SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Parsi Gara Embroidery

Mumbai

Seats Available 13

OE26A01
Ahmedabad Campus



Gara is a highly detailed hand-embroidery style traditionally done on saris (and sometimes on borders called “kor,” wall frames, children’s frocks, men’s topis, etc.).

Fabrics & threads: Pure silk skeins (often from China) on fine natural fabrics like shammo satin, crepe, georgette, chiffon, organza, and silk; synthetic bases tend to pucker under such dense work.

Stitches: Khakha/“forbidden” stitch (tiny Chinese knots), French knots, satin stitch, stem stitch, petit point, long-and-short stitch, and straight stitch.

Motifs: Birds (roosters, parrots, peacocks), flowers (peonies, roses, lilies), pagodas, dragons, and sometimes personalized initials or borders.

Historically, Gara entered Parsi wardrobes via 19th-century trade links with Canton (China), where embroidered silk cloths were brought back and tailored into saris.



Ms. Zenobia S. Davar

Mumbai-based designer and art revivalist Zenobia S. Davar, is widely recognized for preserving and practicing the rare, hand-embroidered Parsi Gara tradition; a craft that blends Persian, Chinese, Indian, and European influences.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Glass Flame Craft

Firozabad

Seats Available 13

OE26A02
Ahmedabad Campus



Glass flame craft is more than just glass making; it is a vibrant expression of heritage, precision, and artistic craftsmanship passed down through generations.

Known for mouth-blowing, hand-shaping, and intricate moulding techniques, every handcrafted piece reflects patience, creativity, and technical mastery.

Rooted in Firozabad, Uttar Pradesh—known as India's "City of Glass"—this craft transforms molten glass into beautiful decorative and utility creations through skilled handcrafting techniques.

Despite modern challenges, Firozabad's glass artisans continue to preserve and celebrate this timeless artistic legacy through innovation and generations of inherited skill.



Zafar Ahmad

Zafar Ahmad beautifully preserves the legacy of handmade glass artistry while blending traditional techniques with contemporary designs.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Phad Painting

Bhilwara, Rajasthan

Seats Available 13

OE26A03
Ahmedabad Campus



Each painting is created through a detailed process of drawing, natural composition, and rich colours, bringing together characters, architecture, landscapes, animals, and traditional motifs.

Each painting is carefully composed to portray important stories, characters, divine figures, traditional motifs, and cultural elements through the distinctive visual language of Indian folk art.

Today, Phad painting continues to evolve while preserving its traditional identity, making it a unique representation of Rajasthan's rich cultural heritage and storytelling tradition.

Phad Painting is a traditional folk art of Rajasthan, India, known for its vibrant colours, intricate detailing, and storytelling style. Traditionally painted on a long cloth scroll, Phad depicts the heroic stories and legends of folk deities such as Pabuji and Devnarayan.



Sourabh Soni

He started learning Phad painting from his grand father KUNDAN SONI when he was just 10 years old. His guidance, values and deep knowledge of this art has shaped his journey as an artist. Sourabh is an artist specializing in Phad painting, a traditional Rajasthani art forms.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Batik

West Bengal



Seats Available 13

OE26A04
Ahmedabad Campus

Using the wax-resist dyeing technique, artisans create intricate patterns by applying wax on fabric before colouring it, allowing selected areas to retain their original shade while creating vibrant, layered designs.

This timeless craft transforms fabrics like cotton, silk, and chiffon into elegant creations that celebrate India's heritage, artistic expression, and sustainable textile traditions.

Each Batik piece is a reflection of the artisan's skill and imagination, featuring unique motifs, rich colours, and distinctive crackled textures.

Batik is an ancient textile art form that beautifully blends creativity, precision, and traditional craftsmanship.



Goutam Sengupta

Goutam Sengupta, a luminary in Batik Print, has etched his success story in the heart of West Bengal, where the air is infused with artistic fervor.

Mr. Sengupta's journey from a skilled artisan to a state award winner is a personal triumph and a celebration of West Bengal's rich artistic heritage.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Lac Bangles

Jaipur, Rajasthan

Seats Available 13

OE26A05
Ahmedabad Campus



With references as early as the Mahabharata, it has long been associated with celebrations, rituals and auspicious occasions.

Made from natural resin produced by the Kerria lacca insect on Kusum and Palash trees, the material is softened over heat, blended with natural pigments, and carefully shaped entirely by hand.

While Jaipur's colourful lac bangles are its most recognised creation, skilled artisans also craft chandeliers, mirrors, photo frames, royal musical instruments, decorative objects, and intricate architectural models—showcasing the remarkable versatility of this centuries-old art.

Lac Craft has been part of India's cultural traditions for thousands of years.



Shadab Ahmed

Shadab Ahmed is a practitioner and craftsman of the historical, traditional and ancient lacquer art.

He has been doing this lacquer work continuously for the last 38 years. He is a member of the 9th generation of his family. For this art, he has received many awards from the Indian government and several organizations.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Kalighat Painting

West Bengal

Seats Available 13

OE26A06
Ahmedabad Campus



Kalighat paintings are a distinctive 19th-century Bengali folk art that emerged around the Kalighat Kali Temple in Kolkata, made by scroll painters (patuas) for pilgrims and urban buyers. They are known for bold, sweeping outlines, flat bright colours, minimal backgrounds, and subjects ranging from Hindu deities to satirical scenes of colonial Calcutta life.

Origins and context
Kalighat painting developed in the marketplace near the Kalighat temple from roughly the 1830s to the early 20th century, peaking before cheap chromolithographs displaced it in the 1920s–30s.

The style is closely tied to the social transitions of 19th-century Bengal under the East India Company, capturing both religious devotion and everyday modernity.

It grew out of older Bengali scroll traditions (patachitra) but adapted to an urban bazaar economy, serving pilgrims and a new colonial middle class.



Bappa Chitrakar

Bappa Chitrakar is an artist of the traditional Bengal Patachitra, a heritage folk artform from West Bengal that combines narrative painting with musical storytelling.

Born into a family of traditional Patachitra painters, Bappa Chitrakar learned the techniques of painting, line work, and color balance from his parents, who are both National Award–winning artists.

He belongs to the renowned Chitrakar community of Habichak village in Purba Medinipur, where generations of artists have preserved this unique tradition.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Dabu Hand Block Printing

Akola, Chittorgarh, Rajasthan

Seats Available 13

OE26A07
Ahmedabad Campus



Akola in the Chittorgarh district of Rajasthan is a renowned hub for Dabu, an ancient hand-block, mud- resist printing technique practiced for over 500 years.

The craft is traditionally practiced by the Chhipa community in a village often referred to as “Chippon Ka Akola”.

Artisans use a specialized hand-mixed mud paste—made of black clay, lime, and local gum—applied with carved wooden blocks to block specific areas from absorbing dye.

The fabric is typically dyed in rich natural indigo or bright red shades. Distinct local traditional patterns like Phetia and Chunder are historically worn by local agrarian communities, alongside contemporary items like sarees and dress materials.

The word Dabu comes from dabanna, which means “to press,” reflecting how the resist paste is stamped onto the fabric.



Om Prakash Chhipa

Om Prakash Chippa is a Dabu Hand- block printing artisan from Akola, Chittorgarh, Rajasthan, committed to preserving his family’s centuries-old craft. He combines contemporary design with traditional techniques and continues to promote Rajasthan’s GI-tagged Dabu Hand-block printing.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Bamboo Furniture

Agartala

Seats Available 13

OE26A08
Ahmedabad Campus



Bamboo Furniture in Agartala: Local artisans craft durable bamboo and cane chairs, tables, sofa sets, room dividers, and decorative storage units.

Agartala is a major hub for eco-friendly bamboo crafts in India, offering handcrafted bamboo water bottles and a wide range of bamboo furniture.

Bamboo Bottles in Agartala Local Crafting: Artisans in Tripura handcraft organic bamboo water bottles by boiling bamboo with neem and turmeric for natural preservation and durability.



Shibaprasad Datta

Shiba Prasad Dutta is a recognized Master Craftsman from Agartala, Tripura, specializing in the state's highly celebrated traditional bamboo and cane crafts.He plays a vital role in both preserving northeastern cultural heritage and fostering rural livelihood development through artisan mentorship.

As a recognized Master Craftsman, Shri Shiba Prasad Dutta leads intensive hands-on workshops dedicated to skill development on bamboo utility products. His training programs primarily empower unemployed youth and women from the West Tripura district, teaching them how to transform raw bamboo into self-employment and entrepreneurial ventures.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Kantha Stitch

West Bengal

Seats Available 13

OE26A09
Ahmedabad Campus



Nakshi kantha embroidered textile featuring an intricate circular motif and stylized animal and floral borders in earthy tones. Technique: Layers of old cotton sarees/dhotis are stacked and stitched together with simple running stitches, creating a quilted fabric. Decorative motifs—floral, geometric, animals, narrative scenes—are built up with dense stitching.

Forms: Traditional quilts (Kantha/Nakshi Kantha), but today also sarees, stoles, shawls, jackets, bags, home textiles, and accessories.

Regions in West Bengal: Strong clusters in Birbhum (Bolpur/ Santiniketan, Nanoor, Ausgram), Purba Bardhaman (Galsi, Bhedia), Murshidabad, Nadia, and parts of North & South 24 Parganas and Kolkata.



Ms. Bharti Singh

Bharti Singh from Kolkata, West Bengal, is an artisan who found her calling in the rhythmic stitches of Kantha after witnessing the women in her community transform old textiles into storied masterpieces.

Inspired by the heritage of Bengal, she gradually began layering her own narratives onto fabric, turning simple running stitches into intricate expressions of life and nature. Today, her work reflects the heart of West Bengal, blending tradition with a modern aesthetic that celebrates the beauty of hand-embroidery.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Batto Bai Dolls

Gwalior, Madhya Pradesh

Seats Available 13

OE26A10
Ahmedabad Campus



The name of this traditional handicraft, Batto Bai's Doll, is dedicated to Kamini's grandmother. Her real name was Yashoda Bai Parihar, and she belonged to a respected Rajput family in Gwalior. She learned the intricate art of doll-making from her own grandmother, during a time when playing with dolls was not only a cherished childhood activity but also an essential part of cultural upbringing.

This tradition is considered ancient and continues to hold deep significance during festivals such as Akha Teej, Akshaya Tritiya, Gangaur, and Raksha Bandhan. On these occasions, dolls are not merely toys, but powerful symbols of cultural faith, family values, and folk traditions.

One special tradition takes place during Raksha Bandhan, when married daughters receive a pair of beautifully decorated dolls from their parental home, sent along with other festive gifts to their in-laws. This exchange represents love, blessings, and emotional bonds between families.



Ms. Kamini Solanki & Yuvraj Singh Solanki

She is the daughter of Naval Kisori Parihar, who was honored with the State Award of Madhya Pradesh in 1989, and the granddaughter of Shri Yashoda Bai Parihar, fondly known as Batto Bai, who received the National Award in 1967 for her exceptional contribution to this craft.

Kamini Solanki is a fourth-generation practitioner of this traditional art form.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Chhau Mask

West Bengal

Seats Available 13

OE26A11
Ahmedabad Campus



Locally known as Mukhosh Gram (Village of Masks), Charida is situated at the foothills of the scenic Ajodhya Hills in the Baghmundi block. Nearly every household along the main street doubles as an active artisan workshop. The craft dates back over 150 years to the reign of King Madan Mohan Singh Deo of Baghmundi. The first mask maker, Buddeshwar, traditionally created the iconic Kirat and Kiratni masks (representing forms of Shiva and Parvati). The masks are not carved out of wood; instead, they are meticulously handcrafted layer by layer. Artisans use a clay mold, apply layers of soft paper pulp mixed with natural gum, reinforce it with cloth and ash powder, and then paint them with vibrant acrylic colors. They are heavily embellished with feathers, beads, tinsel, & elaborate headgear.



Anita Chorida

The colorful and dramatic masks crafted here are an integral component of Purulia Chhau, a vigorous, acrobatic martial dance form. Chorida is a famous heritage village in the Purulia district of West Bengal, globally celebrated as the hub for traditional Chhau mask-making.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Kintsugi (Ceramic Lacquer Craft)

Thailand

Seats Available 13

OE26A12
Ahmedabad Campus



Kintsugi (金継ぎ, “golden joinery”) is the Japanese art of repairing broken pottery by mending the cracks with urushi lacquer dusted or mixed with powdered gold, silver, or platinum. Rather than hiding damage, it makes the repair visible, turning fractures into luminous seams that become part of the object’s history and beauty.

Philosophy and cultural meaning
Kintsugi is closely associated with the Japanese aesthetic of wabi-sabi, which finds beauty in imperfection, impermanence, and simplicity, but it is specifically a repair practice rather than a general decorative style. It treats breakage and repair as part of an object’s story, not something to disguise. Metaphorically, it’s often invoked as a reminder to embrace flaws, recover from setbacks, and see healing as a source of new value.

What it is and how it works?
Materials: Traditional repairs use urushi, a natural lacquer made from lacquer-tree sap, often mixed with rice or flour paste. Gold, silver, or platinum powder provides the finish. Process: Shards are cleaned, joined with lacquer, rebuilt with layered putty, sanded, and accented with metal powder. Repairs take weeks or months because each layer must cure slowly.



Dr. Sumanatsya Voharn

Sumanatsya currently an Assistant Professor in the Media Arts Department, Faculty of Fine Arts, Chiang Mai University, Thailand. Her research and creative practice focus on design, craft, and collaboration with local communities in Thailand and abroad. As an industrial designer and craft practitioner, she has experience working with traditional Asian lacquer, Kintsugi, and contemporary craft practices, particularly in exploring how traditional knowledge and materials can be interpreted within contemporary design contexts. Thailand.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Jimzo Traditional Sculpture

Bhutan

Seats Available 13

OE26A13
Ahmedabad Campus



Jimzo is the traditional Bhutanese art of sculpture, one of the Thirteen Arts and Crafts of Bhutan (Zorig Chusum). It involves creating sacred statues, religious figures, and ornamental sculptures using traditional methods and proportions. Sculptors work mainly with materials such as clay, wood, stone, and metal, depending on the type of sculpture. Jimzo requires careful knowledge of Buddhist iconography, measurements, proportions, gestures, facial expressions, and symbolic details. Traditionally, sculptures of Buddhas, Bodhisattvas, deities, and spiritual masters are created according to established religious guidelines.

Jimzo is not only a form of artistic expression but also an important means of preserving Bhutanese Buddhist culture, spiritual heritage, and traditional craftsmanship. It is taught through practical training and apprenticeship, helping to pass these skills from one generation to the next.



Sangay Tshewang & Sonam Dorji

He is highly recognized for his work in traditional clay sculpting, statue making, and Buddhist painting. He frequently leverages his art to make spiritual beliefs more accessible.

Born in 1987 in Wangdue Phodrang, he joined the prestigious National Institute of Zorig Chusum in 2001.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Pichwai Art

Bhilwara, Rajasthan

Seats Available 13

OE26B14
Bengaluru Campus



Pichwai is a devotional cloth- painting tradition from the Nathdwara region of Rajasthan, and Bhilwara district has emerged as an important contemporary hub where several master artists practice, teach, and sell Pichwai works.

Meaning & function: The word Pichwai comes from Sanskrit/ Hindi roots pichh (“back”) and wai (“hanging”), referring to large painted textiles hung behind the deity in temples.

Iconography: Traditionally made for the shrine of Shrinathji (a child form of Krishna) in Nathdwara, the paintings depict Shrinathji’s leelas (divine play), festivals, cows, peacocks, lotuses, and elaborate floral and sacred motifs.

Materials & technique: Classically executed on hand-prepared cotton cloth using natural mineral and vegetable pigments, with fine brushwork and layered detailing.



Dinesh Soni

Holding a Bachelor of Fine Arts degree from MDS University in Ajmer, Dinesh Soni is now a full-time Pichwai artist based in Bhilwara, Rajasthan.

His unwavering mission, cultivated through 30 years of extensive research and practice, is to preserve the ancient Indian art of Pichwai in its purest form and to inspire and nurture future generations of artists. His exceptional contributions to the art form have been recognized with prestigious accolades, including the National Award and the National Merit Award.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Flexible Brass Metalwork

Bellaguinta, Ganjam, Odisha

Seats Available 13

OE26B15
Bengaluru Campus



Renowned for its intricate engineering, the art form is celebrated for its ability to mimic the fluid, life-like movement of a real fish despite being made entirely of metal.

In Bellaguntha, Ganjam, artisans have been crafting these incredible moving brass fish for over 300 years. Made entirely by hand using traditional casting and metalworking techniques, each fish has dozens of interlocking brass scales that let it bend and move just like a real fish—without any springs or modern machinery.

This rare craft has been lovingly preserved by generations of artisans and stands as a remarkable example of Odisha's rich metalcraft heritage.



Pradeep Kumar Maharana

Pradeep Kumar Maharana is a master craftsperson from Bellaguntha in the Ganjam district of Odisha, known for his traditional flexible brass craft, particularly the famous moving brass fish (pitala macha).

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Bamboo Weaving

Meghalaya

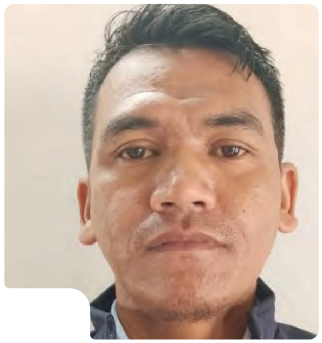
Seats Available 13

OE26B16
Bengaluru Campus



Meghalaya's bamboo and cane weaving heritage is an intricate, sustainable art form shared across the Khasi, Garo, and Jaintia tribes. In the Khasi community, male artisans are traditionally addressed by the honorific "Bah" (meaning brother/mister). The rich bamboo weaving traditions of Meghalaya feature several unique cultural items: Iconic Traditional Items
The Knup: A highly distinctive, tear-drop-shaped bamboo rain shield worn on the back to protect farmers from torrential rains while leaving their hands free to work. Its cultural significance is so massive that a knup-inspired green bamboo coaster was featured in India's official Republic Day invitations. The Khoh: A conical, closed-weave carrying basket carried via a head-strap. It is used extensively across the Khasi Hills for marketing and agricultural harvesting.
The Shang: A shallow storage and display basket commonly woven by the Jaintia tribe featuring diagonal patterns and square bases. Materials and Techniques Artisans primarily rely on diverse local bamboo species like Ryngngai (hard stem, thin leaves), Siej Shrah, and Kdait. They extract thin outer splits by hand using basic splitting blades, boiling or treating them with natural elements like turmeric or tea to ensure long-term durability and insect resistance.





Plir Dkhar & Dr. Seven Dar Dkhar

Bah Seven is a bamboo crafts person from Meghalaya. The unique, tight-knit weaving mechanics have even earned the craft Geographical Indication (GI) Tag recognition.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Sohrai Painting

Jharkhand

Seats Available 13

OE26B17
Bengaluru Campus



Sohrai painting is a traditional mural art form from Jharkhand, created by tribal and rural women on the mud walls of their homes to celebrate the post-harvest Sohrai festival and honour nature and cattle. It is most strongly associated with the Hazaribagh district, where it has been practised for generations by communities such as the Santhal, Munda, Oraon, Prajapati, and Khurmi.

Sohrai is linked to an autumn harvest and cattle festival observed after Diwali (around Kartik Purnima), when villages clean and re-plaster their homes and paint new murals as thanksgiving to Nature and livestock. The name is often explained through local terms: “Soh/Soro” (to drive away) and “Rai” (stick), reflecting the festival’s agrarian and pastoral associations. Sohrai murals are characterised by earthy pigments and bold, rhythmic compositions that turn house walls into living archives of local ecology. Common motifs include peacocks, elephants, cows, horses, flowers, vines, trees, and geometric patterns; some works also depict Shiva as Pashupati (lord of animals) in zoomorphic and anthropomorphic forms. The style is typically outline-first in white, with figures filled using black and red, creating high-contrast, graphic surfaces.



Manikchand Mahto

Traditionally, Sohrai art decorated the walls of homes, and was made from natural pigments derived from organic materials including plants and minerals. Manikchand Mahto transfers these traditional techniques on to paper and canvas, and depicts animals, plants and the lives of people in simple, bold strokes that are simple, unique and rich with a connection to a centuries-old heritage and a time when we were all closer to the natural world. Manikchand Mahto is a master of Sohrai, an art form from the tribal communities of Jharkhand.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Iron Craft

Dindori, Madhya Pradesh

Seats Available 13

OE26B18
Bengaluru Campus



The Iron Craft of Dindori, primarily practiced by the Agaria tribe in Madhya Pradesh, is a remarkable Tradition of “Loha Shilp” that transforms raw metal into intricate art. Historically, the Agaria (meaning “workers of fire”) extracted iron from local ores called kaleji patthar using small, hand-built clay furnaces and foot-operated bellows—a process so ancient it is oftencompared to early alchemy.

Today, artisans meticulously heat scrap iron in a traditional bhatti and hand-forge it into shape using only hammers and anvils, notably without the use of any molds. Their most iconic creation is the Laman Diya (a versatile hanging oil lamp), alongside expressive figurines of birds, elephants, and deities. While modern industrialization has challenged the craft, it remains a vital symbol of tribal heritage, recently gaining recognition in contemporary home decor for its raw, primitive elegance.



Santu Maravi

Santusingh Maravi is a fifth-generation Loh Shilp artisan who works closely with his wife, Rambai.

Combining inherited iron craft skills with sharp market insight, they are consciously diversifying products to strengthen and sustain their practice.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Gond Painting

Patangarh, Madhya Pradesh

Seats Available 13

OE26B19
Bengaluru Campus



Vivid colours: Traditionally made from natural materials (charcoal, coloured soil, plant sap, leaves, cow dung); contemporary works often use acrylics and watercolours.

Gond Painting is a distinctive tribal art form from the Gond and Pardhan communities of central India, and Patangarh village in Dindori district, Madhya Pradesh is widely regarded as its creative heart and the place where the style gained national and international recognition.

Nature-centric themes: Depictions of animals (fish, birds, deer, tigers), trees, rivers, and mythological narratives.

Psychedelic visual quality: A sense of movement and “bounty of nature” conveyed through dense patterning and bright hues.

Gond paintings are indigenous graphic expressions of the Gond tribes, characterized by: Intricate patterns: Fine lines, dots, and dashes used to fill forms with rhythmic textures.



Devlal Tekam

Devlal Tekam is a gifted self-taught artist from the village of Patangarh in Madhya Pradesh. As a prominent figure in the Gond tribal art tradition, he is famous for creating highly detailed works that celebrate the beauty of nature and ancient folklore. His paintings often feature animals, sprawling trees, and scenes of tribal life, all brought to life through the traditional use of intricate lines and rhythmic dot patterns.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Paitkar Painting

Jharkhand

Seats Available 13

OE26B20
Bengaluru Campus



The compositions are typically arranged in vertical or panel-like formats, where each section unfolds a story drawn from folklore, rituals, daily life, and indigenous beliefs.

The painting is created using handmade natural pigments, prepared through traditional methods from locally sourced stones, leaves, flowers, soot, and indigo. These earthy colours give the artwork its distinctive matte finish and organic depth. Fine, confident brushwork is used to outline figures, while flat colour fills and minimal shading maintain the authenticity of the tribal aesthetic.

This technique emphasizes simplicity, balance, and cultural symbolism rather than realism, making each painting a timeless expression of ancestral knowledge, craftsmanship, and connection to nature.



Kishore Gayen

Kishore Gayen's work follows the traditional Paitkar painting style of Jharkhand, characterized by strong narrative storytelling, rhythmic human figures, and symbolic representation of tribal life.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Tala Pattachitra

Raghurajpur, Odisha

Seats Available 13

OE26B21
Bengaluru Campus



It is a traditional cloth-based scroll painting and famous in the East Indian States of Odisha and West Bengal. Paintings are created with organic colours derived from seashells, flowers, and leaves to make sharp, angular, and bold lines to depict epics, gods, and goddesses.

Pattachitra is one of the ancient artworks of Odisha, originally created for ritual use and as souvenirs for pilgrims to Puri, as well as other temples in Odisha. Pattachitra art form is known for its intricate details as well as mythological narratives and folktales inscribed in it.

These paintings take about six months to one year to complete and it is created with hand-made organic colours that follow the stories of Krishna, Mahabharat, Ramayana, and so on.



Radhunath Das

Raghurajpur is a heritage crafts village in Puri district, Odisha, India, known for its master Pattachitra painters, an art form which dates back to 5 BC in the region. Raghunath Das resides in Odisha's Raghurajpur village and is also a fourth- generation artist engaged in Pattachitra art.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Kinnal Art

Koppal, Karnataka

Seats Available 13

OE26B22
Bengaluru Campus



History: The craft traces its roots back to the Vijayanagara Empire (15th–16th centuries), with historical evidence visible in the intricate carvings of the Hampi chariot and local temple murals.

Process: Artisans use lightweight Ponki wood, plant-based paste, and a unique traditional finishing style involving tinning and Lajjawari to create detailed religious idols, toys, and large installations. A piece of wood is taken and given a shape, wood powder (tamarind seed powder) is applied to it, a cotton cloth is put on it and white paint is applied to it like home-made paint and then a suitable color is applied to it.

Themes: Creations feature mythological gods and goddesses, animals, and lifelike replicas of fruits and vegetables.

GI Tag: Kinnal craft received a Geographical Indication (GI) tag (GI Tag No. 159) to protect its authentic heritage.



Santhoshkumar Chitragar

Santoshkumar is a master artisan from Kinnal village in the Koppal district of North Karnataka who is dedicated to reviving and preserving the 500-to-700- year-old traditional wooden craft known as Kinnal art (or Kinhal craft). He belongs to a traditional Chitragar family and has worked to create sustainable livelihoods for local craftspeople.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Channapatna Toys

Karnataka

Seats Available 13

OE26B23
Bengaluru Campus



Channapatna toys are a traditional form of wooden toys and dolls made in the town of Channapatna in the Ramanagara district of Karnataka, India. Known locally as Gombegala Ooru (toy-town), this hub has a history of lacquerware and woodcraft dating back over 200 years. The craft grew under the rule of Tipu Sultan in the late 18th century, who invited Persian artisans to train local woodworkers.

Natural Dyes: The pieces are colored using safe, non-toxic vegetable dyes and lac finishes, making them child-friendly.

Soft Wood: Artisans primarily use Aale mara (ivory-wood or Wrightia tinctoria), valued for its light weight and soft texture.

Lathe Turnery: Craftsmen shape the wood on a traditional lathe, pressing lac sticks against the spinning item so friction melts the color evenly onto the surface.



Nooruddin

Nooruddin is a highly recognized traditional toy artisan from Channapatna, Karnataka.

Channapatna is famously celebrated across India as the “Town of Toys” (Gombegala Nagara) due to its historic, Geographical Indication (GI) protected wooden toys.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Beypore Uru

Beypore, Kerala

Seats Available 13

OE26B24
Bengaluru Campus



Origin & Legacy: A 2,000-year-old maritime tradition linked to ancient trade routes with Mesopotamia, the Arab world, China, and Europe.

Design & Construction: Built entirely out of heavy timber without physical blueprints; the design, proportions, and structural calculations live entirely in the memories of master shipbuilders (Odayis or Maesthiris).

Materials: Historically built using sturdy Nilambur teak, modern vessels often incorporate imported timbers like Malaysian Kwila and teak, joined with wooden dowels and metal fastenings, and sealed using Kalpath coking (a waterproof mix of oil-infused cotton and frankincense resin).

The Beypore Uru is a centuries-old tradition of handcrafted wooden shipbuilding originating from Beypore, an ancient port town at the mouth of the Chaliyar River in Kozhikode, Kerala.



Pradeep Kumar

Pradeep is involved in the promotion and administration of the Beypore Uru (traditional wooden dhows) and tourism initiatives in Kozhikode, Kerala.

He serves as a Director with the District Tourism Promotion Council (DTPC), working alongside state tourism ministers and local artisans to preserve Beypore's 2,000-year-old maritime shipbuilding legacy shipbuilding legacy.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Dokra

Kondagaon, Chhattisgarh

Seats Available 13

OE26G25
Gandhinagar Campus



Lalit Sagar and Phoolchand Baghel (often spelled locally as "Bagel")—are renowned Dokra craftsmen and artists from the region. The Bhelwapadar area of Kondagaon is considered to be the main hub of Dokra artists, where people mainly from the Ghadwa and Baghel communities have been keeping this ancient art alive for generations.

Natural materials: Clay, wax (beeswax), and metals like brass/ bronze (bell metal) are used to shape the sculptures. These artworks mainly depict the tribal culture of Bastar, folk deities (like Mawali Devi, Narayan Dev), nature, and animals and birds (like Dokra Nandi, elephants, horses).

The Kondagaon district of Chhattisgarh is renowned worldwide for its traditional Dokra craft, or Ghadwa art .

Lalit Sagar & Phoolchand Bagel

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Dashabatar Cards / Pater Durga

Bishnupur, Bankura, West Bengal

Seats Available 13

OE26G26
Gandhinagar Campus



The legend goes that the 16th century Malla king Bir Hambir, who ruled over Mallabhum, which chiefly covers West Bengal's Bankura district today, was a great friend of the Mughal emperor Akbar. On his visits to Delhi, he would be entertained by card games, which inspired him to create a version of his own. He conceptualised the Dashavatar cards, which are synonymous today with Bishnupur, the capital of the erstwhile Mallabhum.

The finely crafted cards depict the 10 avatars of Vishnu—Matsya, Kurma, Baraha, Nrisingha, Buddha (Jagannath), Baaman, Ram, Balaram, Parshuram, and Kalki. A particular family—the Fouzdars of Bishnupur—was entrusted with the task of crafting the cards and has kept the tradition alive to this day.

Very few people actually know how to play them now, and the cards are chiefly sold as art.



Sital Fouzdar & Papan Fouzdar

He has been making the cards in almost the same way as they were made around 400 years ago.

Sital Fouzdar of Bishnupur, now in his 50s, claims to belong to the 89th generation of the family.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Metal Smithy

Kondagaon, Chhattisgarh

Seats Available 13

OE26G27
Gandhinagar Campus



Kondagaon, Chhattisgarh, officially recognised as the “Shilp-City” (Craft City), is globally renowned for its indigenous tribal metal smithy and traditional handicrafts.

Artisans carrying traditional lineage surnames like Vishwakarma (traditionally master blacksmiths and iron craftsmen) and Nag (a prominent tribal lineage in the Bastar region) form the backbone of this ancestral heritage.

Iron craft (Loha Shilp) is a unique art form in which recycled scrap iron is heated and hand-hammered into elegant, stylised figurines of tribal deities, animals (such as horses and elephants), and oil lamps (diyas). Unlike modern blacksmithing, it relies entirely on manual tools, hammers, and tongs, without welding.

Amitav Viswakarma & Santuram Nag

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Leather Craft

Kutch, Gujarat

Seats Available 13

OE26G28
Gandhinagar Campus



Products: He designs and handcrafts contemporary items like leather bags, clutches, traditional mojris, sandals, and accessories, with a single bag often taking three to four days of intricate handwork.

Through hand-cutting, natural dyeing, punching, and colourful threadwork, raw leather is transformed into richly textured pieces that preserve Kutch's cultural heritage while embracing contemporary design.

Technique: The work features intricate hand-cutting, natural dyes, and the signature torni embroidery style, transforming raw leather into vibrant lifestyle products.

Kutchi Leather Embroidery is a beautiful expression of tradition, skill, and creativity rooted in the cultural landscape of Kutch, Gujarat. Practised by the Marwada Harijan community, this craft transforms leather into vibrant lifestyle creations through intricate patterns, hand-cutting, natural colours, and the traditional torni embroidery technique.



Harijan Budha Jemal

Harijan Budha Jemalbhai is a master artisan from Kutch, Gujarat, who carries forward the generations-old legacy of traditional Kutchi leather embroidery and craftsmanship.

Recognised for his exceptional artistry, he blends traditional techniques with contemporary designs to create handcrafted bags, clutches, sandals, and accessories while preserving the rich heritage of Kutchi leatherwork.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Bead Craft

Botad, Gujarat

Seats Available 13

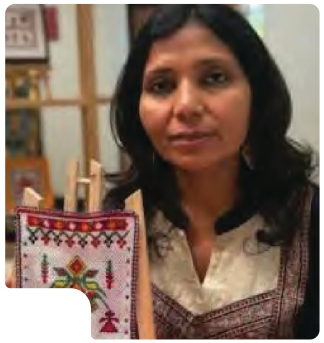
OE26G29
Gandhinagar Campus



They stitch the beads, displaying geometric patterns. The color of the beads is not very diverse, and hence primary colors with white are mostly used. Known for detailed techniques like Teen Moti, loom weaving, and the intricate Ek Moti style, Gujarati Bead Work transforms tiny colourful beads into stunning Torans, Chaklas, jewellery, and decorative pieces that reflect generations of heritage and craftsmanship.

Bead work, also known as “Moti Bharat bead craft,” is a captivating and intricate craft that has a rich history and cultural significance. The design inspirations were taken from their day-to-day lives. Impressions of gods and goddesses were made, but mostly Lord Ganesha and Krishna are the main characters. The designs of animals like horses, elephants, birds, trees, and flowers are made.

This traditional art form involves the meticulous and skillful use of small, colorful beads to create stunning and ornate designs on various textiles, accessories, and home decor items.



Ms. Bhaarti Chaavda

Through her creative platform “Kalakruti,” she beautifully blends traditional bead work techniques with contemporary designs while maintaining the cultural authenticity of the art form.

Bharti Chaavda is a renowned bead artisan and dedicated revivalist of traditional Gujarati Moti Bharat, committed to preserving the vibrant heritage of this intricate craft.

Her creations reflect the patience, precision, and colourful beauty that define Gujarati bead work.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Meenakari

Jaipur, Rajasthan

Seats Available 13

OE26G30
Gandhinagar Campus



Traditionally practised on gold and silver, the craft has evolved to embrace contemporary metals while preserving its meticulous handmade process.

From Chitai (engraving) and Meena (enamel) to firing in the Bhatti, followed by Reti (filing) and hand polishing, every stage demands precision, patience and mastery.

Enameling Process: Artisans carve or etch intricate patterns into gold, silver, or brass, and fill the depressions with colored mineral glass powders. Firing: The metal piece is heated so the enamel melts, bonds, and forms a smooth, vibrant, glass-like coating.

Jaipur Style: Known for striking, bold colors (like vibrant pinks, reds, and greens) and detailed floral motifs that reflect royal Rajasthani heritage.

Jaipur Meenakari is a 450-year-old tradition of enamelling metal with vibrant, fused mineral colours, introduced to Jaipur during the reign of Raja Man Singh I.



Ms. Gayatri Rani

Gayatri Rani, a 5th-generation master Meenakari artisan from Jaipur, carries forward a distinguished lineage of Rajasthani enamelling, including the legacy of her late father-in-law, Padma Shri awardee Sardar Kudrat Singh, and her National Awardee husband. She has expanded the family practice from traditional gold and silver jewellery to contemporary metal alloys, while passing the craft to the next generation.

A recipient of the National Award 2024, Gayatri continues to preserve and carry forward Jaipur's Meenakari heritage.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Madhyapur Mask Making

Nepal

Seats Available 13

OE26G31
Gandhinagar Campus



Channeling Divine Power: Masks crafted in Madhyapur are not mere decorations; they are considered sacred vessels that embody gods, goddesses, and demons during rituals.

Sacred Masked Dances: These masks come alive during ancient Newar traditions like the Mahakali Naach, Neelbarahi Naach, and Layaku Bhaila Naach.

Community Protection: Wearing these masks during festivals like Bisket Jatra is believed to invoke divine protection, ward off evil spirits, and bring prosperity to the community.

Madhyapur mask making in Nepal is a vital cultural, religious, and artistic tradition centered in the historic town of Madhyapur Thimi within the Kathmandu Valley.



Mr. Som Tamang

Som Tamang preserves and creates intricate traditional, religious, and cultural masks.

While deeply rooted in local festivals and jatra traditions, these handcrafted cultural pieces play a vital role in sacred dances, representations of deities, and seasonal Newari festivals.

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Thangka Painting

Bhutan

Seats Available 13

OE26G32
Gandhinagar Campus



Materials and Creation
Canvas: Made from tightly stretched cotton or silk attached to a wooden frame. Base: Coated with a mixture of chalk, animal glue, and white pigment, then polished smooth with a stone or shell.
Colors: Painted using natural mineral and organic pigments mixed with hide glue, often highlighted with 24-karat gold.

Thangka paintings are traditional Tibetan scroll paintings on cotton or silk cloth that depict Buddhist deities, mandalas, and spiritual teachers.

Purpose: They serve as sacred visual tools for meditation, teaching, and ritual practice.
Design: Every posture, gesture, and proportion follows strict iconographic rules.
Portability: Artists mount them in colorful silk brocade frames so they can roll up easily.



Mr. Zorig Tshewang Tenzin

As a member of the third generation of Thangka painters following the patrilineal tradition, Tshewang finds myself falling into a rich legacy. His journey has been shaped by the footsteps of his father, a skilled Lhadripa (Thangka Painter), and enriched by his interactions with master traditional artists.

After studying at the National Institute for Zorig Chusum, he dedicated 21 years to teaching there. His art mirrors mindfulness, revealing a journey that brings focus and Peace in the midst of life's distraction.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Basket Weaving

Lupane, Zimbabwe

Seats Available 13

OE26G33
Gandhinagar Campus





Basketry in Matabeleland North, Zimbabwe, is a longstanding traditional craft, deeply rooted in the everyday lives, cultural practices and livelihoods of local communities. Traditionally, baskets were handcrafted for functional purposes such as carrying, storing and winnowing agricultural produce. Ndebele coiled baskets are traditional, deep-bodied handwoven vessel forms created primarily by Ndebele women.

The craft uses locally sourced natural materials. Artisans employ weaving and coiling techniques to create baskets featuring intricate geometric patterns, colors and motifs inspired by the surrounding natural landscape. The craft continues to be an important source of livelihood.

The workshop will introduce students to the history, materials and traditional basketry practices of Matabeleland North, Zimbabwe, followed by an exploration of weaving techniques and the processes involved . Through hands-on sessions, students will learn the practical skills and techniques required to construct baskets followed by exploring and developing new products or adapting existing basket forms using locally available materials and contemporary design approaches.





Ms. Hildigard Mufukare & Ms. Selusiwe Mlotshwa

Ms. Hildigard Mufukare is the Director of the Lupane Women's Development Trust (LWDT), based in Matabeleland North, Zimbabwe. With an academic background in Development Studies, she has been instrumental in promoting traditional basketry as a means of socio-economic empowerment for rural women.
Ms. Selusiwe Mlotshwa is a basketry artisan from Zimbabwe, associated with the region's traditional weaving practices.

SHILPSUTRA
INTERNATIONAL OPEN ELECTIVE 26
4-15 JANUARY, 2027

राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN
AHMEDABAD

Katazome (Japanese Stencil Dyeing)

Tokyo University of the Arts, Japan

Seats Available 13

OE26G34
Gandhinagar Campus



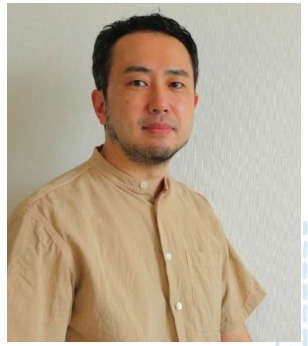
The proposed workshop will introduce students to the traditional Japanese stencil - resist dyeing technique of Katazome.

Katazome is a traditional dyeing technique that uses hand-cut paper stencils and a sticky rice paste mixture to block dye on fabric. Designs are hand-cut using specialized cutting knives.

The workshop will introduce the cultural and technical foundations of Japanese stencil dyeing, with references to traditional textile forms such as Ryukyu bingata and Edo komon, historically used for kimono and other textiles.

Through a hands-on approach, students will explore the complete katazome process, from pattern development and stencil cutting to resist application, dyeing and finishing.





Ms. Izumi Fujie & Mr. Kenichiro Egami

Ms. Izumi Fujie is an Education and Research Assistant in Textile Design at the Department of Crafts, Tokyo University of the Arts, Japan. She holds a BFA and MFA in Textile Design from the same university and has previously served as an Education and Research Instructor at Aichi University of the Arts.
Mr. Kenichiro Egami is a Japanese researcher, curator, and artist who serves as a Project Lecturer at the Global Support Center of the Tokyo University of the Arts (Tokyo Geidai). He holds a Ph.D. from the Tokyo University of the Arts, an MA in Anthropology and Cultural Politics from Goldsmiths, University of London.