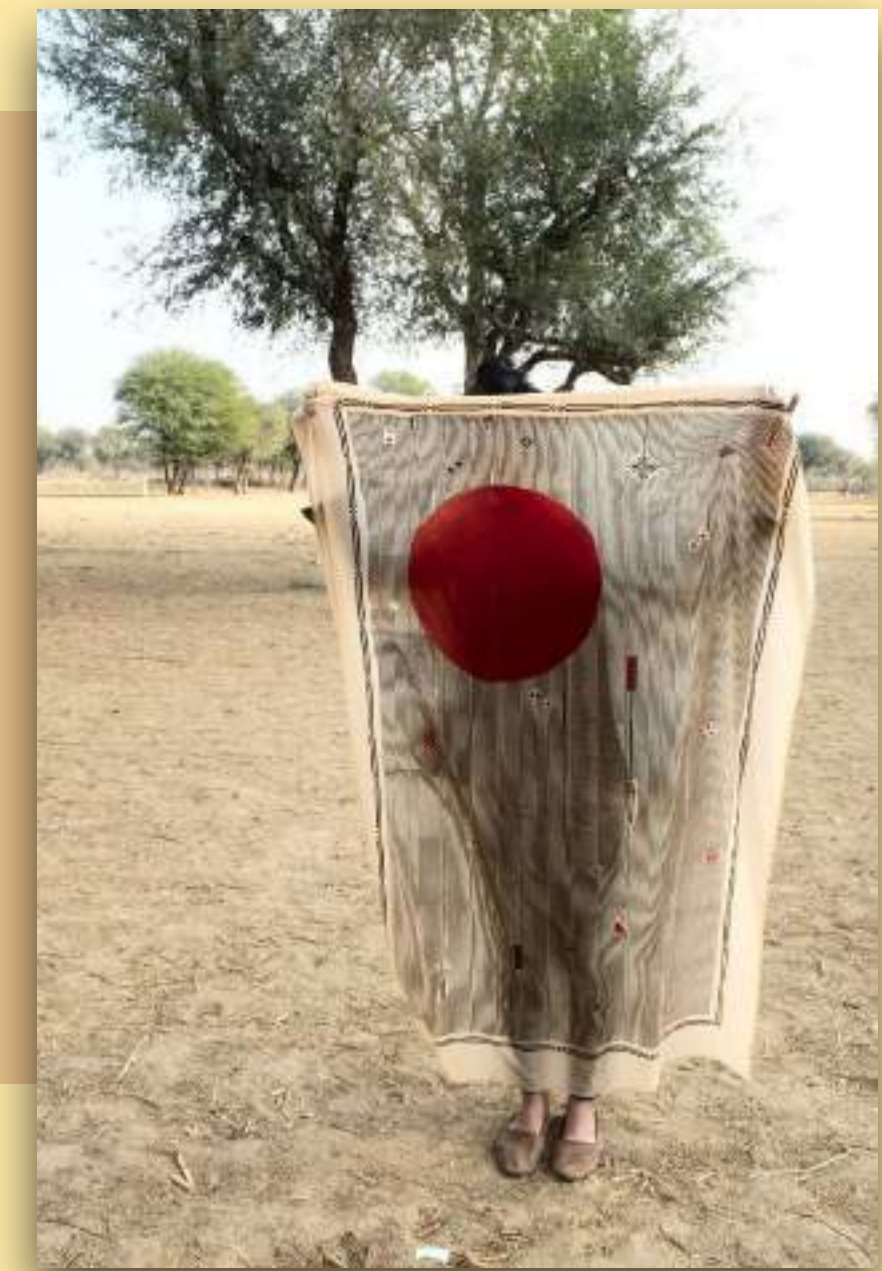
I am a Knitwear Designer with a penchant for exploring new cultures and translating them onto my design process. I am passionate about art, history, and literature, and these themes often influence my headspace and creative output.

I am creative, driven, and extremely dedicated to authenticity and excellence in my work. I look forward to travelling to new places and meeting new people so I can narrate their stories through my work.

The USTTAD (Upgrading the Skills and Training in Traditional Arts/Crafts for Development) Project aims to preserve the heritage of traditional arts and crafts of minorities and build capacity of traditional craftpersons and artisans. The scheme aims at capacity building and updating the traditional skills of master crafts persons and artisans.




The word 'Dabu' comes from a Marwari word which means to 'to pess' : derived from the Hindi word 'dabana'. Dabu print is a mud resist handblock printing which is practised in many parts of Rajasthan believed to be about five thousand years old.



Pipar falls under Jodhpur district in the state of Rajasthan. The craft of Dabu block printing is widely practiced in many parts of the city. The Pipar cluster was selected to support the minority Muslim craftsmen and to upscale the Dabu printing craft by inspiring and providing training to the youth, establish linkages of traditional craft with the local market, improve employability of existing workers, enable minorities to avail opportunities in the growing market, and to generate better means of livelihood.





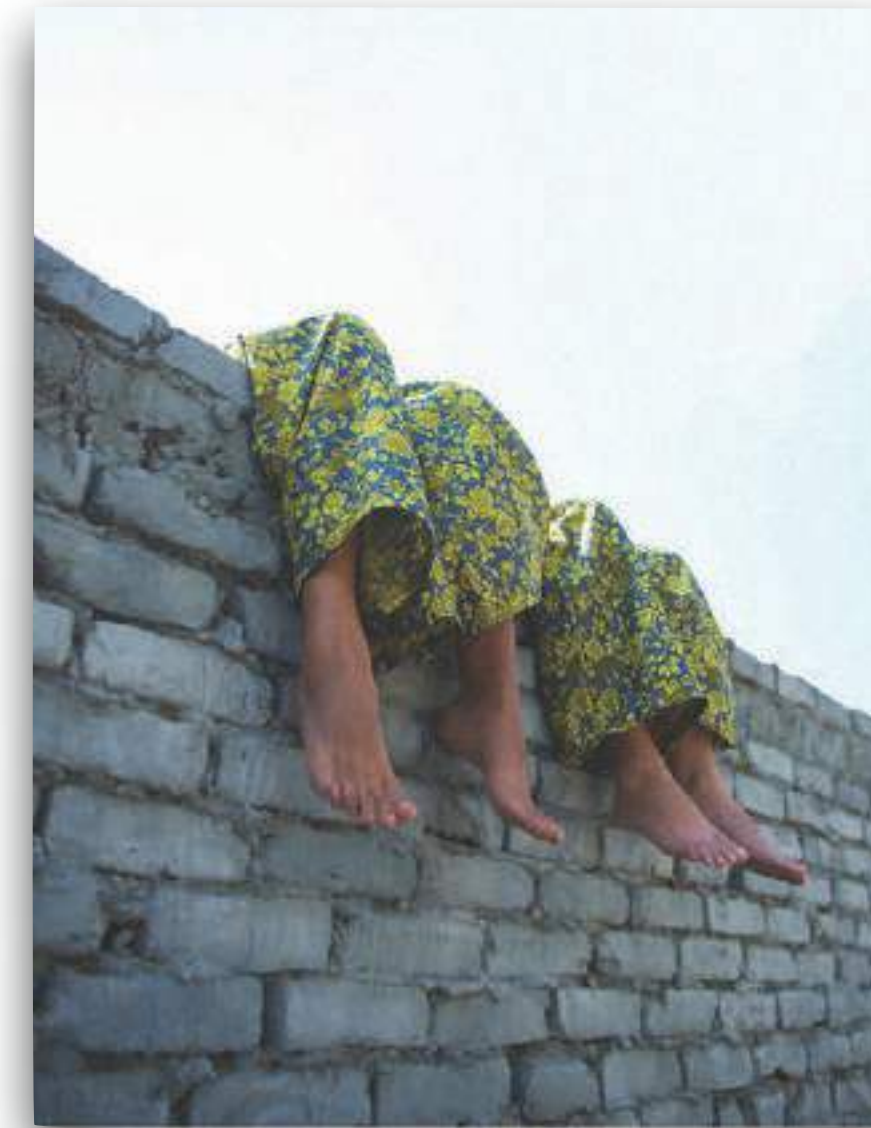
// moonchildren //

Collection 1

// concept //

It is said that every community in Rajasthan has a signature print. It reflects their history and their lifestyle, and they wear it with pride. Adorning the fabric of their ghagras, it also forms a part of the cultural fabric of each community. Thus, this romance with colour goes beyond their physical surroundings - it becomes part of the heritage they pass on to their children, who in turn grow up to discover their own identity through a celebration of all things bright and beautiful.

This collection is an ode to the land of colour - and the love for pattern that is a jewel to its rich culture. The Moonchildren is an expression of the cultural identity manifesting itself through traditional prints, taking contemporary form in changing times.



/ mood /

// the chatter of monkeys / a cool night in the desert / the merry song of a kathputli wala / the tinkle of rushing anklets / aam-panna in the scorching summer / tinsel and lights of the Teej mela / sepia-toned photographs of greying moustaches / indigo painted walls / the flutter of odhanis drying in the courtyard //

Printing process and Swatch development



1.



2.



3.






4.

5.





Daastaan - e Dil(li)

Collection 2

concept

This collection is inspired by the city of Delhi. Home to millions, witness to the milestones of history.

I've tried to personify the city through three elements that have always been a part of its identity.

The Jamna, coiling its way through the city, carrying moonlit reflections of the many forts and palaces on its wavering surface, and washing away the sins of its inhabitants.

It is these three that come together to narrate this story, through a dialogue that will translate into block prints onto fabric.

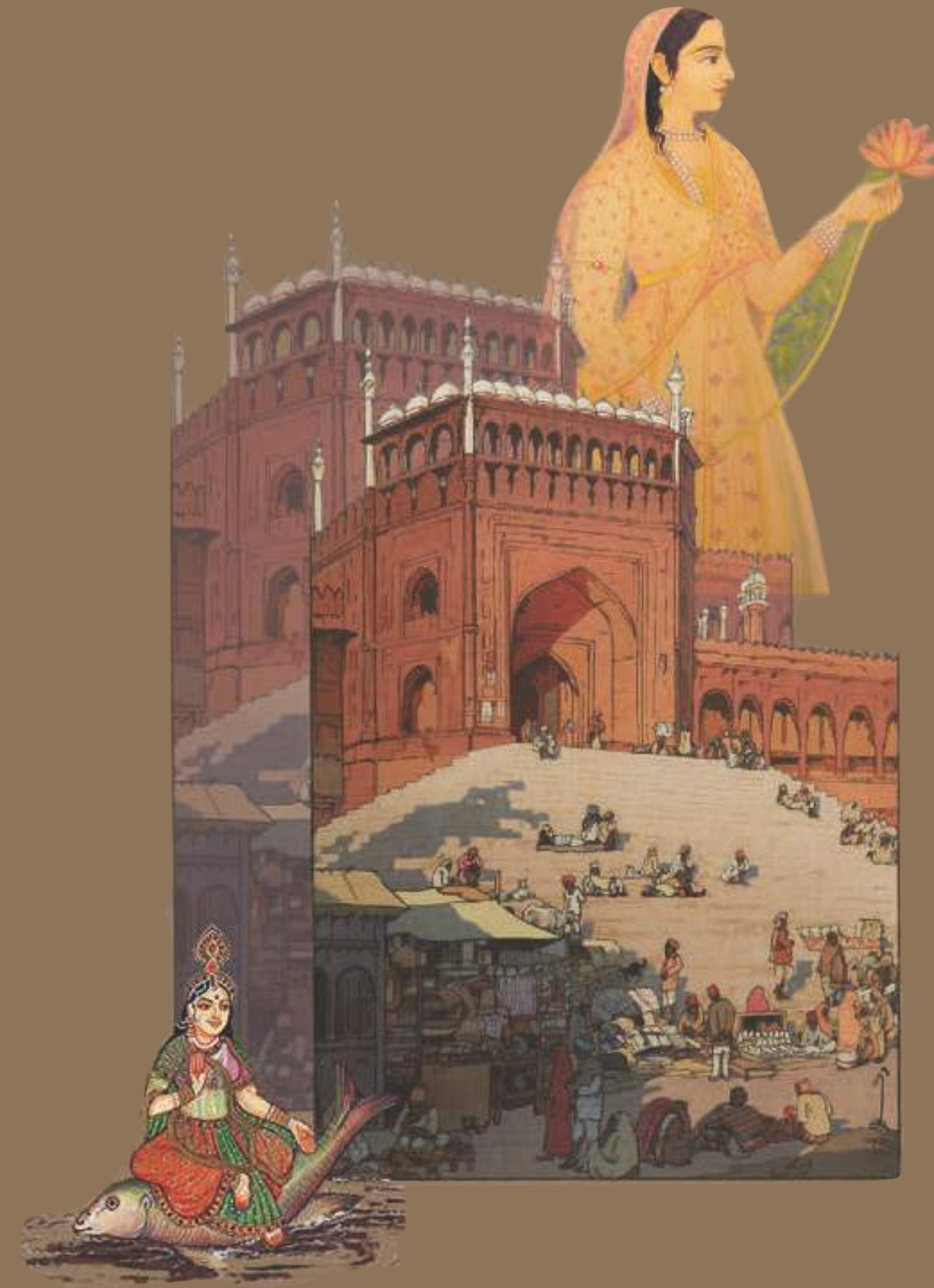


mood

davaam

(n.) perpetuity

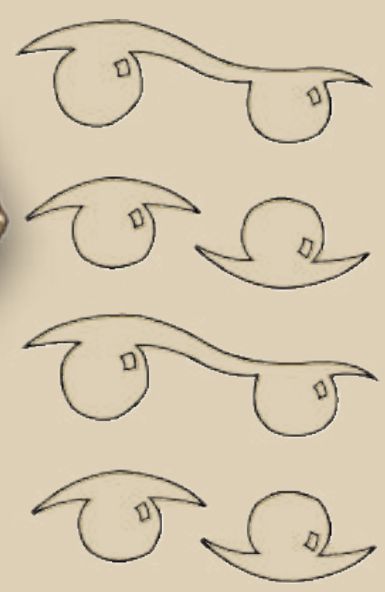
Davaam comes from the Urdu word for 'ongoing'; it is indicative of a process or a practise that is being carried forward. Here, it pays ode to the only constant Delhi has ever seen. Through cramped markets bulging out from every crack in a walled structure and bustling crowds pushing the wave of population along, the city finds its stillness in the comforting reassurance that like the lives of its residents and so many before them, it will go on, despite death and disease, defeating war and famine, bearing witness to the turning pages of history.



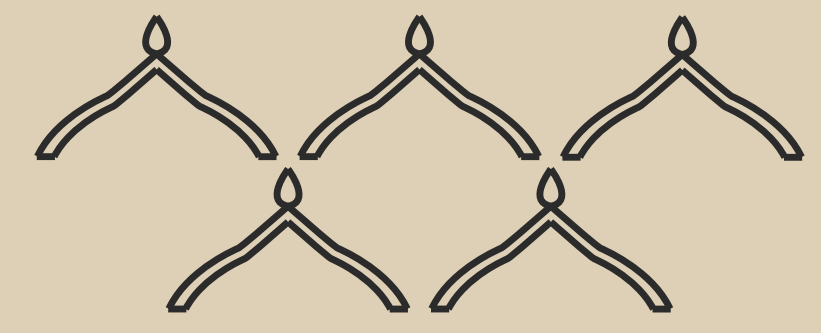


1.

This first garment is inspired by 'bheed' or the swarming crowds of Delhi. It is dyed in beiges and brown to depict the rising and settling of dust upon great movement. I've used 'the eyes have it' block and the 'lost in a crowd' block to print this garment.



2.

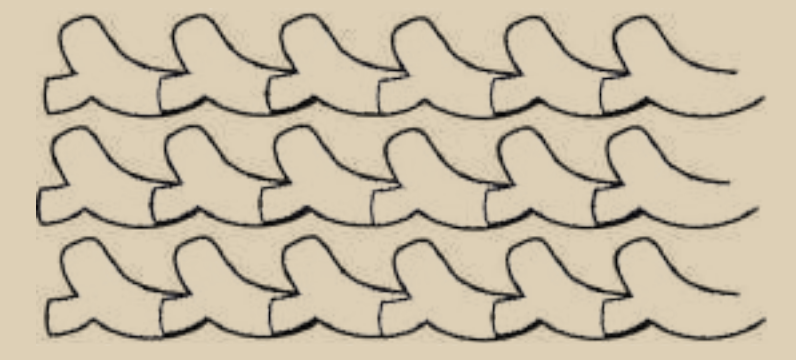


The silhouette for this outfit is inspired by gypsy clothing with loose pants and loose, jacket-like tops as a nod to the many minstrels and nomads who would come to Delhi from Persia and beyond. As this speaks of an older time, this outfit has the Scallop Dome motif on the top with the Bobbing water block print on the front panel of the pants.



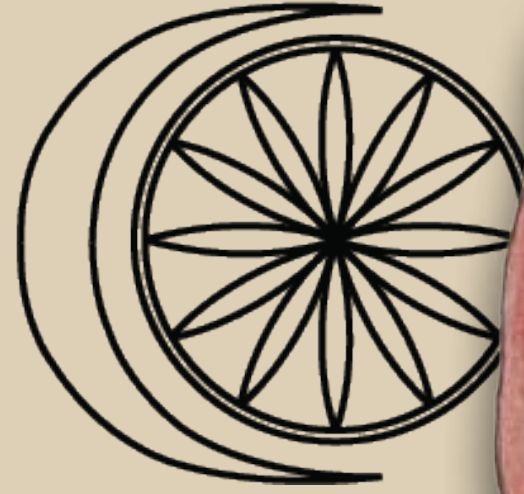
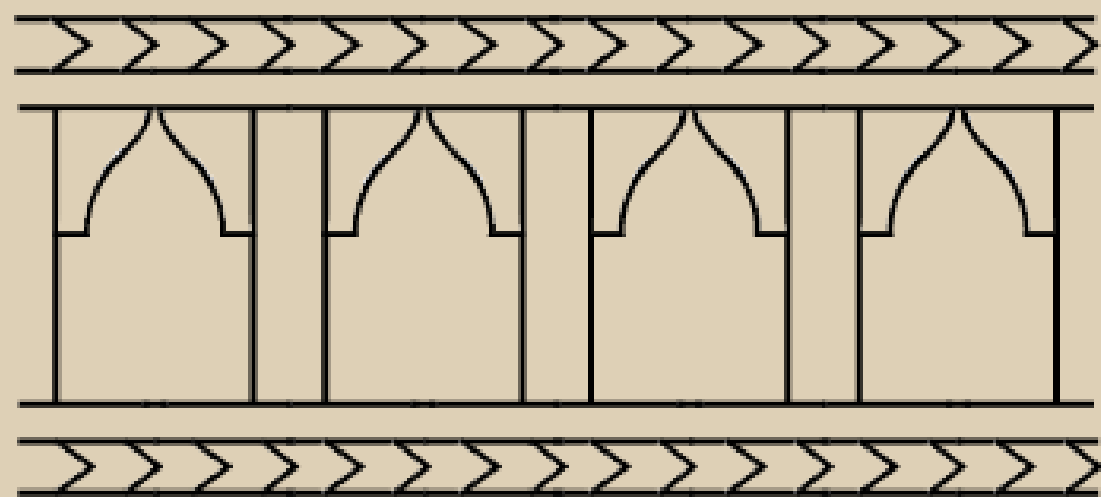
3.

Inspired from the Yamuna, this three-piece ensemble is a little old-fashioned, in its soothing simplicity. I've dyed it in various shades of Indigo to bring out the essence of the character. The prints are minimal and barely highlighted to retain the purity of the look. The Vertical Waves block is used on the jacket and the Bobbing Water is used on the cuffs at the wrist and ankle.



4.

The looming facade of red sandstone monuments in Delhi is the inspiration for this outfit. With flared sleeves and hem and a cinched waist, I've tried to recreate the idea of red-and-white domes soaring to the blue skies. The top and skirt are both done in size variations of the Chaand Buta block, with the jharokha border block on the yoke of the skirt and the belt.



5.

The final outfit is a combination of the choga – worn by royal men in court – on the top, with pants inspired from the farshi pajama – a floor sweeping form of trousers preferred by royal women and courtesans. The choga has a different print on each of the front panel. The right panel has the City Skyline block in black print all over, whereas the left panel has a meandering print of the Lone Footsteps block. This has been done to highlight the stark contrast of the city – in the midst of so much population, one wanders alone, and yet one is never truly alone, when in Delhi.

