

# HASTKALA SETU

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## A BRIEF ABOUT GUJARAT'S CRAFT HISTORY

Gujarat is a land of art and craft; one can see its diversity through the collection of art it possesses. Each district of Gujarat specializes in a different art form. These handicrafts present a beautiful amalgamation of stitches, colours, patterns, and embroidery. The vast ethnic communities residing in the state of Gujarat maintain their unique cultural form of handicraft, including embroidery, bead-work, textile printing, Bandhani (tie-dye), leather work, pottery, woodwork, stonework, etc. These communities are mostly engaged in the “cottage” industries.

The phrase “cottage industry” refers to manufacturing businesses that do most of their work by hand, these small-scale industries play a vital role in the rural economy of India. This industry offers significant potential for international trade as more than 90% of its total production is exported to multiple foreign countries. The industry also frequently displays a huge potential for employment generation. Low investment, the potential for export, and foreign earnings are a few of the factors which are helping this industry to grow further.

Since Gujarat is one of the leading states in textile and handicraft production with a huge scope for further expansion, the State Government is firm in providing the rural youth and rural artisans with the necessary support to ensure sustainable livelihoods. Employment generation schemes for individual & artisan Clusters are being implemented by the Commissionerate of Cottage Industries, which is continuously endeavouring to transform the Cottage and Rural industries ecosystem in the state.

## ABOUT HASTKALA SETU YOJANA

To Empower and strengthen the schemes of Gujarat's Department of Cottage and Rural Industries, the Commissionerate of Cottage and Rural Industry has appointed EDII (Entrepreneurship Development Institute of India) as a knowledge and implementation partner to implement the Hastkala Setu Yojana across all the districts of Gujarat.

Entrepreneurship Development Institute of India (EDII), a not-for-profit organization, is an acknowledged National Resource Institute for Entrepreneurship Education, Research, and Training & Institutions Building.



The Project Hastkala Setu Yojana acts as a bridge between artisans/ budding entrepreneurs by creating incubating facilities to link them to potential markets. This project envisages designing and implementing an integrated model to enable rural entrepreneurs with entrepreneurial opportunities for their livelihood generation and sustainable development.

## BRIDGING GAP BETWEEN THE DEMAND AND SUPPLY

Local craft is a reflection of the relationship between humans and their environment within their historical, cultural, and social contexts. The traditional craft involves practices and local knowledge that is deeply rooted in history and has been accumulated over time. It is a part of our cultural heritage and is required to be preserved and revitalized.

Designers are called upon to bridge the gap between idea and practice and to link artistic and creative elements with practical and realizable outcomes. The alliance between craft and design will help to stimulate the development and preservation of a local craft in a sustainable and commercially viable way.

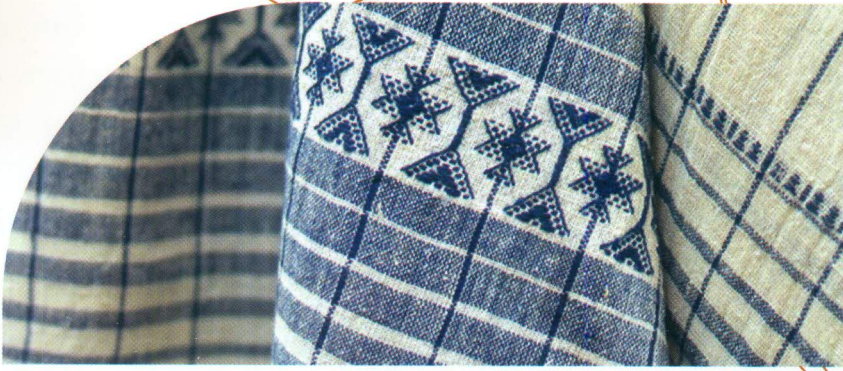
Engaging designers with craftspeople is not only helpful for the regeneration of traditional crafts, but it also allows designers to obtain new design experiences, which could broaden their design horizons. Providing designers with knowledge regarding traditional crafts is an effective approach to liberating their creative ability. With this exchange of knowledge, craft artists can create products that fulfil the contemporary consumption demand of the market.

## VAYAN (HANDLOOM)

The term 'Handloom' encompasses a wide range of textiles and fabrics. This includes weaving fabric using hand, simple tools, or a loom made from wood. These are generally artistic and/or traditional in nature. They are *categorized* by certain features like reliance on locally available resources and skills, family ownership, small-scale operations, labor intensity, traditional technology, and the skills generally acquired outside the formal school system.



**KALA COTTON**



**TANGALIA**



**MASHROO**



**AJRAKH PRINTING**



**ASHAWALI**



**DOUBLE IKAT PATOLA**



**SUJANI WEAVING**





## FASHION SHOW CRAFT

### **KALA COTTON:**

Kala Cotton is a crop considered among the most energy-efficient and carbon-neutral crops in the world. It is grown, spun, and woven in the Kutch district of Gujarat. It is a pure rain-fed crop grown without any use of pesticides and synthetic fertilizers, which makes it eco-friendly.

Kala Cotton is usually available in plain weaves with or without woven stripes and motifs, and even in twill weaves. The short- to medium-staple length Kala cotton fibre measures between 20 and 22 mm, which makes it difficult to weave it even on traditional looms. It lends itself well to natural dyes.

This indigenous cotton has a distinctive aesthetic that characterizes the finished products, from items of clothing to home and lifestyle products. Kala cotton is genetically very pure in comparison to more industrially grown cotton and perfectly suited to grow in Kutch. The Rapar and Bhachau taluka of Kutch grow the majority of Kala Cotton as these areas suffer from water scarcity, and irrigated farming has not reached them yet.

### **MASHROO:**

Mashroo is a spectacular fabric with the appearance of glistening silk and the comfort of cotton, which makes it distinct from other fabrics. This fabric is made using satin weave by interlacing silk and cotton yarns. Each silk yarn goes under one cotton yarn and above five or eight or more cotton yarns, giving the appearance of a shiny surface that looks like it is made up of only silk.

This magical blend of Cotton and Silk not only makes it a luxurious as well as a utility fabric. The silk on the outer surface has a beautiful, glossy appearance, while the cotton yarns in the back soak up sweat and keep the wearer cool. Since the structure of the fabric allows for more yarns in a given area, it also makes the fabric stronger.

Traditionally, this fabric was woven at various locations in the country, but now it is woven only in Gujarat. Patan is one of the most important centres for Mashroo. This fabric is used for making garments, quilts, cushions, and bags.



## **AJRAKH PRINTING :**

Ajrakh is an elaborate block printing technique that involves the layering of prints to create unique effects. The beautifully detailed patterns, painstaking process, and natural & environment-friendly ingredients are the qualities that make Ajrakh a treasured possession. Ajrakh is believed to have the sky as its theme. The sky is represented by the colour blue, evening by the colour red, and night by black. The white star-like motifs represent stars. The fabric goes through many stages of resist dyeing for the different colours. These processes lend depth to the design, enabling the dyes to ooze into the warp and weft of the fabric. This is a craft in which geometry steps in to render a divinely metaphoric quality to the design. It helps the smaller patterns transcend into a harmonious whole. Champakali, Raiya, Kharek, Nipad, Grinari, etc., are famous traditional designs.

Ajrakh prints are worn across all strata of society and status, with the same patterns and principles but different qualities of the fabric. The predominant use of indigo and red in dyes lends it the ability to keep the wearer warm in winter and cool in summer. The beauty of the fabric does not fade even if it gets old. The fabric is even used in patchwork quilts when it ages. Ajrakh is one of the very few crafts whose visibility has considerably increased and has reached even outside India.

## **TANGALIA WEAVING , :**

Tangalia weaving, also known as Daana weaving, is practised in the Surendranagar District of Gujarat. It could be described as a weaving technique where patterns are woven into the fabric by arranging raised dots of thread, which are visible on both sides of the fabric. This form of weaving requires a high skill level, nimble fingers, and attention to detail.

The essence of this weaving technique is the composition created by colourful dots, which are simultaneously created on both sides of the fabric. These dots arranged geometrically, give an illusion of beads embroidered on the cloth. Each little dot in this weaving technique is woven individually, and eventually, a motif is transferred from the weaver's mind onto the cloth. Motifs are woven into the fabric while still on the loom. The tiny dots that are so unique to this weaving are created using an extra thread.



This craft is mainly practised by the Dangasia community of Gujarat. Traditionally, native sheep wool, known as “gheta”, and occasionally indigenous cotton was used for this weaving. But, these days, acrylic thread, merino wool, mulberry, and Eri silk are also used.

### **SUJANI WEAVING:**

A double-cloth weaving technique, “Sujani Weaving,” is believed to have originated in the Bharuch district of Gujarat. Under this weaving technique, the cotton is inserted between the warp and weft threads during weaving in such a manner, that it makes it a part of the fabric. The whole process of weaving, filling, and sealing are repeated for each subsequent row. This technique also ensures that the cotton is not easily displaced, which makes the product highly durable.

Traditionally, sujani weaving was done using cotton only, for more expensive varieties, rayon, silk, and zari threads were used to make the decorative border of the fabric. This weaving technique features two kinds of designs — geometric designs with alternating white and colourful squares and floral designs with butis woven using the extra-weft method.

This was primarily used to make cotton-filled checkered sujani quilts, but now they are also used for making tablecloths, rugs, and prayer mats.

### **ASHAWALI:**

Ashawali Brocades, are known to be the oldest handloom textile in Gujarat. These flamboyant fabrics are woven with silk and metallic yarns. This craft originated in Ahmedabad, Gujarat, and was named after the city only. Ashawali is also known as Amdavadi or Amdavadi zari.

The fabric is so densely woven with extra weft zari/metallic yarns that the silk warp and weft used in the base of the fabric are sparsely visible. The sheen of the fabric made it look glamorous. Its speciality is the profuse use of golden and silver thread. It is used mainly to make heavy ceremonial robes, hangings, and furnishings.

For dyeing, natural components are used in this silk which makes it eco-friendly and has no harmful effects on the skin of the dyer as well as the weaver. Silk, being the natural fibre, also absorbs the dye to its core, thereby, increasing the colour fastness.



## DOUBLE IKAT PATOLA:

Patola, which is also called “The King Of Cloth,” is designed using pure silk. This weaving technique is time-consuming and requires a high order of skill, patience, and dedication. The designs of this handwoven fabric are first visualized on graph paper before starting the manufacturing process. The colours developed on Patola are very fast and so never washed out, it is also said that “the design laid down in Patola may be torn out, but it shall never fade”. All these qualities make this an unparalleled handloom in the world.

The term “Ikat” means “tie,” which is a dyeing technique used to pattern textiles that employ resist dyeing on the yarns before dyeing and weaving the fabric. Double Ikat is a technique in which both warp and weft are resist-dyed before weaving.

### KAARIGAR (ARTISANS)

Artisans are skilled manual workers who work with ordinary or simple tools to make things of basic need. They mainly use locally available resources and make valuable products without the aid of a machine. Artisans may be called skilled manual workers who imagine, plan, and build things with their hands as per the demands of most of the local people. The use of hands and hand tools for making a particular product imparts individuality and uniqueness to each item. By providing us with beautifully crafted products, they enhance our aesthetic life.

### ARTISTS FOR THE FASHION SHOW

**Sufiyan Ismail Khatri, an Ajrakh artisan** who hails from Ajrakhpur, Kutch, has been practising Ajrakh printing since 14 years of age. This age-old art printing technique has been followed in his family for the last ten generations.

Till his last generation, all the Ajrakh motifs were designed traditionally. To increase the outreach of his product and give it a modern touch Sufiyan Bhai applied a contemporary style with the help of Japanese designers. Resulting, most of his art is now being exported overseas. He has also been awarded “Skill of Excellence” by UNESCO in 2008.

**Nasir** is a 39-year-old Ajrakh artisan. He is an 8th-generation artisan in his family. He learned the craft from his forefathers. He has started using natural dyes instead of chemical dyes. He constantly tries to bring new creativity to his work. He is doing ajrakh printing on both sides of the fabric.



## ARTISTS FOR THE FASHION SHOW

**Jitendra Bhai**, a 30-year-old artisan from Hatoi Village of Kutch Gujarat, has been practising **Tangalia** for more than 20 years. Jitendra's family was involved in this craft-making process, for the last 7-8 generations, wherein they used to weave Tangalia on plain cotton fabric.

To give an organic touch to its product and to create something new, Jitendra Bhai introduced this new product where the Tangalia craft was weaved on Kala Cotton instead of the fabric traditionally used by his ancestors. He has been practising this on Kala Cotton for the last eight years.

Jitendra Bhai has completed his Graduation in weaving from the Handloom School, MP, and has also been awarded a National Award from the Ministry of Textile.

**Suresh Bhai** and his family, the residents of village Sarli, Bhuj, Gujarat, are involved in **Kala Cotton** weaving since last many years. The raw material for weaving this craft is procured from the padar village of Kutch, Gujarat.

Suresh Bhai is a 31-year-old man, who completed his design course at Somla Kala Vidhyalaya, Aadipur, Kutch. He is the first to attend any such course in his whole family. They are planning to export their collection to introduce this product in the Global market.

**Dinesh Lalji Marwada**, a 31-year-old artisan from the Jamkheda, Kutch district of Gujarat, is involved in **Kala Cotton weaving**. He has been practising this craft which is completely chemical-free, for the last 12 years. This craft of Kala Cotton weaving has been practised in his family for the last four generations. And he has continued the same as a family tradition. Dinesh Bhai didn't opt for any formal education in craft and design and has gathered all the knowledge about the craft from his family only.

**Abdul Khalid Sujaniwala**, a resident of the Bharuch District of Gujarat, has been involved in the **Sujani weaving craft** since 14 years of age. This craft of weaving has been practised in his family for the last five generations. The weaving technique of this languishing craft has been practised only in the Bharuch district of Gujarat all over India. Khalid Bhai acquired this weaving skill from his forefathers only.



## ARTISTS FOR THE FASHION SHOW

**Paresh Vishnubhai Patel** is a 39-year-old Ashwali weaver entrepreneur from the Gandhinagar district of Gujarat. He, the third generation of his family, is continuing the family tradition of weaving these brocades and sustaining this craft, which is at present limited to only one family. In addition, the family is also reviving natural dyeing and other conventional, sustainable weaving processes to keep the tradition alive. To give it a contemporary touch, the traditional motifs are combined with other handmade techniques like single Ikat and Ajrakh.

**Rathore Babu Muraj Bhai** a resident of village Dedadara, Surendranagar has set an example for all the artisanal community. He is not only keeping his craft alive through his hard work but also helping others in their overall financial growth by providing the required craft training.

Babu Bhai is also the first in his community to train his daughter on this traditional craft i.e. **Tangalia**. He has been teaching her the traditional craft since she was just a child. He has also received a National Level Merit Certificate and a Certificate of recognition from NIFT.

**Prakash Bhai Jivan Bhai Makwana**, the resident of Rajot has been practicing. has been practising both the Double Ikkat and Single Ikkat weaving technique on Cotton and Silk fabric since 1947. He's running his family business and even exporting this Patola craft overseas. This technique has been practised in his family for the last three generations. Prakash Bhai has received a Certificate of recognition from the Weaver Service Centre.

**Jaha Bhai Rathore**, a 59-year-old resident of Surendranagar District of Gujarat has been practising the Tangalia craft for the last many years. The blend of this age-old experience and beautiful craft is an epitome in itself. He has been weaving this craft on various fabrics which include Kala cotton, Wool and others. In association with Khamir, a non-profit organization.

**Bhojraj Bhai** is a resident of Mandavi, Kutch district of Gujarat. He is a 2017 state awardee artisan of Mashroo weaving. He is a third-generation artisan in his family. He experiments with the color combination and increased the width of the Mashroo from 22" to 36". He does natural dye also on Mashroo. he also used natural dye."



## SHOW DESIGNERS

### **ANUJ SHARMA:**

Anuj Sharma, the founder of the brand “**Button masala**,” has launched this brand on the theme of creating garments that are sustainable and multipurpose. Each of their garments can be worn and styled in many ways, which gives them a longer life and higher value.

The brand “**Button Masala**” works on an innovative process where the garments are made without cutting or sewing. This brand aims to reduce wastage and bring back quirks in fashion.

The designer has opted for Ajrakh craft for the show, as the patterns of Ajrakh are better enhanced with the button masala technique. Ajrakh craft is the exact opposite of the button masala in terms of time consumption as Ajrakh printing is a slow process while the button masala technique is the fastest in the world.”

### **GAURAV JAI GUPTA:**

Gaurav Jai Gupta, a trained fashion and textile designer from NIFT and Chelsea College of Art & Design London, is the first person from his family to opt for a career in fashion and textile design. He has won many awards in India & overseas and collaborated with various famous brands. In addition to that, he has been the only fashion designer to have a solo cover in India Today Magazine in October 2016.

The brand **AKAARO** came into existence in the year 2010. The designer describes his work as Contemporary Fashion from India which is deeply rooted in the ideas of sustainability and creating products that last and never go out of fashion. His signature textile language is Metallics, wherein the copper wires are weaved into the fabric.

“The designer has opted for Tangalia craft for the show, as this craft is minimalistic in terms of ornamentation, and the patterns are also quite linear and modern. It is very geometrical and quite modern, which fits well into **AKAARO**’s story of textiles and is relevant to the contemporary and traditional landscape of Indian textiles and fashion.”



## **PADMAJA KRISHNAN:**

Padmaja, an alumna from NIFT, New Delhi grew up in Kolkata, a city known for its subtle aesthetics and furious creative energy. Her work as a textile/fashion artist has been recognized and exhibited in several international galleries and festivals.

Her label “**PADMAJA**” was launched in 2012 with the ambition to observe the relationship between human behaviour and clothing, to integrate the work of traditionally skilled artisans with modern design practice, and to combine sustainability and social responsibility with humour and delight. She makes clothing essentials that bring beauty, comfort, and value to the wearer.

“The designer has opted for Tangalia on Kala Cotton craft for the show, as this craft requires high levels of skill and eye of accuracy, which itself is a state of meditation. Padmaja’s collection of wearable essentials is musical and even poetic.”

## **YOGESH CHAUDHARY**

Yogesh Chaudhary, a designer by profession, has completed his design education at two renowned design institutes of the country i.e. NIFT Delhi and NID. His label **SURENDRI** was launched in the year

The label and the designer reflect contemporary women's highly stylized taste for lifestyle and design. ‘SURENDRI’ epitomizes a woman’s desire for the raw expression of sensuality. It is a composite brand for women and all their needs which include full-look styling as well as costume jewellery.

Yogesh, defines his collection as a celebration of his love for Indian textiles, incorporating traditional floral motifs which signify the harvest.

“The designer has opted for Ashawali weave, as he has always been a fan of traditional Indian textiles which possess a rich history and heritage behind them.”

## **ANISHA KHIYANI**

Anisha Khiyani is an apparel designer with a degree from the National Institute of Design. She is the founder of the brand **Organic Symmetry**, wherein each product is carefully made with resources taken from the earth. At Organic Symmetry, the purest materials are used, such as 100% cotton, silk derived from plant enzymes, water reed grass from Manipur, and buttons made from coconut shells.



The brand creates limited products, which makes their products loved and appreciated for a longer period. Their garments are made by women's cooperatives-- NGOs that support and provide employment to women who are either widowed, divorced, domestic violence survivors, single mothers/single earning members of the family) based in Auroville and Bangalore.

### **UJJWAL DUBEY**

The designer Ujjwal Dubey was born in eastern Uttar Pradesh, in Gorakhpur. He studied at the National Institute of Fashion Technology in Kolkata and worked for 3.5 years at a prominent designer label before starting his label under the Gen Next category at Lakme Fashion Week in March 2014.

He is the founder of the brand **Antar Agni**. It is one of the few brands that incorporate and encapsulates modern trends and blends them with traditional ones. Sticking to the minimalistic approach, the brand believes in exuding royalty with its styles.

### **KARISHMA SHAHANI KHAN**

Karishma Shahani Khan is a fashion designer who believes in adding colours to people's lives in the most subtle manner. She is highly attracted to colours, and she found a new way of mixing these in fabrics. She believes in collecting the finest handcrafted pieces and follows a No Waste Policy.

**Ka-Sha** is a brand owned by Karishma Shahani Khan, where she uses clothing as a medium to celebrate handcrafts. Under this brand, each piece of clothing is hand dyed and crafted. At "Ka-Sha", clothing and textiles of all shapes and sizes are reclaimed and repurposed.

### **GAURAV KHANIJO**

Gaurav Khanijo a graduate of the Pearl Academy is the CEO/ Founder of the brand **KHANIJO**. This brand was launched in 2014.

The label talks about the correlation between fashion and anthropology while preserving the craft and honor of native artisans. The brand believes in the ideology of biomimicry for material innovation and uses indigenous handwoven textiles, and natural fibres to co-create meticulous textures.



## NISHIGANDHA

Nishigandha Khaladkar, a Pune-based designer and founder of the Label “**Rooh:ni**”. The Label Rooh:ni works towards designing timeless apparel that has a longer life.

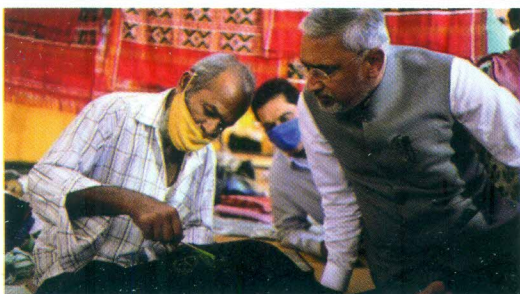
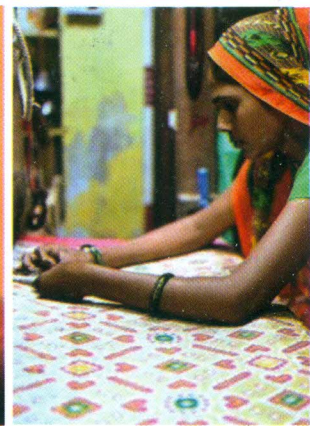
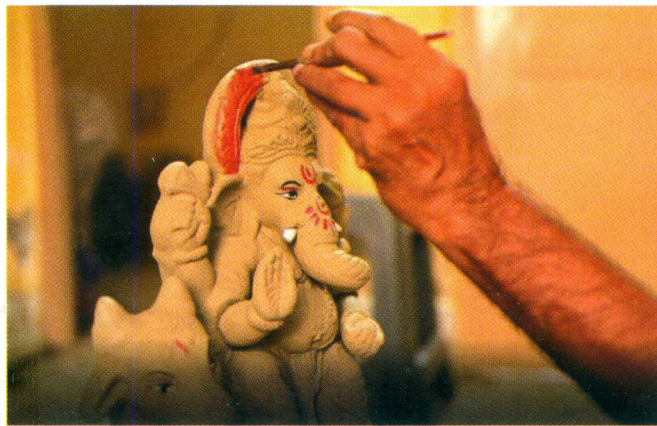
The designer has chosen the craft of Sujani from the Bharuch district and Kala cotton from the Kutch district of Gujarat. The designer finds the Sujani craft very intriguing as it gives a new dimension and Kala cotton complements the craft of Sujani beautifully. In terms of the collection theme, one craft gives the collection a structure while the other gives it a flow.

## SHANTANU DAS

Shantanu Das, a graduate from NID is the founder of label “**Maku**”. The term ‘Maku’ is a Bengali word that means the shuttle that is used in the handloom. This label emphasise on Indigo colour only. Maku label clothes are skilfully woven garments that promote the historic craft practices of India. Each item is woven by skilled hand-weavers on Khadi, Muslin and Jamdani fabrics.



## GLIMPSES OF ARTISANS WORKING WITH HASTKALA SETU YOJANA





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