

विदेशों में पहचान, 'घर' में गुमनाम



पीपाइसिटी में रंगाई छपाई का कार्य करता एक कारीगर।



पीपाइसिटी में प्राकृतिक रंगों से तैयार किए गए परिधान।

आपाणी
कला
धरोहर

अस्तित्व खो रही प्राकृतिक रंगों से छपाई की कला, रासायनिक रंग पड़ रहे भारी

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ब्रिटिश शासन काल में देश से पहचान बना चुकी प्राकृतिक रंगों से रंगाई छपाई की कला आधुनिकता की दौड़ में सरकारी संरक्षण के अभाव में अपना अस्तित्व खोने के कगार पर है। आधुनिकता के नाम पर चली रासायनिक रंगों की सुनामी से परम्परागत रंगाई-छपाई में प्राकृतिक रंगों की उपयोगिता कम होने से अब इस कला पर संकट के बादल मंडराने लगे हैं। कभी हजारों घरों में रोजगार का माध्यम रही ईको फ्रेंडली रंगाई-छपाई की कला अपने ही देश में बेगानी हो रही है। लेकिन विदेशों

यह है सामग्री

रंगाई-छपाई में प्राकृतिक रंगों बनाने के लिए प्राकृतिक खनिज पदार्थों का उपयोग किया जाता है। इसमें इण्डिगो बीज, पतियां, कसीस, जाजी पत्ता, अरुंडी का तेल, हल्दी, कोंच, अलीजर, गोंद, चूना, चिये का आटा, अनार का छिलका, गावड़ी का फूल, फिटकरी, लोहा, सोडा, काला गुड़, नाईजीरियन गोंद, केसूला फूल, मोर थोथा, काली मिट्टी सहित फूलों की पतियों का उपयोग किया जाता है।

में आज भी प्राकृतिक रंगों से सूती वस्त्रों की रंगाई-छपाई की कला की बढ़ती लोकप्रियता से एक बार

ऐसे बनते हैं रंग

रंगों की परम्परागत कला में आज भी मशीनों की बजाय मटकियां व कुंड का उपयोग किया जाता है। इसमें कई दिनों तक धूप में प्राकृतिक सामग्री को मिलाने के बाद उसके रंगों का तरल पदार्थ तैयार किया जाता है। इसे कई दिनों तक धूप व छांव में रख कर रंगों की उपयोगिता बढ़ाई जाती है। कई बार रंग बदलने के लिए लोहे के टुकड़े भी मटकों में तरल पदार्थ के साथ रखने से उसकी गुणवत्ता बढ़ जाती है।

फिर इस व्यावसायिक कला को पंख लगने लगे हैं। इससे निकट भविष्य में इस कला से जुड़े लोगों

सहयोग मिलना जरूरी

केन्द्र व राज्य सरकार की ओर से प्राकृतिक रंगों से रंगाई-छपाई की कला को लेकर कई बार सम्मानित तो किया जा चुका है लेकिन इस परम्परागत कला के विकास तथा अन्य प्राकृतिक कलाओं की तरह संरक्षण व सहयोग के परहेज के कारण विरासत को बचाना मुश्किल हो रहा है

-मोहम्मद यासीन छीपा, हस्तशिल्पी, पीपाइसिटी

संरक्षण की दस्कार

प्राकृतिक रंगों से रंगे वस्त्र शरीर के लिए लाभदायक होने के साथ चर्म रोगों से बचाव में उपयोगी हैं। प्राकृतिक रंगों की कला के साथ इससे रंगे वस्त्रों को खादी ग्रामोद्योग की तरह राज्य सरकार द्वारा संरक्षण दिया जाये तो यह कला पुनः अपने अस्तित्व में आने के साथ युवाओं के रोजगार का परम्परागत माध्यम बन सकती है।

मोहम्मद हुसैन, रंगरेज, पार्षद पीपाइसिटी

यह रहे मुरीद

पीपाइसिटी में प्राकृतिक रंगों से तैयार वस्त्रों के मुरीद तत्कालीन राष्ट्रपति प्रतिभा पाटिल व उनका परिवार भी रहा है। इसके साथ राज्य के मुख्यमंत्री अशोक गहलोत भी प्राकृतिक रंगों से रंगे सूती कपड़ों के मुरीद रहे हैं। प्राकृतिक रंगों से तैयार वस्त्र, जिसमें बेड शीट, दरवाजे व खिड़कियों के पर्दे, साड़ियां, दुपट्टे सहित अन्य वस्त्र आज अमेरिका, इंग्लैण्ड, सीरिया, सऊदी अरब सहित अन्य कई देशों में आकर्षण का केन्द्र बने हैं। इस कारण पीपाइसिटी में प्राकृतिक रंगों की इस कला की जानकारी लेने के लिए विदेशी फैशन डिजाइनर व पर्यटकों में भी विशेष पहचान बनी हुई है। जिस

को उम्मीद बंध गई है। लेकिन केन्द्र व राज्य सरकार की ओर से इस कला के संरक्षण व विकास में

किसी प्रकार की नीति नहीं बनाने से इस कला से रोजगार जुटाना लोहे के चने चबाने के समान है।

World Textile Group to explore Indian biz

Changzhou-based co wants to set up warehouse here

Umesh M Avvannavar

BENGALURU: Changzhou-based World Textile Group, manufacturers of synthetic fabrics like polyesters, nylons, and blends of polyesters, nylons, and cotton, mainly for outer wear and active wear, is exploring the Indian market with the aim of setting up a warehouse, a top executive said.

Talking to *Deccan Herald* on the sidelines of Fabric & Accessories trade show here on Thursday, World Textile Group General Manager Mondy Qin said, "In a bid to explore the Indian market, we are planning to set up a bonded warehouse to cater to the growing needs of the retail market in India."

After China, India is the fastest growing market in terms of export and retail. With labour cost in China going higher, many customers worldwide are looking at Indian sources.

We have already set up an office in Bengaluru eight months ago, and we are trying to increase our customer base which includes Gokaldas Ex-



Mondy Qin

ports, Texport Overseas, Arvind Garments, among others.

"We are here to provide the best of service and quality to our customers and in the long run we will set up a warehouse. The fluctuations in the yen against the US dollar is affecting the export business. So for the long term we are planning to set up a manufacturing unit in India," he said.

The company has 450 machines which can produce up to three lakh metres of fabric per day. It employs around 300 people. Simultaneously, the company is into garment manufacturing, mainly board shorts

(used for surfing), walk shorts, shirts and outer wear. These products are exported to the US and European markets.

Own brand

World Textile Group saw a turnover of \$35 million in 2014. It is looking at a growth 30-35 per cent for next year. "We also have our own brand Dunkelvolk, which we started in 2012. We have 15 stores in East China, besides presence in five eCommerce portals like Alibaba."

"With our strong supply base in fabrics and garments, besides owning a brand, the next step is to move to the Indian market. We are exploring the Indian market not only for our sales, but also in terms of buying garments for our brands," Mondy Qin said.

According to UN Comtrade data, during January-October 2014, India's garment exports rose 14.6 per cent to \$14 billion. In contrast, export volumes from China were 6.5 per cent higher at \$145 billion, which in value terms was 10 times higher.

DH News Service

RAJESH PRATAP SINGH TO OPEN AIFW

THE AMAZON India Fashion Week (AIFW) celebrates its silver jubilee in the latest edition from March 25-29, 2015 at Pragati Maidan. To give an explosive beginning, the undisputed prince of textiles and minimalism, celebrated designer Rajesh Pratap Singh will set the mood for the five-day extravaganza.

Known to be a frontrunner in the fashion sphere, Rajesh has stuck to his Indian roots, while blending modernity with traditional techniques,

making his ensembles, not just ideal for a discerning global woman, but setting the bar high for greenhorns to emulate.

Talking about the show, Rajesh Pratap Singh said, "We are looking forward to opening the India Fashion Week this year. Amazon's coming on board would give a much-needed shot

in the arm to the industry; this association is bound to further expose designers and craftsmen to the strengths and realities of doing business in the digital world. I am sure that my colleagues in the fraternity would whole-heartedly support this partnership, keeping in mind, the boom in the online space."



Rajesh Pratap Singh



ALL THE RAGE

TANYA BANON

IT'S FASHION week season once again and while all eyes might be on Mumbai for the Lakme Fashion Week, one can't help but be curious about the upcoming Amazon India Fashion Week in Delhi at the end of the month. There's a lot of buzz about all things new and fresh and the fraternity seems to be quite excited about the upcoming season.

I decided to find out what the fuss was all about, and so managed to have a chat with Sunil Sethi, president of the Fashion Design Council of India, to get a sneak peak on what we can all look forward to.

While leggy models, drool-worthy ensembles and drama always keep one entertained, the serious business that takes place behind the scene often gets lost behind the glitz and glamour. The monumental task that goes behind staging an event of this nature is always undermined by a sprinkle of sequins and frills of lace. The upcoming edition will be a celebration of 25 seasons of fashion week and with it, a celebration of formalising and building the industry up to the formidable force as it stands today.

"For this edition, we have decided that we must keep up and move ahead with the times. We have to keep up with technology, social media, e-commerce and everything else that plays a big role in the world of business today. We must look to scale up and be on par with international fashion weeks across the world. In nine years, we have built the business of Indian fashion into the formalised structure that it is today. We have done this keeping in mind both international trends and the buyers' requirements," says Sethi.

He further adds that this year there will be a change in the format. "While I cannot reveal too many details, we have now decided to take on fewer shows and focus on quality rather than quantity. We want this to also be a celebration of talent and recognise the creativity and success of our designers."

While one can only wait and watch to see if fewer shows have a negative or positive fallout; the other interesting thing about the event will be a new Mumbai-based company, who have been roped in to manage sets and decor. The focus will be on contemporary streamlined design modules and graphics. What is good to note is that there seems to be an air of excitement in the fashion industry. The focus will

be on on e-commerce as this is one segment that the industry can no longer neglect. There is also an educational aspect to this as the Pearl school is introducing the graduation E-commerce programme.

"While the October season may see a lot more participation and we want to give them (Amazon) more leverage not just as a sponsor but also as a partner. To make changes and to make things bigger is a monumental task and this partnership is not extended to the fashion week alone but will see its way to FDCI and the fashion industry as a whole by and large.

Fashion Week all set for its facelift

The upcoming Amazon India Fashion Week in the Capital will feature a Khadi project

It is a partnership to drive and take the craft and industry forward," says Sethi.

In the space of indigenous textiles and promoting crafts of

India the event will also include the Khadi project in association with the Khadi Gram Udyog.

The FDCI is now getting tremendous encouragement at the ministry level with the government backing up endeavours of the board. At the fashion week this season, there will be a special show in association with *Harper's Bazaar* and the India Today Group where 63 designers will present their rendition of a Khadi ensemble. Even the new sponsors and the government are encouraging the presentation and the sales of local crafts and textiles of India.

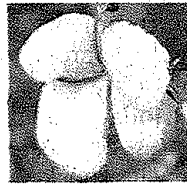
All in all, it should be an interesting few days for fashion and it's no surprise that the curiosity of fashionistas in Delhi has peaked. However, we have to wait and see how these things unfold in the coming days.



A model walks on the runway in a Tarun Tahillani creation at Wills Lifestyle India Fashion Week in 2014.

Cotton edges up on speculation

Rajkot, March 13



Cotton prices increased marginally on the back of speculative buying in the futures market. Demand in the spot market was steady. Traders said that due to rise in global market prices, there was speculative buying in domestic futures which mainly supported the cotton price. Gujarat Sankar-6 cotton was up ₹100 to ₹30,700-31,200 for a candy of 356 kg. About 35,000-40,000 bales (of 170 kg) arrived in Gujarat and 1.45 lakh bales arrived across the country. *Kapas* or raw cotton also improved as demand from ginners increased. *Kapas* gained ₹7 to ₹790-805 for a *maund* of 20 kg and gin delivery *Kapas* stood at ₹805-815. OUR CORRESPONDENT

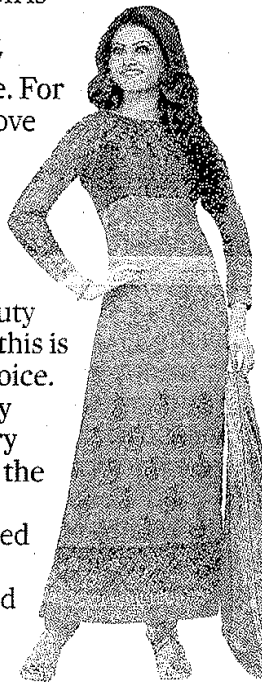
रिफ्लेक्शन्स-2015 में फैशन का जलवा

नई दिल्ली, (ब्यूरो): दक्षिण दिल्ली स्थित साउथ दिल्ली पॉलीटेक्नीक फॉर वुमेन ने अपना वार्षिक फैशन शो रिफ्लेक्शन्स 2015 का आयोजन किया। फैशन शो में फाइनल इयर के छात्राओं ने सिलेबस के तौर पर अपने द्वारा डिजाइन तैयार किए गए कपड़ों को रैंप पर उतारा। इसमें पारंपरिक स्टाइल के साथ-साथ ट्रेंडी व लेटेस्ट स्टाइल का भी रंग देखने को मिला। कॉलेज की लेक्चरर व आयोजक शिल्पी अब्बी ने बताया कि छात्राओं की क्रियात्मकता को प्रदर्शित करने का यह बेहतरीन माध्यम है।



Ethnic appeal

» Nargis, the house of ethnic fashion, has come up with its Spring Summer collection that comprises designer suits inspired by true Indian designs. It is simple and subtle with minimalist work and soft colours. The collection does include vibrant colours, too, for the ones who love the darker hues teemed with fine embellishments. Be it a party or any gathering, you can experiment with your attire by opting for this collection to keep yourself cool even when the temperature rises. The collection is available in a wide range of colours, fabrics, styles and designs to suit every individual's unique requirements and also, the collection is stylish and wonderfully comfortable. For those who love the ethnic Indian style and want to add a dash of vintage beauty to the look, this is the right choice. Fashion may change every minute, but the charm of casual printed and embroidered suits is evergreen.



CRAFTS

A museum of memories

The proposal to make the Crafts Museum part of a new Hastkala Academy raises questions about its management. Should museums be made autonomous?

BY SHEFALEE VASUDEV
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It is official. The National Handicrafts and Handloom Museum of New Delhi, known as the Crafts Museum, will become a subset of a new Hastkala Academy.

The announcement has pushed to the fore a debate on whether these institutions should be part of the same set-up, and how they should be run. Some think the Crafts Museum needs support and strategic uplift, others argue that bringing an academy to the same premises is just about a new government wanting its own way. The Union textiles ministry, whose department of handicrafts supervises the museum, believes the move will be good for the crafts industry.

The Crafts Museum was set up over a few decades, starting from the 1950s, by the late freedom fighter and conservationist Kamaladevi Chattopadhyay as an institution for the preservation of traditional arts and crafts. Its mandate included linking crafts with commerce, rather than mere display.

The museum, which contains the craft history of more than a hundred years, currently has around 33,000 objects—paintings, woven and embroidered textiles, stone and wood carvings, etc. The lovely low-lying building, a part of New Delhi's Pragati Maidan complex, has been designed by well-known architect Charles Correa and references traditional Indian architecture. It has never, however, been considered a powerful research institution or even a thriving place for crafts and commerce. Not even under its former director, Jyotindra Jain, whose 17-year tenure saw the crafts sector beginning to reap benefits through the exhibition and display of live crafts.

After Jain, the museum was headless till 2010. It is only in the last few years, under its chairman Ruchira Ghose, that it began to establish some connect with the public.

The Café Lota, much awarded for its design and cuisine, came up next to the now flourishing museum store, also named Lota, which reported unprecedented revenue last month—taking just the figures for one month, February, up from a little over ₹11 lakh in 2011 to nearly ₹39 lakh this year. Other changes—like the refurbished dormitories for craftspersons-in-residence, called Shilpa Kuteer, the stronger branding and presentation of galleries, crafts demonstration programmes, and higher wage compensation for visiting craftsmen, up from ₹80 per day in 2010 to ₹300 per day in 2014—began to etch the outlines of a new story. Most tellingly, perhaps, visitor numbers have increased manifold since 2010, crossing the 300,000 mark just for the month of December last year.

This story, it is feared, may now stand punctuated.

In his budget speech in 2014, the Union finance minister announced that a Hastkala Academy would be set up at an estimated cost of

₹100 crore—₹30 crore was allocated by the government, the rest was to be mobilized from the private sector.

"What concerns me is that in the rush to impose a new mandate, the earlier one to rescue and revitalize the museum—involving the repair of the severely degraded buildings—will be abandoned," says Ghose, whose tenure ends next month. "We worked hard to get the funds and are now halfway through the works and the budget," she adds, visibly disappointed with the turn of events.

This is not the first time Ghose has found the situation dismaying. An economist who trained and taught at Cambridge, UK, she was first brought to the Crafts Museum as a professional consultant in 2008. That stint lasted just under six months; Ghose resigned, citing bureaucratic interference and absence of financial freedom. But she returned as its "chairman" in 2010. Even so, she says, "it took a year and a half to get the financial powers that should have been given to me on appointment".

Ghose feels things have skidded inelegantly. "It saddens me that just as things are coming together, they may quickly unravel. Lack of transparent processes in making decisions and wastage of public funds are broader concerns," she says, adding that she was not consulted about the museum's new direction.

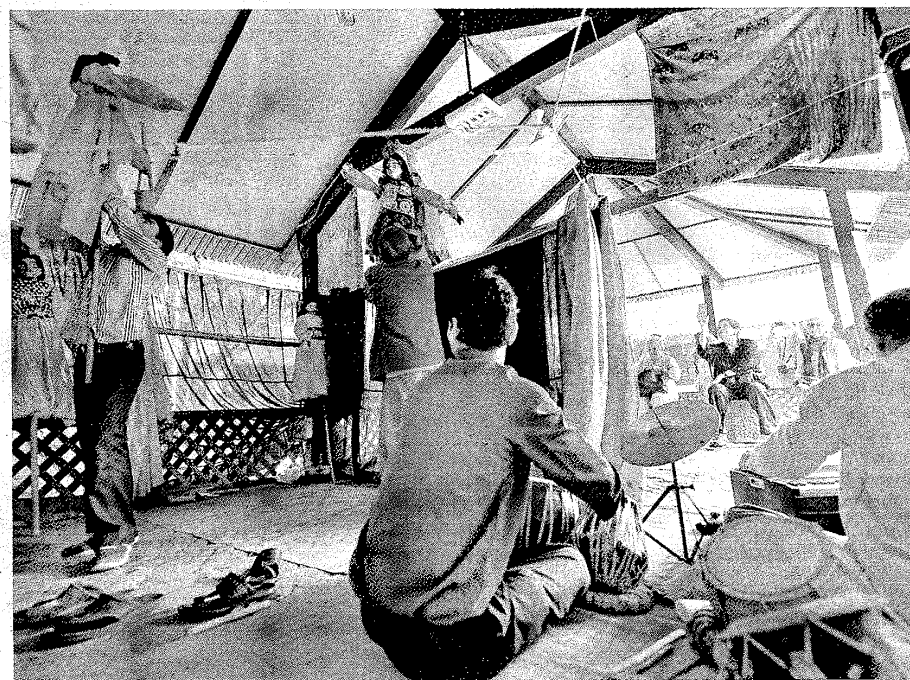
"I was not part of any discussion and have not seen a concrete proposal," she says. "I discovered by chance when people from the department of handicrafts started arriving, unannounced, at the Crafts Museum to measure up spaces for classrooms for the Hastkala Academy."

Despite the overtones of a subdued if bristly war, it is important to state that the Hastkala Academy, proposed by culture and crafts expert and politician Jaya Jaitly, the founding president of Dastkari Haat Samiti, is not the villain of the piece. Jaitly says there is a lot of confusion in the perception of this issue.

"I had proposed an academy on the lines of the Sangeet Natak Akademi so that cultural traditions that give birth to crafts are nurtured and supported," she says. "If crafts products can be marketed with the semblance of their roots, religious or ritualistic stories intact, there will be more value for them and more respect for those who create them."

"Such an academy should ideally be run without *sarkari* (government) patronage, fuelled instead by a vibrant public-partnership model. It would also award crafts practitioners by actually exploring their body of work over the years. Currently, our national awards are given for products and not for people who create them, without diligent investigation of who did what," adds Jaitly.

Besides resurrecting dying crafts, commissioning skills, academic publications, research, films and exhibitions, the academy aims to support best practices in arts and crafts.



Artisanal: (above) The Café Lota inside the Crafts Museum; and a folk performance in progress at the museum premises.

THE LOVELY LOW-
LYING BUILDING
HAS BEEN
DESIGNED BY
WELL-KNOWN
ARCHITECT
CHARLES CORREA
AND REFERENCES
TRADITIONAL
INDIAN
ARCHITECTURE

It's not yet clear when exactly it will be launched.

"Nothing will be closed down," says S.K. Panda, secretary, textiles. "That's wrong information. We cannot have two bodies pursuing the same thing after all and the availability of land at the Crafts Museum, in fact, will be put to better and bigger use." Panda says the ministry is seriously pursuing the proposal to try and mobilize the ₹70 crore in funds for the academy. "I have already written to about 50-odd corporates; a couple have responded but I am still to receive a concrete proposal," he says.

While Panda emphasizes that the voice of the ministry should be heard on this and "not that of any individual", there is definite disquiet among all those involved. Especially as it is now known that the secretary, expenditure, in the Union finance ministry has proposed that instead of following a brand new model, the academy should replicate that of the National Museum, where an

educational institute (planned to be upgraded to a deemed university in future) is a part of the museum.

"But the National Museum Institute was added later to the National Museum; the latter wasn't absorbed by the institute," Ghose says. "Even as a separate entity, the experiment has not worked. Plans are to move the National Museum Institute out of the National Museum."

Jaitly too has her reservations. "I think the bureaucracy is getting into something they don't understand. The National Museum Institute is a very small office which arranges courses for students to learn about certain aspects of conservation and art. For the Hastkala Academy, we should not begin with grandiose plans of a deemed university but instead figure out how to integrate it with the Crafts Museum to create a bigger and interactive space," she says.

Crafts experts like Ashoke Chatterjee, a former president of the Crafts Council of India, too see no logic in the move. "I

haven't seen the papers to comment on institutional identities but these two are not duplicate institutes. One is a museum, the other an advocacy and promotional body," says Chatterjee, pointing out that the National Gallery of Modern Art (NGMA), for instance, is not a part of the Lalit Kala Akademi.

"In principle, I believe that the Crafts Museum, one of the most important museums in Delhi, is on a trajectory that should be supported. Nothing should be done to dilute the work that has been done by Jain and Ghose," he adds.

Ghose and Jaitly believe that the museum should be given autonomy and be run by crafts practitioners. "It cannot become one more bureaucratic institute formulated by people who have no lifetime experience in this sector," says Jaitly.

Ghose agrees. "A museum cannot be run efficiently as a subordinate office of a ministry. For it to become an institution of excellence, it must be run with a vision, a long-term plan, and not be susceptible to government interference. Autonomy is of the essence," she says.

India's crafts industry provides a livelihood to millions and is a huge political constituency, so it may be time to invite experts in the field to shape the present and future of the institutions. At the moment, there are complaints of files slowly stumbling through various offices, funds dangling, senior crafts professionals having to report to government officials who may not know as much about the sector.

There is a worthy list of crafts experts in India to choose from. Getting an able and accountable head may also be the only way to attract a new generation of crafts activists, rather than allowing the label of "sunset industry" that dogs Indian crafts to become a self-fulfilling prophecy.