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backstitch

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EDITORS DESK



Having been associated for so long with the wonderful design and craft industry, it has crossed my mind on a number of occasions, that there was a need for a platform to share knowledge about subjects that influence and affect the thinking and making within our design and crafts industry. Today in the time of google search, there is no dearth of information available. Information that is meaningful and would benefit the youth who are engaged in design, needs to be used effectively to convert that knowledge into a constructive and productive outcome which can contribute back for the good of our society.

A publication like **backstitch** is needed to give a fresh new beginning to the sharing of information and news related to design, craft & arts and its related industry. A platform presented to benefit the youth inclined towards design, teachers teaching design and all those who in some way or the other are related to our creative design fraternity and industry. Looking forward to a creative association with our readers.

Archana Surana
Editor in Chief - **backstitch**

INCEPTION OF BACKSTITCH,

The world is watching India very closely. Previously it was our culture, its history and traditions and now our living crafts are adored and admired world over. Today the world is looking at our creativity and our design sensibility. It is a great honour being an Indian. One amongst us today is leading the Creative Team for a world's renowned French Fashion Brand in France.

India is rapidly growing and it will not be long before the boundaries of our nations will merge. We need to recognise this fact and become aware that our culture and crafts is a big influence in our design and its processes, be it fabric making or iron smithing. Now it is up to us, to understand the value and importance of our crafts and preserve its traditions and respect the people involved in the making.

A publication was long due which would create space for sharing news on events and happenings, experts comments, experience and right knowledge related to design, crafts & arts, and its allied industries. A platform which would act as a source of inspiration and aspiration, for creative youth. A forum to expand horizons, express thoughts and ideas, and showcase work, and to honour and acknowledge experts from the field, recognising their years of hard work and contribution towards the growth of the design industry.

Thus came about the inception of **backstitch** by Mrs. Archana Surana, the director of ARCH Academy of Design, in Jaipur along with her creative team of design teachers and students. The publication will communicate a fresh new perspective on design, crafts, technology and other relevant news of the fashion industry, which will be contributed by design students, teachers, young designers, veteran designers, researchers and industry experts.

backstitch invites its readers from the all fields of design to contribute their views and thoughts on any topic that could benefit the entire design fraternity in a big or small way. The publication will appreciate all inputs and give due acknowledgement to all its contributors. The creative and editorial team at **backstitch** hopes to make this publication a sincere effort of the people, for the people and by the people of the design industry. The team wishes all its readers 'a big thank you' for all the praise and encouragement it has already received in support and hopefully will receive in future.

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READERS CONTRIBUTIONS
Send us your views, comments and articles to editor.backstitch@archedu.org

Fashion Beyond Borders

IFFTI

17th - 21st March 2012

International Foundation of Fashion Technology Institutes

by Kunal Dutta

Fashion Education and Institutes catering to the needs of young designers is growing across the globe, some highly reputed, for their commitment and dedication toward the imparting fashion and design education. Each having an identity of their own, yet they imbibe an international character which is secular and versatile, with ethos focusing and concentrating on design, technology and business. Themed 'Fashion Beyond Borders', the 14th International IFFT Conference 2012, emphasized and exchanged a free flow of thoughts and ideas across institutes with cross cultural fashion streams belonging to diverse ethnic groups around the globe thus truly breaking all boundaries of our time.

It was at a conference of leading international fashion institutions in India in 1998 it was realized the need for an International Apex Body comprising of leading design institutes to come together to aid a better and a more universal

• TURN P3



Ms. Archana Surana, Director of ARCH Academy of Design, presenting her institute at General Council Meeting, of IFFT Conference 2012.



The First Keynote Speaker of IFFT Conference 2012, Mr. Rajeev Sethi, Chairman, Asian Heritage Foundation addressing the Conference.

CRAFTY BAZAARS of Jaipur

Text by Neha Ranjan.

Next time you visit Jaipur for your holiday or work remember there is more to Jaipur than its majestic Hawa Mahal and Jantar Mantar. Tucked away in the by lanes are shops that you were unaware of and always wanted to visit and take away souvenirs for display and use. Shopping in Jaipur can be a great fun, done alone or with friends and family, it will surely be an experience for you to take back home with you. There dozens of local markets in Jaipur that decorate the by lanes of old and new city in riot of colours. So if it is ethnic textiles and handicrafts or beaded and mirror embroidered textiles on your mind, or even silver jewellery embed with precious and semi precious gems and stones or traditional cotton quilts the famous Jaipuri block printed raazi, or colourful Panja dhurries or carpets all you have to do is enter the old walled city and be lost in the by-lanes filled with colourful array of these items.

~Bazaars~ A Must Visit

Jauhari Bazaar – famous for Silver Jewelleries encrusted with precious, semi precious gems and stones, patterned in ornate tribal, geometric designs. If you looking for filigree work Jauhari Bazaar is the place to go apart from silver boxes, gods and goddess statues, gift items including mirror frames, pens, combs and even silver utensils. If you are out for your bridal shopping, there are shops selling gold jewellery too. You can also find shops selling traditional saris and dress materials in and around the market lane.

Badi Chopadh – by far one of the most diverse shopping area selling ethnic and traditional grabs and textiles, twice the price for foreign tourist. Some shop dealers claiming their goods to be vintage items which are over 100 years old and you will need to be an attentive shopper here. There are shops



selling some very authentic and some not so authentic handicrafts including camel skin hand crafted leather goods, embroidered textiles, local scents and perfumes, and food eateries. Do not miss the traditional Jaipur quilts at Kadar BUX's shop for some quality quilts.

MI Road – is more for contemporary shopping of latest brands of clothing and shoes. It also has few traditional handicrafts shops and emporiums selling authentic kundan jewellery, brass ware, wood work. Tripolia Bazaar and Chaura Rasta. Other Bazaar to Visit

Tripolia Bazaar & Chaura Rasta

– is the market to go for colourful bangles and imitation jewellery.

Ramganj Bazaar – for embroidered shoes including the colourful mojaris and jootis.

Kishanpol Bazaar – for tie and dye fabrics and clothing.

Subhash Chok – for beautiful and variety of carpets and dhurries.

Saganer & Bagru – is the place to go to for block printed fabrics and household textiles and clothing and blue pottery.

Do visit Rajasthali (Rajasthan Government Emporium), Handloom House and Chomu House.

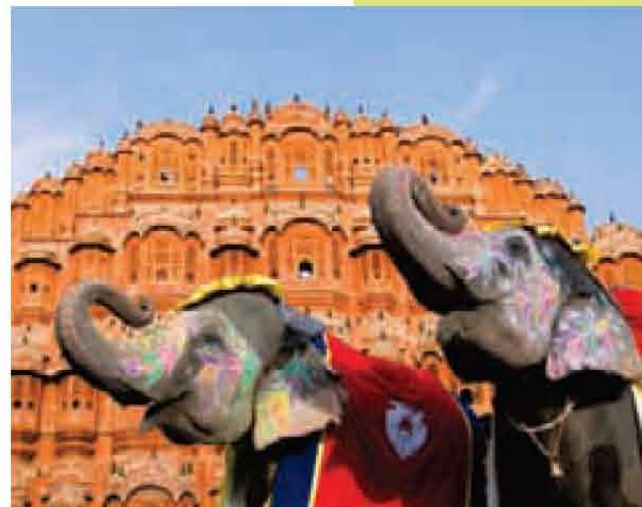
Heritage Walk Tours by Virasat Journeys

Text by Reenu Francis

Two and half hour long heritage walk along the historical landmarks of the old city of Jaipur allows you to experience the heart of pink city like never before. Organized by the Jaipur Virasat Foundation, the walk trails through the fascinating nooks and corners displaying, living history, architecture, crafts, religion, markets and traditions of the walled city. Going beyond the familiar touristic trail the heritage walk gives you the opportunity to interact with local people and lets you get under the skin of this dynamic city.

Based on their extensive research, Virasat foundation offers four different routes a tourist can choose from which includes the Temples and Havelis of Old Jaipur, Bazaars, Cusines and Crafts of Old Jaipur, Beyond the Amber Fort and Chowkri Modikhana. These fascinating walks operate daily and are subject to local conditions. The starting point and the timings differ

depending on the route but each of the four heritage walk takes between two to three hours ending with tea and traditional Rajasthani snacks with a local family. The group size can vary from minimum of two to maximum of six people. One can contact www.virasatjourneys.com for more inquiries.



FROM PAGE 1

Quotes & Highlights from Event

educational programme, which could bring about sharp professionalism in the structure and operation of the industry in respective countries of the member institutions. Formed in 1999, IFFTI established a framework of objectives and aims, cooperation and collaboration in the wake of liberalization along with integration of globalization

Amalgamation of Multicultural Fashion Sensibilities at the 14th Annual Conference of IFFTI

in the textiles and clothing trade under the auspices of WTO. Today IFFTI comprises more than 35 member institutes from over 20 countries across the globe and each year IFFTI Member Institutions participate in an International Annual Conferences and collaborate with each other in bilateral agreements and various professional development activities along with setting the standards for fashion education throughout the world.

The Chief Guest for this year was Angela Missoni of the Missoni brand from Italy, and the Conference was held in Jaipur, hosted by Pearl Academy of Fashion an Indian institute that caters to the need of Indian Fashion Industry from the 17th to the 21st March 2012. The theme 'Fashion Beyond Borders' true to its spirit bridged the gap in fashion beyond borders from America to Australia, creating a platform for fashion fraternity to come together and exchange their Multicultural Fashion Sensibilities for Design Education.

"So much historic context so easily accessible around the corner everywhere is such a luxury. Add to this a somewhat healthy attitude towards new technologies and a rediscovering of indigenous scientific enquiry...what exciting alchemy!"

Padma Bhushan awardee, **Mr. Rajeev Sethi** presented 'The Kasturi Mrig' (The Musk Deer) - Looking within to look outside.



Keynote Speaker of IFFTI Conference 2012, **Mr. Santosh Desai**, CEO & Managing Director, Future Brands Ltd. addressing the Conference

"Changing Markets makes Changes in Education"

Emeritus Member of IFFTI, **Ms. Janice Mee** presented her paper on 'Contour Fashion Matters'



Dr. A.K.G. Nair, Group Director of Pearl, **Dr. Satoshi Onuma**, Chairperson - IFFTI, **Ms. Angela Missoni**, Creative Director - Missoni, Italy, **Mr. Deepak Sethi**, Chairman of Pearl at the Inaugural Ceremony of the Conference.



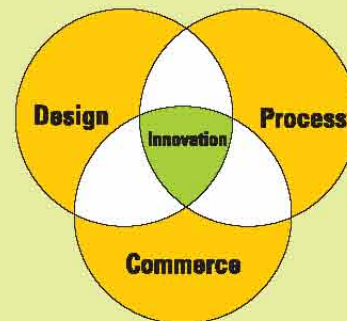
Ms. Archana Surana, Director of ARCH Academy of Design, with **Mr. Rajeev Sethi**, Chairman, Asian Heritage Foundation at the venue.

"Creativity and Education is no longer an option and education today needs to lead, not just follow"

Managing Director and CEO, Future Brands Ltd., **Mr. Santosh Desai**, Keynote Speaker stunned the audience with his basic yet powerful speech on 'Towards A New Way of Seeing'

"Design + Process + Commerce = Innovation"

Dean of School of Business and Technology, FIT, NewYork, **Mr Steven Frumkin** presented an illustrated presentation of his students live classroom project work.



"In the wake of the digital revolution, changes in the ready access to a vast library of design solutions, the heightened profile of design trends and the constant commentary on 'fast fashion' have all resulted in fundamental changes in the design process"

Principle Lecturer and Course Leader at Nottingham Trent University, **Mr. Timothy Rundle** spoke on 'Motif Matrix - An Improved Model of Trend Analysis'



The Chief Guest of IFFTI Conference 2012, **Ms. Angela Missoni**, Creative Director of the brand Missoni, Italy addressing the Conference.



Ms. Pipp Sperry, **Mr. Leslie Holden**, **Dr. Robert Ott**, **Mr. Paul McNicoll** & **Mr. Benoy Thoompukal**, Dean, ARCH on the panel discussion - The Culture of Craft in Education



Mr. Indrajit Das, IFFTI delegate and Faculty Member of ARCH Academy visiting **Rajeev Sethi's JIYO!** traveling exhibit on display at Pearl campus.

Bridging the Gap between Artisan and Consumer

by Reenu Francis

In 2009, Jeremy Fritzhand a Union College senior from New York, USA, visited Bagru on a 21 day mini-term abroad to India. It was then that he had an "A Ha!" moment during his visit. After asking many questions to the then secretary of the printing society, Vijendra Chhipa (now appointed as the director of the Bagru Textiles), it was obvious to him that the route to the market needed a shortcut. Jeremy went back with a desire to help and a vision he felt strongly about and applied for a Union College Minerva Fellowship Grant. And after graduation in June 2010 he came back to Bagru to begin work on his vision, a strategy to organize, market, and reenter the artisans into the

global market place for block printed textiles in a fair trade way. Twelve months, three versions of a website, and meters upon meters of fabric later, the second Minerva fellow, Emily LaCroix from Union College arrived to help. Vijendra, Emily, and Jeremy organized a business plan, marketing strategy and sustainability plan, in which the printers of Bagru would be able to directly sell their textiles via an e-commerce website, as well as directly interact with fashion designers, interior designers, and anyone looking to purchase hand block printed textiles.

Like many artisan goods around the world, the artisans creations exchanges hands from craftsmen to merchants to traders to retailers which eventually effects the final price, the faith of block printed textiles from Bagru took was not different. "The intention of Bagru Textiles, which is a social company, of the printers, for the printers, was to connect the block printing artisans to their consumers directly, thus saving money and increasing profits for those who created the products," narrates Jeremy, the founder of Bagru Textile.

The company's overview is to offers a truly unique sales experience. Bagru Textiles has broken away from the classical business model and are trying to bridge the gap between consumer and producer. In the past, wholesale and international business has operated with the use of anywhere from 1 to 10 middleman. These types of business transactions are not only disadvantageous to the producer (often the skilled artisans) but also the consumer. Affectionately called as "Rambabu" by most of the block makers and printers, Jeremy explains - "Bagru Textiles works directly with skilled artisans who have passed their craft from one generation to another for the last 300 years. Our goal is to sell these artisan's products at a fair price directly to the consumer."

Bagru Textiles has finally opened its website in late February 2012, providing online sales of it beautifully hand crafted scarves, bedspreads, and apparel, as well as offering custom block printing services to designers around the globe. You can shop for hand block printed textiles and scarves from Bagru Textiles on their online shop - www.bagrutexiles.com/shop

Text - Jeremy RamBabu Fritzhand, Founder of Bagru Textiles, Bagru.



Located on western and southern outskirts of Jaipur city respectively, Bagru and Sanganer both a quaint village town which are popular for natural dyed hand block printed textiles for over three centuries. Bagru and Sanganer, both produce most of the block printed textiles, which are commonly sold world over as Jaipur prints. Popular for its floral butta prints, and mostly in bright and earthy colours, Bagru is popular for dabdu or resist printing while Sanganer is appreciated for its fine blocks, both involving a lengthy process of making and printing with natural dyes by chhipas, the local hindu printers.

The craft of hand block printing is believed to have been introduced by the Mughals and later patronised by the Rajput rulers of Amber. One can only debate this but if one only looks closely at the motifs often seen in the hand block printed textiles of Jaipur, they are prominently inspired from the Islamic

JAIPUR TEXTILES BAGRU & SANGANERI BLOCK PRINTS



architectural styles and flora and fauna which are alien to the region. The blocks needed for completion of a single print design includes one of each gadh or the background block and rekh or the outline block and several of dattah or filling blocks, depending on the number of colours in the design. Traditionally made only for the local communities in Rajasthan, block printed textiles today is consumed by people worldwide. Bagru prints mainly made on coarse fabrics while Sanganeri prints were made on fine cottons were both made for making skirts, turbans and scarves. While Bagru prints strictly reserved for use by specific castes and communities of the region, Sanganeri prints were reserved for the Rajput rulers. These prints once became the identity within the society and it defined the wearer's race, stratum and marital status. Today Jaipur prints is liked and adorned by young and old, married and unmarried, elite and masses, mostly for its organic and aesthetical beauty.

Previously block printed textiles made with 100% natural dyes have been praised for its organic and herbal properties, some imparting antiperspirant and cooling properties in clothing during the summer heat. Of late due to lack of proper awareness and rising competition in the consumer market, along with the lengthy process of making the natural dyes, some printers are resolving to mixing natural and synthetic dyes to produce quicker and larger quantity of printed textiles made in cheaper price. This has concerned many patrons who are now finding independent and collaborative ways working with government organizations and NGO's supporting and promoting the craft. Ways of different surface ornamentation on printed textiles are being incorporated to raise the USP of the craft to fetch a fair price for block printed textiles. The artisans feel the consumers can help them by buying their produce without bargaining and appreciate the time and effort gone in making a meter of textiles which provides them with 300 years of history and traditions. So next time you visit Jaipur, do make a trip to Bagru and Sanganer and buy from local craftsmen at a price they can best offer to keep this craft alive for the future generation.

The Concept of Sustainable Textiles is often misunderstood for Organic Clothing or Eco-friendly textile products. However Sustainability is a broad concept when applied to a product sector as big as Textiles, for it encompasses the application of resource conservation and recycling at the whole value chain viz. the renewability and source of a fiber, the process of how a raw fiber is turned into a textile product, the working conditions of the people producing the materials, and the material's total carbon footprint.

Further the concept can be segregated in two parts- firstly, how sustainability can be integrated into textile design, ensuring more sustainable production of both natural and synthetic fibres, improving sustainability in processes such as dyeing as well as more environmentally-friendly technologies including enzyme and plasma technologies. Secondly, in terms of consumer perceptions of recycled textiles, eco-labeling, organic textiles and the use of recycled materials in textile products.

Indian scenario

Strengths/Weaknesses

The textile industry in India has both cultural and economic importance for the country. While the cultural importance of textiles pertains to the preservation of heritage i.e. high level of traditional skills, the economic importance is linked to its high employment potential, low capital investment, high added-value and high export potential. In addition a large material base (cotton, silk, wool, jute & natural fibres) coupled with significant technological advancement happening in textile industry is also a big strength area. However when it comes to understanding & applying the concept of Sustainable Textiles, SME awareness in India is abysmally low and the application often confined to the usage of some organic materials and wastewater treatment systems, that too under the regulatory pressures rather than a voluntary action. Lack of investment in recycling technologies, R&D, branding and market promotion are some other factors that inhibit the prospects of global dominance of Indian textiles.

Opportunities/Threats

Recent public awareness of the escalating problems due to diminishing natural resources are helping focus attention on the need to adopt sustainable and healthy lifestyles. Sustainable clothing and green eco fashion have entered mainstream consumer consciousness with

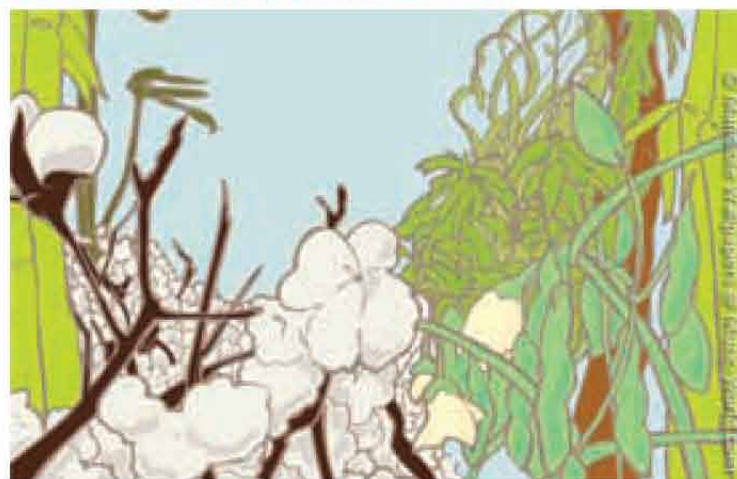
Sustainable Textiles

Raj Kumar Jani, Advisor on Switch Asia Programme, Traidcraft Exchange, UK.
Head of Projects, Arch Academy of Design Jaipur

Why Focus on "Sustainable" Textiles?

Consider the Facts:

- Textile waste occupies nearly five percent of all landfill space.
- One million tons of textiles will end up in landfills every year.
- 20 percent of industrial fresh water pollution comes from textile treatment and dyeing.
- In 2009, the world used three trillion gallons of fresh water to produce 60 billion kilograms of fabric.
- It takes 700 gallons of fresh water to make one cotton T-shirt.
- One trillion kilowatt hours, equivalent to 10 % of global carbon impact, are used every year by the global textile industry,



a barrage of recent media attention. Some big opportunities emerging in the field of sustainable textiles are:

- organic cotton market growth continues at the current rate of 20 percent/year and retail sales of organic cotton products will grow to an estimated \$6.2 billion in 2011 and \$7.4 billion in 2012.
- companies providing forecasts anticipate steady growth of recycled polyester products along with a high level of interest in other recycled fibers such as nylon and cotton.
- numerous global initiatives such as the Eco Index, Restricted Substance Lists, Global Water Quality Guidelines, Clean by Design, and Pollution Prevention are available for identifying and reducing your company's and your supply chain's footprints.

- strong commitment to organic cotton, coupled with increased use of "more sustainable" cotton as a stepping stone to ultimate overall conversion to an organic method of farming, will support cross-pollination of best practices and agricultural innovation.
- Measurement tools such as eco-indices are evolving and being adopted rapidly.
- Work with farmers, industries, brands, retailers, and other key stakeholders to share research, best practices, and tools that support responsible fiber production leading to sustainability.
- New technologies like gasifiers, efficient cooking-stoves and efficient water usage devices for dyeing/printing are incentivized for adoption leading to huge saving on energy costs & reducing carbon-footprint

The failure to address the opportunities can lend the huge textile industry into a danger zone because of following threats:

- Most of the water tables are in dark zone; overexploited
- Groundwater in industrial areas of India is unfit even for agriculture containing huge pollutants
- Most traditional textile hubs facing acute water scarcity impacting bottom-lines & competitiveness.
- Increasing pressures from NGOs, judiciary, govt. and citizen movements to act on pollution treatment or relocate (closure order given by Judiciary for Tirupur, Balotra and Pali textile units is a big warning in this regard.)
- Increasingly demanded textile worker's health and safety related disclosures by buyers is another impending threat for long-term growth of the industry, which has rather happened in a haphazard manner until now

Finally, by acting proactively with regard to environmental and social responsibility, Indian textile industry's share can be increased multi-fold from a meager 4.7% in the world textile market (pegged at over 500 bn.USD), generating far-reaching implications both for the nation's economy and for thousands of livelihoods of the poor/masses dependent on Textile Industry.

Future of Textiles

by Reenu Francis and Yogesh Purohit

There is a new buzz around on the latest hi-tech cutting edge technology of 3D printing which prints seamlessly flexible surfaces and shapes through and through from computer to finished product without using the traditional tools of fabrication. Soon this technology will replace the conventional ways of weaving, knitting, cutting and stitching. All one would need is a 3D Cad software and the 3D printer, to convert three dimensional body data into skin comforting fabrics and clothing. This technology was first used in Europe in the 90's primarily for rapid prototyping for industrial product development. It was then the genius of Dutch industrial designer Jiri Evenhuis, who experimented and invented a fabric using 3D technology with the team effort of Finish industrial designer Janne Kytanen of Freedom of Creation.

The 3D printing technology uses emission of ultraviolet beams which fuses layers of thermoplastic based powder into a compact surface creating shapes and forms that are designed and patterned on compatible digital software. The process begins by making a design in a 3D CAD software like Studio Max, Rhino or Maya which is then printed on a 3D printer by sending a simple print command. In the 3D printing, the printer is similar to inkjet printer which sprays photopolymer materials in ultra-thin



3D printed dress
by dutch designer Iris van Herpen.

3D PRINTING



For more information you could
research the following key words
Rapid Prototyping, 3D Printing,
Freedom of Creation.



layers, followed by a beam of UV light immediately which cures the printed layer. Layer by layer the process is repeated till the entire design is completed. Once the printing is completed the product is simply unpacked of the tray and water jetted to remove of the support gel and residual powder in between. The execution process requires very little natural resources, uses minimal energy and can be fabricated effortlessly by minimum manpower (say a single cad operator can design and print) with minimum wastage and residual byproduct. The time duration for executing a piece of clothing from sketch to finish product can be merely between few hours to a day to that compared to the conventional methods that takes weeks and months.

Today the possibility of made to order clothing, tailored to specific individual need and desire can be achieved depending on the patterns that can be designed from interlocking mobius motifs to tightly woven meshes. Freedom of Creation believes in the near future people will be able to buy a 3D printer at their homes and thereafter just download a file of a product from the internet and easily print it out themselves at home for their personal use.

image courtesy : www.freedomofcreation.com

Pantone Colour of the Year 2012

Information & content credits – www.pantone.com



*Tangerine Tango on the Runway:
Charlotte Ronson Spring/Summer 2012*

The 2011 color of the year, PANTONE 18-2120 Honeysuckle, encouraged us to face everyday troubles with verve and vigor. Tangerine Tango, a spirited reddish orange, continues to provide the energy boost we need to recharge and move forward.

"Sophisticated but at the same time dramatic and seductive, Tangerine Tango is an orange with a lot of depth to it," said Leatrice Eiseman, executive director of the Pantone Color Institute®. "Reminiscent of the radiant shadings of a sunset, Tangerine Tango marries the vivaciousness and adrenaline rush of red with the friendliness and warmth of yellow, to form a high-visibility, magnetic hue that emanates heat and energy."

Over the past several years, orange has grown in popularity and acceptance among designers and consumers alike. A provocative attention-getter, Tangerine Tango is especially appealing in men's and women's fashion. Fashion designers including Tommy Hilfiger, Nanette Lepore, Cynthia Steffe by Shaun Kearney, Elie Tahari and Adrienne Vittadini, are incorporating this attractive orange into their spring collections. A fun, lively take on a traditional autumnal hue, Tangerine Tango will surely carry through to fall fashion as well. A winner in cosmetics because of its versatility, Tangerine Tango is a bit exotic, but in a very friendly, non-threatening way. Add a sultry flair to lips, cheeks and nails with Tangerine Tango. An unexpected eye shadow color, Tangerine Tango is a complementary opposite that flatters blue or green eyes. When paired with brown eyes, it brings out an amber cast.

Energize interior spaces with Tangerine Tango patterned home accessories. Pillows, bedspreads and tabletop accessories in this high-impact hue add spice to any room. Or incorporate Tangerine Tango appliances and personal electronics for an unexpected pop of color. Looking for an inexpensive way to perk up your home? Paint a wall in Tangerine Tango for a dynamic burst of energy in the kitchen, entryway or hallway.

PANTONE®
17-1463 TCX
Tangerine Tango

PANTONE®
17-1463 TCX
Tangerine Tango



Decade of Colours

- PANTONE 18-2120 Honeysuckle (2011)
- PANTONE 15-5519 Turquoise (2010)
- PANTONE 14-0848 Mimosa (2009)
- PANTONE 18-3943 Blue Iris (2008)
- PANTONE 19-1557 Chili Pepper (2007)
- PANTONE 13-1106 Sand Dollar (2006)
- PANTONE 15-5217 Blue Turquoise (2005)
- PANTONE 17-1456 Tigerlily (2004)
- PANTONE 14-4811 Aqua Sky (2003)
- PANTONE 19-1664 True Red (2002)
- PANTONE 17-2031 Fuchsia Rose (2001)
- PANTONE 15-4020 Cerulean (2000)

French Roast
PANTONE 19-1012

Honey Gold
PANTONE 15-1142

Pink Flambe
PANTONE 18-2133

Tangerine Tango
PANTONE 17-1463

Ultramarine Green
PANTONE 18-5338

Bright Chartreuse
PANTONE 14-0445

Olympian Blue
PANTONE 19-4058

Titanium
PANTONE 17-4041

Rhapsody
PANTONE 16-3817

Rose Smoke
PANTONE 14-1506

Pantone 17-1463 Tangerine Tango

PANTONE Color of the Year 2012 can be found in the following

PANTONE Color Systems:

Go Coral

What to Wear this Summer 2012



FASHION + HOME

17-1463 TCX or 17-1463 TPX

PLUS Series

7625C (Closest Match)

RGB for TPX

R	G	B
226	73	47

PLUS Series CMYK

C	M	Y	K
0	82	80	0

RGB for TCX

R	G	B
221	65	36

Plus Series RGB

R	G	B
225	82	61

GOE System

20-1-5C

Plastics

PQ-17-1463TCX

Leading The Way Chic Handicrafts for the Global Market

“One must create something different by researching and innovating with different material, processes and finishes”

Over 20 years ago, Mr. Dileep Baid, CEO of Dileep Industries Pvt. Ltd., decided to follow his passion of promoting Indian handicrafts with a small trading enterprise. Today, Dileep Industries is one of the largest manufacturer and exporter of handicrafts from Jaipur exporting vast genus of hand crafted home decor products to over 30 countries across the globe.

Innovation and Customer Satisfaction being the prime mantra, the company is constantly exploring new ideas and process to create designs that are widely appreciated by their customers in India and abroad. The USP of the company is combining different materials to produce a product range that is unique and has a strong aesthetic appeal. The company understands the importance of R&D and invests in time and money to explore product range that is innovative and competitive in the global scenario. Mr. Dileep Baid feels- *“One must create something different by researching and innovating with different material, processes and finishes. To which we must add the artistic touch which is our handicrafts which is unique only to our country, and then no country can compete with us.”*



“I always advise my fellow manufacturers in the craft industry to use the technology to take care of the practical construction of a product but never to use machinery for the aesthetic look...”

Dileep Industries had been the pioneer in the industry to lead the way to hire international designers from the importer's countries, as Indian designer previously lacked exposure to the consumer markets outside India. But now they are more exposed and aware of the international markets and have developed a caliber which is at par with international designers. Their in-house Indian designer are encouraged to focus on specialized areas like finishing, materials and product developments, who collaborate and work in tandem with each other, ensuring that the designs are production friendly and within the parameters of the resources available. The company exports to international brands like IKEA, Target, Crate & Barrel and West Side, Fab India, and Lifestyle in India, thus maintaining a high standards of quality for all markets.

For the Indian market the designs are mainly made for a festive season and those designs do not work for European customers, but collections prepared for Global markets are easily sold in India. As average Indian consumer today has developed a global taste, is

very brand conscious and can recognize value for money. *“Consumer in India today wants something different, they know the goods sold in India have better value for money than purchased abroad. They need something useful and has artistic and historical sentiment, a story that people can share with their friends, and Indian handicrafts just does that”* narrates the Mr. Baid. The company has a policy of developing each collection that has a global appeal and can be catered to a wide range of consumer and encourages the studio team to utilize Indian hand craft tools, processes and technique to help keep the Indian hand crafts alive.

“It is very unfair when another company just copies any design from us, a design that has been incubated over three to six months.”

The advent of mechanical technology is one major issue, causing a strong concern among the industry. Unfortunately many manufacturers are compelled to incorporate mechanical means of production due to the need to be cost effective and also due to the shortage of skilled artisans, as children of craftsmen are drifting away to more lucrative jobs in other alternate industries. To this Mr. Baid shares his view that *“One has to understand how to use it right. I always advise my fellow manufacturers in the craft industry to use the technology to take care of the practical construction of a product but never to use machinery for the aesthetic look, where one must always use hand crafts or our heritage crafts will soon be dead and other countries who have the latest and better technology will take control.”* The company encourages anyone with basic skills with an interest in the handicraft sector and trains them in the areas of painting, mould making, carving, pottery and so on. Those who achieve a good hand are absorbed into the production departments. This way the company believes, they do their share to keeps the crafts alive.

When asked on copyright and IPR issues the CEO expressed - *“We spend a lot of money, time and effort on trial and error of developing a design and it is very unfair when another company just copies any design from us, a design that has been incubated over three to six months. There is no solution unless all companies in India unite together and voice their concerns and be more proactive and put pressure on those who infringe copyrights.”* Unfortunately this issue has not yet been addressed satisfactorily till date in India due to lack of clear guidelines in our laws. However Dileep Industries does look at ways to safe guard their intellectual design processes and designed products.

Apart from running a successful business, Mr. Dileep Baid has been the Founder of FORHEX – the Federation of Rajasthan Handicrafts Exporters and was its President for over a decade. Formed in 2001, FORHEX voices the needed and concerns of the handicraft sector and promotes it at National and International level. It focuses on upliftment of the trade, which gives employment at the grassroot level and instigates success for the entire Handicraft, Textile, Gift & Accessories industry of Rajasthan. Today he is the acting Chairman of the Projects



“the young designers today need to work with passion and sincerity with one organization for as long as they can...”

and Event division of FORHEX, and believes Jaipur will always do well in the handicraft sector. As the state is the gateway to tourism in India, and tourism and handicrafts compliments each other, and as long as the tourism industry flourishes, handicrafts will always do well. Currently the Chairman of the Confederation of Indian Industry (CII), Rajasthan, which works to create and sustain an environment conducive to the growth of industry in India. With the success he has achieved today, when asked 'Any advice for the young designers of India' Mr. Dileep Baid enthusiastically expressed - *“the young designers today need to work with passion and sincerity with one organization for as long as they can. Gain good experience on different nuances of the industry and understand - the global market, the limitations of productions and pricing and it is then they will be true designers of crafts.”* I hope the young talents who are reading this understand that success always leaves clues, one has to simply follow it, I am listening, are you?

CII

The Confederation of Indian Industry (CII) is a non-government, not-for-profit, industry led and industry managed organisation,



playing a proactive role in India's industrial development process. It works to create and sustain an environment which is conducive to the growth of Indian industries through advisory and consultative processes. It works closely with the government on policy issues, efficiency, competitiveness and creating opportunities for the industry through specialised services and global linkages. It provides a platform for sectoral consensus building and networking. Founded over 117 years ago, it is India's premier business association, with a direct membership of over 7000 organisations from the private as well as public sectors, including SMEs and MNCs, and an indirect membership of over 90,000 companies from around 400 national and regional sectoral associations.

“Business for Livelihood” is the current CII's agenda for the year 2011-12. In line with this, CII is focusing primarily on affirmative actions, skill development and governance. CII has 63 offices including 10 centers of excellence in India and 7 overseas offices along with 223 institutional partnerships in 90 countries working as a reference point for Indian and International business communities.



FORHEX

The Federation of Rajasthan Handicraft Exporters believes in forging ahead with renewed strength enthusiasm and motivation, to achieve its objective

and vision - “One United Team”. Focus is on creating a better synergy levels with its members, with the Govt. and Trade related Organisations. It intends to be a part of the infrastructural development plans for Handicrafts in the State of Rajasthan. FORHEX is recognised as “Business Support Organization” by international bodies like Center for Promotion of Imports from Developing Countries, from Netherlands. FORHEX promotes workshops related to designs and materials used in crafts, exploration of crafts, trade related workshops and personal development programmes. Plans are afoot to develop a databank of designers and Trade fairs, and a product development center with state of art technology to provide R&D boost to industry. It understands its social obligations and plans to execute social services for the wives and children of craftspeople. FORHEX's vision for coming years is to create and propagate excellence in craftsmanship and products ideas, services and policies, market and infrastructure.



A woman with long dark hair, wearing a pink long-sleeved top and a voluminous purple skirt, stands in the foreground. She is wearing large hoop earrings and a long pearl necklace. In the background, a large, ornate building with many arched windows is under construction, with scaffolding visible. The scene is set in a dusty, outdoor environment.

THE INDIAN NESS

...
A glimpse at how **INDIA**
and its subculture offers
inspiration to design
minds of the future.
With or without the glitz !

Akshay Sikhwal

.....

photography _ **Nitish Rathi**
styling / makeup _ **Sunaina Singh**
model _ **Sunaina Singh**

Akshay is a final year student of Fashion at the ARCH Academy of Design, Jaipur. He had intered with the Arvind Denim Lab, in Ahmedabad & is currently working towards his Graduate Collection, making denim apparel for an international brand.

Anubha Sharma

.....

photography _ **Anubha Sharma**

styling / makeup _ **Anubha Sharma**

model _ **Namrata Chajjer**

Anubha is a final year student of Fashion at the ARCH Academy of Design, Jaipur.

She had been successfully styling looks for various design projects throughout her learning years.



Preeti Sharma

.....

photography _ **Nitish Rathi**

styling / makeup _ **Priyanka Chaudhary**

model _ **Shruti Sharma**

Preeti is a final year student of Fashion at the ARCH Academy of Design, Jaipur. She had the opportunity of interning with Joyjit Talukdar (ELA) and thereby created an entire range of surfaces for the WIFW SS2012 show.



Desiree Varinia

.....

photography _ **Desiree Varinia**

styling / makeup _ **Desiree V. & Anubha Sharma**

model _ **Aditi Desai**

Desiree is a final year student of Fashion at the ARCH Academy of Design, Jaipur. She has been working extensively on, hand-crafted textile based surfaces based on Indian traditional textile crafts.

YOUNG STUDENT DESIGNERS OF THE YEAR



Competition:

Swarovski Elements
Jewelry Design Award 2011

One amongst the 40 finalists

Designer: **Rupal Gupta**

Course: Jewelry Design, 6th Semester

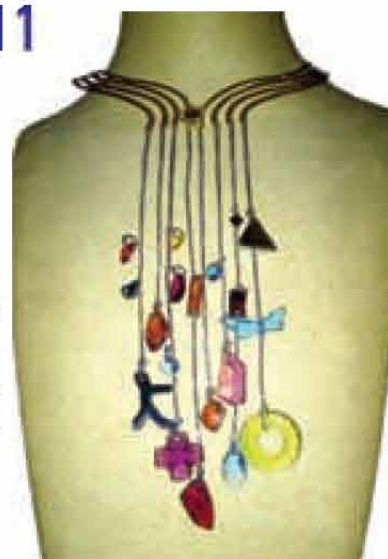
Institute: Arch Academy of Design, Jaipur

Design Title: Medusa

Swarovski Elements used: Denim Blue, Sunflower, Dark Indigo, Amethyst, Blue Diamond, Indian Pink, Ruby, Aqua, Crystal Red Magma, Crystal Copper, Light Rose, Aqua, Peridot, Mocca, Crystal Tabac, Smoky Topaz, Olive, Crystal Moonlight



Front



Back



WILLS LIFESTYLE

2012

Meet 'The Debut', AMAN VERMA

Each year Wills Lifestyle recognizes and brings forward one young debutant design talent in to the world of fashion and provides the young designer a unique platform to interface with the fashion fraternity in India. This year's winner Aman Verma, final year student of Pearl Academy of Fashion, Jaipur won 'The Debut 2012' from among the top 12 national finalist shortlisted out of overwhelming 500 entries from various design institutes across India. His collection of Indo-Western Fusion Wear was judged by a panel of eminent personalities from fashion industry. As a winner, he has received a Debutant Trophy along with an all paid expense trip to an International Fashion Fair.

Back Stitch has an Q&A with Aman Verma for our readers.

Back Stitch : How do you think this win is going to help you build your career?

Aman Verma : "I really have no idea how winning this competition is going to help me. But I surely am looking forward to all the support from the Wills Lifestyle Team to participate at the Wills Lifestyle Fashion Week later this year. And I am hoping my hard work will be appreciated."

BS : How was your work different from the other entries. Tell us about your collection?

AV : "It was a tough competition, all finalist were really very good, the reason I think my collection was different and probably why it won was because I followed the theme 'Urban Heritage' in concept and construction. Some finalist work reflected urbanisms but missed the

heritage aspect, while some focused only on the heritage and overlooked the urban need. My collection had an essence of the theme as I used handloom fabric with traditional techniques, cut and sewn in to western silhouettes with creative exaggerations and accents for a more urban woman."

BS : Where do you see yourself, five years from now?

AV : "I am not sure, but I hope I can go and work in Amsterdam or Berlin for sometime because those two cities fascinate me and I am sure my dream will come true someday."

BS : Any words of wisdom to your fellow students around the country?

AV : "Observe and get inspired, explore and adapt, let your ideas go chaotic, then try to simplify and exaggerate again. While doing all that you will discover what you love doing the most and then follow that as your forte and you will do well in life."

Aman Verma is currently working on his graduation collection for his BA in Fashion Design, at Pearl Academy of Fashion, Jaipur and will hopefully graduate with another trophy in May. Look out people for yet another talent to take the Indian fashion by storm.

Text Yogesh Purohit



Archana Kochhar
Aruna Singh
Aslam Khan
Hari Anand
Himmat Singh

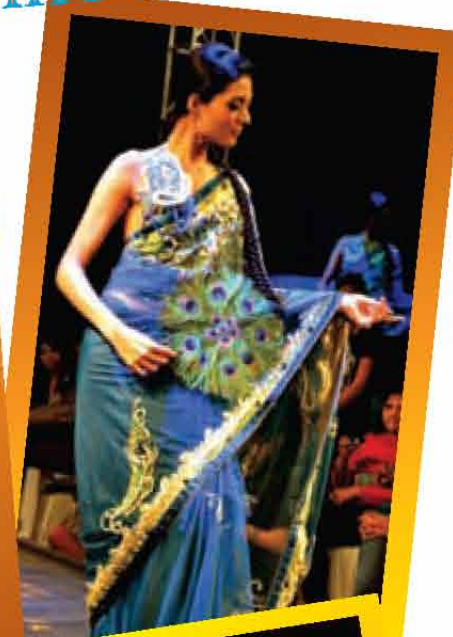
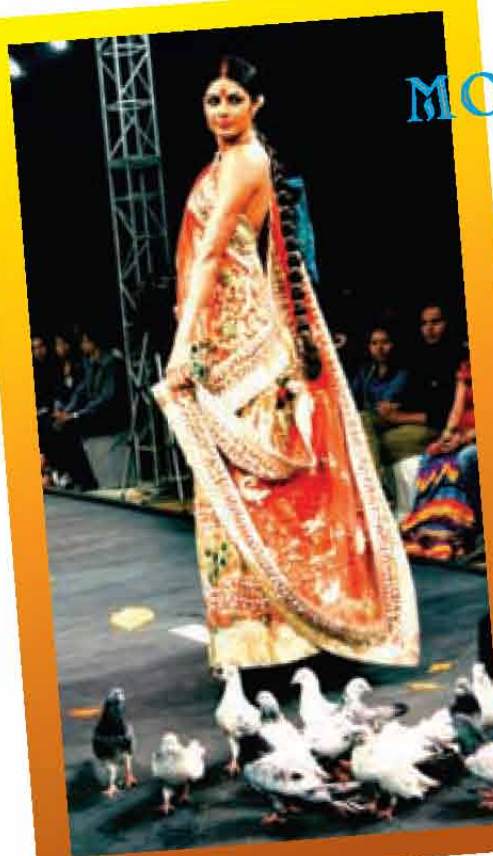


Lida O'Reilly
Mohit Falod
Monapali
Riyaz Gangji
Vikramjit Choudhury
Yolanda Aluwihare

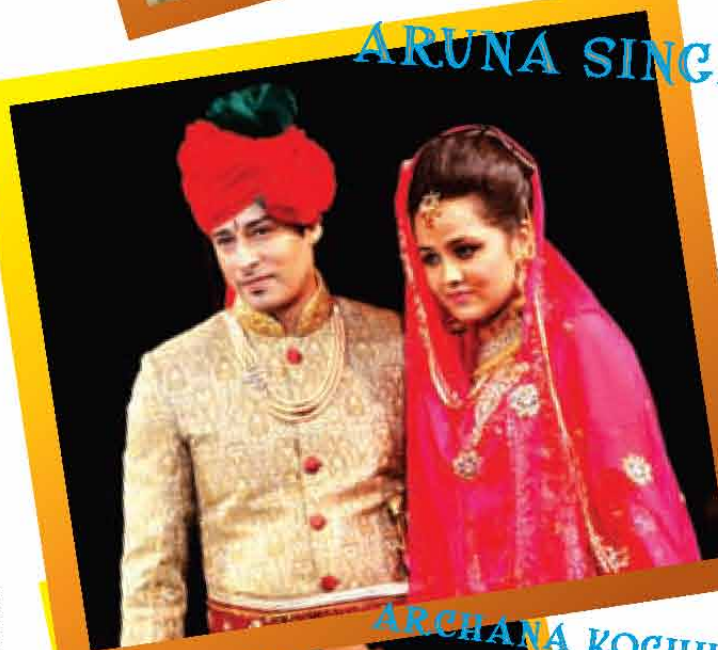
YOLANDA ALUWIHARE



MOHIT FALOD



ARUNA SINGH



ARUNA SINGH
JEWELLERY BY
INDRAJIT DAS



ARCHANA KOCHHAR

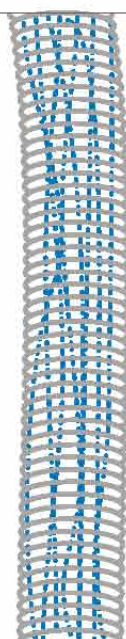


JAIPUR INTERNATIONAL FASHION WEEK 2

BY
SURBHI VERMA & VINITA CHANDWANI

JIFW held from the 28th February 2012 to 3rd March 2012 at Hotel Clarks, Amer, witness an array of stars from Bollywood including **Veena Malik**, **Geeta Basra**, **Nisha Kothari** and **Sayali Bhagat** walking the ramp for designer national and international designers including **Lida O'Reilly** from Mauritius and **Yolandra Aluwihare** from Sri Lanka.

Day one started with designer **Aruna Singh's** with an amalgamation of rich textile and crafts narrated her journey into the royal heritage of Rajasthan. Adding a royal quotient to the second season of the JIFW, Lalitya Rangsit the granddaughter of late Maharani Gayatri Devi stole the show with her poise and elegance on the ramp. Jaipur based **Mohit Falod**, keeping with the theme of 'Highway' and highlighted it with props like charpoy, mashaals, morpankh hand-fans. Designer **Himmat Singh's** 'Princely Collection' was inspired by Rajasthan royals and the collection was styled with turbans, swords and rifles and authenticated the overlook with live performance of folk musicians. Designer **Hari Anand** explored the traditional arts and crafts of each region and expressed the exquisite dexterity of the skill of his artisans. His collection was based on Escapism which was experimental, bold and with fine details. His clothes carried high energy and a fresh feel.



256 A/5

excerpts from a photo essay • by • Kunal Dutta

Self-consciousness is a rare feat achieved!
I had this opportunity of being to myself for quite a long period of time. This was when I joined academia, moving myself away from a busy urban life to a smaller, non-descriptive town. I must confess, the beginning was not quite encouraging. The sudden realisation of physical space was scary. It was a lived-in apartment and bore all over, the remnants of the passed away time. There were so many stories left untold! Gradually, the space grew into me, unfolding, before me the intimate visions of 'the other' within. It was like I could see into some invisible 'self'. A 'self' which eventually became me! I share here a narrative of my very personal visual experiences and interactions with this 'other'. 'the other' which I can only refer to now, by a soulless set of alpha-numerics.



Kunal currently lives in Jaipur, working primarily as an academician & practicing independent photography as an aspiring artist. At **ARCH Academy of Design**, as a core faculty of the Fashion & Textile Design Department, he is also involved in the various academic & strategic procedures of the institution, building of new pedagogy, establishment of more innovative ways of teaching design, looking at the larger future of Design Education in India and the application of Design in the entirety of Indian subculture.

Write in your views & comments : kunal@archedu.org





Indrajit Das Currently Head of Department of Jewellery Design at **ARCH Academy of Design**, Jaipur, He is a Graduate in Accessory Design from NIFT, Gandhinagar, with specialisation in Jewellery Design and Fine Arts from Rabindra Bharati University, Kolkata. Has long Industry experience in Jewellery in Jaipur and Mumbai.

SHOWSTOPPERS Jewellery at Shop-NBC, USA
Designs by Indrajit Das, fabrication by Vaibhav Gems Ltd. for their USA market.

1. cocktail ring in 14 k yellow gold with marquee sugarloaf cut blue chalcedony apatite and teal diamonds
2. fashion forward ring in white gold with large honeycomb cut rose quartz
3. and 4. cocktail ring in 14k yellow gold with citrine and champagne diamonds

700
Entries,

134
Finalist, 130
Lace Works

♥ X
**LOVE
LACE**

Text & Photograph Powerhouse Museum

Winning Entries :

Overall winner: Anne Mondro, USA.
Traditional technique: Esther Paleologos, Australia.
Fashion and accessories: Elise Benjamin, Australia.
Built environment: Janet Echelman, USA.
Digital multimedia: MESNE & Supermanoeuvre, USA.
Student work: Gwyllim Jahn, Australia.

134 artists from 20 countries unleashed their passion for lace in a spectacular exhibition of 'Love Lace, the Powerhouse Museum International Lace Award 2011' at the Powerhouse Museum, Sydney, Australia.

Playful and inventive, the works on display presents a provocative challenge to traditional concepts of lace. The artists pushed lace techniques in surprising new directions—knitting human hair into sculptures of human organs, crocheting steel wire into a ghostly motor engine, carving lace patterns from the body of a rusty old truck. Lace offers the mystery of concealment and the subtle interplay of space, light and shadows and its layering can enhance the human body and create alluring effects in interior design and architecture. Though lace is usually associated with textiles, curator Lindie Ward broadened the definition of lace to include any 'openwork structure whose pattern of spaces is as important as the solid areas'.

The exhibition ranges from bold large-scale installations and sculptures to intricate textiles and jewellery. Materials include gold and silver wire, linen and silk as well as mulberry paper, tapa cloth, horse hair, titanium and optical fibre. The award's overall winner and five category winners (traditional techniques, fashion, built environment, digital multimedia and student work) along with finalists works are currently on display at **Love Lace** exhibition till April 2013.



Yogesh Purohit

Currently Senior Faculty of Design, Fashion & Textiles Department, **ARCH Academy of Design**, Jaipur, Yogesh is a graduate in Fashion from NIFT and Textiles from NID. He has a long work experience in Fashion, Textiles & Crafts including working with Indian designer Tarun Tahiliani.



The Lost Princess, a Contemporary Lace expression of rural narrative *katab* (appliqué work) in felt flora and fauna, 100% hand-stitched appliqué dress by India Finalist Yogesh Purohit, Textile Artist and Design Teacher.

INHERITANCE OF FASHION

by Pronoy Kapoor, Assistant Designer, Pallavi Jaipur Design, Jaipur.

“If I ever get that old and if I am still around and I leave my company...I will just burn the place down cause there is no one worth that....for my show concepts are so personal....”

Alexander McQueen, 'expressing himself on his business continuing without him' in an interview to fashion television 2006,

Sadly in 2010 Alexander McQueen died leaving behind a multimillion dollar empire, majority owned by the Gucci group, who within days announced "the brand will continue under the creative leadership of McQueen's long term assistant Sarah Burton" and so it did. Although McQueen fans missed the magic of its original master in the following season, Sarah Burton gained much respect and applause for keeping the essence of McQueen in her debut collection in September 2010. This was not the first time, the trends of brands being inherited dates back to as early as 1957 in Paris, France. With the sudden death of Christian Dior the brand was passed on to a young apprentice named Yves Saint Laurent who was only 21 years of age then and who with his creative genius stunned the world with his fresh ideas, hard work and dedication and took the brand to great heights.

Some of the most successful fashion brand in the world today which are over half a century old are run by a business head and a creative directors (a fashion designer) who collectively take the reins of the company each doing what they are best at. Designers who are believed to be artists are grounded by the management who ensure the financial shape of the brand. If and when the times comes it is under the investors behest a new creative heads is found and replaced with the old ensuring the inheritance is kept alive and profitable.

Many brands have been lost in the oblivion of the changing seasons and trends, It is the only those with strong business head survived the test of time. Let us sneak peek in to the world of legends and the legacy they left behind, and who is the creative torch bearer today...



Founder : Alexander McQueen, known for his organic textures and flamboyant silhouettes. Currently under Creative Director : Sarah Burton, 2010 till date.



Founder : Gabrielle Chanel, known for her bias black dress, Tweed Jackets Chanel No.5. Currently under Creative Director : Karl Lagerfeld, 1983 till date.



Founder : Yves Saint Laurent, known for explorative and sophisticated designs (was under Stefano Pilati 2002-2012), Currently under Hedi Slimane, April 2012 till date.



Founder : Valentino Garavani, known for his Red Evening Gowns and Ultra Chic Look. Currently under Creative Duo : Maria Grazia Chiuri & Pier Paolo Piccioli, 2008 till date.



Founder : Thierry Hermès, known for Silk Scarves and travel look leather goods. Currently under Creative Director of Christophe Lemaire, 2010 till date.



Founder : Louis Vuitton, known for Luxury trunks and Logo imprinted leather goods. Currently under Creative Genius : Marc Jacobs, 1997 till date.

Fashion Trivia

Remember the Vogue Bridal Shoot with Carrie (Sarah Jessica Parker) in the movie Sex and the City. Now did you know that Vogue's Editor-in-Chief Anna Wintour saw to it personally that the script of that entire scene was approved by her, the gowns and team of technical staff to be featured in the film including photographer, hairstylist, makeup artist and fashion editors, they all (actual Vogue team) needed the final nod from the editrix for the faux shoot in the magazine, within the Vogue's premises. It took Wintour over eight weeks to approve the wedding gowns alone and finally it was Vera Wang, Carolina Herrera, Lanvin, Christian Lacroix, Christian Dior, Oscar de la Renta and Vivienne Westwood who made it to the list of dress Carrie feature in the 'Age Issue' for the faux Vogue shoot.

Designer of the Year

Text: Yogesh Purohit.

From celebrities clients like Sailaja Tahlilani, Kiran Rao Khan to young aspiring musicians from Nagaland everyone wants a piece of péro in their wardrobe today. One would only be amused by the creative simplicity of this young genius who calls her label 'péro' which means 'to wear' in Marwari, the local language of Rajasthan, the label interprets an international aesthetic using local handmade materials and skills from India including khadi from West Bengal, cotton, pashmina from Kashmir and hand-knitted sweaters from Kumaon.

"Taking inspiration from what surrounds us, to make a product that connects with people, wherever in the world it is placed" that is the philosophy of 'péro'. The Indian-ness of péro rests in the textile process, where materials pass through the hands of one craftsman to the other, carrying forward the Indian tradition of hand-crafting and creating pieces that are at once unique. The resulting garment evokes some sense of culture from where it originates. This culture communicates internationally in a way that the wearer looks equally at ease in the streets of Paris or London, as she does here, in India. The look is not about an age group or season, it is about a mindset, a willingness to incorporate the effortless style of the locals.

Launched five years ago, by Aneeth Arora, a textile graduate from National Institute of Design, Ahmedabad and a fashion graduate from National Institute of Fashion Technology, Péro today retails in 80 stores over 23 different countries across the globe. She calls herself a 'textile and dress maker' and what fascinates and inspires her most is the clothing and dressing styles of the local people, which makes them so effortlessly stylish and trendy, therefore making them real trend-setters of our time.



Aneeth Arora

Chit Chat

with Aneeth Arora

by Shreya Sujanti & Abhijeet Azad Sharma

BackStitch : What are the few essential points that one should consider while designing a collection?

Aneeth Arora : The most essential point is wearability. Then comes comfort and aesthetics. One should never forget the ultimate consumer during the process of designing because that is the most important guide to make something that will sell.

BS : What qualities define a good designer?

AA : Being observant, sensitive and sensible.

BS : Did you always want to be a designer? How did you go about planning your career? What appeals to you about this profession?

AA : I always wanted to be in creative profession, so if not a designer, I would have been an architect. I did not plan anything. I just took one day at a time and gave it my best. Freedom of expression is what appeals to me about being a designer.

BS : What are the advantages and disadvantages being in this career?

AA : Advantages are that every season you can innovate and create things without any boundaries and briefs. The designer is free to create his or her own brief whereas the disadvantage or rather challenge is to create something fresh every season, twice every year. Without giving people a chance to say that you are being repetitive.

BS : What differentiates the work of a designer who has a 'design education' from those who do not?

AA : I think design education helps the designer to be more observant and be sensitive to the needs of the consumer and also keep the utility aspect in mind along with aesthetics. But in spite of having a design education, I do not call myself a designer, I refer to myself as a textile and a dress maker.

BS : You are Successful, what do you think is your strength that makes you who you are?

AA : I think being focused really helps. I am very passionate about what I do and give my hundred percent to it. If you are true to what you do no one can stop you from achieving the impossible.

BS : How do designers contribute in leading design trends?

AA : I am a little different from other designers, since I do not follow a forecast but I realized that fashion cannot be forecasted, one a designer showcases a collection and presents how it is to be worn, a trend is set by the designer.

BS : What do you forecast or recommend people should wear for 2012?

AA : I think I answered this in my previous question. I am not someone who believes in fashion forecasting. I strongly believe in my instincts and I think whatever season or year it is, before following a forecast a wearer should look at her comfort because only comfortable clothing can make them look confident and confidence is the key to beauty.



'Péro' at Wills Lifestyle India Fashion Week AW 2012



'Péro' at Berlin Fashion Week 2012

Dreaming about a career in fashion

Top 5 Fashion Careers in India

Decades ago average Indian fashion was dictated by local daarzi or tailors who flipped through Chinese and Taiwanese bridal magazine, for you could pick and chose the cuts and styles and necklines you wanted in your clothing and the tailors would just copy it as is. India has gone global and long gone are the days when you took set cut pieces to the tailoring shop round the corner. With the booming multi billion dollar fashion industry, there is a needs for new fashion warriors who can set out the challenges of this hi-tech glamourous fashion industry. Dreaming about your Golden Ticket in to the world of glittering fashion, lets us help you choose one best suited for you from highly sorted top 10 fashion careers in India.

1. Fashion Merchandiser

Do you know how to add and subtract numbers, multiple percentage, oversee a team of people and technicalities of sampling, production and order shipments. You think you can communicate well verbally and in written, analyze market trends, conduct consumer surveys, oversee previous sales numbers to determine the product direction for future, then this the job for you.

2. Visual Merchandiser

Have you ever wondered who does those colourful seasonal and theme based windows display with mannequins and props, with the products displayed in interesting ways, at the big malls and departmental stores you visit. A career in VM will take you to develop not just window display today but also understand store layouts and floor plans, consumer traffic inside the shop and how the fixtures and props are to best arranged, all in order to maximise sales.

3. Fashion Stylist

Does looking at the cover of a fashion magazine makes you wanna be there when the fashion shoot is happening? Do you like dressing up, mixing and matching your clothing with right accessories, hair and makeup, which best suits your personality? Do you think you like doing the same for others? And do like reading, going down the memory lane and digging out retro style that can be best mixed with latest trends creating the right mood for new styles? Fashion Stylist is all that and more. If you do well you will travel to interesting destinations and with a team of celebrities, fashion models, photographer, directors make up artists, and create what will help promote the brand in print, audio and video advertisements. This will also give you the opportunity to work part time on freelance basis.

4. Fashion Writer/Journalist.

You think you have the eye, and the words to express all that you see and say it in the best way possible which will make the readers feel connected. Fashion communicators produce editorial versions of designers creations and all that is happening in the fashion world for the fashion magazines, newspapers, websites, blogs and television. With the growing list of fashion magazines, fashion weeks and tv channels in India, I say all those with the creative writing skills get your act together and start your blog today and enroll in for a programme in Fashion Communication. Upon graduating you can work full time or part time depending on your personal liking.

5. Fashion Buyer

Are you a shopaholic and do you like window shopping in your free time? Do you love going through racks and shelves at store and shops, finding that right piece for you or your dear friend. Do you think you have the eye for picking out whats others end up complimenting on your choice which is apt for the wearer or the season. Do you think you have the eye and sensitivity and understanding on capturing on what will the future trends be. Then you are surely going to make one great fashion buyer. All you need is a sense of style, knowledge of fashion trends and understanding of the consumer market. You could work for a brand with a chain of retail store and go around the country or the world picking and choosing what should be stocked in the store based on your best knowledge on what will be popular with the shoppers. And if you choice does well there is no turning back the world will be your oyster.

What do you wanna do? Visit the student counselor at any of Fashion Design Schools in your city or write to the authors yogesh@archedu.org & kunal@archedu.org to know more about Careers in Fashion.

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Shreya Sujanti, Stuti Tandon, Surbhi Verma,

Vishaka Jain, Vinita Chandwani.

FAIRS & EVENTS (INDIA) – April Month

Kolkata Fashion Fair • 3rd April - 5th April, 2012 • Venue : Kolkata Ice Skating Rink

Kolkata Jewellery Show • 6th April - 9th April, 2012 • Venue : Science City Trade Fair Kolkata

Fibers & Yarns • 12th April - 14th April, 2012 • Venue : World Trade Centre Trade Fair Mumbai

Home Expo India • 15th April - 18th April, 2012 • Venue : India Expo Center & Mart New Delhi

Tex Vision • 17th April - 19th April, 2012 • Venue : Netaji Indoor Stadium Trade Fair Kolkata

34th India Knit Fair • 18th April - 20th April, 2012 • Venue : India Knit Fair Complex Tirupur

Innovation In Weaving Seminar • 28th April, 2012 • Venue : Hotel Fortune Park Galaxy, Vapi



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Jewelry Design & Mgmt.
Interior Design & Mgmt.
Craft & Accessory Design & Mgmt.
Design Management
Design Communication

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all over India (for Online & Center Based Exams)

ONLINE
Entrance Exam
3rd April to 27th May

CENTRE BASED
Entrance Exam
20th May

RESULTS
4th June
Consolidated Results
for Centre Based &
Online Exams

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- Eligibility Criteria
- Instructions for Submission
- Final confirmation of Date, Time, Exam Centre
- Examination Centre Addresses

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