

Design Resource

Training of Naqash

The Visualizer

by

Prof. Bibhudutta Baral and Chandrashekhar

Bheda

CDI, Srinagar

Source:

<https://dsource.in/resource/training-naqash>



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2. Slide Show
3. Contact Details

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Source:

<https://dsource.in/resource/training-naqash/introduction>

Introduction

“Naqash” are the fundamental introducers of innovation & change, however, their effort and its impact vary from craft to craft as often only specific inputs are taken from Naqash and the rest is decided by the manufacturer. To empower Naqash with effective tools and their application for creative thinking, working with computers proved to be an exciting eye-opener and a faster way to increase output if practiced correctly.

Self-created resources in the form of photographs to think in colors, patterns, and textures along with options of creating surfaces suiting different need with compositions and layouts to finally visualizing a product range with prototypes has taken them to a process of creating greater alternatives to choose the best of the effort with shorter time investments to result in greater returns for them.

At the end of this training program, Naqash have designed 39 products for different needs and supervised the prototype making of each product they have designed respectively.

It is suggested that training of Naqash at CDI needs to be continued at various levels in such workshops and even more effective methods will emerge to benefit the industry in a long run.

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Background of the Project:

Most of the regional craft practices, follow more than one stage of activity with reference to the overall supply chain. In almost all cases the role of innovation & creation is played by the artisan-designer called “Naqash” who provides the fundamental value & character in a particular context. Final painting & decoration in Papier Mache products, the basic design style in an embroidery composition, embossing in copperware or carving in walnut wood are all examples of interventions made by the “Naqash” in various craft areas.

It has been suggested by artisan groups as well as trade representatives that since “Naqash” are the fundamental introducers of innovation & change, they must be provided adequate orientation to the skill of design and creative thinking.

Project Parameters:

The key subject areas associated with the project are:

- Field Survey & Information Collection on Practice of NAQASH,
- Analysis and Identification of means & methods of skill up-gradation,
- Orientation & Training of the Naqash,
- Application of acquired skills.



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Slide Show

Design process that was followed:

- Introduction
 - Craft Development Institute
 - Background of the Project
- Naqash - Naqash – The Visualizer
 - Traditional Creative Process of Naqash
 - Participants 'Naqash'
 - The Training Sessions
 - Resource Building
- Drawing and Surface Development
- Color Palette
 - Development
 - Application
- Design of Product Range by Naqash
- New Design Collections
- Designer's Profile

Resource Downloads:

- [Training of Naqash - Slide Show – pdf](#)

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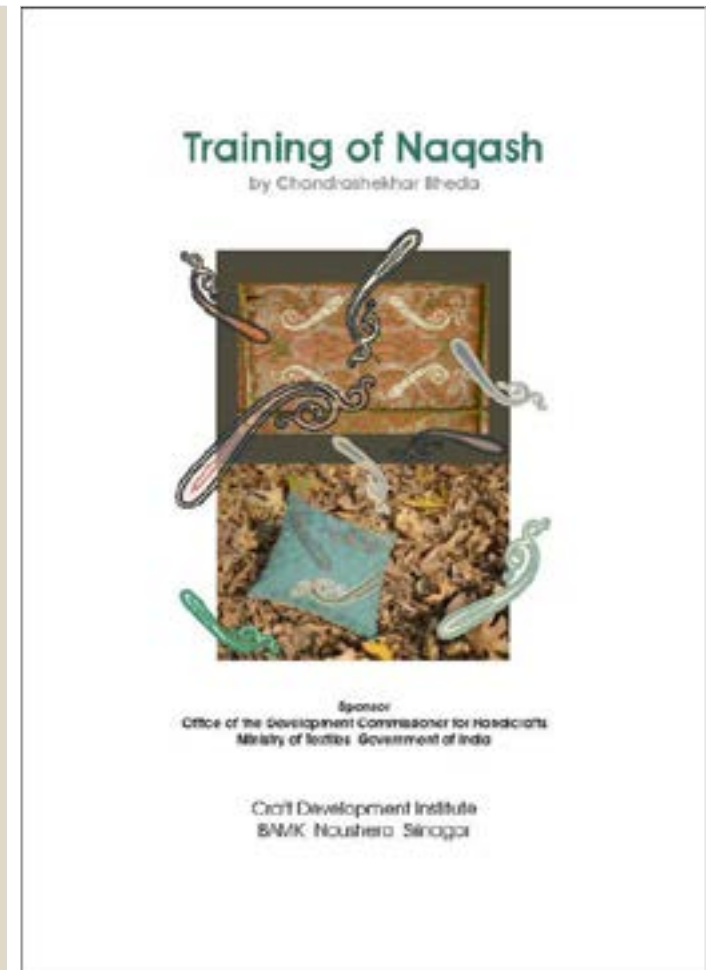
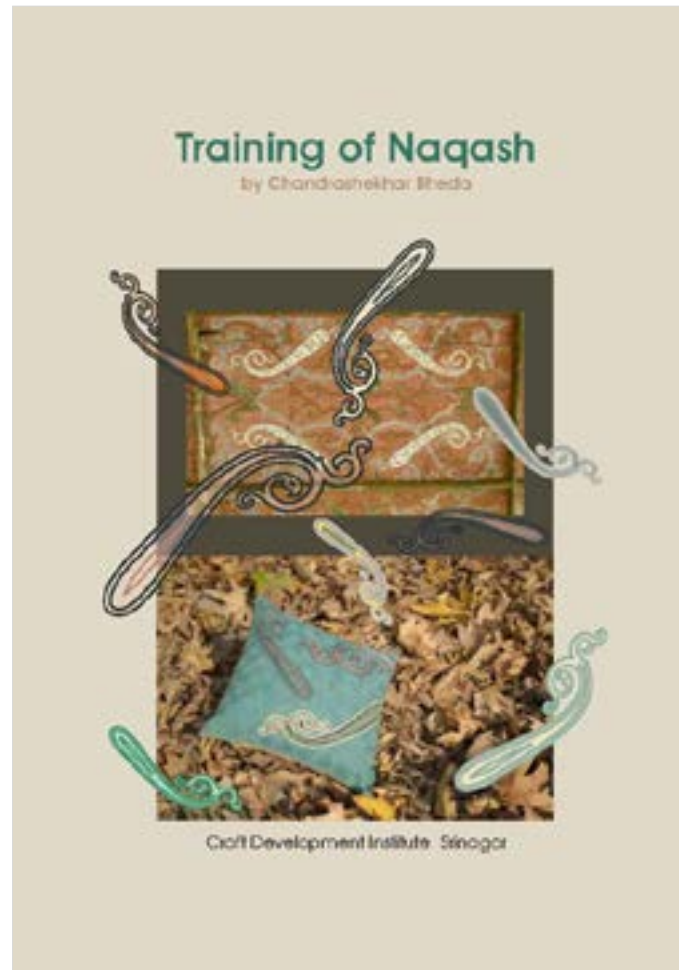
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<u>Acknowledgments</u>	
I would like to sincerely thank following people who have played a significant and valuable role in supporting this project, Training of Naqash	
Mr. Sanjay Agarwal, Development Commissioner for Handicrafts, O/o D.C Handicrafts, Ministry of Textiles Govt. of India	
Mr. Sandeep Sivastava, Addl. Development Commissioner for Handicrafts, O/o D.C Handicrafts, Ministry of Textiles Govt. of India	
Mr. P A Gargi, Director Handicrafts, J&K Govt.	
Mr. M.A Ramdani, Asst Director, Marketing, O/o D.C Handicrafts, Ministry of Textiles Govt. of India, PAC, Srinagar	
Mr. M S Farooq, Director, CDI Srinagar for continuous support during the project and for providing valuable inputs on conceptualization, implementation & monitoring of the project.	
Mr. Saad Naaz and Nagma, Faculty CDI, for providing support during the computer training through out the project.	
Supporting staff, library staff and drivers for their assistance through out the project.	
And of the Naqash participants who have taken keen interest in the training program enthusiastically and for their sincere and hard work.	
Mr. Sandeep Sangrou & K B Jnan for taking photographs of some of the prototypes.	

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Craft Development Institute

Craft Development Institute is an autonomous institute established by the office of Development Commissioner (Handicrafts), Ministry of Textiles, Govt. of India and the Department of Industries & Commerce (Directorate of Handicrafts), Govt. of Jammu & Kashmir.

CDI has been set up with the objective of pursuing integrated development of the handicraft sector, other skill-based income generating activities and Small & Medium Enterprises in the state of Jammu & Kashmir and the country at large.

The institute is a key part of network of organizations and other institutions of the region, involved in academic & practical research and implementation towards economic development, by generating employment, enhancing traditional skills and building relevant resources.

CDI is managed by an Executive Committee, headed by the Principal Secretary, Industries & Commerce Dept., Govt. of Jammu & Kashmir. In its short span of formal functioning since February 2004, the Institute has already established its credibility with the regional handicraft industry through leading a number of pro-active initiatives on new design development, training programs and registration of short-listed regional crafts under the Geographical Indications Act.

The institute is set to play an important role in aligning the handicraft sector on a fresh track of growth, innovation and development.

As many are aware, the Craft sector of India, is the 2nd largest employment provider in the country. The sector has the potential for a multi-fold expansion, international recognition and to co-partner the country's growth & development into the 21st century. It is definitely a highly challenging task to evolve necessary competence and build capacity & capability in the area of handicrafts.

The exports of handicrafts from India has shown an increase of 10.02% over the period in 2005-06, touching 3.28 billion US\$. The growth of the sector is indicative of an expanding potential that brings along newer opportunities of business, production, trade and employment.

A professional approach can help the overall development of the craft sector, through bridging traditional practices and techniques with the emerging requirements of the global markets. In view of a long term strategy towards strengthening the handicraft sector and also in concurrence with the broader objectives defined for CDI, long term training & education programs have been proposed to be introduced by the institute.

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Craft Development Institute

The long term programs are proposed with a fundamental belief that creation of professionally trained & motivated human resource will begin to influence the overall character & quality of development of the handicraft sector.

3 flagship programs are proposed in the context and are mentioned below in order of priority of introduction:

1. Craft Management & Entrepreneurial Leadership
2. Textile Design & Application
3. Atisan Capacity Development

The above sequence of introduction is based on the understanding of present complexities related to the operational structure of handicraft industry. It is felt that to improve & expand business opportunities, the trade must start appreciating the nuances of international markets, competition as well as the possibilities of sustenance & growth through various methods of professional intervention like design, technology or technique development and streamlining of supply chain.

The flagship programs are envisioned to generate awareness & leadership and with a unique positioning relevant in regional, national as well as international context. The objective of the programs would be to provide best possible education & training, compatible to any premier institution in the country and establish visionary leadership for the growth & development of craft industry.

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Background of the Project

Most of the regional craft practices, follow more than one stages of activity with reference to the market supply chain. In most of cases the role of innovation & creation is played by the artisan-designer called "Naqash" who provides the fundamental value & character in a particular context. Hand painting & decoration in Paper Mache products, the basic design style in an embroidery composition, embossing in copperware or carving in natural wood are examples of interventions made by the "Naqash" in various craft areas.

Rationale

It has been suggested by artisan groups as well as trade representatives that since "Naqash" are the fundamental introducers of innovation & change, they must be provided adequate orientation to the art of design and creative thinking.

Project Parameters

Given below are the key subject areas associated with the project:

01. **Field Survey & Information Collection on Practice of NAQASH**
A thorough understanding of skills & expertise of the "Naqash", limitations of existing techniques & methods followed by them.
02. **Analysis and Identification of means & methods of skill up-gradation**
Identify methods & techniques whereby traditional skills of Naqash are up-graded so as to achieve greater productivity levels.
03. **Orientation & Training of the Naqash**
Exposure skill & knowledge up-gradation of the Naqash towards design innovation techniques using appropriate methods.
04. **Application of acquired skills**
Applications of acquired skills by the "Naqash" towards new design concepts and possible products.

Roles & Responsibilities of CDI, Srinagar

The Craft Development Institute, Srinagar, will assume the central coordination & management responsibilities of the project, following are the details in this regard:

Craft Development Institute - Srinagar Training of Naqash - 01

Background of the Project

01. Support to Designer in project conceptualization, implementation & marketing.
02. Financial management of the project.
03. Identification, engagement and co-ordination of professional expertise.
04. Networking & partnership building with local artisan and business enterprises towards prototype development & market mobilization.
05. Co-ordination of process documentation and consolidation of reference resource material generated through the project.

Deliverables

1. A collection of 10-12 products (2 sets each) in each craft area viz. Paper-Mache, Wood Carving, Embroidery & Copperware.
2. Skill and knowledge enhancement 30 artisans/Naqash through prototype development of new designs. 1st. Enhancement of ability to interpret intentional forms in flexible products with the local skills and ground realities, ability to initiate utility oriented product development, ability to understand different cultural contexts and its interpretations.
3. 2 hard copies of the process documentation articulating project objectives, strategy & vision, development process, outcome and consolidated reference material.

Methodology

- To execute this project designer / expert shall visit Srinagar 3 to 4 times.
- Nature of inputs to participants Naqash shall be interactive, participatory, and directive.
- First visit of five days by designer expert shall be of five days in Srinagar for information collection and field survey.
- Following visits to Srinagar shall be decided at the end of each visit and depending on the nature of progress shown by the participants.

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Designer's Profile

Chandrashekhar Bheda is a textiles and handicrafts product designer, based in Delhi, after studying at St. J.J. School of Arts, Bombay National Institute of Design, NID, Ahmedabad as well as NIFT Delhi. Chandrashekhar has been working with the textiles industry for last 20 years.

He has been involved in design projects with various commercial and developmental organizations for the creation of marketable textiles and handicrafts products for domestic as well as overseas markets with assistance in design, incorporating research, product development, technology enhancement, quality and market access. He has also been able to help rural artisans long term benefits arise along with the commercial viability through his work.

Chandrashekhar believes in the inherent timeless beauty and strengths of our traditional arts and crafts, while providing a new perspective to meet contemporary demands and trends world over.

He has been professionally associated with Central Fair Trade Company UK, Cure India, UNIFEM, UNICEF, RUDA Jaipur, ICG, Pradan, ACCESS, Office of the D.C Handicrafts and Office of the D.C Handlooms (Ministry of Textiles, MNSVA, District Handloom Samiti, ICD Srinagar, CDI Srinagar, KIMS Jammu, Indian Cosmeceutics, Cocoon, Ogoon, Curvace Pina Mumbai, F&E, IGI and Taj - Khazana.

He is a member of the Advisory Council for Apexes School of Design and on the panel of National Institute of Fashion Technology (NIFT) Delhi, Craft Development Institute (CDI) Srinagar, Indian Institute of Crafts and Design (IICD) Jaipur and National Institute of Advertising (NIA) Delhi, IIM School of Design Guwahati.

He runs Spider Design Studio and has been creating, producing and supplying commissioned special product ranges and corporate gifts.

He also has a retail outlet at Surajkund Design Galleries, Haryana, a recently launched innovative shopping complex where all his work with craftsmen from across India is promoted.

Email: cbheda1@cdi.net.in, spidredesign@rediffmail.com

Craft Development Institute - Srinagar

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Naqash 'THE VISUALIZER'

The Naqash 'THE VISUALIZER'

To understand the working method and practices of Naqash a visit to various Naqash working in their own or their employer's premises was carried out.

Carpet Naqash

Kashmir carpet industry is of Persian origin. The trade, which has been handed down by the great artisans of Iran, flourished during the Mughal rule in Kashmir. With the introduction of the design patterns of shawls, traditional poses, leaves and flowers the Kashmir carpet attained a high degree of perfection in 16th and 17th centuries under the Mughal emperors. With the lapse of local artistic magnificence the Kashmir carpet attained a high degree of perfection with an indigenous character and carved out a unique place in the international market.

Sketches lightly on a vertical form is the warp of a carpet. The warp threads are passed through, edge to edge, as per the 'TALIM' - which is written by talim specialist in coded program specifying number of knots of a particular carpet to be used in horizontal row or design and color specification as then worked out on this. A strand of programmed warps or yam is looped through the warp and weft, knotted and then cut or clipped. Often the code is lyrical, which is hummed by the weavers at the time of weaving. This is especially useful when more than one weaver working on the loom.

Before talim is written Naqash is the one who visualizes a carpet on graph paper (graph making) in terms design patterns and motifs used for the ornamentation of carpets as well as main area of carpets, color specifications, size, knots per inch depending on the thickness and kind (alkhool) of yam (yam count) to be used.

With use of pencil and eraser Naqash directly draws, modifies and composes patterns to be used for ornamentations in the carpet on to the graph paper specifying border and the body area. Different color pencils and or sketch pens are used to indicate colors not necessarily matching with the dyed yarn. Normally 6 to 15 colors are used in the carpet and 12 color set of pen suffices the need. Graph colors are supported with the dyed yarn colors that.

This graph or design converted in the coded scriptures by talim writer, or nowdays with the help of talim writing softwares on computer which describe number of knots to be woven with specific color in horizontal row of a carpet.

With the help of Naqash and talim writer often old and preserved talims are also converted in to a graph to decode the design which can be used for making a carpet.

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Naqash 'THE VISUALIZER'

Following is the traditional linear process of development of carpet from idea to actual woven piece-

Todesh in need of making carpet commissions Naqash to make graph with specific quality requirements. Graph made by Naqash converted in to losem, losem and desired colored yarns are given to weaver. Weaver weaves carpet by seeding losem. At the end carpet is given desired finishing by sheering, clipping, edge-making and washing.

Creative contributions in the process of carpet weaving by different participants are as follows-

Manufacturer, trader, trader-coordinator, ret. trader, investor (decides knots per inch, size, combination of yarns for making carpet and color combination)

Naqash Visualizes a carpet in terms of motifs, layout, and color separation. Normally he has no stake or say in deciding exact color scheme of the carpet.

Todesh writes Technical Interpreter who creates a program as per graph has no creative contribution in the carpet making. Tradesman writes incorrect interpretations can spoil the beauty of carpet. He losem has to interpret exactly as graph made by Naqash.

Weaver, Weaver has either mechanical and/or labor oriented skill in the carpet weaving process. He has to read the losem correctly and weave carpet accordingly. Has no creative or aesthetic contribution in the carpet weaving process. He needs to weave a carpet of consistent quality/ density from beginning to end.

Finishing processes like clipping edge making and washing are carried out by subsequent skilled people who enhance the luster and finish of the carpet.

Sari Embroidery Naqash-

Sari Embroidery Kashmir Sari embroidery is done on a guiding pattern or design printed on the shirt or fabric to be embroidered. These patterns are block printed with ink (carbon powder mixed with natural gum and water) which stays on the fabric till it gets fully embroidered.

Blocks are carved by carver (there are two or three carvers left in Srinagar). Carved blocks are usually in position with the embroiderers. Most of the design patterns have been used over the years. Nature of Sari embroidery in terms of themes and spaced is such, that it takes anything between six months to one year to embroider a sari fully. Block patterns are printed by the embroiderer himself and he decides colors and

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combinations for embroidery. All the decisions on aesthetics are taken by embroiderer with the experience over the years.

Embroiderer himself is Naqash as he takes all the decisions of selecting and printing patterns colors and stitches of embroidery.

Chain / Chain Stitch Embroidery Naqash-

Chain-stitch embroidery is done with Hook and forms chain like of stitches on the fabric. Embroidery is done with the guiding patterns printed on to the fabric with stencil printing method.

Guiding lines are drawn according to design on to the plastic sheets and are perforated with pins. This is done with hand. They are also done with locally developed modified pinning device which helps in terms of speed.

There are few Naqash for chain stitch embroidery and are specialized in developing patterns on facing sheets and provide printing of patterns for embroidery on to fabric as a client service. Normally these Naqash do not suggest colour schemes, colors are decided by manufacturer while giving printed fabric to chain stitch embroidery women.

Paper Mache Naqash-

Paper Mache of J&K basically requires two different kinds of skills to complete or make a piece of handicraft or product. Rupa/mould maker, and decorator or ornamentation artist. Paper Mache is mostly known all over the world for its ornamentation and not for the mould making aspect. Paper Mache is most popularly available as souvenirs boxes painted in vibrant colors.

Moulding process- The pulp is made using waste materials like paper, cloth, rag, etc. These are ground into fine powder. Dry powder is kneaded with starch and made it to plastic consistency or viscosity.

This paste is applied on terracotta mould and left to be dried for 3-5 days. Cracks are treated with mixture of lime & resin and upon drying the surface is smoothened with sandpaper.

Painting stage- First base coating is done twice and upon drying back ground color is applied. Basic shapes and desired patterns are drawn and then details with lines and colors are filled in. Finally varnish is used for the finishing of the surface.

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Walnut Wood carving Naqash-

Walnut wood carving Naqash / artisans draw and visualize their carving patterns on paper either in accordance to the brief given by clients or with own imagination or experience suiting the actual area of carving on to the surface of a product. The patterns usually are of floral inspired form very large variety of flowers and fruits, leaves in Kashmir valley, different kinds of animals, birds and reptiles, different creepers and trees, some time calligraphic verses, and often of these patterns collectively put together as a story or composition. Naqash usually keep all the drawings and tracings with them anytime later to be used.

The drawing is then transferred on to the surface of the desired area of the product with pencil and/or traced with carbon paper. Different kinds of tools are used for creating carving axes and nichodes.

Utilitarian products like furniture, doors and window panels, cabinets, candle stands, boxes, cigarette cases, photo frames etc. are made and decorative items like sculptures, shams, spears, shawl specially of small size largely used as gift items are also made.

The artisans or Naqash of walnut wood carvings who are exposed to customer choices do use their carving as value addition in the products. But there are many of them who use excessive carving and their products tend to be over decorated.

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Traditional Creative Process of Naqash (hand knotted Carpet)








Cooper Naqash visualized design of carpet on graph paper in a pixelated form assigning coded colors with sketch pens referring old carpet photograph or 'kaleem' or graph. The pixelated carpet drawing then interpreted on paper strips in a coded language 'kaleem' by traditional 'kaleem' writer or 'kaleem' writing computer program to be fed by carpet weaver while weaving.

'kaleem' is a sign language defining number of knots to be woven in a specific color in a row of hand knotted carpet.

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Traditional Creative Process of Naqash (Sari-Embroider)

Kashmir Sari embroidery is done on a guiding pattern or design printed on the sari or fabric to be embroidered. These patterns are block printed by Naqash with ink which stays on the fabric so it gets fully embroidered.

Blocks are carved by carver. Carved blocks are usually a property of Sari Naqash. Most of the design patterns are used over generations. Nature of Sari embroidery in terms of fineness and speed is such, that it takes anything between six months to one year to embroider a sari fully. The embroiderer decides colors and combinations of threads for embroidery. Embroiderer himself is Naqash as all the decisions on aesthetics like selection of fabric, design for printing, colors for embroidery and suitable stitches are taken by embroiderer with his experience over the years.

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Traditional Creative Process of Naqash (Chan-Brush Embroider)

Chan stitch / Chan embroidery Naqash creates the drawing on transparent plastic sheet as per the reference given by the 'manufacturer' client. The lines in the drawing are perforated with the help of needle / pin specially devised for the purpose.

Perforated sheets are used as stencils to print desired dotted line drawing on to the surface of a cloth to be embroidered. The embroidery designer then embroiders chan stitch with hook and fills up the desired areas with different colored yarn be it cotton, silk and or wool.

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Traditional Creative Process of Naqash (Paper Mache)

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Masoor Joon, the naqash of paper mache is spontaneously creating free hand drawn patterns like birds and elephants with brush and gold paint on small objects like eggs, toys and boxes. Use of mineral colors is now gone. Ready made water based poster paints available in the market and are used for decorating ornamentation and later varnish is applied for making the product water resistant.

Traditional Creative Process of Naqash (Walnut Wood Carving)

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There are great variety of products being made in walnut wood carving by Naqash. Shown here is intricately carved dragon later added with specially carved dragon head to give it additional raised effect.

National Awarded, Rajsthan based, walnut wood carving Naqash is busy creating a circular table top, containing intricate relief carving with finely punched patterns. The table top will be filled with a glass sheet to make it user handy.

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Traditional Creative Process of Naqash (Hand Wood Carving)



Wood carving Naqash artist composes basic layout for carving in accordance to the product he desires to make. After facing the drawing on to the surface of walnut wood piece, the carving is carried out step by step.

Shown here are- 1. Introductory deep relief carving, 2. Slightly shallow carving and 3. Mass produced Khmer decorations ornamented with punched patterns.

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Need Assessment

Looking at the visualization process of different Naqash, following are the design needed attention:

1. Visualization of patterns and layouts for ornamentation is done based on the past experience and with the references available stored with them. To develop any new patterns they rely back on these resources. Hence most of the outcome comes across as repetitive. **Inputs on ability of alternative thinking are needed.**
2. Carpel and embroidery Naqash work is purely based on hand drawing hence it takes long time. **Any inputs to speed up the laborious process can be beneficial.**
3. Use of colors in carpets and embroideries is done separately often by different person, hence the Naqash lacks an ability to finish in colors as he does not get opportunity to do so. In the present way of working it is not possible to see the artwork or drawing which closely represents the final product in terms of patterns, colors, details. Even if Naqash wants to create a final product look in his drawing it is almost impossible to do so. In case someone actually does that there is no value or monetary returns guaranteed. **Inputs on use of color during design is needed**

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Participants Naqash	
Abdul Rashid Inaf Sr. Chairman Naqash Inaf R/o Raabta, Khatwa, Srinagar	Naqash(Copper)
Samir Ahmad Dar Sr. Abdul Samad Dar R/o Shera Colony, Saida, Srinagar	Naqash(Copper)
Muniraj Ahmad Kounar Sr. Chairman Naqash Kounar R/o Vichanag, Kowhera, Srinagar	Naqash(Introductory)
Sameer Ahmad Naqam Sr. Abdul Rashid Naqash R/o Rampora, Van Singh, Srinagar	Naqash(Copper & Embroidery)
Muniraj Ahmad Bamboo Sr. Wakil ulam Bamboo R/o Rampora, Newa Koda, Srinagar	Naqash(Introductory)
Nisar Ahmad Mir Sr. Al Masood Ahmad Mir R/o Rati Madhwa, Karamga, Baramulla, Srinagar	Naqash(Paper Mache)
Zyad Ghayis Akbar Sr. Saad Hussain R/o Ghaz Dood, Shewikhal, Srinagar	Naqash(Paper Mache)
Hafiz ulan Baba Sr. Chairman Mustafa Baba R/o Jandhwa, Srinagar	Naqash(Paper Mache)
Zinab Ahmad Khatib Sr. Khajir Moinam Moinam Khatib R/o Umar Colony, Lalbad, Srinagar	Naqash(Wood Carving)
Murree Begh Sr. Mohd Hussain Begh R/o La Bazar, Srinagar	Naqash(Paper Mache)
Muaffaq Jam Gaba Sr. Khajir Moinam Gaba R/o Rindwal, Srinagar	Naqash(Wood Carving)
Sameer Hussain Dar Sr. Chairman Mohammod Dar R/o New Colony Zaidwa, Srinagar	Naqash(Introductory)

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Participants Naqash	
Chairman Naqash Sr. Late Chairman Ahmad Kounar R/o Vichanag, Kowhera, Srinagar	Arts(Introductory)
Chairman Naqash Sr. Chairman Naqash Kounar R/o Vichanag, Kowhera, Srinagar	Arts(Introductory)
Nadir Ahmad Kounar Sr. Chairman Ahmad Kounar R/o Raabta, Khatwa, Srinagar	Arts(Introductory)
Sameer Mehd Sr. Abdul Mohd Mir R/o Khatwa, Khatwa, Srinagar	Arts(Introductory)
Chairman Naqash Sr. Chairman Naqash Kounar R/o Vichanag, Kowhera, Srinagar	Arts(Introductory)
Talib Hussain Jam Sr. Late Ghaz Mir Jam R/o Mughal, Moinam Moinam Baramulla, Srinagar	Arts(Paper Mache)
Zyad Hussain Begh Sr. Mohd Hussain Begh R/o La Bazar, Srinagar	Arts(Paper Mache)
Zinab Ahmad Khatib Sr. Khajir Moinam Moinam Khatib R/o Umar Colony, Lalbad, Srinagar	Arts(Paper Mache)
Murree Begh Sr. Mohd Hussain Begh R/o La Bazar, Srinagar	Arts(Paper Mache)

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The Training Sessions

Looking at the need of Naqash to create alternatives, artwork close to the product with colors, patterns, layouts, and to add speed to the process of visualization, an introduction of computers was essential. Hence computer as main tool for visualization as well as upgrade the skills of Naqash conceptually and technically was the key feature of the training program. Drawing software CorelDraw is found to be the most suitable and user friendly for different kinds of visualizations during the work of the Naqash.

Session 1- Working with computers -

Introduction to computers and getting acquainted with the software CorelDraw. Many of the participants were first timers on computers hence introductory sessions were conducted with assistance of regular faculty of CDI. Few exercises like working with various drawing tools, transformation possibilities with basic patterns, working with proportions and ratios, creating drawings and saving data. This was introduced to the participants. Even though some of the participant Naqash were not familiar with English they comfortably managed to work with icons in the computers.

Session 2 - Market Intelligence - Trends Forecast

Interactive session on trends and forecasts, their cycles, consideration of regional sensitivities of lifestyle while developing products for export market, order cycles by the buyer of export market were held. Various forecasts magazines and periodicals of CDI library were introduced to the participants.

Session 3 - Resource building through natural and heritage environments -

Visit to heritage monuments was carried out in Srinagar to search, identify, observe and record through photographs ornamentation patterns and textures. Places visited were Khongah-e-Mabula Shrine at Makhdam Sanib Hazratbal Shrine, Imambara of Budgam, Finial Garden, Kathra Masjid, Guldwaro Guru Hargobind Singh. Photographs of patterns and motifs on fresco walls, paper Machie panels, marble and kerol stone carvings, Khrambarani patterns on ceilings were taken.

Participants were also taken to various places like Botanical Garden, Shalimar Garden, Charma Shahi to take a close look at all kinds of trees, flowers and leaves, their shapes, patterns, constitutions, colors and textures. They identified, observed, felt and recorded experience through photographs as reference to be used later.

Craft Development Institute - Srinagar Training of Naqash 21

The Training Sessions

Session 4 - Build color palettes / tones -

From the photographs taken during the visits some with different moods were identified and developed in to color palettes.

Session 5 - Create a surface -

create a surface of a product / box / kettle with simple geometric patterns with border and central area defined to play with colors in it.

Stage 5 - Application of colors from palette to the surface -

Application of the palette to create options of different looks in the products by using it in juxtaposition, by changing order, redistributing, flipping, by playing with hue and tones of the colors. Create a range of color schemes to explore newer possibilities.

Stage 6 - Building motifs and patterns library -

Draw / trace patterns with the assistance from the photographs taken of details of heritage monuments ornamentations. Create alternative surfaces for applications in various products.

Method of these inputs have been through interactive, demonstrative, participatory and do it oneself sessions.

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Interactive Sessions



Interactive, participatory and do it self sessions were conducted on computers also to work with software like CoreDRAW and on interpretation of trends and forecast through magazines and periodicals archive of CDI library.

Many of the Naqash participants were first times on computers and within a short period they became well versed with newly introduced mediums.

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Resource Building from Heritage Environments

Visit to heritage monuments in Srinagar proved to be inspiring.

Freelias, Khattambands and stone carvings of Shahjahan-Mausolee, mosaic stone carvings on the walls of Shrine of Hazratoun Sani, on the entrance of Hazratoun Shrine and on the entrance of Gushwick of Guru Hargovind Singh, Paper mache panels on the ceilings of Mughal, fresco and paper mache panels of Mehol Garden, stone carved niches of potters Masjid proved a great resource for patterns and motifs to be utilized as a reference in the work of Naqash these offer. All this information was recorded in the form of photographs.



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Resource Building from Natural Environments

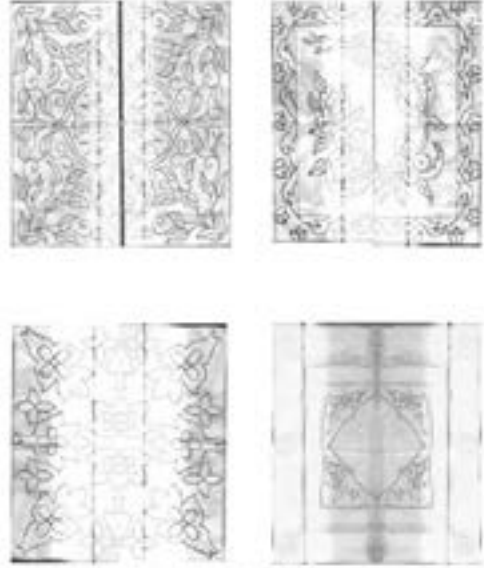


This exercise was to introduce Nature as a source of inspiration. The team went out on search for ideas in natural surroundings in terms of colors, patterns, the feel of textures, change in color due to changing seasons, weathered objects etc.

This experience was photographed to be referred and further worked on during the color and surface development exercise done with the help of computers.

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Drawing & Surface Development



Initial hand drawn sketches made by chain artist Naqash

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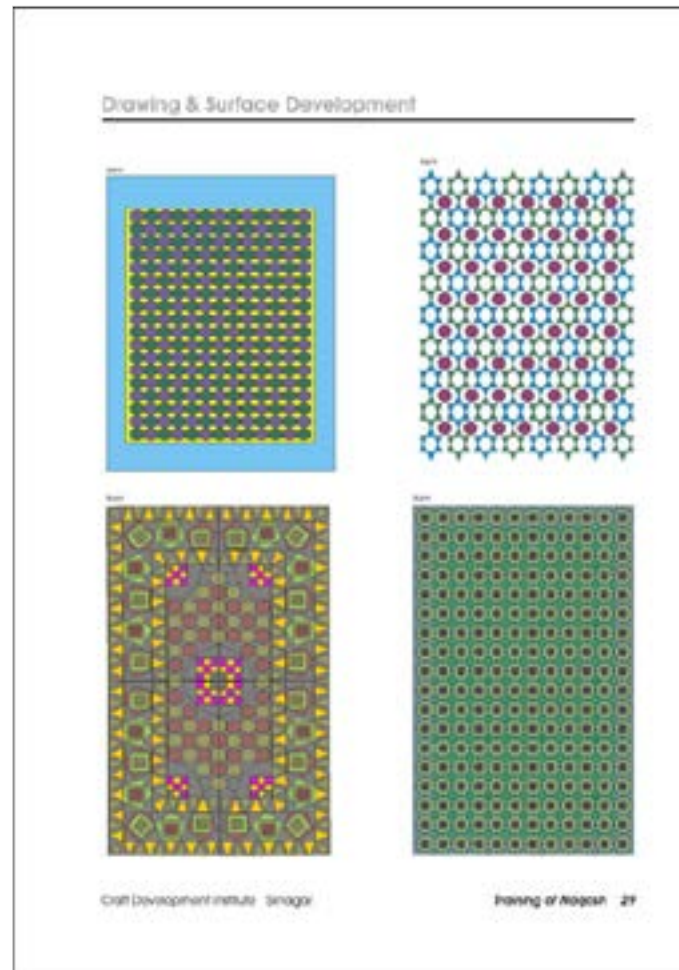
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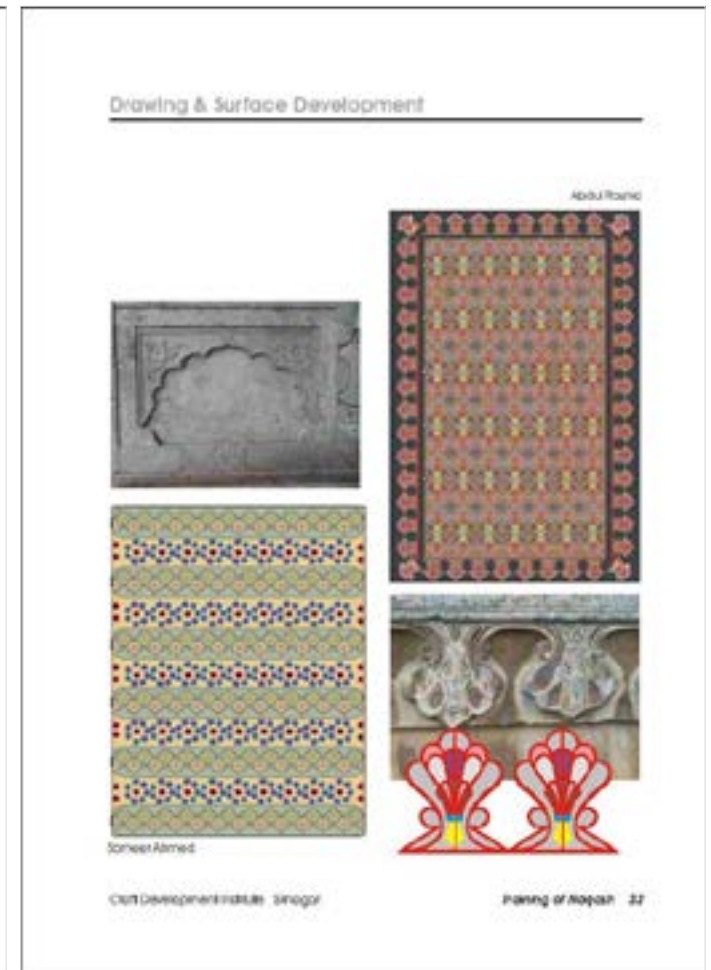
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Drawing & Surface Development



This exercise was to realize how surfaces with different densities (patterns) react with each other when combined, overlapped and juxtaposed together.

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Development of Color Palette



In many cases, Naqash who is visualizing patterns and layouts for websites or other digital environments, does not get opportunity to decide on exact colors to be used as he does not have enough choices or means to support his effort.

While working with computers, the choice of colors is unlimited. However, it was important to show a way of thinking with colors and an experience from observational exercise could be utilized here fully.

Selected photographs were worked upon carefully in computers by Naqash and to capture the mood of colors in each photograph a palette was created by selecting spots of colors from it.

This exercise introduced an ability to think with colors with reference or mood. Mostly the trends and forecasts are created in a similar fashion all over the world.

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Color Palette & Its Application

In this exercise a surface of a product / box / textile with ample geometric patterns with border and central area defined was created by participants.

Application of the color palette which was developed from the mood colors of the photographs chosen, was done by using it in juxtaposition, by changing order, redistributing, flipping, by playing with hues, tonal values and shades of the colors.

With the same palette alternative different effects were achieved. This exercise helped participants understand the potential of different set of colors to create larger variety.

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Color Palette & Its Application

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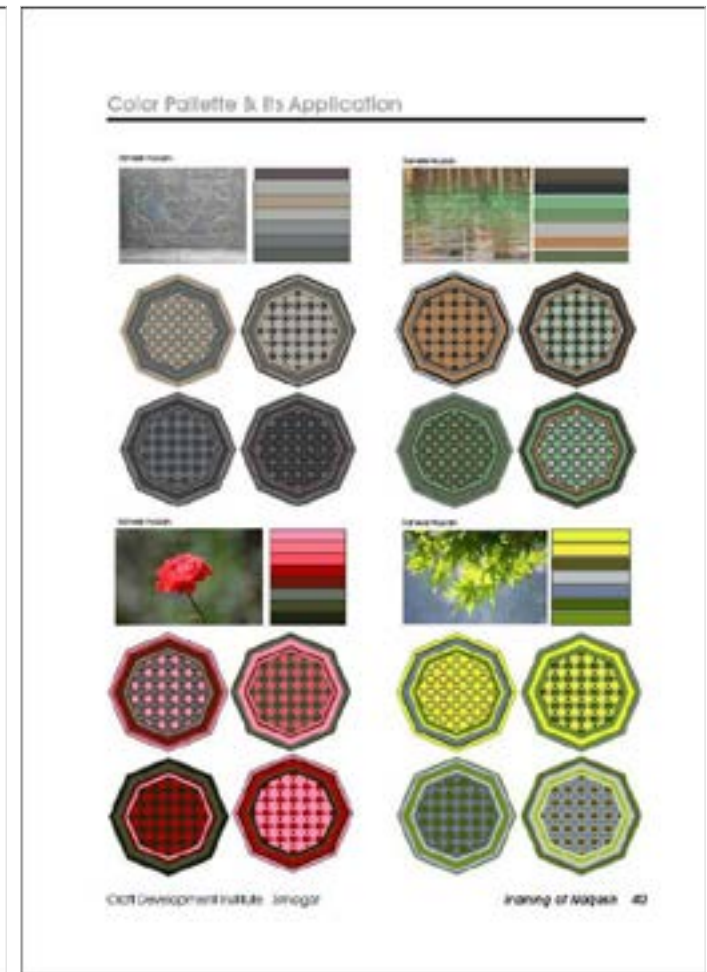
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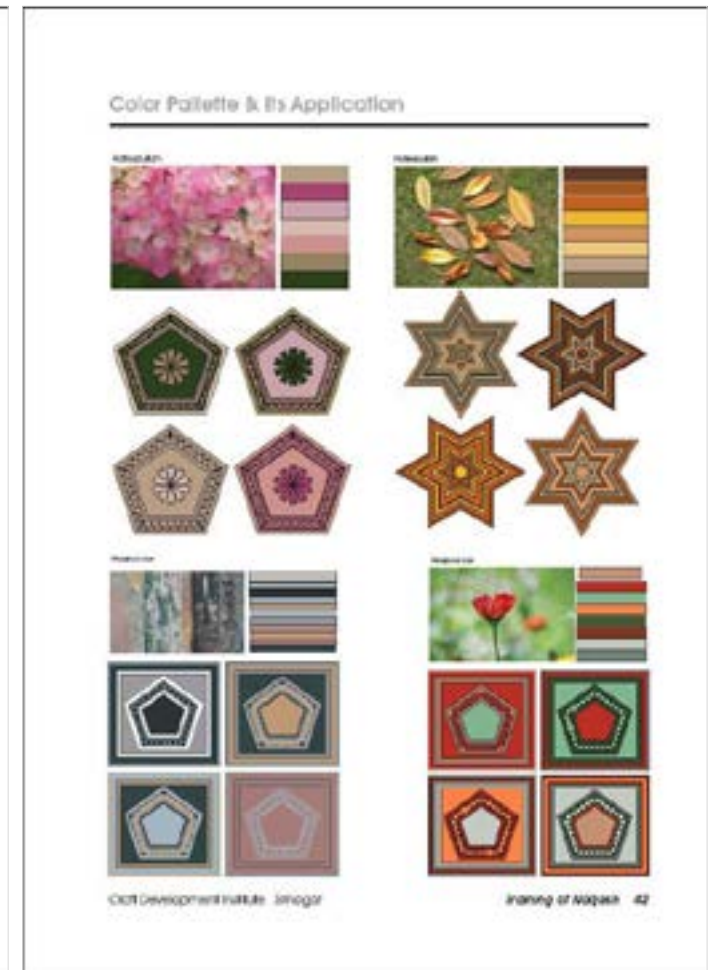
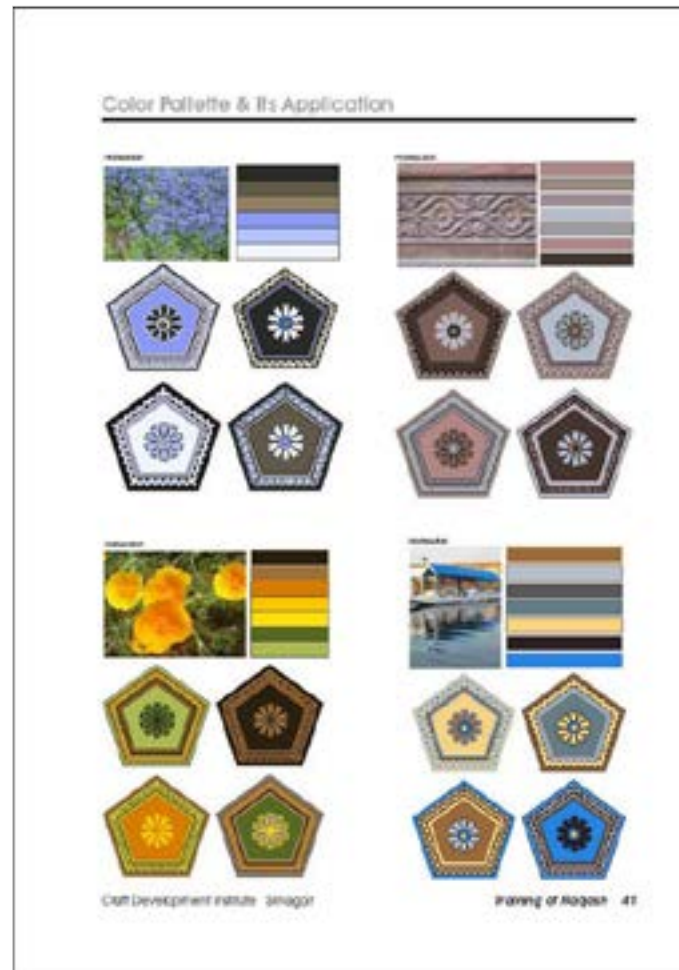
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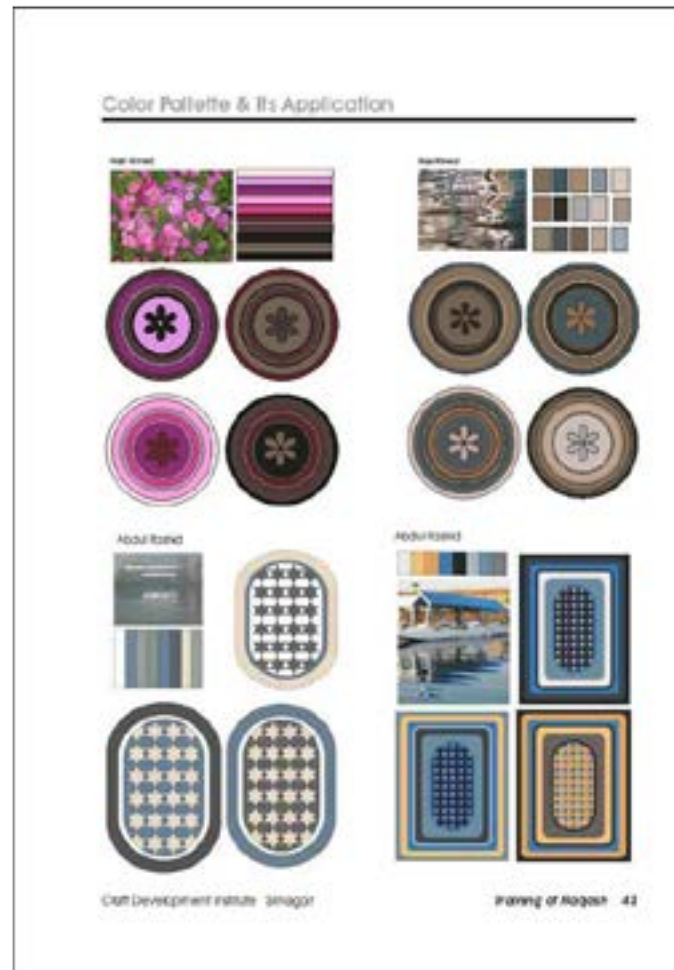
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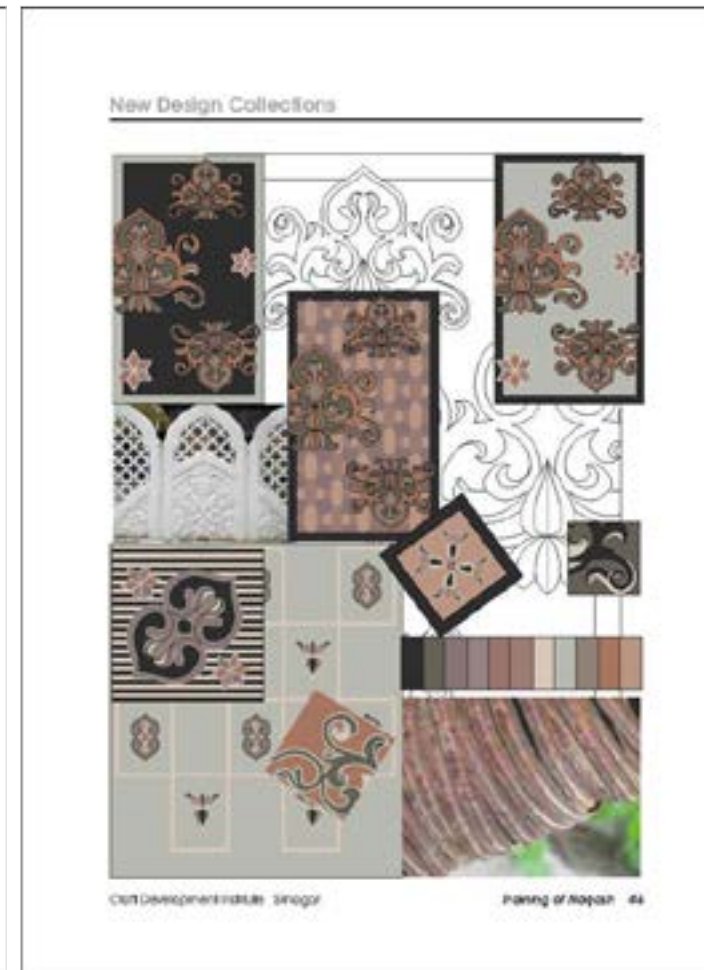
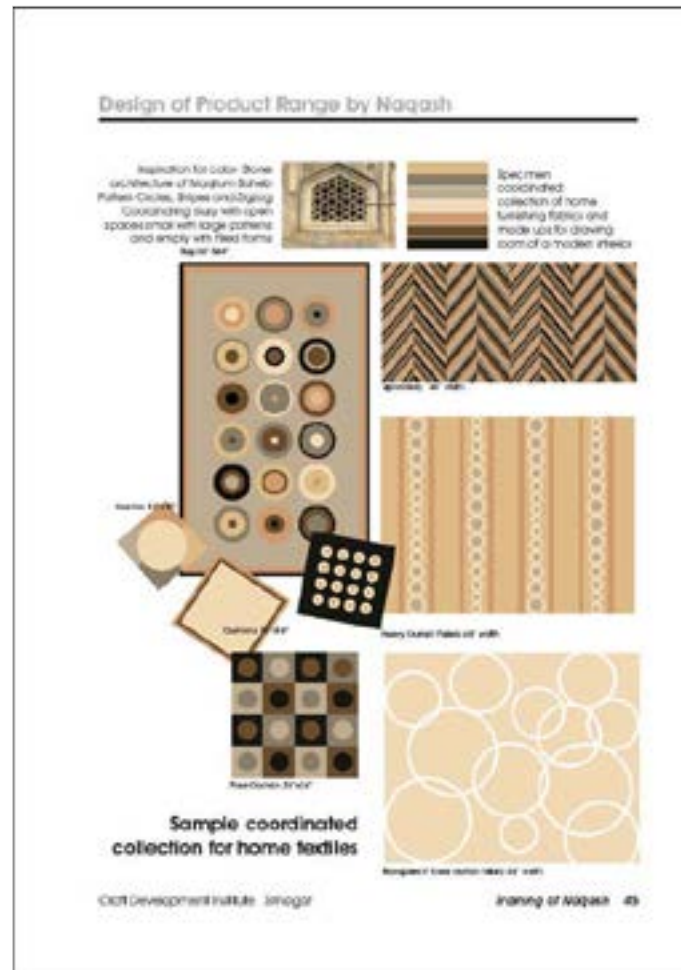
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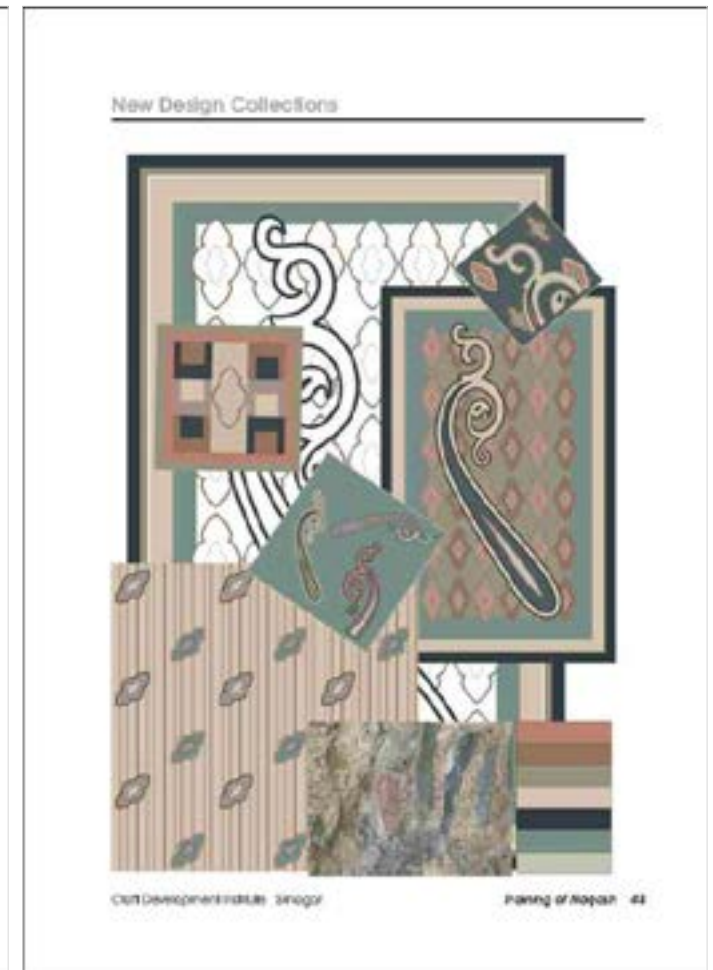
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New Design Collections



Smieer Ahmad Naqash has created this coordinated design collection of home textile products like rug, ottoman, cushion covers and fabric for curtain made with chain stitch embroidery and patterns used are of paper mache panels on the belings of Inrabadia of Rudgam.

CDI Development Institute Srinagar Training of Naqash 49

New Design Collections



Muzaffar Jehn Qasbi has made his range of office accessories as a coordinates and can be used in one interior. The products demonstrate how plain wood is as important as the carved one.

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New Design Collections

While developing a range of office accessories, Zahoor Ahmad Rizvi, walnut wood carving Naqash has demonstrated an importance of usability of products and introduced ornamentation accordingly. File folders are carved only on outside surface when stored in preparation. Snap fitting details on the back hide the screws on the wall mounted coat hook.

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New Design Collections

Zahoor Ahmad Rizvi, paper mache Naqash has developed a range of coordinated office accessories. Usability of product while doing ornamentation has been his main consideration. However he took a while to understand importance and use of plain areas in the product.

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New Design Collections



Masjed Joon, papier mache naqash has created a coordinated range of office accessories like name plate, name plate cum pencil tray, a coat hook and file holder.

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New Design Collections



Additional products by Masjed Joon

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New Design Collections



Basir Ahmad, colorful naqash has made home textile collection to be made in chokh stitch embroidery.

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New Design Collections



Basir Ahmad, colorful naqash has made home textile collection to be made in chokh stitch embroidery.

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Summery

"Naqash" are the fundamental introducers of innovation & change, however their effort and its impact varies from craft to craft as often only specific inputs are taken from Naqash and rest is decided by the manufacturer.

To empower Naqash with effective tools and its application for creative thinking, working with computers proved to be an exciting eye opener and a faster way to increase output if practiced correctly.

Self created resources in the form of photographs to think in colors, patterns, and textures along with options of creating surfaces suiting to different need with compositions and layouts to finally visualizing a product range with prototypes has taken them to a process of creating greater alternatives to chose the best of the effort with shorter time investments to result greater returns for them.

At the end of this training program Naqash have designed 39 products of different needs and supervised the prototype making of each product they have designed respectively.

It is suggested that training of Naqash at CDI needs to be continued at various levels in such workshops and even more effective methods will emerge to benefit industry in a long run.

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This Project was done by Product Designer Chandrashekhar Bheda under The Crafts Development Institute (CDI). These craft development studies were undertaken by Designers for CDI, Srinagar and have been contributed by Mr. Farooki, Director, CDI, Srinagar.

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