Dear Editor,

I found backstitch very informative and creative in its own way. It’s a whole design package of Arch and the design events of Jaipur. You guys rock.

Bidisha Das
Kolkata

Dear Editor,

I loved the use of buy and improved backstitch; the funny bones, the graphics, the information. I always look forward to it.

Alka Yadav
Orissa

Yin-Yang

In matters of interior design, Yin-Yang also has an effect on the balance for residents.

The theme of ‘Yin’ itself could be a feminine, dark, passive, while Yang has the concept of a masculine, bright, active. Using the theme “Yin-Yang”, it is hoped to provide a soothing and relaxing aura to the house.

For areas in a home that fits using the theme “Yin”, among others, is a living room area, bedroom, and bathroom. While Yang is more suited into the work area, laundry room, kitchen, children’s playground and hallway.

Yowah Nut

Opals Yowah-Nut Opals are highly prized as beautiful stones with special patterns often forming pictures. In the earth-brown rock the opal flashes through with its sparkling veins of intense color.

They are found in the Yowah and nearby Koorit opal fields in Queensland, Australia. They are found in gravel-like rocks that look like large nuts, hence the name. There, in the most southern mining areas of Queensland, bands of “Boulder-Nuts” fill the sediments, but among the thousands of “nuts” there are very few which are filled with opal. Therefore it is the dream of every opal miner in Yowah and Koorit, to find an iron-clay-sand “nut” completely filled with opal.

Yarns

Yarns are made by twisting or otherwise binding fibers together and are used to construct fabrics. The fibers that are made into yarns can be long, continuous strands, called filaments, which can be twisted together loosely or more tightly. Filament yarns are made from either silk or manufactured fibers.

Short, staple fibers must be twisted so that they will hold together to form a yarn. Yarns may be classified according to the number of parts. A single yarn is just one yarn, a ply yarn consists of two or more single yarns twisted together, and a cord yarn is made of two or more ply yarns twisted together.

Yarns with a regular surface and diameter are called simple yarns. Those made to create decorative effects are known as novelty or fancy yarns.

VITAL VOICES, GLOBAL MENTORING WALK

11th March, at Central Park, Jaipur & Lodi Garden, New Delhi
Flag Bearer - Ms. Archana Surana. A platform to Engage, Learn and Share.

TEXTURED CONSCIENCE

24th to 29th January @ Hotel Grand Maple, EPIP, Sitapura, Jaipur
It is a travelling show of the recently held exhibition ‘Textured Conscience’ at AIFFC art gallery, New Delhi featuring various artists.

CULTURAL GOVERNANCE WORKSHOP

7th March 2017
Hosted By Arch Academy of Design

AMAZON INDIA FASHION WEEK

15th to 18th March 2017
Jawaharlal Nehru Stadium, Lodhi Road, New Delhi

YCC

Color space that defines colors using luminance (Y) and two levels of chrominance (C and C). YCC or Extended gamut YCC (also x’s Color) is a color space that can be used in the video electronics of television sets to support a gamut 1.8 times as large as that of the sRGB color space.

xvYCC was motivated by the fact that modern display and capture technologies often have significantly higher saturation than the traditional CRT displays, allowing them to handle a wider color gamut. But these devices have been unable to do this without upsetting basic calibration, as all existing video storage and transmission systems are based on CRT primaries, and are hence limited to the CRT gamut.
Design Quest

Nien Siao
Campus Director, Gurgaon
Arch Academy of Design

20 yrs. of experience in Design Education, she graduated from NID, India and has designed extensive projects in Academies for Fashion and Textiles. She has worked extensively in development of Design interface for Textiles, craft, carpets, toys along with developing Design pedagogy. Online learning and Sustainability are close to her heart and of current interest areas.

Q introducing ‘Design’ to parents whose wards are taking up a career in design
A- Design is developing into a steady, main stream career for students aspiring ambition career path and professional development. Over the years, Design has become an integral part of any business development strategy and any industry or organization can all afford to ignore the presence of Design in their area of work. Be it in creative product development, processes, or systems or in their branding, promotion and communication.

Irrespective of any descriptive stream that your ward decides on, 1, I am happy to say that Design over the years has integrated in the growth plans of large conglomerates or small MSMEs and even in everyday operations of the organization. They are employing designers to make changes and bring about creative influences to their core business. From interior environment to statutory to peripheral to the table top accessories, when designed to align with inspirations to their core business. From interior environments to statutory to peripheral to the table top accessories, when designed to align with influences to their core business. From interior environments to statutory to peripheral to the table top accessories, when designed.

Q What are the Career Opportunities available in Design?
A- Opportunities for a design graduate can be on two fronts. India has a thriving manufacturing base and is growing every day to increase its manufacturing capacities in all hard and soft goods. The ‘Make in India’ is a focus of the current government giving impetus to manufacture and produce indigenously. This is an excellent indicator of requirement of gamut of knowledge and skills professional are required to create, manage, produce, retail, promote and market these products nationally to fulfill needs and desires of the economically upward population. These are becoming competitive in quality and brand image internationally as well.

Designers get employed to work in Design studies of home products, white goods, electronic gadgets, luxury accessories, jewelry, lifestyle & fashion brands. Whereas stylist work on looks and images in print and digital platforms that promote new products to the consumers. Interior specialists create interior environments and spaces for more comfort, efficiency and cleanliness in hospitality, medical care, institutions, commercial spaces and campuses to draw users into retail spaces for extraordinary experiences with their displays of merchandise. They are also employed with Architecture or Interior firms, real estate builders or with the core organization itself such as Hotels, where the products are situated at an accessible distance from the table top products.

Q biggest challenge faced by a designer
A- Design as a profession requires the practitioner to live on their toes all the while with changing trends in lifestyle, technology, social and market shifts associated with buying, consumer behavior. To be aware of changing social mores, such as shifting concerns to sustainability, ethical practices, etc. can bring about an entirely different focus. To keep pace with the dynamic digital technology gone without saying is now a fundamental environment of operation for a designer, at the same time being almost sensitive to the social community needs around us require a balance of thinking.

Change is an boon at the same time a challenge for designers to keep pace with. An open mind of 360 perspective and wholistic package of skills, knowledge and experiences are important aspects of a successful designer.

Q What kind of exposure I will get as a design learner?
A- As a designer you will learn visual, material, and digital skills in phases of complexity. As you advance you will be able to apply these skills to get solutions for products, communication and systems. Design output must feed into the strategic plan for growth of the organization. It will be a design application in classroom setting to industry responses with dependability for you. Through the journey you will be introduced to industry through industry visits, interaction with experts and other industry interactivity to experience real life professional situation. You will undertake industry project to fulfill the requirements of the real client.

Q What is the USP of Gurgaon? Jaipur is an inspiration as a traditional, cultural bastion.
A- Gurgaon is the hub of modern, high tech service and manufacturing industry as well as a thriving contemporary lifestyle, experiential & retail environment. These malls and entertainment facilities are representative of the modern lifestyle that is sweeping the nation. The industrial areas manufacturing apparel, electronic goods, accessories are situated at an accessible distance from the table top products, giving impetus to produce indigenously. Students of design, mentored & guided by highly qualified professionals are required to create, manage, produce, retail, promote and market these products nationally to fulfill needs and desires of the economically upward population. These are becoming competitive in quality and brand image internationally as well.

Q What is the role of a Product Stylist includes:
A- Role of a Product Stylist includes: Creative styling; Product Styling; Campaign around the product; Photography styling & Visual merchandising at events or stores.

Q What are the courses offered at Delhi NCR, Gurgaon campus
A- The courses offered at Delhi NCR, Gurgaon campus from the ARCH ACADEMY of Excellence in the dissemination of Design education.

Q How is Product Design different from Product merchandising?
A- Product design focuses on Aesthetic Values, Functionality, Innovation in Material, Style, Materials & Finishes. ARCH, for Product Design course at Undergraduate level will focus on developing handcrafted products along with use of techniques like Rapid Prototyping/ Laser Cutting/Castings. For example, the lifestyle products, home accessories like lamps, furnitures, electronic gadgets/products and Systems designs like workstations, kitchen storage, fall under Product Designs.

Product Styling is all about understanding Cost, Production time, Material sourcing, Process, Raw material selection, reaching out to production unit and understanding Trends. Role of a Product Stylist includes: Creative styling; Campaign around the product; Photography styling & Visual merchandising at events or stores.

To subscribe to Backstitch, send your request at: editor.backstitch@archedu.org

ARCH in Delhi NCR
India’s TECH-CITY Gurgaon

After creating landmarks in Design Education for over 16 years in the Heritage city of Jaipur, India, the ARCH ACADEMY OF DESIGN carries its proud legacy of professionalism, Artistry, & influence into its 2nd campus in India, in the Tech-City, Gurgaon.

The Gurgaon Campus is all that a Tech-City can dream of: starting with a beautiful building, warmly inviting and modern, at the same time – a true jewel and graceful addition to our Crown. With technology & the highest capabilities put in place, to provide the perfect ambiance for bright, enthusiastic students of design, mentored & guided by highly qualified and experienced faculty from all over the world. Over 40,000 sq feet of new opportunity & the expansion of our Vision, offering a bright path of possibilities for attaining new levels of Excellence in the dissemination of Design education.

The Delhi – NCR Gurgaon region has become, one of the fastest growing suburbs in India. International brands and investors have built colossal office blocks, malls, multiplexes, hotels and amusement parks in this fast developing region.

The ARCH ACADEMY OF DESIGN, GURGAON, DELHI NCR, welcomes you to be a part of an Internationally recognized qualification & Design delivery in India. Arch’s extended Gurgaon family promises to be an amalgamation of experts from across design disciplines & industries, along with an integrated and inter-disciplinary approach to the study of design, and the progression & evolution towards the empowerment of every individual through Design Education.
Cottons are an epitome of a culture. Peoples in different part of world have their own styles of dressing which symbolize their culture and status. The last two centuries have seen an upsurge in the use of manmade textiles like polyester, nylon, PP, Acrylic etc. in almost every part of the world.

The Textile industry including readymade garments occupies a unique position in the Indian economy. Its predominant presence in the Indian economy is manifested in terms of its significant contribution on the industrial production, employment generation and foreign exchange earnings. It contributes about 14% to the industrial production and about 4% of GDP. It is immense potential for employment generation particularly in the rural and remote area of the country on account of its close linkage with the agriculture. It provides direct employment to about 35 million persons including substantial segments of SC and ST women. In fact, the textile industry is the 2nd largest provider of employment after agriculture. The contribution of this industry to the gross export earning of the country is about 37% while it adds only 1.3% to the gross import bill of the country. It is the only industry which is self reliant and complete in value chain i.e. from raw material to highest value added product i.e. garment made up. As a corollary to this growth and promotion of this industry has a significant influence on the overall economic development of our country. This diagnostic study of the readymade garment cluster in Rajasthan is presented in this report is based on the interaction and deliberations with the SME actors in the clusters, the entrepreneurs with which the SMEs interacts.

OPPORTUNITIES
• Popularity of Jaipur prints.
• Development of modern processing centre
• Greater growth prospects with NCR as a centre becoming expensive day by day
• Japanese market offers good scope for business expansion

WEAKNESSES
• Absence of design institutes for designing purposes.
• Inadequate and obsolete processing facilities.
• Shortage of trained and skilled manpower and foreign tourist destination.
• Influx of units from NCR is leading to crowding and thereby rises in the land prices and overhead costs.
• Development of modern processing centre.

CONCLUSION
As per the matrix module evaluation, it is observed that Jaipur, Jodhpur, Bhilwara, Pali & Chittorgarh are playing major role for textile & garment designing and manufacturing for new startups are:
1. Support required for product diversification/ innovative projects.
2. Support required to develop the business model base on some design innovation and makes it scalable for achieving commercial success through start-ups.
3. Business supports required through incubation of incubators are like resourceful services, coaching & mentoring and networking connection.
4. Support required to the angle investors, therefore the procedure for registration with SEBI or reputed incubator will be helpful to fulfill the requirement of incubator for new startups. The proposed incubator will be helpful to fulfill the requirement of MSEs in the Textile and readymade garments exports only. Therefore, the proposed incubator will be helpful to fulfill the requirement of local Indian market as well as to increase the export from the Rajasthan through new startups.

SWOT Analysis
STRENGTHS
• Strong demand for ethnic product of Jaipur and foreign tourist destination.
• Strong base in ethnicity and traditional tie & dye, printing and embroidery.
• Proximity to Delhi.
• Strong co-operation among industry players.
• Relatively lower overhead costs than other Centres.
• Good availability of power.
• Strong entrepreneurial base.

WEAKNESSES
• Shortage of trained and skilled manpower and seasonal shortage of labour.
• Inadequate and obsolete processing facilities.
• Near absence of any Export House.
• Absence of textile or Garments Park.
• Lack of good training institutions.
• Absence of design institutes for designing purposes.
• The landed cost of fabric increases as fabric sourcing centres are located far away.
• Lack of Knowledge about government schemes.
• Lack of incubator facility to support the new entrepreneurs.

THREATS
• Countries like Thailand have expertise in manufacturing very good quality printed fabrics at cheaper cost.
• Manufacturers, supplying to the formal market are facing sluggish demand.
• Influx of units from NCR is leading to crowding and thereby rises in the land prices and overhead costs.
• Advanced processing facilities in other cluster and other countries could eat in to the share of the cluster.

INTERNATIONAL OPPORTUNITIES
• Countries like Thailand have expertise in manufacturing very good quality printed fabrics at cheaper cost.
• Japanese market offers good scope for business expansion.

As our name suggests, and as we believe our brand is "A FULL.STOP" for people who want elegant and lavishly handcrafted; handpicked accessories with a Jaipuri touch!

We are a group of 4 friends who coincidently share the same level of enthusiasm towards photography. Following a project at our college in which we four collaborated towards making a documentary, we four decided to stick together to explore our passion for photography and that is what started our group “50mm Iris”! It has roughly been a year since we started and it has been a rather embarking journey for the four of us. While we are not too much of a pro in photography, we are focusing towards expanding our repertoire towards videography as well.
Stop motion is an animation technique that physically manipulates an object so that it appears to move on its own. The object is moved in small movements between individually photographed frames, creating the illusion of movement when the series of frames is played as a fast sequence.

Materials like clay, paper, clothes, sketches of figures, etc. are generally used in stop motion movies. Dolls with movable joints or clay figures for their ease of repositioning. Stop motion animation using plasticine is called clay animation or “clay-mation”. Not all stop motion requires figures or models; many stop motion films can involve using humans, household appliances and other things for comedic effect. Stop motion using objects is sometimes referred to as object animation.

choose what materials to use in the movie and to write the script of the movie are the many options to go on with. We were required to choose a particular place within the ARCH Academy of Design campus. So to make it easier for us, we played the game of pick up the chit. There were two sets of chits, one set had the venue of the shoot and the other had the materials to be used. The script was formed much easier after, choosing the venue and the materials.

Forming the perfect script for a “two minute” movie roughly took us two days. But only forming a perfect story was not enough. One has to see, whether, the movie can be done practically? Will it be inside a budget? Will the audience be able to connect to it? or Is it too bland? Does it need more drama? All these questions literally made us go crazy. Because as a creative person it is our ability to have crazy ideas. But as a designer it is our duty to see the practicality and functionality of those crazy ideas.

We wrote the script, begin the shoot. Every single one of us was really excited to start the movie. Once we started, not so much. Because stop motion movie means, holding the camera in the same position for hours and hours, moving the things in excruciatingly small movements. But then it did not diminish our interest in finishing the movie. We got back to business the next day. Over the shooting period we had so many scenes to rewrite and many scenes to reshoot. Even then we loved going and doing it again and again.

Next came the most least interesting part of making a stop motion movie “editing”. Editing the pictures, sure nothing disturbs the frame meant hours and hours spent before the laptops, with our eyes screaming and necks hurting. But then it was worth every second. When editing was done, and we were about to finish the last stage of our movie. We compiled our pictures into a movie. We also searched for suitable soundtracks to go along with it. At the end it was such a rewarding experience. This was a new and fun experience for us. We would like to thank Ms. MairaGoveia and Mr. YashRaizada for giving us this opportunity, guiding, mentoring us and rest of the teaching staff, non-teaching staff for supporting us through-out this project. Thank you.

Animation is not the art of drawings that move but the art of movements that are drawn.
World Tour on Cultural Governance

The challenges facing, managing successful arts and cultural institutions globally are immense and it is not getting any easier! As the predominant understanding of the global picture of good practice in ‘cultural governance’ is weak & is gathered from a narrow literature and set of understandings that is mainly western (for example: UK, USA and Europe), it is of limited value to arts and cultural institutions located outside these western locations.

The workshop to be organized by ARCH Academy of Design, Jaipur, will have approximately 12 invited respondents (from the respondents to the questionnaire) to collect more in-depth knowledge.

An international study has been designed that will collect more information across a member of non-western locations/ regions across the globe. The locations that are being visited include: Belgium, UAE, Ethiopia, Taiwan, China, India, Australia, South Africa, Brazil and Columbia. A questionnaire to approximately 50 selected persons closely involved in arts and cultural organizations in the region will be followed by a day-long workshop which will be held by Professor Ian King, Professor of Aesthetics and Management, University of the Arts, London, and Professor Dr. Annick Schramme, from the University of Antwerp, Belgium. She is the Chair of the Cultural Governance workshop/seminar series and is an advisor to many cultural institutions across Europe.

The workshop to be organized by ARCH Academy of Design, Jaipur, will have approximately 12 invited respondents (from the respondents to the questionnaire) to collect more in-depth knowledge. The workshop will include discussions of local issues and challenges and share examples of good practice and international understandings of cultural governance for arts and cultural organizations from other locations.

Eminent people from all over India will be invited to participate. We would appreciate at least 3 nominations of Senior Administrative officials from the Government of Rajasthan to be participants in the Workshop. The international data and results are intended to be published in a book to be produced & published in 2019 by World-renowned publisher – Peter Lang. It will lead to the establishment of an international standard that supports the improving quality and practice of cultural governance across the globe. The collected information, & primary data would be returned back to the location & source so as to be available for anyone to use for future studies.
learning the nuances of choreography for fashion

Credited with many firsts in the Fashion Industry, his career span of 30 years, fashion stylist and choreographer, coveted as India’s most influential style entrepreneur.

Originally derived from Khadder, Khadi is a term used for handspun and hand-woven fabric, mainly made in India, Pakistan, and Bangladesh, out of cotton. According to the Freedom Movement in India, Khadi became the face of free India and agent of change, along with Gandhi.

Khadi was the charm of the show. Its magic lies in the country's artisanal crafts and textiles, characterized by the three-day fashion extravaganza that showcased Khadi ensembles developed in Rajasthan. The five-day fashion extravaganza organized from November 30 at Hotel Diggi Palace is being promoted by Rajasthan Heritage Week – ‘Handmade in Rajasthan’.

The employment, success, and a better quality of life for every artisan in the state of Rajasthan is a window into the universe of crafts and techniques.

The three-day extravaganza showcased, celebrated and honored the excruciating labor of the national award-winning weavers, artisans, and craftsmen from Bagru, Jaipur, Sanganer, Mangrol, Barmer, Banaw and Pilkhan in the cutting-edge modern design by Abraham & Thakore, Raghavendra Khattar, Rajesh Pratap Singh, Hemant Trivedi, Rohit Bal, Vidhi Singhania, Kajeralal Babautia, Rohit Kamera, Pratibha Jajuria, Aryan Kalsi, and Puja Arya with showcase Khadi ensembles developed in Rajasthan.

The requirements of fittings session, the hustle and bustle of backstage during the show, dealing with the models, and sometimes even dealing with the worse situations makes us stronger and much more prepared.

The three-day extravaganza showcased, celebrated and honored the excruciating labor of the national award-winning weavers, artisans, and craftsmen from Bagru, Jaipur, Sanganer, Mangrol, Barmer, Banaw and Pilkhan in the cutting-edge modern design by Abraham & Thakore, Raghavendra Khattar, Rajesh Pratap Singh, Hemant Trivedi, Rohit Bal, Vidhi Singhania, Wendell Rodricks, Kshmiri Bhat and Shyamali, who also included international designers Bili Russell, Somal Bharamendra, Ajay Vir Singh and Madhna Rautbher and many others. In other words, a testament to the exceptional beauty of the nation’s artisanal textiles and the ease with which Indian design aesthetics incorporated into these fabrics.

The Chief Minister of the state, Vasundhara Raje, mentioned that the Textile Development Program started last year has uplifted the weavers’ confidence and given them a sense of direction guided by the designers. Having now engaged leading national and international designers to work with Rajasthani weavers in building the brand ‘Handmade in Rajasthan’, the objective is to provide recognition to the Khadi and Ramohini as a Ray of Luxury. Every piece of fabric woven by hand represents the spirituality of the fabric of freedom, a Gandhian philosophy that should now create increased employment and a better quality of life for every artisan in the state.

The magic that lies in the country's artisanal crafts and textiles showcased at Rajasthan Heritage Week spearheaded by Prasad Bidapa Associates in association with the Khadi Board and the Government of Rajasthan is a window into the universe of crafts and textiles, particularly historic fabric Khadi and handmade fabrics. In the deeper alcoves of Rajasthan, weavers and innumerable printers, dyers and artisans are one of the largest working populations in the industry that gives the state its unique identity.

The event broadened my perspective for the future, how the designers are defining their world, how they are using their imagination in promotion of Khadi along with sustainable fashion and how will I contribute to it.

The exhibition showcased, celebrated, and honored the excruciating labor of the national award-winning weavers, artisans, and craftsmen from Bagru, Jaipur, Sanganer, Mangrol, Barmer, Banaw, and Pilkhan in the cutting-edge modern design by Abraham & Thakore, Raghavendra Khattar, Rajesh Pratap Singh, Hemant Trivedi, Rohit Bal, Vidhi Singhania, Wendell Rodricks, Kshmiri Bhat and Shyamali, who also included international designers Bili Russell, Somal Bharamendra, Ajay Vir Singh and Madhna Rautbher and many others. In other words, a testament to the exceptional beauty of the nation’s artisanal textiles and the ease with which Indian design aesthetics incorporated into these fabrics.

Sustainable fashion and how will I contribute to it.

The participation has given me the opportunity to work closely with the designers, stylists, choreographers, management team, media team and to observe the professionalism found in the industry. I also got the chance to interact with the interns working under the designers and understand future trends and requirements of the fashion design studio.

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A part of the three year research project entitled ‘By design: sustaining culture in local environments and conversations with the Indian handicrafts sector’, the event created a forum for discussion of the ways in which cultural heritage is managed and sustained in different contexts across time and place. The symposium is a collaboration between the Global Cultures of Textile and Dress Research Group at NTU, Craft Revival Trust New Delhi, India International Centre and artisans in Kachchh district. Gujarat funded by the British Academy (International Partnerships and Mobility Scheme 2014-17). It discussed the ongoing research which also supported contributions from people working on different aspects of sustainability and heritage in a range of cultural contexts that includes practicing artisans, museums and archives, higher education, the NGO (non-governmental organisations) sector, and the local fashion industry. It considered the strategies adopted by different stake holders in India in an endeavor to sustain craft production as an important aspect of India’s cultural heritage as well as a viable means of production in the digital age.

The project discusses sustainability as an important consideration for designers and consumers. Using the focus of the Indian handicrafts sector, this project explores the challenge of sustaining production in the digital age. It considers the strategies adopted by different stakeholders in India in an endeavor to sustain craft production as an important aspect of India’s cultural heritage as well as a viable means of production in the digital age.

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Anokhi - The brand, emotional aspect/connect, business aspect, challenges, numbers

- **Challenges**
  - In the late 60’s, no market for readymade clothes, traditional tailor-made, sari, lehngas, salwar kameez for women were popular, hence the initial foray was into International market.
  - Zero experience in business before starting the venture, faced challenges just like any other entrepreneur today.
- **Emotional connect**
  - No formal training in design or knowledge about Indian handicrafts, techniques, block printing process but the love for fabrics and a vision for this craft was the compelling force.
  - Worked closely with artisans and craftsmen, at grass root level, was able to identify that the essence of reviving this craft lied in promoting and encouraging the craftsmen.
  - After 2-3 collections, when the craftsmen ran out of designs, Faith Singh herself designed items.

- **The Brand**
  - Simplified the block printing technique keeping the character intact.
  - How an English woman found her connection to one of the most cherished heritage crafts of Rajasthan.
  - Perfect example of how local fashion community can contribute to sustainable development of heritage craft, benefitting craftsmen at the grass root level.
  - Anokhi had to make the design ‘desirable’ so that even if block prints are out of trend, the apparel doesn’t lose it demand, ensuring steady stream of employment for the craftsmen.
  - You can be modern right from your traditional space.

Anokhi Museum

Setup with an intent to preserve and exhibit the hand block printing techniques in apparel, Anokhi Museum is housed in an ancient restored haveli (mansion), charting the history of wood block printing in India. Restoration of the haveli won the UNESCO award for cultural heritage in 2005.

The Anokhi Museum of Hand Printing aims at addressing the challenges faced by the block printing industry, through education. Also to spread awareness amongst textile specialists and general public, consumers by educating and encouraging the artisans to re-visit and view their craft in an inspirational way.

The museum offers a chance to the several tourists to get a glimpse of the inspiration called block printing, alongwith the opportunity to savour the grandeur of an ancient haveli.

The museum was established in the year 2005 with a thoughtful initiative to preserve and conserve the art of traditional handprinted textiles from the celebrated towns of Kangaur and Bagru. Being one of its kind in the world where one can observe the consuming and exhausting method of hand-block printing in entirety, from carving of wooden blocks to transformation of raw fabric into a piece of art.
What is Mentoring?

Mentoring is a unique relationship in which an experienced and successful person serves as a role model, and guides and facilitates another person to make progress in her professional and/or personal life. It can be an informal relationship or one that is more formally structured. In addition to giving advice and sharing one’s experience, a mentor provides inspiration and encourages the mentee to find a way to achieve her objectives, and facilitates access to resources that may be helpful. It is a dynamic relationship in which both the mentor and the mentee actively contribute to the relationship, building its strength and character. A mentor is someone with professional expertise that qualifies him/her to offer sound opinions or advice to someone who is less experienced. Different from other forms of professional training, a mentor can offer guidance and support on a range of issues from career advice to skills development. Mentors often also serves as personal advisors to their mentees. A mentor is often less experienced and desires guidance and cultivation by a more established leader. A mentor listens and learns, but also helps to shape the mentoring relationship. The mentor can tell the mentee what skills she wants to develop, what guidance she needs and what she hopes to gain from a mentor.

Why Mentor?

The Global Mentoring Walk is an opportunity to highlight the importance of women’s leadership, and to accelerate the impact of women leaders through mentoring. Vital Voices believes that mentoring is critical to empower women to succeed and to build women’s leadership for the future. Mentoring corresponds with strengths that are often associated with women, building relationships, caring and nurturing of others. It is an effective support system for meeting challenges that women face in common or that particularly affect women as well as addressing the obstacles to career growth that women commonly face in corporate and professional environments for instance, the glass ceiling. Mentoring draws on a natural tendency for women to help one another when facing a common plight. It also recognizes that women who have gone before and succeeded are in a unique position to guide and facilitate others to successfully navigate through similar obstacles in their career paths.

Mentorship enables established women leaders to inspire, encourage and help others tackle the challenges in their professional and personal growth. Vital Voices recognizes that while women need professional support and advancement, they also desire personal and emotional support from other women as well. Mentoring helps strengthen a mentor’s motivation and capacity for mentoring challenges, exploring new ideas, and making important decisions. It can facilitate new connections and networks, and broaden their horizon for personal and professional achievements. Mentoring enables emerging women leaders to gain confidence and skills to thrive as leaders. The benefits of mentoring are considerable. When established women reach out as mentors to younger counterparts, they are supporting and cultivating the next generation of women leaders. These same mentees often become mentors, paying it forward by empowering even more women to be successful leaders. Although it can be structured, mentoring is a flexible and dynamic process. In contrast to coaching and professional development programs, which often take place only in a professional setting and have a set schedule with a beginning and an end, a mentoring relationship is more organic; growing and changing as the relationship progresses. The relationship can continue for as long as both parties find it beneficial, and feel that they have something to gain. Vital Voices has found that unique bonds develop between mentors and mentees that effectively position both parties to grow and evolve at various levels. It helps women hone specific skills to advance as leaders while allowing for more personal and in-depth relationships.

The overall goal of this Global Mentoring Walk is:

1. To value women’s participation in society.
2. To recognize the importance of “paying it forward” by giving back to others, as part of a more personal and informal mentorship.
3. To promote lasting mentoring relationships between emerging and established women leaders.
4. To create a platform that celebrates the importance and power of women’s leadership & participation in society.
5. To instill the values of mentoring in rising leaders throughout the world.
6. To encourage aspiring women professionals with the support & guidance they need to fulfill their goals.

Why is it that so many of us did well? Because we had a mentoring outlook. We helped each other along.”

Geraldine Laybourne, Media Icon
Founder, Global Mentoring Walk & Mentor to Archana Surana (Founder and Director, ARCH Academy of Design

Thank you ma'am! for always being there and giving a patient hearing and practical advice to help clear my self doubts

Members of the Women Mentors Forum, Jaipur www.womenmentors.in

MENTOR-MENTEE

PEER MENTORING

MENTEE

Mentor - Sumeeti Mittal
Mentor - Shivali Singh

One of the important concept of Mentoring Forum is Peer Mentoring. This week we have a story of peer mentoring done between Sumeeti Mittal and Shivali Singh. They both connected and discussed what they are doing in their respective field during mentoring walk held in Jaipur. Shivali after knowing that Sumeeti is running school for underprivileged and school drop outs name Pratham Shiksha Charitable Trust

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MENTOR-MENTEE

PEER MENTORING

MENTEE
How to create new objects of desire?

About six years ago I was so lost during my graduation. Doing the work only under demands of each subject, trying to please teachers to get good grades. But what distressed me more and more every day is that my work made less sense and have less uniqueness in each unit. They didn’t have connections one with the other.

Was when a good friend at the time told me: Maira, why you don’t stop doing something random for each unit and starts to do something for yourself, something that you really like to do.

I was in shock. In my 20 years of life previous, till that moment, nobody had never ever told me to do something I liked. I had no idea of what I really liked in that moment. I had never asked myself and no one else had never asked me that question.

So that was the key moment that changed the entire story of my graduation and probably of my life. I had to stare at me from the front, to look inside and ask me definitely:

What do you love?
Where is your desire as a designer?

The answer didn’t come ready, but I decided that starting in that moment I would continue to ask myself about it, and someday when I didn’t expect I remembered how much I used to enjoy making origami (paper folding) in my adolescence, how good I was at this and how this activity used to give me pleasure, so I decided to resume these experimentation with paper. I did a test with parchment paper for a photographe analogical unit and how I was surprised when the results were beautiful and the teachers began to praise and encourage me to keep those projects and delve into them.

Thin began in 2011 and since then I never stopped to work with paper folding. Developed frames of origami, then made collections of accessories, prints, serigraphs, and the more I dived more and more ideas emerged, culminating in my work of conclusion of graduation: “Habitability Scultures” which I’ll speak more calmly about in another edition, coming soon.

But don’t stop there, even after finished my graduation the sculpture pieces became performances, scenarios of piece of theater, decoration of events. After this I started to teach origami for all kind of public: Retired persons, children with specials needs, children of any age, adults, as art therapy, and that always fed me more and more. Origami became my profession, my passion and my work together.

I’ll never say that it was easy. Trust in your work, have total confidence to show your work to the world, be ready to handle with the critics is difficult. Sometimes our creativity is blocked also, but when you know that you love something you have to keep working and trust in your work.

So in 2015 I decided to start over all, leaving designs in black and white and conceptual art pieces behind and started to do things that I thought just beautiful, pieces of decoration to brighten homes. I made a frame, made two. I posted some things on the internet, and behold, a friend discloses another and again when I least expect orders arise more and more, invitations to fairs, invitations to exhibitions.

But the imagination never stops and when we begin to breathe work and wanting to innovate more and more. Behold arise luminaries.

I created the luminaries because I love Taurus (birds of paper) but was saturated see them in accessories, trinkets or mobiles often obvious and wanted to do something really different and innovative with them. Makes them an object of desire. And then came the idea of lights of led through the paper, created the luminaries and the audience fell in love.

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My brand was in the beginning to happen when the opportunity to teach (my other passion) appeared, and feeling that I could mix these two worlds and learn more and more about other culture to inspire myself so I thought that the brand would expect me a little in Brazil, and to feed me those colors, smells and flavors of India just will make me well as a designing artist.

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All this is just to show here that everything that we have to do is to pull the thread of imagination, be really persistent. We must never be afraid to show our works, ask new opinions, ask help, and keep working because only with hard work you can do something really new and innovative.

Look to the world every day thinking: how can I do this better? Fed yourself of world. Let everything inspire you. Try to learn something new, even small things every day. Be a designer is been innovative.

Because sometimes the creativity is locked, but if we have willing to open more and more eyes and look around, sure new ideas arrive. And if you do what you love and always makes with love, success is guaranteed.

I think the only way to create objects of desire is creating something that give pleasure and satisfy you self, when you do something with love and giving you best, there’s no way to get wrong.

By Maira Gouveia
Images: Luiza Bongir
Design has various definitions and each one of us have our own interpretation. According to Wikipedia, Design is the creation of a plan for the construction of an object, system or measurable human interaction (as in architectural blueprints, engineering drawings, business processes, circuit diagrams, and sewing patterns). Designing often necessitates considering the aesthetic, functional, economic, and sociopolitical dimensions of both the designed object and design process.

We could categorize the following as broad fields of design and related business:

**DESIGN**
- Fashion Design
- Textile Design
- Interior Design
- Spatial Design
- Graphic Design
- Product Design
- Craft Design
- Jewellery Design

**INTERACTION DESIGN**
- User Experience Design
- User Interface Design
- New Media Design
- Game Design
- Industrial Design (Products & Packaging, Transportation, Furniture, Ceramics) • Service Design

**BUSINESS**
- Design Management • Merchandising
- Marketing • Retailing • Entrepreneurship

**HOW TO PREPARE FOR A DESIGN SCHOOL ADMISSION TEST?**

**Creative Aptitude Test:**
Design Entrance Examinations are mostly to assess design sensibility, problem solving, creative skills logical reasoning & awareness on global issues. Most of the entrance exam broadly classifies the paper in two parts.

1. **Quantitative Ability:** It consists of questions on addition, multiplication, division, fractions, percentage, rate of interest, work and time, ratio and proportion, and distance.
2. **Communication Ability:** It is aimed at testing the language ability of the candidates. It includes questions on synonyms, antonyms, words with corresponding meanings, singular, plural, one word substitutes, idioms and phrases and correct spellings.
3. **English Comprehension:** It requires understanding and answering questions regarding a specific passage.
4. **Analytical Ability:** It is designed to test the candidate’s inference and logic ability from given information.
5. **General Knowledge and Current Affairs:** It is based on recent events and general awareness including Design related awareness.
6. **Case Study:** This test uses a situation to evaluate your style of response to discern your managerial ability.

**General Aptitude Test:**

**FINISH THE DESIGNER IN YOU**

- Curious/Inquisitive
- Imaginative/Innovative
- Passionate
- Risk Taker
- Problem solver
- Strong Communicator
- High EQ
- Researcher
- Out of the Box Thinker
- Eye for details
- Hungry for Self development
- Listening & Reflective skills

**CAREER OPPORTUNITIES IN DESIGN**

**FASHION DESIGN**
- Fashion Designer of Women’s / Mens / Ethnic Wear
- Fashion Stylist
- Fashion Illustrator
- Fashion Photographer
- Trend Analyst & Forecaster
- Fashion Journalist
- Chorographer
- Merchandiser & Sourcer Professional
- Independent Design Consultant
- Design Strategist

**GRAPHIC DESIGN**
- Graphic Artist
- Illustrator
- User Interface Designer
- User Experience Designer
- Publication Designer
- Photographer
- Typeface Designer
- Website Designer
- Motion Graphics Designer
- Client & Brand Manager

**JEWELLERY DESIGN**
- Precious Jewellery Designer
- Costume Jewellery Designer
- Accessory Designers
- Design & Product Development Managers
- Trend Analyst
- Merchandisers & Sourcers Managers
- Brand Managers
- Bench Jewellers
- Entrepreneurs

**INTERIOR DESIGN**
- Retail Interior Designer
- Residential Interior Designer
- Set Designer
- Exhibition Designer
- Landscape Designer
- Museum Designer
- Visual Merchandisers
- Entrepreneur

**PRODUCT DESIGN**
- Product Designer
- Packaging Designer
- Product Systems Designer
- Lifestyle Accessories Designer
- Furniture Designer
- Product Stylist
- Lighting Designer
- 3D Modeler
- User Interface Designer
- Design & Product Dev. Managers
- CAD/CAM Specialist

**UNDERGRADUATE-UG**
- Fashion Design & Entrepreneurship
- Interior Design & Entrepreneurship
- Product Design

**POSTGRADUATE-PG**
- Fashion Design & Entrepreneurship
- Interior Design & Entrepreneurship
- Design Communication
- Creative Styling & Sourcing
- Product Merchandising

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- Design Communication
- Creative Styling & Sourcing
- Product Merchandising

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