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# CRAFT BASED DESIGN PROJECT

**GROUP MEMBERS: BATCH 2020 - 2024**

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# DECLARATION

We hereby declare that the project work entitled “ ” submitted to The Department of Textile Design, National Institute of Fashion Technology, Bhubaneswar, is a record of an original work done by us under the guidance of Asst. Prof. Ushashi Rudra, National Institute of Fashion Technology, Bhubaneswar. The result embodied in this thesis has not been submitted to any other university or institute for an award of any degree or diploma. It comprises only our original work and due acknowledgment has been made in the text to all other material used.

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Mentor's Signature

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Jury 3



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We express our deepest appreciation to all individuals within the department who have actively contributed to the realization of this craft-based design project. Special thanks to our CC TD - Mr. Abul Ala, JA - Ms. Priyanka Mishra & Lab assistant - Mr. Krishna Gilli for their coordination and guidance through the project to make our Craft Design Project possible. We would like to express our heartfelt gratitude to our faculty guide Ms. Ushashi Rudra for her unwavering support, encouragement, and invaluable guidance throughout our journey, creating an indelible mark on our experience.

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## ABSTRACT

The handloom sector stands as a profound emblem of our nation's diverse and culturally rich heritage, serving as a crucial source of livelihood in rural and semi-rural regions. Notably, it plays a pivotal role in directly empowering women, with more than 70% of weavers and associated workers being female. Rooted in a harmonious relationship with nature, the sector adopts eco-friendly production processes that demand minimal capital and power, allowing for adaptability and innovation in response to dynamic shifts in fashion trends and swiftly changing customer preferences.

The Block Level Cluster Scheme constitutes a concerted effort towards the comprehensive and integrated development of identified handloom hubs. This initiative encompasses diverse interventions such as skill upgradation, support through Hathkharga Samvardhan Sahayata (HSS), the construction of individual work sheds, and initiatives for design and product development. Additionally, the establishment of Common Facility Centres is part of this holistic approach, with Government of India assistance amounting to Rs. 2 crores per cluster.

As students in the field of Textile Design, we hold deep respect for our handloom-weaving community and view it as our responsibility to underscore the sector's significant contribution to the socio-economic development of our country. We stand firm in our commitment to preserving our handloom heritage, fostering financial empowerment among handloom weavers and workers, and instilling a sense of pride in their exquisite craftsmanship.



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## GLOSSARY

<i>Dhada</i>	Frame
<i>Manku</i>	Shuttle
<i>Paniya</i>	Reed
<i>Tanta</i>	Loom
<i>Nali</i>	Bobbin



String of pink and red hibiscus flowers hanging vertically on the tree trunk.

White sack with text: "NOT FOR RETAIL SALE" and "CEMENT".

Decorated wooden structure or offering stand, heavily adorned with red and yellow flowers.

Several terracotta pots or jars of various sizes, some stacked.

Stack of wooden logs or sticks on the ground near the base of the tree.

Reflections of trees and sky in the pond water.



# About Odisha

GEOGRAPHY | ARCHITECTURE | WEATHER | IKAT OF ODISHA  
INTRODUCTION TO CLUSTERS | CLUSTER APPROACH



## ABOUT THE ODISHA

The state of Odisha, home to Lord Jagannath, has a rich creative legacy. Odisha's arts and crafts saw numerous transformations as a result of various rulers in the past, leading to a creative diversity in traditional handicrafts, painting and carving, and even literature today. Odisha is a magnificent state with abundant natural resources and extensive agricultural areas. Handlooms are the backbone of Orissa's economy and are renowned for the resonant and rhythmic sound of their plucking, which can be heard in most rural huts amidst the endless green fields and trees.

## GEOGRAPHY

Nestled in the eastern part of India, Odisha is embraced by the Bay of Bengal to the east, Chhattisgarh to the west, and Andhra Pradesh to the south. This enchanting state is a testament to nature's splendor, boasting breathtaking waterfalls, serene lakes, meandering rivers, expansive oceans, pristine beaches, lush forests, and majestic mountains. Odisha stands as a captivating example of exquisite temples and architecture.





## ARCHITECTURE

The state is renowned for its captivating monument and temple architecture. The creative magnificence and rich legacy of Odisha can be seen in the Bhaskadesvara temple in Bhubaneswar, the lion capital of an Ashokan pillar in the State Museum, the inscription recorders in the form of rock-cut caves in Khandagiri and Udaygiri, and the Naga and Yaksha paintings in Bhubaneshwar. As a result, the best way to characterise Odisha is through the artistic legacy that preserves its racial and cultural fabric. Odisha, which is well-known for its handicrafts and handlooms, is home to numerous artisan groups that produce remarkable crafts including Ikat, Pipli, Kotpat, Dokra, Cane work, Terracotta Pottery, and Stone and Stone carving. Not only are these Odisha handicrafts well-known in the UK, but also globally.

## WEATHER

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## IKAT OF ODISHA

The verb mengikat, which means to bind a bundle of yarns or threads in Malayan-Indonesian, is said to be the source of the term IKAT. Ikat is a resist dyeing process in which skeins of yarn are tightly wrapped around rubber, thread or plastic in the desired design. The bundles are then dried to produce the design, which is then transported to a loom and exquisitely woven by skilled artisans. Depending on the different places where this wonderful technique is practised, the intricate single-pattern ikat of Orissa, or Bandha-Kala as the locals name it, is typically woven on cotton, mulberry silk or tussar silk yarns. Their intricately dyed fabrics, which combine ikat and relief textures, are renowned for their intricate designs and beautifully rendered curvilinear motifs. Weaving requires precision. It is made of silk and cotton with finely woven, hazy, gem-coloured motifs. The most common themes in this craft are animals and birds, including classic designs such as bolmala, chandankora and sachipar, as well as fish and conch shells. Because it is a single ikat, the designs are foggy on the fabric, but this trace design has a distinct appeal.

## HISTORY AND ORIGIN

Art historians claim that handloom weaving has been practiced in Odisha since 600 BC. The history of this art is associated with Lord Jagannath. According to this tradition,

the four basic colours used are white, black, yellow and red, to which green has been added. These colours represent the past, present and future according to the Vedas and the gods. It is also believed that the ancient temple architecture served as a model for the ikat silk industry. The legendary poet Jayadeva is said to have given his “Gitagovinda” to Lord Jagannath in the form of cloth. The lyrics of the song “Gitagovinda” were woven into the cloth, which he had woven in Kenduli, the village of his birth.

According to local mythology, the Bhuliya weavers arrived in the Sambalpuri district of Odisha in the 18th century, having previously come from Madhya Pradesh. They have introduced the Gujarat Patola ikat tradition in the area. The women of the Bhuliya community created most of the sarees, which were known as ‘Bhulia-kapta’.





## INTRODUCTION TO CLUSTERS

A cluster is defined as a location with a high concentration of handlooms producing fabrics with strong demand on the market.

Odisha is a beautiful state with extensive agricultural landscapes and forest products. The beautiful and rhythmic picking sound of a fly shuttle heard in most rural huts across Odisha's boundless green fields and woods serves as a reminder of the handloom sector's importance to the state's economy. Odisha has the second-largest weaver community in India, although it has a smaller population than most other states. Odisha's handloom variety is heavily inspired by the state's tribal communities. Textiles symbolize the state's cultural society, with fine weaving providing a distinct identity.

## CLUSTER APPROACH

A cluster approach is being used, in which viable societies, NGOs, and other small and medium entrepreneurs will be actively involved in the sector's development. In the state, 72 clusters for handloom development have been identified, 38 of which are major clusters.





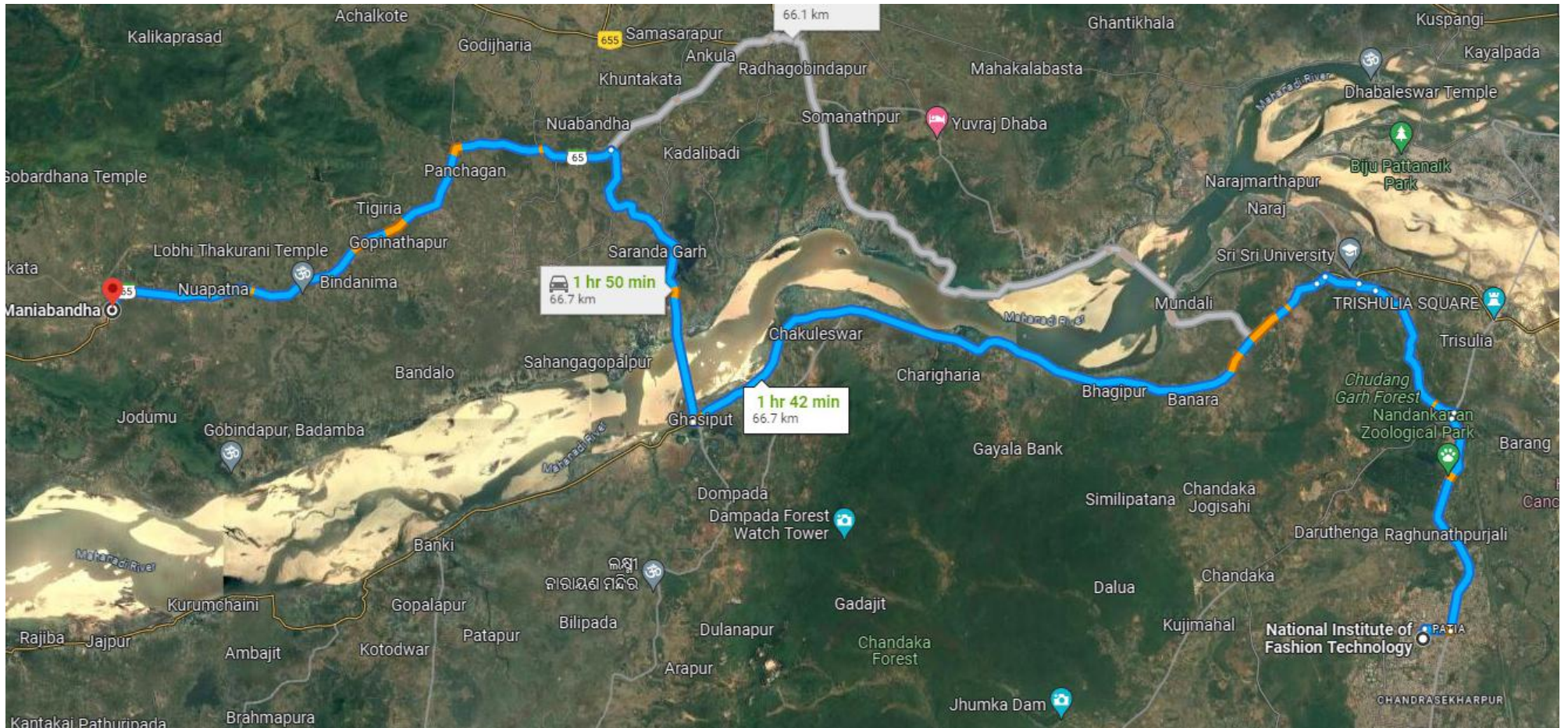


# About Maniabandha

HOW TO REACH MANIABANDHA | LIFESTYLE & CULTURE  
ABOUT THE CRAFTS | COLOURS, MOTIFS & SYMBOLISM



## HOW TO REACH MANIABANDHA



LOCALITY NAME: MANIABANDHA

TEHSIL NAME: BADAMBA

DISTRICT: CUTTACK

STATE: ODISHA

PIN CODE: 754034

LANGUAGE: ORIYA



## MANIABANDHA

The tapping of shuttles and the dyed yarns in the sun, scattered by muffled screams of Buddham saranam gacchami, Dhammam saranam gacchami, and Sangham saranam gacchami, presented a unique greeting to Maniabandha. This is a village where handloom has been passed down from generation to generation. This small town drew notice not only because of the famous IKAT handlooms but also because the existence of Buddhism and Hinduism is a combination that distinguishes the Maniabandha from the swarm of other textile industries. There are 20,734 weavers in the Maniabandha handloom cluster, which comprises Maniabandha village, Badamba, and Athagarh, who produce traditional tie and dye and Khandua Patta sarees. They own 14,108 looms. Maniabandha village in Badamba block has 688 weavers with 624 looms. The cotton and silk sarees woven here with hand-spun threads coloured in traditional vegetable colours have garnered a global market for their distinctive designs and texture.

## LIFESTYLE & CULTURE

Life and culture of MANIABANDHA reflect values rooted in the larger landscape of Odisha, while also housing distinct and appealing practices.

Maniabandha emits a cheerful spirit, with children playing

before school, women doing their tasks, and smiling at each other. Nature mimics lives, with cows tending to and feeding their calves and artisans preparing for another day of delightful work. Maniabandha's residents have a pure mentality, characterized by their passion for their work and the ideals that they uphold. Their humble lifestyle and contentment with what they have are remarkable qualities that define their community. It's fascinating to see how Maniabandha's people have embraced both Buddhism and Hinduism, demonstrating their acceptance and respect for other religious traditions.





## ABOUT THE CRAFT

The maniabandha ikat sarees, which had the gita govinda in an Odia manuscript written on them, were made to give them as offerings to Lord Jagannath. Given that Odisha is known for its temples, the design of the temple motif is a significant component of every maniabandha ikat saree. It is generally near to the saree's border. Different types of designs were gradually introduced over time, primarily flora and animal motifs, as Maniabandha is surrounded by beautiful scenery. The majority of the villagers are unaware of or familiar with new designs, and they continue to make the traditional designs that their forefathers made and in which they are already skilled. Many of the village's crafters, however, are efficient at telling stories on sarees' anchals. A few weavers in the area, including those who have won national awards, are also attempting to create new patterns and motifs to help the art spread beyond Odisha.

## COLOURS AND ITS SYMBOLISM

Color has the power to bring out emotions, spark memories, and modify our perceptions in our daily lives. In the world of fashion, color is essential for expressing uniqueness and cultural meanings.

Initially, four primary colors were employed in Maniabandha ikat: white, black, red, and yellow, which were thought to have originated from the Jagannath cult. Green was later introduced. The color pattern of these tie-dye clothes symbolizes a sense of ethics, culture, and tradition. The color yellow denotes salvation for Lord Jagannath, the color green represents life and growth for Balabhadra, and the colour red indicates power or shakti for Subhadra. Since natural dyes were utilized in ancient times, there were some limitations in the color diversity, but now that people are using synthetic dyes, numerous colors can be observed in maniabandha ikat ranging from darkest to lightest hues.





## MOTTIFS AND ITS SYMBOLISM

**Flower (Phula)** - It is a gift to the god in the belief that the offering of flowers to the goddess will bring good health.

**Jhoti Phula** - Alpana made on the walls of maniabandh.

**Rudraksh Phula** - Symbolises all ten avatars of Lord Vishnu, worn around Lord Shiv's neck.

**Elephant (Haati)** - Wisdom, fertility, prosperity, strength)

**Lion** - Singha (An avatar of Lord Vishnu.

**Lotus (Padma Phula)** - symbolizes lord Laxmi, beauty, prosperity, spirituality, fertility, a symbol of the universe emerging from the sun, the seat of Brahma the creator.

**Fish (Maccha)** - An avatar of Vishnu God, purity, life.

**Peacock (Mayur)** - The peacock has a rich symbolic meaning in Indian culture and is frequently linked to majesty, power, and wealth.

**Butterfly (Prajapati)** - The butterfly is a representation of fecundity. Since the butterfly is often referred to as aPrajapati, Brahma, the creator god, is also known as

Prajapati in Indian mythology. It also represents luck. Butterfly motifs are mostly seen in sarees.

**Horse (Ghoda)** - The horse stands for virtues like virility, bravery, dexterity, and heroism. The horse symbol stands for movement and quickness. Incorporated into the palla of the Ikat saree.

**Deer (Harina)** - The deer motif stands for wisdom, courage, and majesty, this motif is used in the palla of the border for representing love.

**Conch Shell (Shankha)** - It signifies good luck, the sound of shankha is believed to be the purest form of sound that welcomes freshness and hopes.

**Temple (mandira)** - Odisha is known for its temples.

**Swan (Hansa)** - success, purity, peace



Category Of Cluster	Name Of The District	Name Of The Cluster	No. Of Cluster
"A"	Bargarh	Atthalina, Bargarh, Bheden Bargarh, Bijapur, Padampur, Suhela, Dha 18	8
	Cuttack	Badamba, Tigris, Nischintal (old), Baroli	4
	Subarnapur	Bimsharapur, Sonapur, Murala, Binka	4
	Boudh	Boudh	1
	Jajpur	Rasulpur (Gopalpur)	1
	<b>Total</b>	<b>5</b>	
"B"	Bolangir	Patnagarh, Agalpur, Mangalmunda	3
	Nayagarh	Odagan, Nayagarh	3
	Ganjam	Bangailunda (Berhampur)	1
	Sambalpur	Bengali	1
	Muzonda	Khatra (Shapoli)	1
	Mayurbhanj	Bangiripatri	1

	Khums	Balangarh (Khanda)	1
	Kendrapada	Gopalpur	1
	Balasore	Khairi	1
	Jagatsinghpur	Jagatsinghpur (Badabog)	1
	Angul	Atthorolik	1
	Puri	Pipli	1
	Koanjar	Anandapur	1
"C"	Dhenkanal	Dhenkanal (Simrol)	1
	Jharsuguda	Kolchira	1
	Kandhamal		
	Nabarangpur		
	Bhadrak		1
	Rayagada		
	Sundargarh		
	Malangiri		
	Gajapati		
	Deogarh		
	<b>10</b>		<b>2</b>
	<b>10</b>		<b>18</b>



## DAY 1 - VISIT TO NUAPATNA

During our initial visit to the Nuapatna cluster for Ikat collection development, we encountered some challenges. The cluster primarily specializes in silk, whereas our specific requirement centered around cotton as ours was a unisex casual apparel collection. Moreover, our contemporary design approach faced resistance due to the intricate bandha involved. Numerous adjustments were required for all the designs, although some challenges were not solved. The bottle pattern underwent simplification to facilitate a smoother bandha process. A lot of the elements were removed from the initial motif and was simplified into line work. Recognizing the importance of aligning our vision with the expertise of the artisans, we made a collaborative decision to explore opportunities in the nearby village of Maniabandha. This strategic shift allowed us to leverage the strengths of the local artisans in cotton craftsmanship and find a more conducive environment for the development of our collection. The transition to Maniabandha not only addressed the challenges faced in Nuapatna but also turned out to be a more productive collaboration with the skilled artisans of the new locale.





## **DAY 2 - VISIT TO MANIABANDHA**

On our second day in Maniabandha for the development of our Ikat collection, we met Chittaranjan Sir (artisan of Maniabandha and owner of CRO Ikat) and achieved significant progress. He agreed to incorporate bandha techniques in cotton and embraced our contemporary designs, with some necessary adjustments pertaining to color theory and technical aspects. Specifically, in the faces pattern, we increased the size and width of the band for enhanced visual impact. For the disc pattern, we added a thin line to ensure the inner blue color was distinguishable. In the TV pattern, a switch of colors between the background and foreground was made for technical feasibility. The modifications introduced during our visit to Nuapatna for the bottle pattern resonated well with Chittaranjan Sir, prompting us to maintain those changes. With these adjustments, our collection was now ready for the bandha process.



### DAY 3

This final visit held a particular focus on gathering information about Mr. Chittranjan, a key figure in the local weaving community. The air was filled with the rhythmic clatter of looms as we observed skilled weavers engrossed in their craft. Notably, we were captivated by the weavers diligently working on the loom, deftly executing both weft ikat and Indonesian ikat techniques. We also saw some of our banda which were in progress. The visit provided valuable insights into the rich heritage and craftsmanship that defines Maniabandha, leaving us with a deeper appreciation for the artistry and dedication embedded in every intricately woven creation.





# DESIGN PROCESS

PROJECT BRIEF | TARGET AUDIENCE | MARKET STUDY  
BRAINSTORMING | COLLECTION BRIEF | MIND MAP



## PROJECT BRIEF

To design and develop a collection of an Apparel or Home product line incorporating the craft of Odisha Ikat weavers. The basis of the project is to come up with new and innovative designs and motifs in order to raise awareness of the craft and persuade others to indulge in it.



# TARGET AUDIENCE

An ambitious and confident individual believes in experiences and is an ambivert who makes fashion conscious choices.

Demographic	—	Global youth
Gender	—	Unisex
Age	—	16 - 26
Occupation	—	Any above average income job.
Hobbies	—	Shopping, traveling, partying, yoga.
Lifestyle	—	Career-driven, high-spirited, loves exhibitions art gallery openings. Shops from Levis, Fabindia, Indya.





# MARKET STUDY

AVISHYA | MALIE | TRANSLATE - HANDWOVEN IKAT  
OKHAI | ITOKRI | SEERAT | VANI - VRITI | INDEGENE  
CRO GROUP | KHIMRI IKAT



# AVISHYA

Avishya was founded on a love of exquisite Indian traditional attire. Avishya began with the idea of creating a 'best-in-class' online platform that would bring together and promote the magnificent handcrafted products produced by India's top artisans, weaving societies, brands, and designers.

It all started with an unplanned discovery of a little-known secret. Jawahar and Kalai found the wonderful beauty and diversity of Indian handloom fabrics and handcrafted products while working on a consultancy job for a high-end retail client.





## **MALIE**

'Malie' is a new womenswear brand inspired by artisanal crafts that offers timeless and sophisticated silhouettes to the modern woman. The New Delhi-based firm, founded in 2021, is a visual celebration of the couple's vast cultural diversity and the beauty that results from those contradictions.



# TRANSLATE

Translate-Handwoven Ikat, founded in 2012, is an Indian concept apparel and a home textile company dedicated to restoring the age-old craft of Ikat by honoring the artisan's know-how. The company's goal is to turn traditional handcrafted textiles into comfortable, timeless clothes and lifestyle items. Translate is committed to revitalizing the Ikat craft technique by empowering and providing consistent employment to sixth-generation artisanal communities dedicated to laying the groundwork for the glorious Ikat textile revival.





## OKHAI

Okhai was founded in the year 2008 by TATA . Okhai's mission is to empower rural women artisans by providing a forum for them to promote and sell their handcrafted goods. The brand emphasizes on traditional Indian crafts and abilities, blending them into modern designs. The initiative not only encourages environmentally friendly and ethical practices, but it also provides economic prospects for rural women.



## ITOKRI

iTokri is founded by Nitin in the year 2010. It aims to support traditional Indian arts and crafts by providing a platform for artisans to showcase and sell their products to a wider audience. The platform connects customers with handmade, eco-friendly, and culturally rich items, fostering a sense of appreciation for Indian craftsmanship.





## SEERAT

Neha Mohanty, A law graduate (B.B.A LLB), hails from the City of Temples, Bhubaneswar, Odisha. An Ex Judicial Officer Odisha, voluntarily resigned in pursuit of her dream to promote handmade and handlooms. A passionate handloom evangelist endeavours to lead a more sustainable livelihood. Seerat is an Odisha-based social enterprise with the goal of promoting long-term livelihood. Seerat is all about handlooms, stunning motifs, delicate craftsmanship, lavish hues, and exceptional quality.



## VANI VRITI

Vani Vruti began as a home art studio in the lovely valley of Koraput in Odisha and is now based in Bangalore, India. Vani Vruti's purpose is to provide a valuable life for India's real craftsmen and weavers while also making them feel proud and confident about their art, craft, tradition, and profession. It is effortlessly attempting to ensure that Indian art and craft do not perish with time and are passed down from generation to generation. It creates and markets the most exquisite and distinctive hand-crafted and hand-woven sarees from various areas of India to clients, giving them a space to think, comprehend, respect, accept, and retain the art, culture, and tradition by supporting and preserving a life, a family, a village, and a culture.





## **INDEGENE**

Indigene is an Indian clothing brand noted for its modern designs inspired by traditional Indian textiles and workmanship. Indigene was formed by Jaya Bhatt and Ruchi Tripathi. The brand focuses on sustainable and ethical fashion, frequently incorporating handwoven materials and traditional techniques in their creations.



## C.R.O. GROUP

C.R.O Group is an Odisha government organization that allows Cuttack weavers to retail their own manufactured fabrics, sarees, and pillow covers of Odisha ikat, primarily from the Maniabandha community.





## **KHIMRI IKAT**

Khimri ikat is a tiny start-up founded by Bikash Mahapatra from Maniabandha Odisha, who is also a weaver and sells his ikat sarees on internet platforms such as Amazon and Instagram.



*Satisfaction is a rating. Loyalty is a brand.*

- Shep Hyken



# MARKET STUDY ANALYSIS

The market study reveals several key insights regarding the status of the traditional craft of ikat and the efforts made by various brands to sustain and promote it:

**Diverse Brand Approaches:** There is a very wide range of brands operating in the ikat craft space, including those focused on traditional designs and others targeting a younger audience with contemporary designs and colour palettes (e.g., Translate, Malie, Okhai). This diversity caters to a broad spectrum of consumers with varying tastes, ensuring the craft's relevance across generations.

**Awareness Creation Efforts:** While some brands are actively engaged in creating awareness about the ikat craft, it is evident that these efforts have not yet reached their full potential. Despite initiatives, the craft still faces challenges in gaining widespread recognition and appreciation.

**Innovation and Adaptation:** Brands like Poochmate have demonstrated the importance of innovation and adaptation. They have successfully introduced ikat fabric into unique

product categories, such as pet accessories. This innovation not only broadens the craft's appeal but also opens up new market segments, helping to prevent its decline.

**Preservation with Modernization:** Balancing tradition and modernity is key to preserving the essence of the ikat craft while making it relevant to younger generations. Brands that embrace this approach are better positioned to ensure the craft's longevity.

**Online Presence and Digitalization:** The study underscores the significance of establishing and maintaining an online presence. In an increasingly digital world, having an e-commerce presence not only boosts accessibility but also connects weavers and artisans directly with consumers. This digital transition is particularly vital for the post-COVID recovery. Artisan brands like Khimri have set the examples of the same.

**Impact of COVID-19:** The COVID-19 pandemic deeply affected weavers and craftspeople, disrupting their sales and livelihoods. Post-pandemic recovery efforts are crucial, with artisans increasingly turning to online platforms and social media, exemplified by brands like CRO ikat



to connect with customers, showcase their products, and navigate the challenges. This shift not only helps them recover but also extends their reach to a global audience, but also helps these artisans during unpredictable times.

Education and Appreciation: Creating awareness about the intricacies and challenges of handloom ikat is paramount. It helps consumers understand and appreciate the craftsmanship behind each piece. This, in turn, can lead to a deeper connection with the craft and potentially higher demand.





## TREND FORECAST

One of the primary objective in increasing the grafts global awareness is to bridge the gap between tradition and contemporary global fashion.

Drawing inspiration from WGSN trends, we identified a trend synergy between “retro quaint” and “craft revival.” Both these trends have been gaining popularity in the textile world and has been trickling down to the common man. The fusion of the two trends led to the concept of “Retro Geometry.” It incorporates the use if motifs motifs from the 1970s, blending traditional and western elements. Examples include vintage TVs, telephones, retro hairstyles, polka dots, soda bottles, and geometric shapes like rectangles, squares, and circles.



TREND BOARD





# CONCEPT NOTE

*“Traditional meets contemporary”*

The traditional craft of Bandha ikat, deeply rooted in its cultural heritage, holds immense potential for global recognition. However, preserving its relatability to the weavers, appealing to a younger audience, and breaking away from conventional designs posed challenges. To elevate the craft’s global awareness, a collection that resonates with a diverse audience was conceived that is made for the global export market.

The primary objective of the Collection is to bridge the gap between tradition and contemporary global fashion. By infusing elements of retro nostalgia and geometric aesthetics, the collection aims to increase the craft’s visibility on a global scale while maintaining its authenticity.

**THEME** - Retro Geometry: Based on our prior market analysis and trend forecast, we’ve chosen a theme to rejuvenate the ikat craft, enhance its visibility.

**DEMOGRAPHIC** - The chosen theme, retro geometry, aligns with the preferences of both our artisans and the target audience. By ensuring simplicity without compromising aesthetics, we aim to facilitate easy integration of designs by our weavers. The goal is to create fashionable products that resonate with consumers and encourage them to embrace our craft.

**COLOUR PALETTE** - The colour palette consists of both retro hues that resonate with older audiences while featuring a well-balanced mix of contrasting colours to engage younger generations.

**UNISEX SILHOUETTES** - To broaden the collection’s global reach, we opted for unisex garments. This approach allows both men and women from diverse cultural backgrounds to embrace the craft. The silhouettes include versatile options such as jackets, wide-sleeved shirts, straight-cut pants, bell bottoms, and shorts.

**COORDINATES** - To complement the main pieces, coordinating items featuring stripes and space-dyed lines will be designed. These co-ordinates will provide flexibility and style diversity for wearers and designers



**OUTCOME** - The collection 'name of the collection ' comprises six ensembles featuring trousers, pants, shorts, bell-bottoms, jackets and shirts. The ikat patterns have been carefully arranged and blended and suitable for casual wear, adaptable to various settings. We opted for cotton as the primary fabric for our garments due to its universal suitability, particularly in India where the climate is predominantly hot throughout the year.

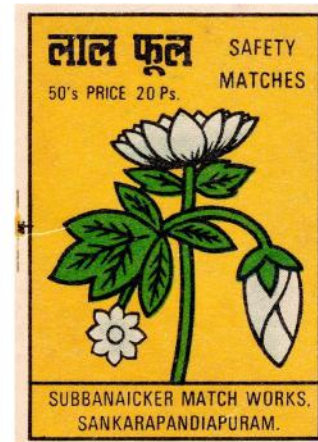
## COLLECTION BRIEF

To design and develop a collection of apparel product line incorporating the craft of Odisha Ikat based in Maniabandha. The collection will be infused with retro elements and vibes, curated to resonate with a specific demographic: the youth, in order to raise awareness of the craft and persuade others to indulge in it.





# IMAGE GALLERY









# THEME BOARD



THEME BOARD



70'S RETRO

NOSTALGIA

GROOVY VIBES

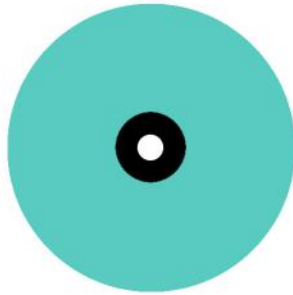
VIBRANT

FUNKY

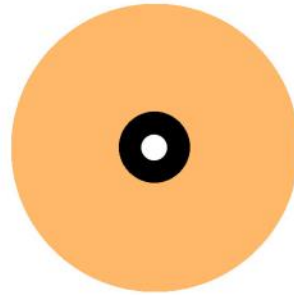
COMING OF THE AGE



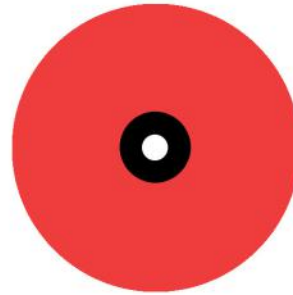
## COLOR PALETTE



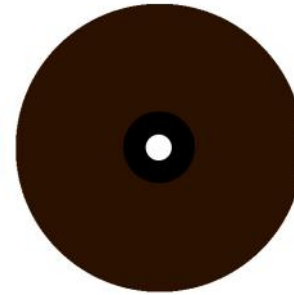
14-5420 TCX  
COCKATOO



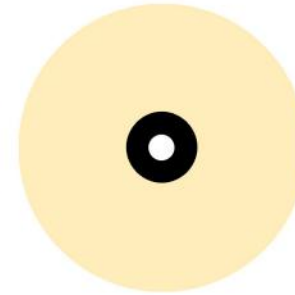
14-1051 TCX  
WARMAPRICOT



17-1558 TCX  
GRENADINE



19-1018 TCX  
GANACHE



11-0616 TCX  
PASTEL YELLOW



## PRODUCT CATEGORY

Unisex Apparel and Accessories

## TARGET AUDIENCE

Youth, Teenager  
Agegroup-16-26  
For export

## PRODUCT RANGE

Belts	Jacket
Shorts	Shrug
Hats	Fanny Pack
Tote bag	Oversized Shirt
Vests	Pants and Trousers

## MOTIF ELEMENTS

Cassettes	Typography
Posters	Jukebox
Vinyl discs	Microphone
Vintage camera	Polaroid
Gramophone	Film tape

## THEME

Main story: Common connections  
Sub story: **Retro quaint** With focus on nostalgic rediscovery and authentic collaboration with a craft.  
Additional story: Eclectic Folklore-Social equity via craft practices like ikat dyeing effects.

## COLOR PALETTE



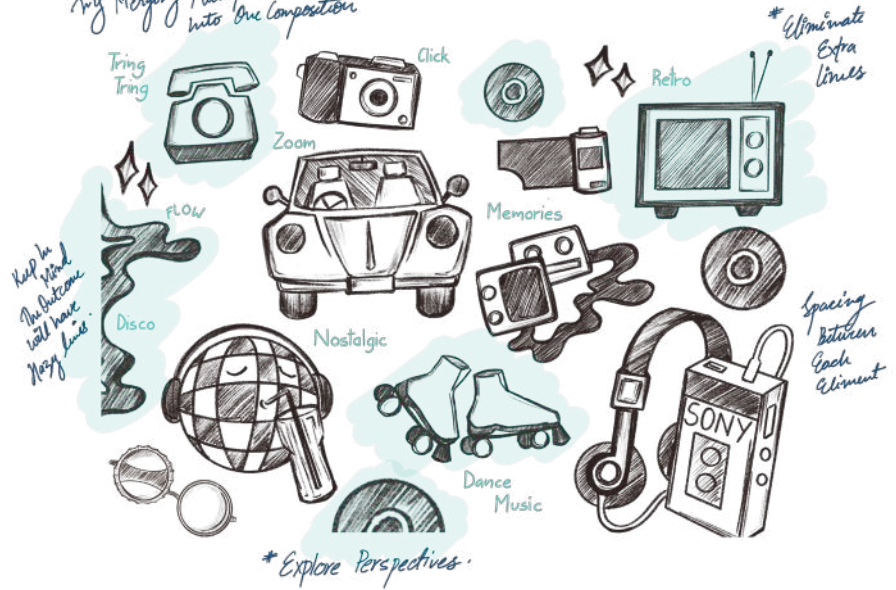


MOTIF EXPLORATION

# Reduce the amount of curves



Try Merging Multiple Elements into One Composition





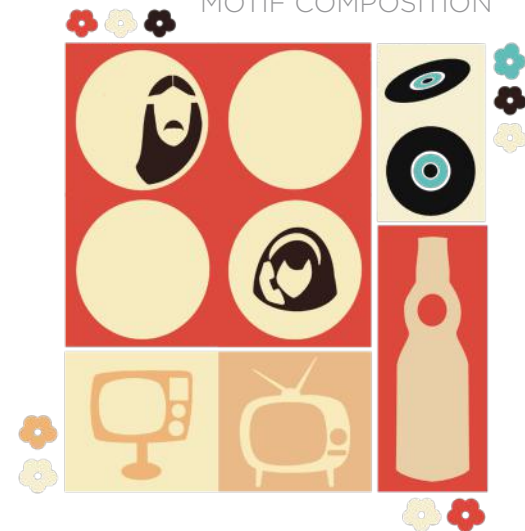
MOTIF EVOLUTION



FINAL MOTIFS



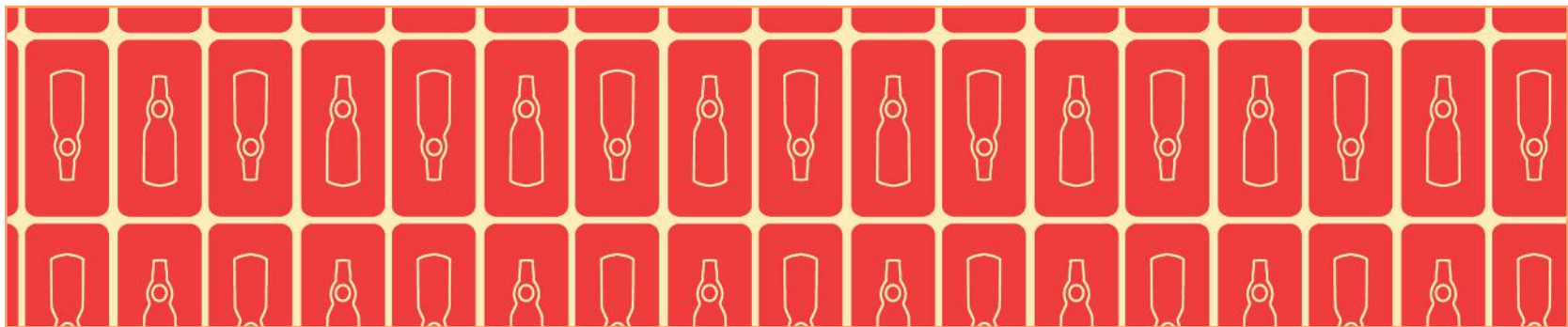
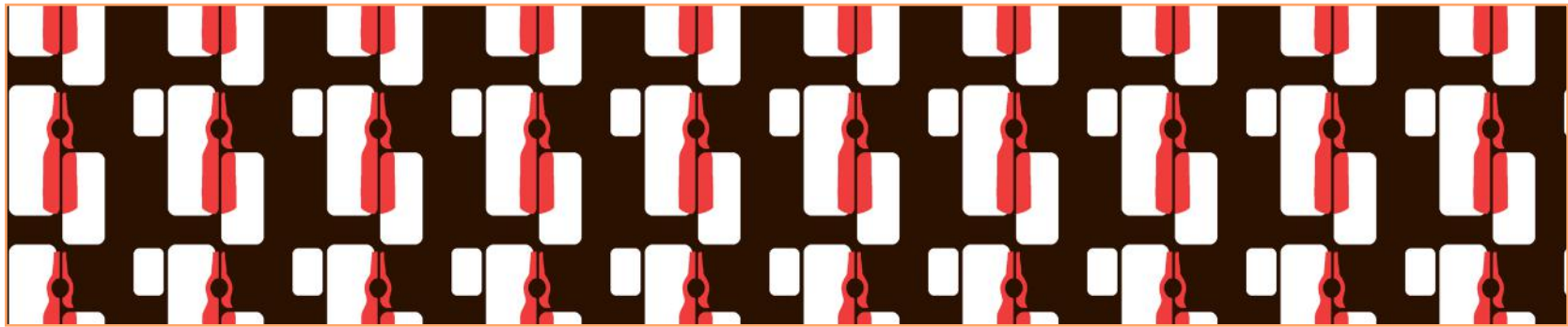
MOTIF COMPOSITION





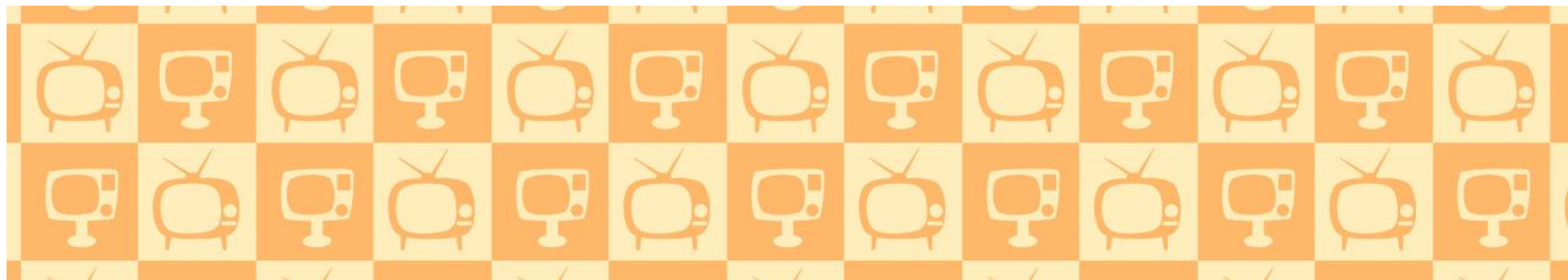
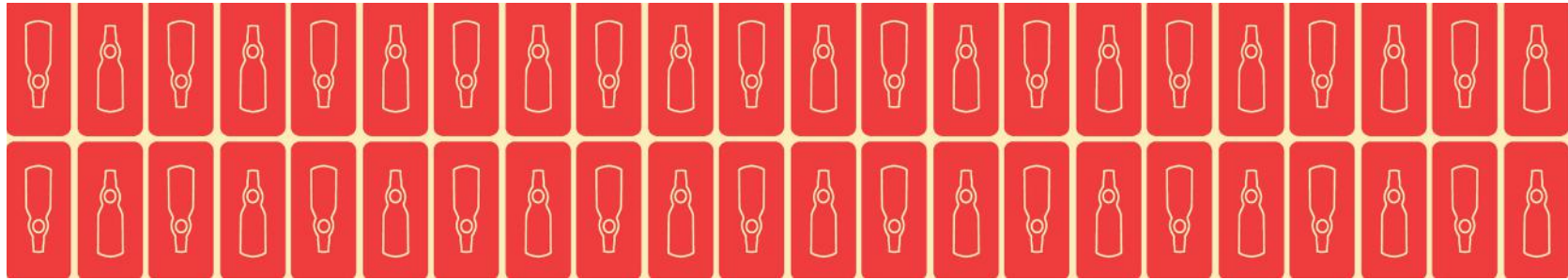
PATTERN EXPLORATIONS

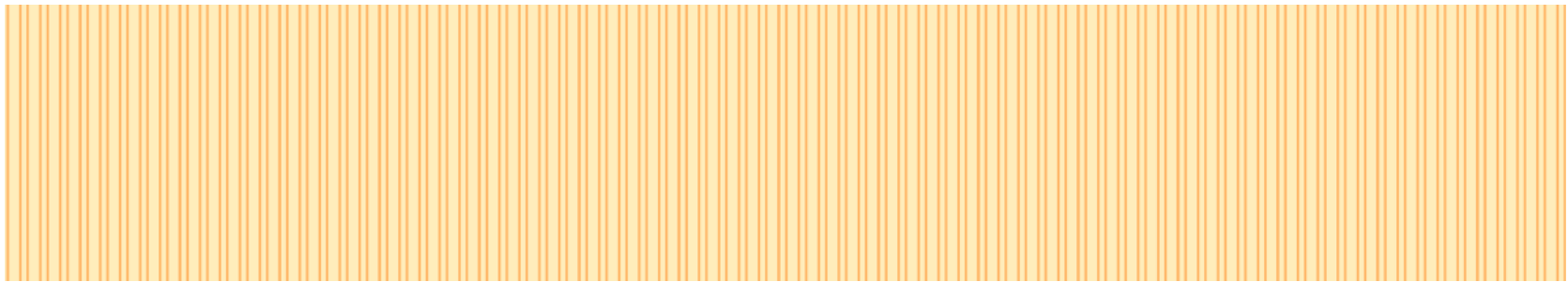
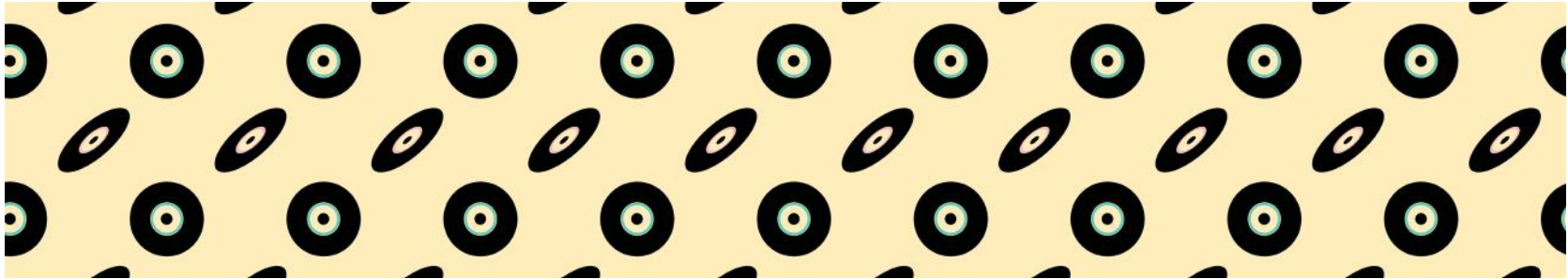






FINAL PATTERNS







# PROCESS

Craft Based Design Project





## **BANDHA**



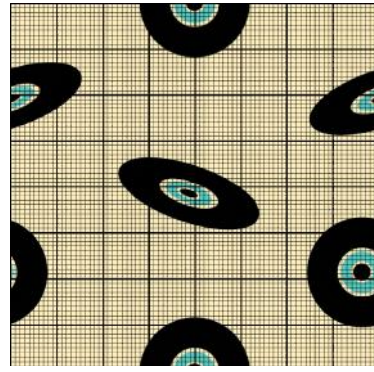




# **FABRIC SPECIFICATION SHEET AND COSTTING**



DESIGN - 1



8 INCHES

8 INCHES



YARDAGE - 6 METERS



19-1018 TCX  
Ganache



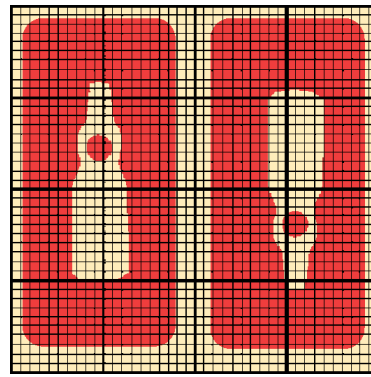
14-5420 TCX  
Cockatoo



11-0616 TCX  
Pastel Yellow



DESIGN - 2



4 INCHES

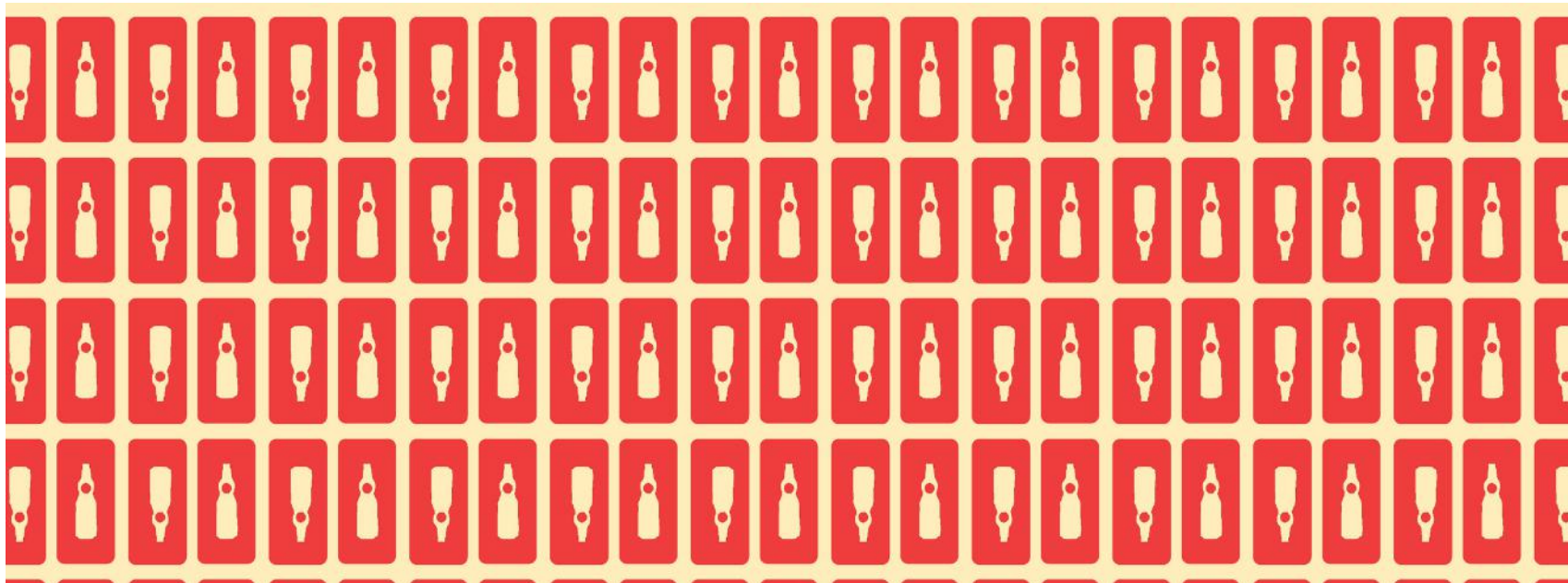
4 INCHES



11-0616 TCX  
Pastel Yellow



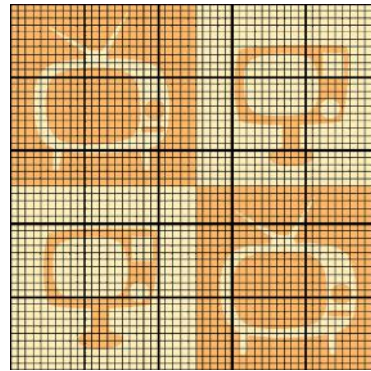
17-1558 TCX  
Grenadine



YARDAGE - 6 METERS



DESIGN - 3



5 INCHES

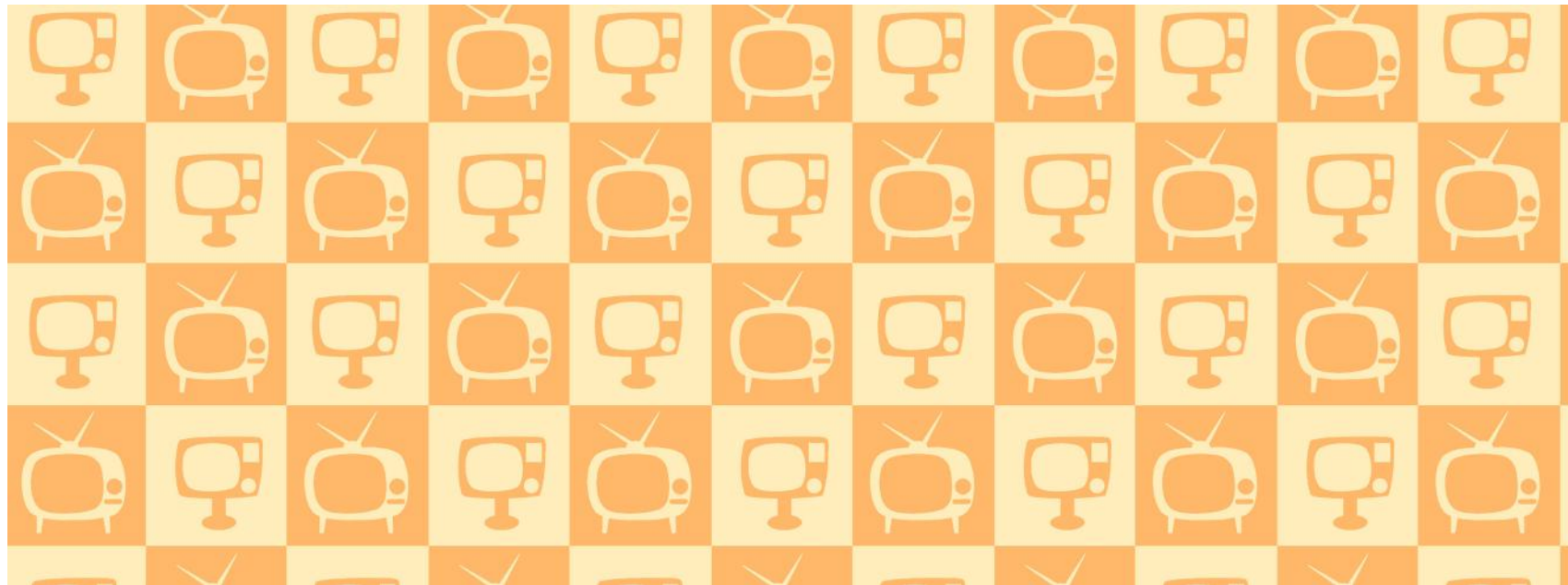
5 INCHES



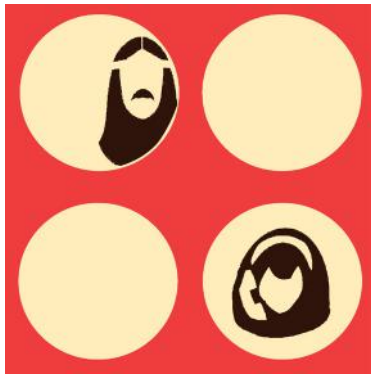
11-0616 TCX  
Pastel Yellow



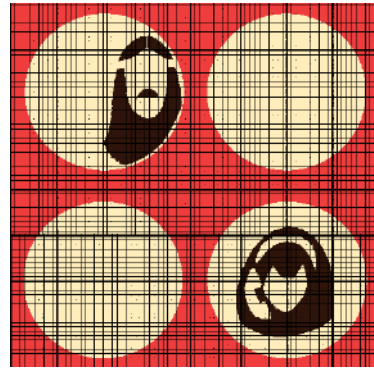
14-1051  
Warm Apricot



YARDAGE - 6 METERS

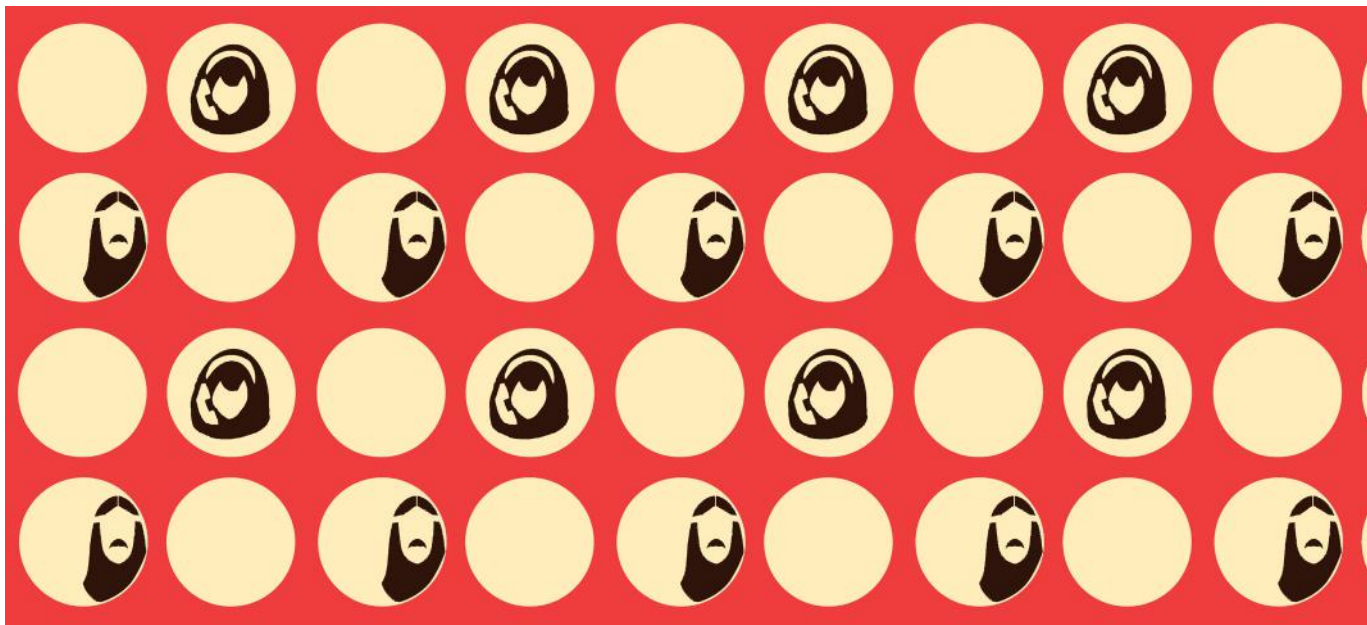


DESIGN - 4

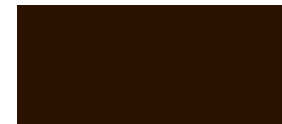


8 INCHES

8 INCHES



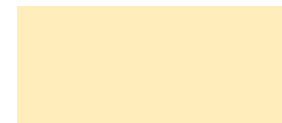
YARDAGE - 6 METERS



19-1018 TCX  
Ganache



17-1558 TCX  
Grenadine

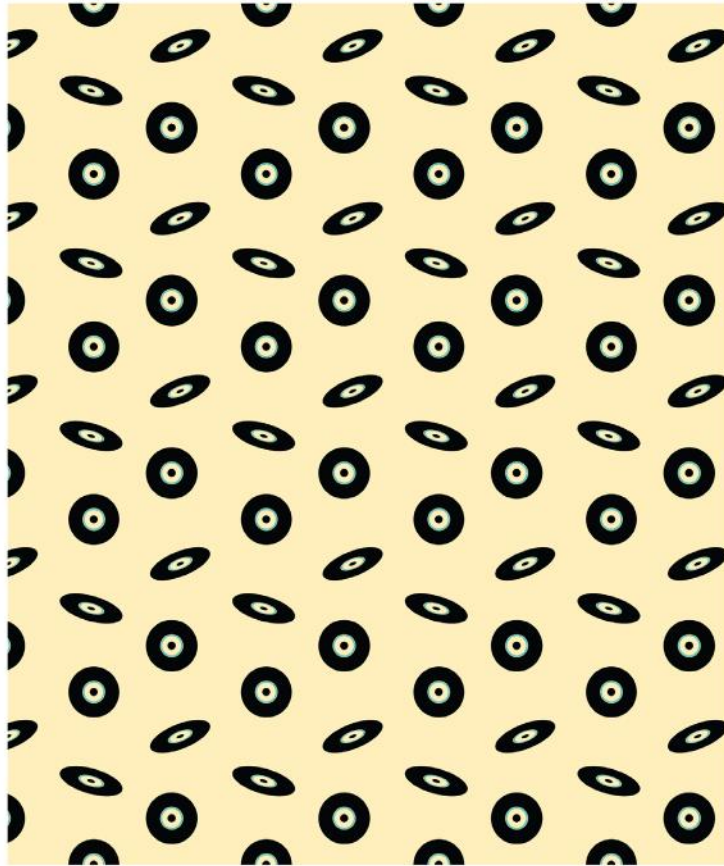


11-0616 TCX  
Pastel Yellow



## FABRIC SPECIFICATION SHEET

### Pattern-01



### CAD



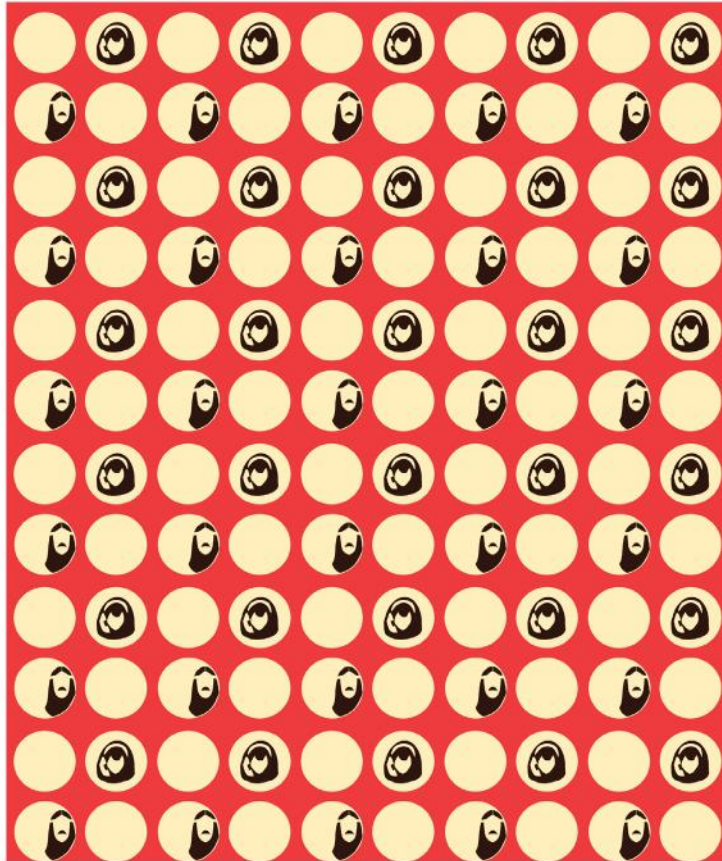
### Specification Sheet

S.no	Fabric Parametres	Specification
1.	Weave	Plain weave
2.	Shafts	2
3.	EPI	60
4.	PPI	60-64
5.	Yarn	Mergerised Cotton
6.	Yarn Count (Warp)	2/100
7.	Yarn Count (Weft)	2/80
8.	Type of Drafting	Straight
9.	Reed Count	30
10.	Fabric width (on loom)	48 in
11.	Fabric width (off loom)	46 in
12.	Dye used	Azo free VAT dye



## FABRIC SPECIFICATION SHEET

### Pattern-02



11-0616 TCX  
 Pastel Yellow

19-1018 TCX  
 Ganache

17-1558 TCX  
 Grenadine

### CAD



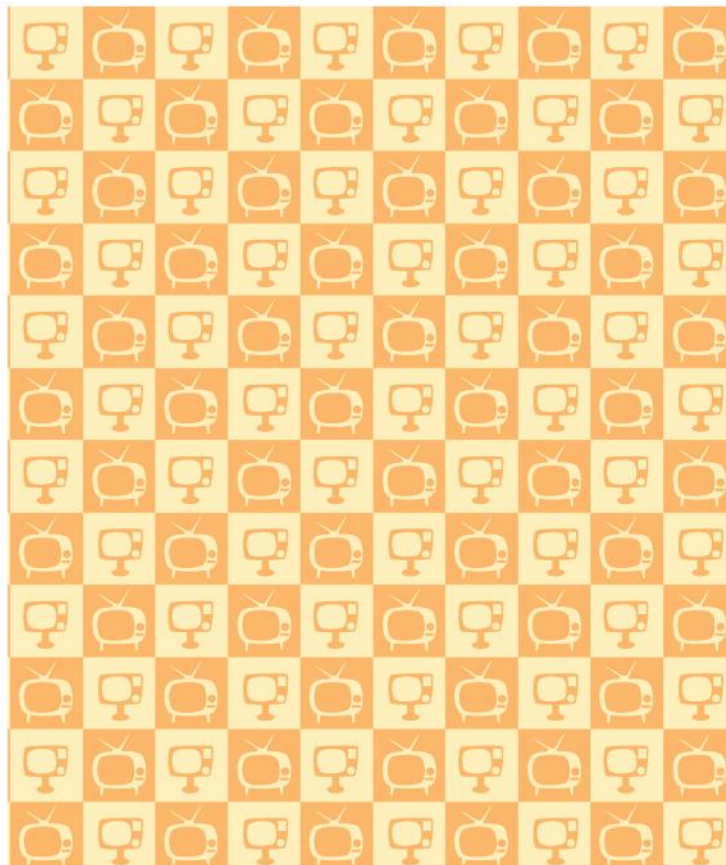
### Specification Sheet

S.no	Fabric Parametres	Specification
1.	Weave	Plain weave
2.	Shafts	2
3.	EPI	60
4.	PPI	60-64
5.	Yarn	Mergerised Cotton
6.	Yarn Count (Warp)	2/100
7.	Yarn Count (Weft)	2/80
8.	Type of Drafting	Straight
9.	Reed Count	30
10.	Fabric width (on loom)	48 in
11.	Fabric width (off loom)	46 in
12.	Dye used	Azo free VAT dye



## FABRIC SPECIFICATION SHEET

### Pattern-03



11-0616 TCX  
 Pastel Yellow

14-1051 TCX  
 Warm Apricot

### CAD



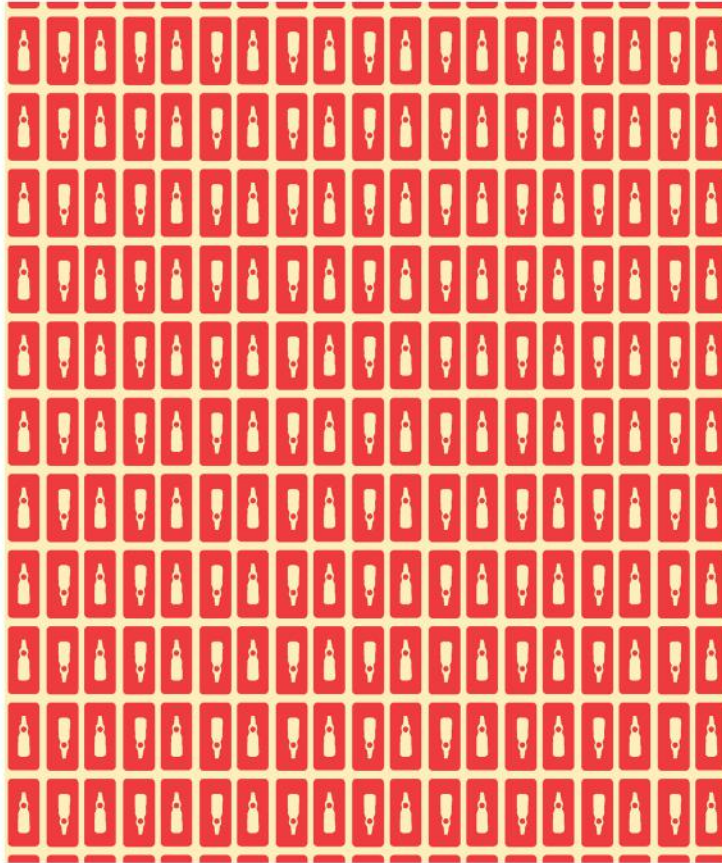
### Specification Sheet

S.no	Fabric Parametres	Specification
1.	Weave	Plain weave
2.	Shafts	2
3.	EPI	60
4.	PPI	60-64
5.	Yarn	Mercerised Cotton
6.	Yarn Count (Warp)	2/100
7.	Yarn Count (Weft)	2/80
8.	Type of Drafting	Straight
9.	Reed Count	30
10.	Fabric width (on loom)	48 in
11.	Fabric width (off loom)	46 in
12.	Dye used	Azo free VAT dye



## FABRIC SPECIFICATION SHEET

### Pattern-04



11-0616 TCX  
 Pastel Yellow

17-1558 TCX  
 Grenadine

### CAD



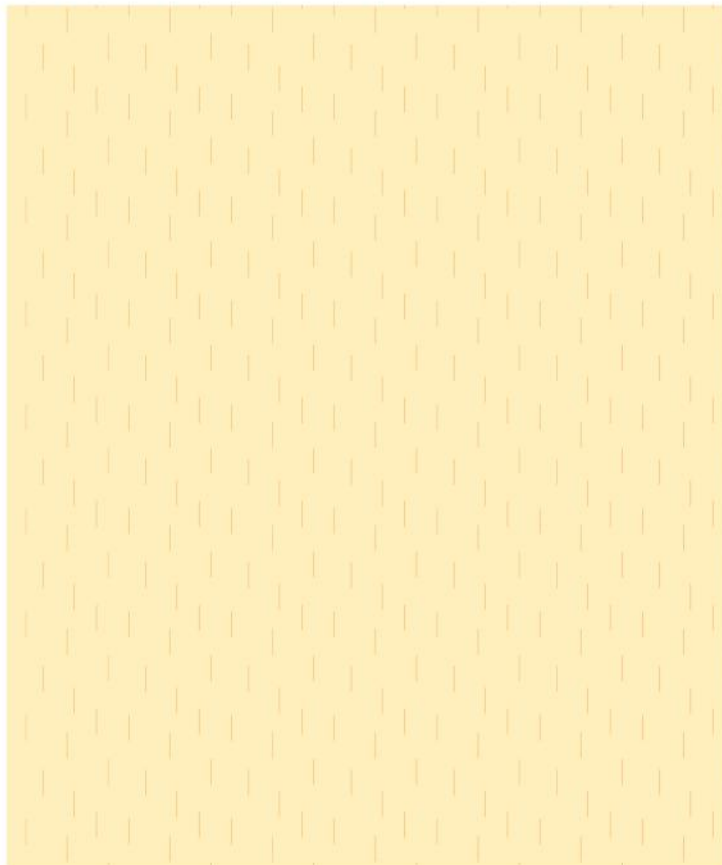
### Specification Sheet

S.no	Fabric Parametres	Specification
1.	Weave	Plain weave
2.	Shafts	2
3.	EPI	60
4.	PPI	60-64
5.	Yarn	Mercerised Cotton
6.	Yarn Count (Warp)	2/100
7.	Yarn Count (Weft)	2/80
8.	Type of Drafting	Straight
9.	Reed Count	30
10.	Fabric width (on loom)	48 in
11.	Fabric width (off loom)	46 in
12.	Dye used	Azo free VAT dye



## FABRIC SPECIFICATION SHEET

### Pattern-05



11-0616 TCX    14-1051 TCX  
Pastel Yellow    Warm Apricot

### CAD



### Specification Sheet

S.no	Fabric Parametres	Specification
1.	Weave	Plain weave
2.	Shafts	2
3.	EPI	60
4.	PPI	60-64
5.	Yarn	Mergerised Cotton
6.	Yarn Count (Warp)	2/100
7.	Yarn Count (Weft)	2/80
8.	Type of Drafting	Straight
9.	Reed Count	30
10.	Fabric width (on loom)	48 in
11.	Fabric width (off loom)	46 in
12.	Dye used	Azo free VAT dye

## Pattern-01

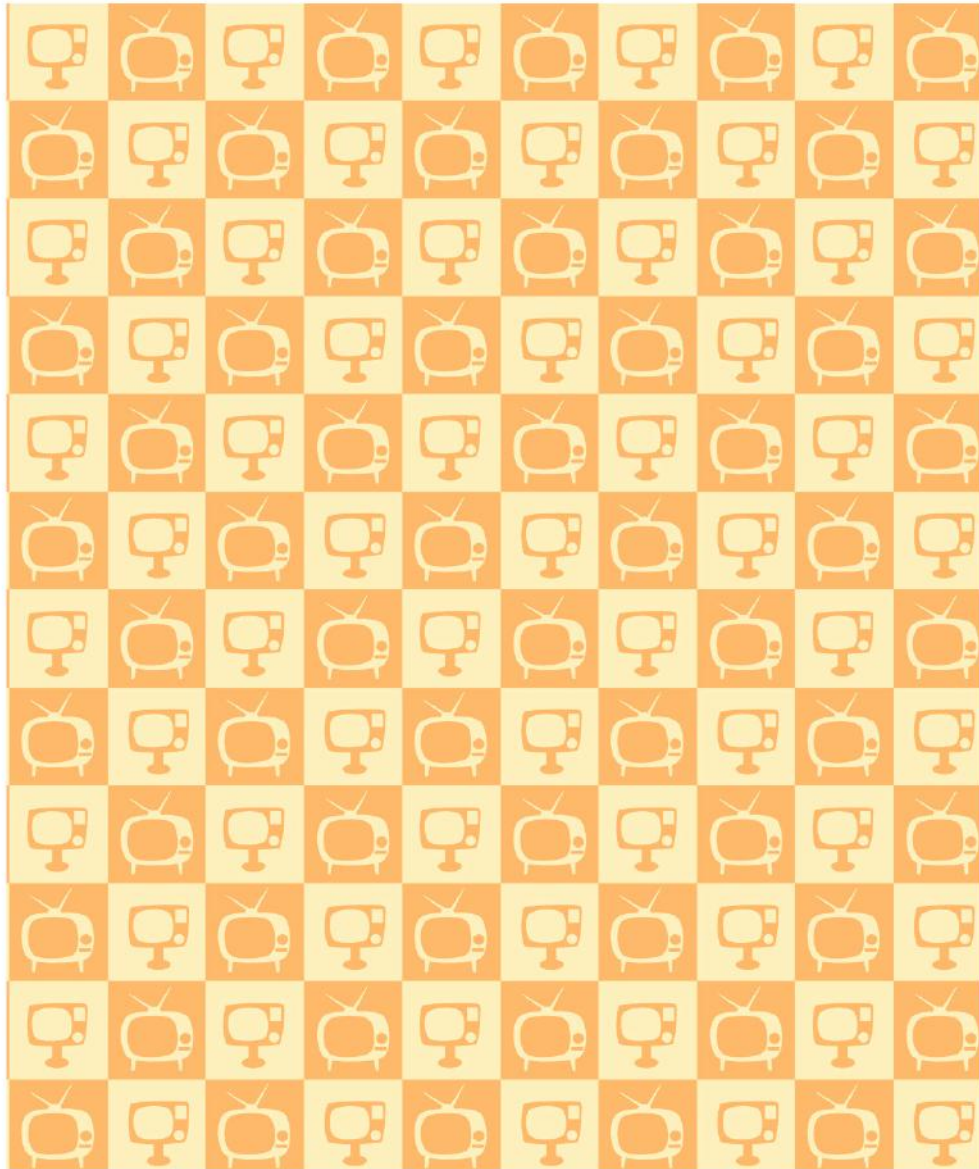


11-0616 TCX    19-1018 TCX    14-5420 TCX  
 Pastel Yellow    Ganache    Cockatoo

## Costing Sheet (FABRIC)

YARN			
Yarn	Yarn Required	Cost of 12 meter	Cost/kg
Cotton	16 Kgs	16 x 200 = Rs. 3200	3200/12=Rs. 266
TYING			
Duration	Cost of 12 meter	Cost of 1 meter	
3-4 Days	Rs. 1700	1700/12= Rs. 141	
DYEING			
Duration	Cost of Dyeing		
2 Hrs-3 Hrs	Rs. 100		
WEAVING			
Duration	Cost of 12 meter	Cost of 1 meter	
1 Meter a day	Rs. 2400	2400/12= Rs. 200	
TOTAL COST PER METER		Rs.700	

### Pattern-03

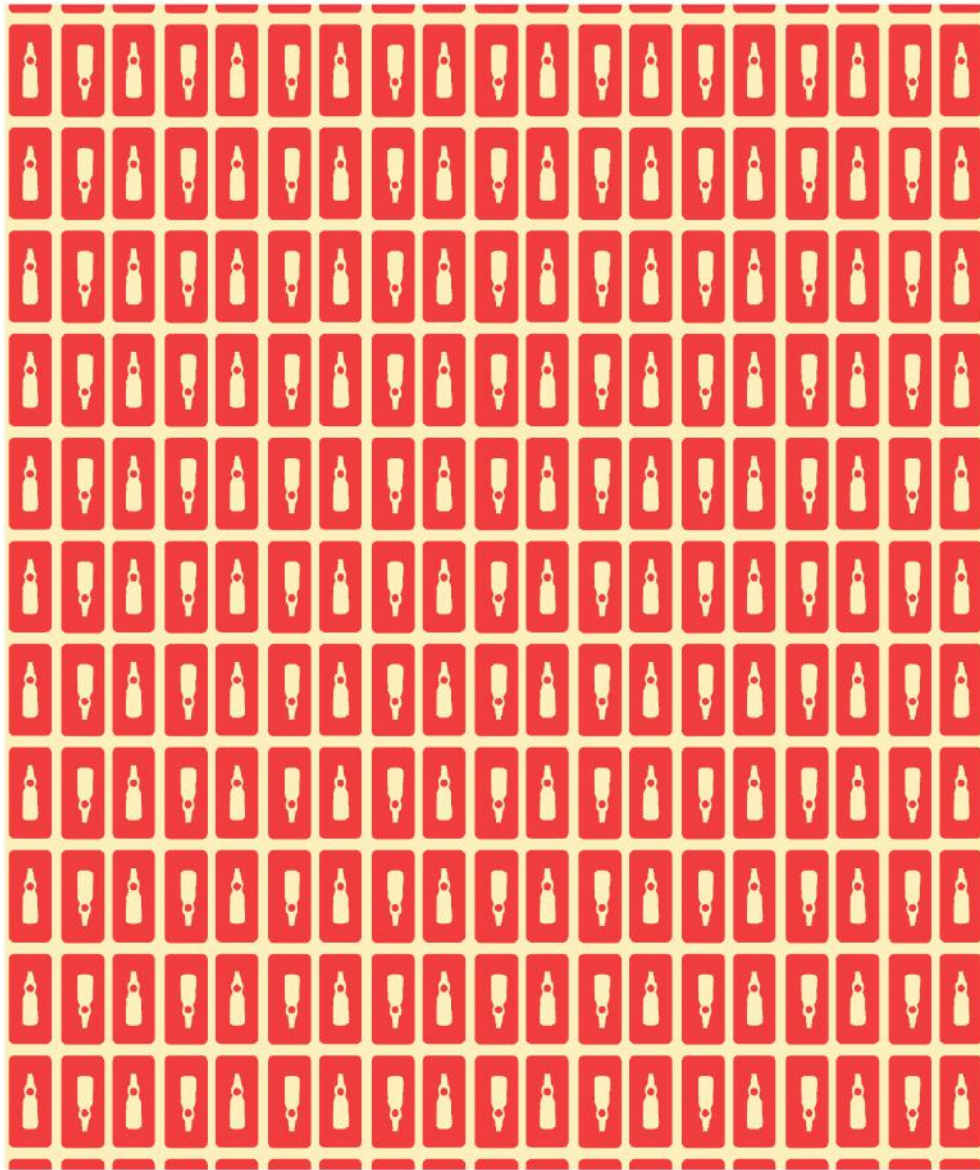


11-0616 TCX    14-1051 TCX  
 Pastel Yellow    Warm Apricot

### Costing Sheet (FABRIC)

YARN			
Yarn	Yarn Required	Cost of 12 meter	Cost/kg
Cotton	16 Kgs	16 x 200= Rs. 3200	3200/12=Rs. 266
TYING			
Duration	Cost of 12 meter	Cost of 1 meter	
3-4 Days	Rs. 1700	1700/12= Rs. 141	
DYEING			
Duration	Cost of Dyeing		
2 Hrs-3 Hrs	Rs. 100		
WEAVING			
Duration	Cost of 12 meter	Cost of 1 meter	
1 Meter a day	Rs. 2400	2400/12= Rs. 200	
TOTAL COST PER METER			Rs.700

## Pattern-04



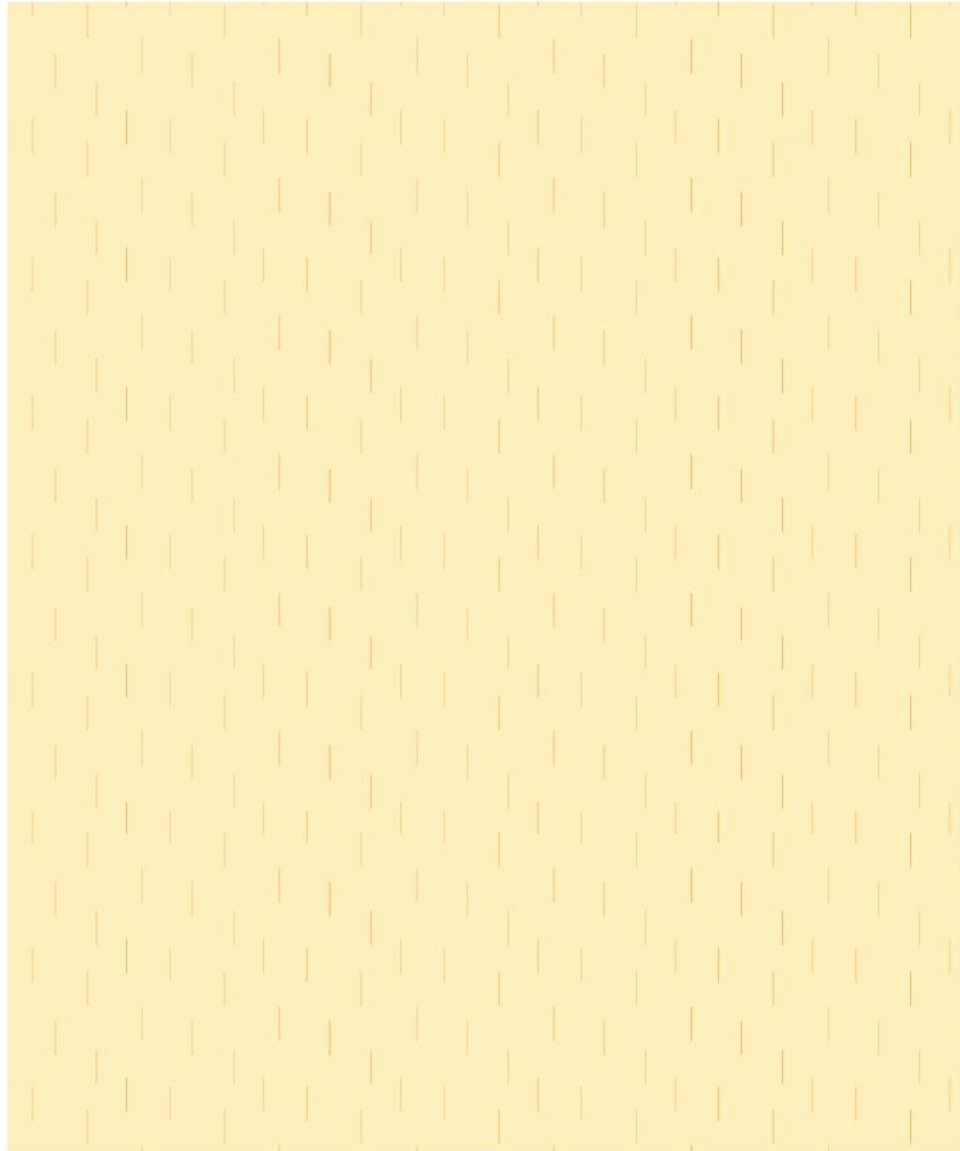
11-0616 TCX  
Pastel Yellow

17-1558 TCX  
Grenadine

## Costing Sheet (FABRIC)

YARN			
Yarn	Yarn Required	Cost of 12 meter	Cost/kg
Cotton	16 Kgs	16 x 200= Rs. 3200	3200/12=Rs. 266
TYING			
Duration	Cost of 12 meter	Cost of 1 meter	
3-4 Days	Rs. 1700	1700/12= Rs. 141	
DYEING			
Duration	Cost of Dyeing		
2 Hrs-3 Hrs	Rs. 100		
WEAVING			
Duration	Cost of 12 meter	Cost of 1 meter	
1 Meter a day	Rs. 2400	2400/12= Rs. 200	
TOTAL COST PER METER		Rs.700	

## Pattern-05



11-0616 TCX    14-1051 TCX  
Pastel Yellow    Warm Apricot

## Costing Sheet (FABRIC)

YARN			
Yarn	Yarn Required	Cost of 12 meter	Cost/kg
Cotton	16 Kgs	$16 \times 200 =$ Rs. 3200	$3200/12 =$ Rs. 266
TYING			
Duration	Cost of 12 meter	Cost of 1 meter	
3-4 Days	Rs. 1700	$1700/12 =$ Rs. 141	
DYEING			
Duration	Cost of Dyeing		
2 Hrs-3 Hrs	Rs. 100		
WEAVING			
Duration	Cost of 12 meter	Cost of 1 meter	
1 Meter a day	Rs. 2400	$2400/12 =$ Rs. 200	
TOTAL COST PER METER			Rs.700



# **GARMENT SPECIFICATION SHEET AND COSTING**

<b>Product ID</b>	CDP01	<b>Weave</b>	Plain	<b>Measurement (Inches)</b>	
<b>Product Segment</b>	Unisex	<b>Yarn</b>	Cotton	<b>Center Front</b>	30
<b>Product Type</b>	Kimino Shirt	<b>Occasion</b>	Casual Wear	<b>Chest</b>	40
<b>Season/Year</b>	S/S 2024	<b>Seam Allowance</b>	0.5 Inches	<b>Collar width</b>	1.5
<b>Sample Size</b>	Medium	<b>Trims</b>	Buttons	<b>Sleeve Length</b>	18
<b>Fabric</b>	100% Cotton	<b>Wash Care</b>	Machine wash, maximum iron at 110°C, No tumble dry	<b>Shoulder Width</b>	19.5
				<b>Back Width</b>	30

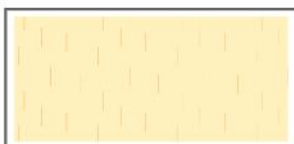
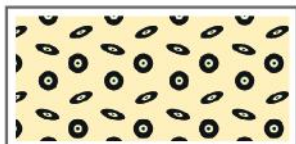
**FRONT**



**BACK**



**Pattern**

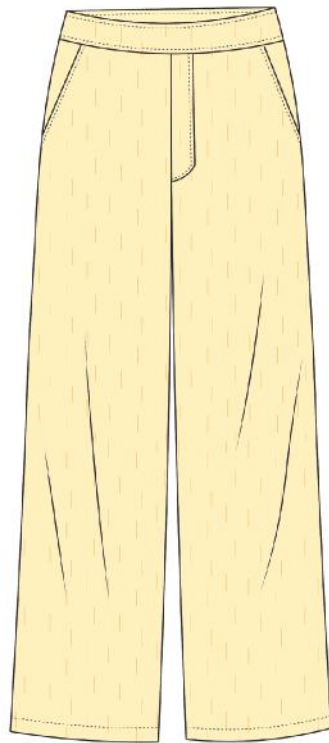


**Colour -**

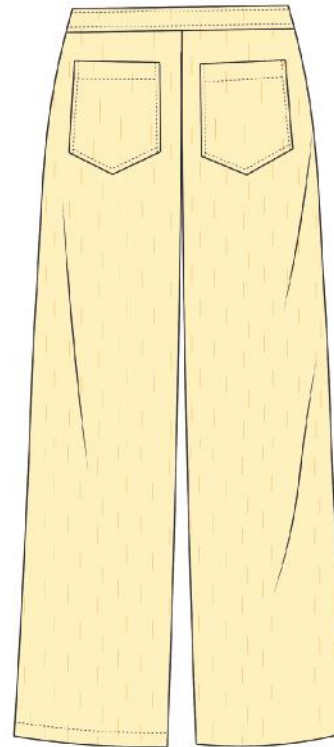


<b>Product ID</b>	CDP02	<b>Weave</b>	Plain	<b>Measurement (Inches)</b>	
<b>Product Segment</b>	Unisex	<b>Yarn</b>	Cotton	<b>Waist</b>	36
<b>Product Type</b>	Wide leg pants	<b>Occasion</b>	Casual Wear	<b>Inseam</b>	28
<b>Season/Year</b>	S/S 2024	<b>Seam Allowance</b>	0.5 Inches	<b>Outseam</b>	40
<b>Sample Size</b>	Medium	<b>Trims</b>	Zipper	<b>Pocket Length</b>	7
<b>Fabric</b>	100% Cotton	<b>Wash Care</b>	Machine wash, maximum iron at 110°C, No tumble dry	<b>Front Rise</b>	9
				<b>Back Rise</b>	16

**FRONT**



**BACK**



**Pattern**



**Colour -**



**COSTING SHEET****STYLE CODE: Unisex****QUALITY : 100% COTTON****DESCRIPTION : Shirt and Wide Leg Pants**

<b>S.NO</b>	<b>CONTENTS</b>	<b>DESCRIPTION</b>	<b>NO. OF UNITS</b>	<b>RATE PER UNIT</b>	<b>TOTAL COST</b>
<b>FABRIC AND TRIMS</b>					
1.	Fabric required (in metres)	Bottle Fabric, Coordinate, lining	1.2m 2m 3m	Rs. 840 Rs. 166 Rs. 150	Rs. 1,156
2.	Zipper	Metal Zipper	-	-	-
3.	Buttons	Plastic Button	6 buttons	Rs. 2	Rs. 12
4.	Elastic	Woven Elastic	0.5m	Rs. 2	Rs. 2
<b>MANUFACTURING</b>					
5.	Cost of stitching	-	2	650 Top 825 Pants	Rs. 1,475
<b>TOTAL COST</b>					Rs. 2,645
<b>TOTAL COST AFTER MARKUP ( 70%)</b>					Rs. 4,496

<b>Product ID</b>	CDP03	<b>Weave</b>	Plain	<b>Measurement (Inches)</b>	
<b>Product Segment</b>	Unisex	<b>Yarn</b>	Cotton	<b>Center Front</b>	28
<b>Product Type</b>	Lapel collar shirt	<b>Occasion</b>	Casual Wear	<b>Chest</b>	40
<b>Season/Year</b>	S/S 2024	<b>Seam Allowance</b>	0.5 Inches	<b>Collar width</b>	2.5
<b>Sample Size</b>	Medium	<b>Trims</b>	Buttons	<b>Shoulder length</b>	19.5
<b>Fabric</b>	100% Cotton	<b>Wash Care</b>	Machine wash, maximum iron at 110°C, No tumble dry	<b>Sleeve length</b>	18
				<b>Back Length</b>	30

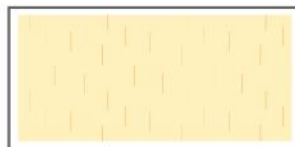
**FRONT**



**BACK**



**Pattern**

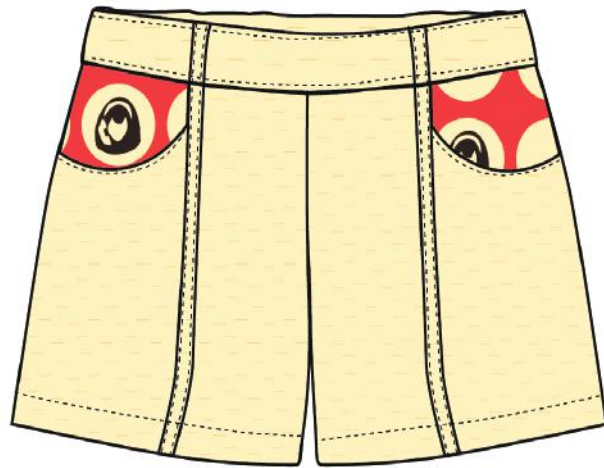


**Colour -**



<b>Product ID</b>	CDPO4	<b>Weave</b>	Plain	<b>Measurement (Inches)</b>	
<b>Product Segment</b>	Unisex	<b>Yarn</b>	Cotton	<b>Waist</b>	36
<b>Product Type</b>	Shorts	<b>Occasion</b>	Casual Wear	<b>Inseam</b>	20
<b>Season/Year</b>	S/S 2024	<b>Seam Allowance</b>	0.5 Inches	<b>Outseam</b>	26
<b>Sample Size</b>	Medium	<b>Trims</b>	Elastic	<b>Pocket Length</b>	6
<b>Fabric</b>	100% Cotton	<b>Wash Care</b>	Machine wash, maximum iron at 110°C, No tumble dry	<b>Front Rise</b>	9
				<b>Back Rise</b>	16

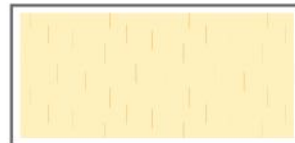
**FRONT**



**BACK**



**Pattern**



**Colour -**



**COSTING SHEET****STYLE CODE: Unisex****QUALITY : 100% COTTON****DESCRIPTION : Lapel Collar Blazer Shirt and Shorts**

<b>S.NO</b>	<b>CONTENTS</b>	<b>DESCRIPTION</b>	<b>NO. OF UNITS</b>	<b>RATE PER UNIT</b>	<b>TOTAL COST</b>
<b>FABRIC AND TRIMS</b>					
1.	Fabric required (in metres)	Faces Fabric, Coordinate, lining	1.5m 1m 2.5m	Rs. 1200 Rs. 83 Rs. 125	Rs. 1,408
2,	Zipper	Metal Zipper	-	-	-
3.	Buttons	Plastic Button	3 buttons	Rs. 2	Rs. 6
4.	Elastic	Woven Elastic	0.5m	Rs. 2	Rs. 2
<b>MANUFACTURING</b>					
5.	Cost of stitching	-	2	650 Top 650 Shorts	Rs. 1,300
<b>TOTAL COST</b>					Rs. 2,716
<b>TOTAL COST AFTER MARKUP ( 70%)</b>					Rs. 4,617

<b>Product ID</b>	CDP05	<b>Weave</b>	Plain	<b>Measurement (Inches)</b>	
<b>Product Segment</b>	Unisex	<b>Yarn</b>	Cotton	<b>Center Front</b>	30
<b>Product Type</b>	Shirt	<b>Occasion</b>	Casual Wear	<b>Chest</b>	40
<b>Season/Year</b>	S/S 2024	<b>Seam Allowance</b>	0.5 Inches	<b>Waist</b>	36
<b>Sample Size</b>	Medium	<b>Trims</b>	Buttons	<b>Cuff width</b>	2
<b>Fabric</b>	100% Cotton	<b>Wash Care</b>	Machine wash, maximum iron at 110°C, No tumble dry	<b>Shoulder Width</b>	19.5
				<b>Sleeve length</b>	24

**FRONT**



**BACK**



**Pattern**

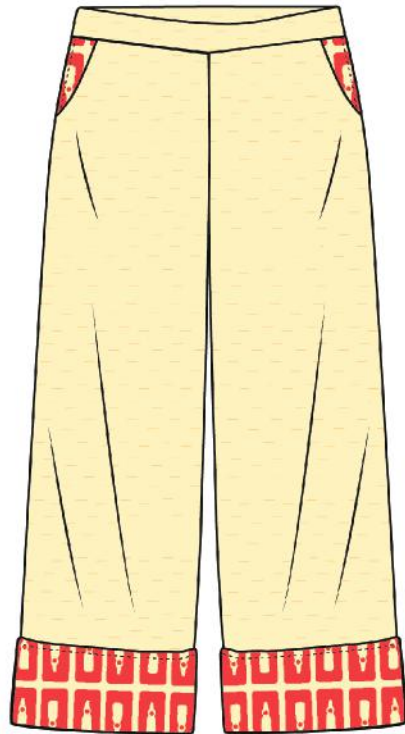


**Colour -**

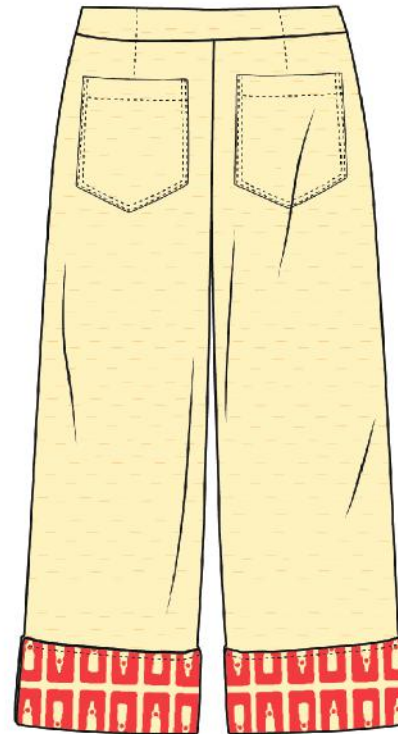


<b>Product ID</b>	CDP06	<b>Weave</b>	Plain	<b>Measurement (Inches)</b>	
<b>Product Segment</b>	Unisex	<b>Yarn</b>	Cotton	<b>Waist</b>	34
<b>Product Type</b>	Wide leg pants	<b>Occasion</b>	Casual Wear	<b>Inseam</b>	25
<b>Season/Year</b>	S/S 2024	<b>Seam Allowance</b>	0.5 Inches	<b>Outseam</b>	37
<b>Sample Size</b>	Medium	<b>Trims</b>	Elastic	<b>Pocket Length</b>	7
<b>Fabric</b>	100% Cotton	<b>Wash Care</b>	Machine wash, maximum iron at 110°C, No tumble dry	<b>Front Rise</b>	9
				<b>Back Rise</b>	16

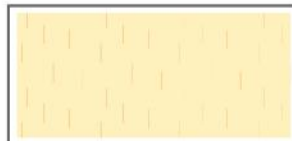
**FRONT**



**BACK**



**Pattern**



**Colour -**

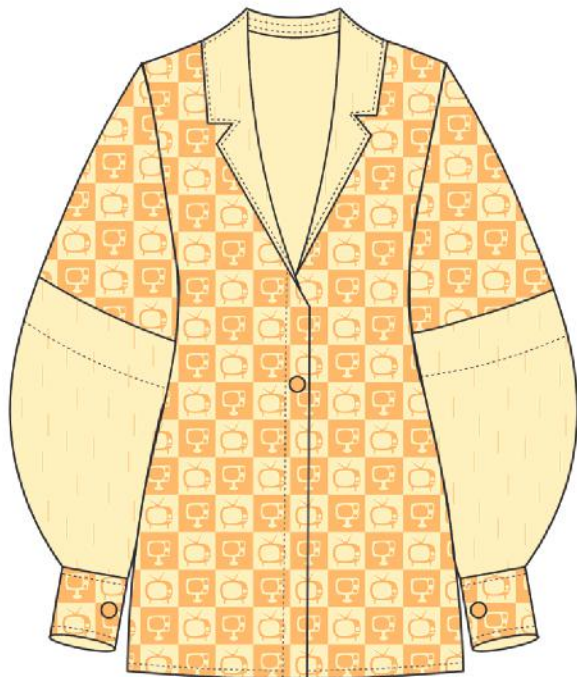


**COSTING SHEET****STYLE CODE: Unisex****QUALITY : 100% COTTON****DESCRIPTION : Kimono Shirt and Wide leg Pants**

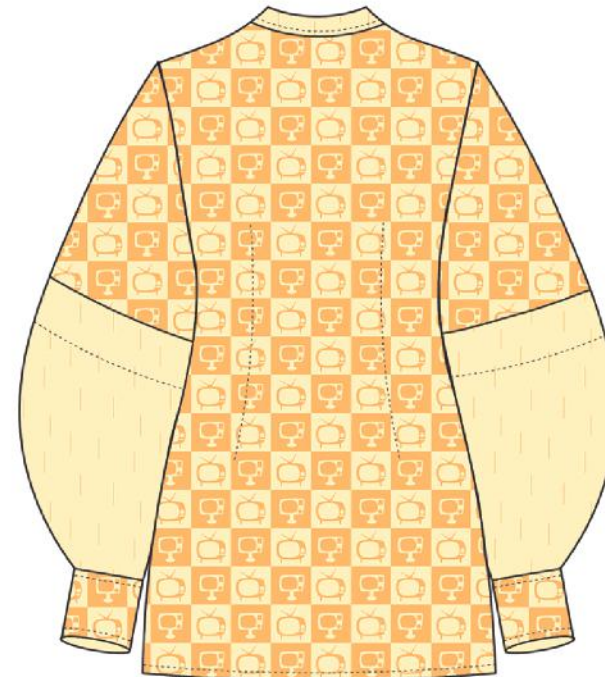
<b>S.NO</b>	<b>CONTENTS</b>	<b>DESCRIPTION</b>	<b>NO. OF UNITS</b>	<b>RATE PER UNIT</b>	<b>TOTAL COST</b>
<b>FABRIC AND TRIMS</b>					
1.	Fabric required (in metres)	CD Fabric Coordinate, lining	1.5m 2m 3m	Rs. 1050 Rs. 166 Rs. 150	Rs. 1,366
2.	Zipper	Metal Zipper	5"	Rs. 2	10
3.	Buttons	Plastic Button	-	-	
4.	Elastic	Woven Elastic	-	-	-
<b>MANUFACTURING</b>					
5.	Cost of stitching	-	2	650 Top 825 Pants	Rs. 1,475
<b>TOTAL COST</b>					Rs. 2,851
<b>TOTAL COST AFTER MARKUP ( 70%)</b>					Rs. 4,846

<b>Product ID</b>	CDP07	<b>Weave</b>	Plain	<b>Measurement (Inches)</b>	
<b>Product Segment</b>	Unisex	<b>Yarn</b>	Cotton	<b>Centre Front</b>	32
<b>Product Type</b>	Blazer Shirt	<b>Occasion</b>	Casual Wear	<b>Chest</b>	40
<b>Season/Year</b>	S/S 2024	<b>Seam Allowance</b>	0.5 Inches	<b>Waist</b>	34
<b>Sample Size</b>	Medium	<b>Trims</b>	Buttons	<b>Collar width</b>	1.5
<b>Fabric</b>	100% Cotton	<b>Wash Care</b>	Machine wash, maximum iron at 110°C, No tumble dry	<b>Shoulder Width</b>	9
				<b>Sleeve Length</b>	18

**FRONT**



**BACK**



**Pattern**

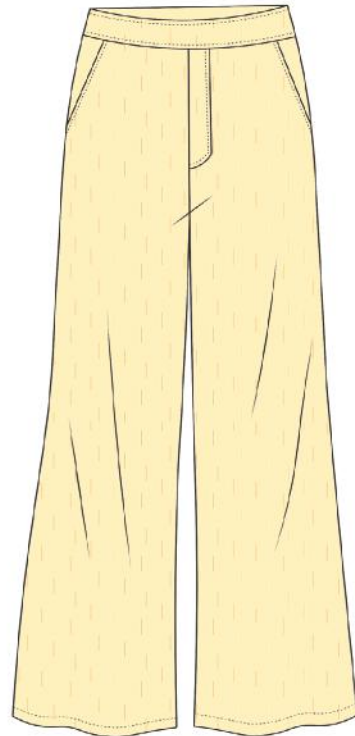


**Colour -**

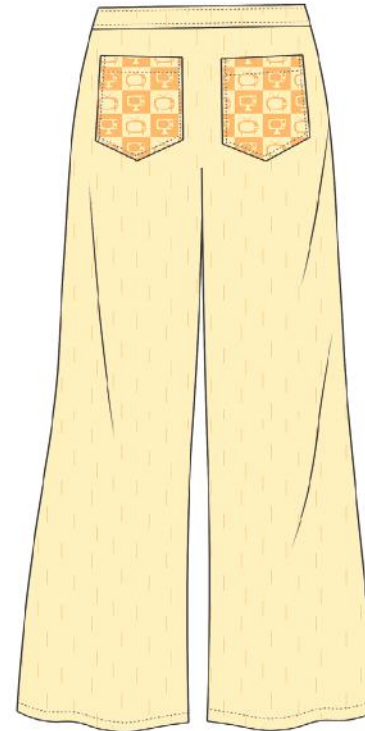


<b>Product ID</b>	CDP08	<b>Weave</b>	Plain	<b>Measurement (Inches)</b>	
<b>Product Segment</b>	Unisex	<b>Yarn</b>	Cotton	<b>Waist</b>	34
<b>Product Type</b>	Pants	<b>Occasion</b>	Casual Wear	<b>Inseam</b>	25
<b>Season/Year</b>	S/S 2024	<b>Seam Allowance</b>	0.5 Inches	<b>Outseam</b>	37
<b>Sample Size</b>	Medium	<b>Trims</b>	Zipper	<b>Pocket Length</b>	10
<b>Fabric</b>	100% Cotton	<b>Wash Care</b>	Machine wash, maximum iron at 110°C, No tumble dry	<b>Front Rise</b>	9
				<b>Back Rise</b>	16

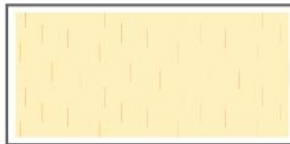
**FRONT**



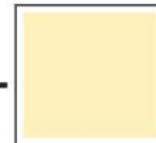
**BACK**



**Pattern**



**Colour -**

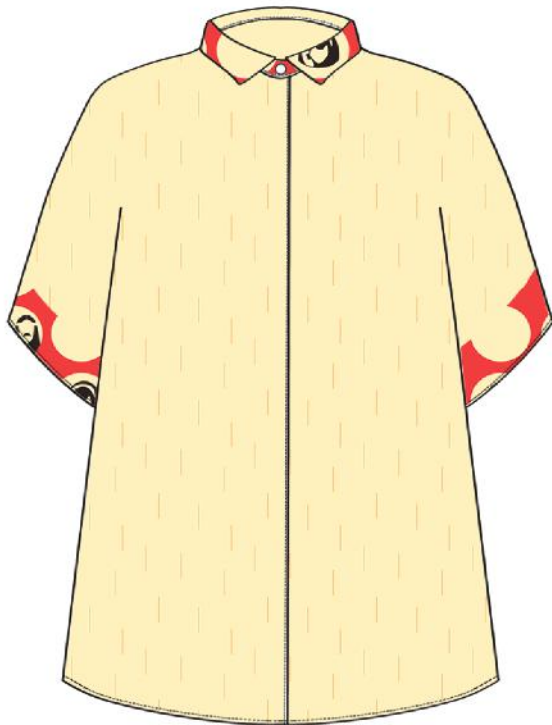


**COSTING SHEET****STYLE CODE: Unisex****QUALITY : 100% COTTON****DESCRIPTION : Kimono Shirt and Wide leg Pants**

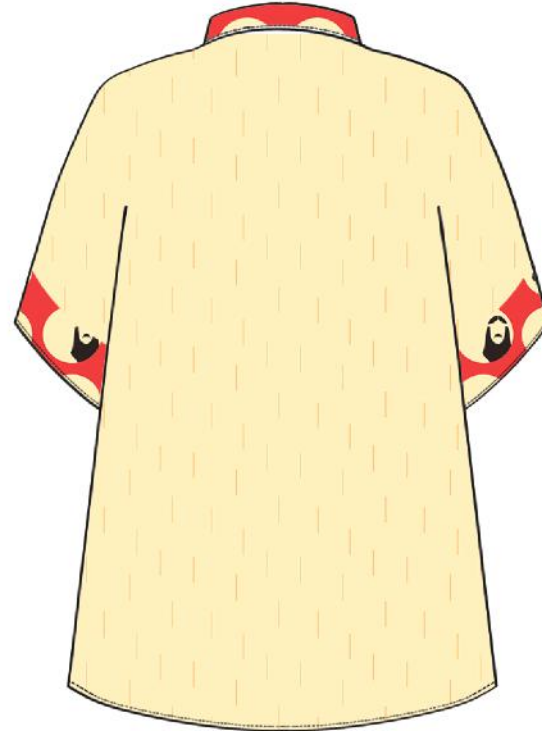
<b>S.NO</b>	<b>CONTENTS</b>	<b>DESCRIPTION</b>	<b>NO. OF UNITS</b>	<b>RATE PER UNIT</b>	<b>TOTAL COST</b>
<b>FABRIC AND TRIMS</b>					
1.	Fabric required (in metres)	CD Fabric Coordinate, lining	1.5m 2m 3m	Rs. 1050 Rs. 166 Rs. 150	Rs. 1,366
2.	Zipper	Metal Zipper	5"	Rs. 2	10
3.	Buttons	Plastic Button	-	-	
4.	Elastic	Woven Elastic	-	-	-
<b>MANUFACTURING</b>					
5.	Cost of stitching	-	2	650 Top 825 Pants	Rs. 1,475
<b>TOTAL COST</b>					Rs. 2,851
<b>TOTAL COST AFTER MARKUP ( 70%)</b>					Rs. 4,846

<b>Product ID</b>	CDP09	<b>Weave</b>	Plain	<b>Measurement (Inches)</b>	
<b>Product Segment</b>	Unisex	<b>Yarn</b>	Cotton	<b>Center Front</b>	30
<b>Product Type</b>	Shirts	<b>Occasion</b>	Casual Wear	<b>Chest</b>	40
<b>Season/Year</b>	S/S 2024	<b>Seam Allowance</b>	0.5 Inches	<b>Waist</b>	34
<b>Sample Size</b>	Medium	<b>Trims</b>	Buttons	<b>Collar width</b>	1.5
<b>Fabric</b>	100% Cotton	<b>Wash Care</b>	Machine wash, maximum iron at 110°C, No tumble dry	<b>Shoulder Width</b>	16
				<b>Sleeve Length</b>	10

**FRONT**



**BACK**



**Pattern**



**Colour -**



<b>Product ID</b>	CDP010	<b>Weave</b>	Plain	<b>Measurement (Inches)</b>	
<b>Product Segment</b>	Unisex	<b>Yarn</b>	Cotton	<b>Waist</b>	34
<b>Product Type</b>	Straight pants	<b>Occasion</b>	Casual Wear	<b>Inseam</b>	27
<b>Season/Year</b>	S/S 2024	<b>Seam Allowance</b>	0.5 Inches	<b>Outseam</b>	40
<b>Sample Size</b>	Medium	<b>Trims</b>	Elastic	<b>Pocket Length</b>	7
<b>Fabric</b>	100% Cotton	<b>Wash Care</b>	Machine wash, maximum iron at 110°C, No tumble dry	<b>Front Rise</b>	10
				<b>Back Rise</b>	16

**FRONT**



**BACK**



**Pattern**



**Colour -**

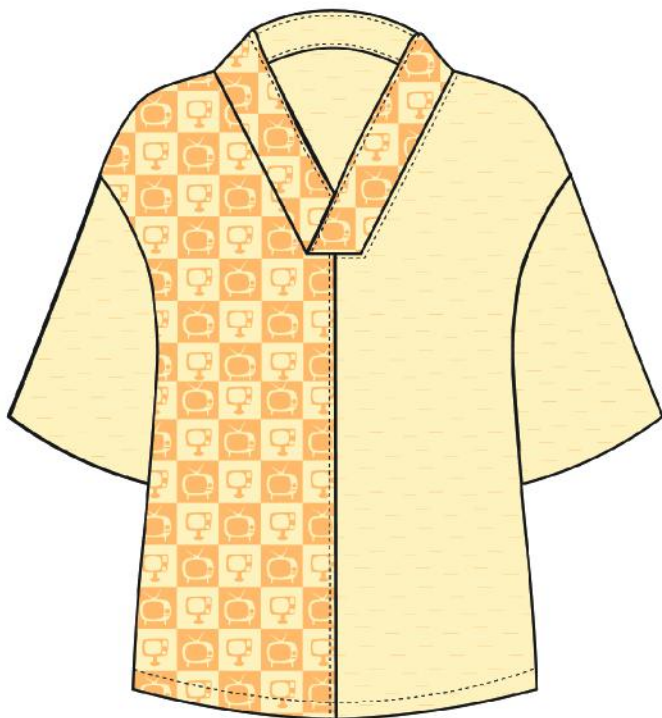


**COSTING SHEET****STYLE CODE: Unisex****QUALITY : 100% COTTON****DESCRIPTION : V- Neck Shirt and Shorts**

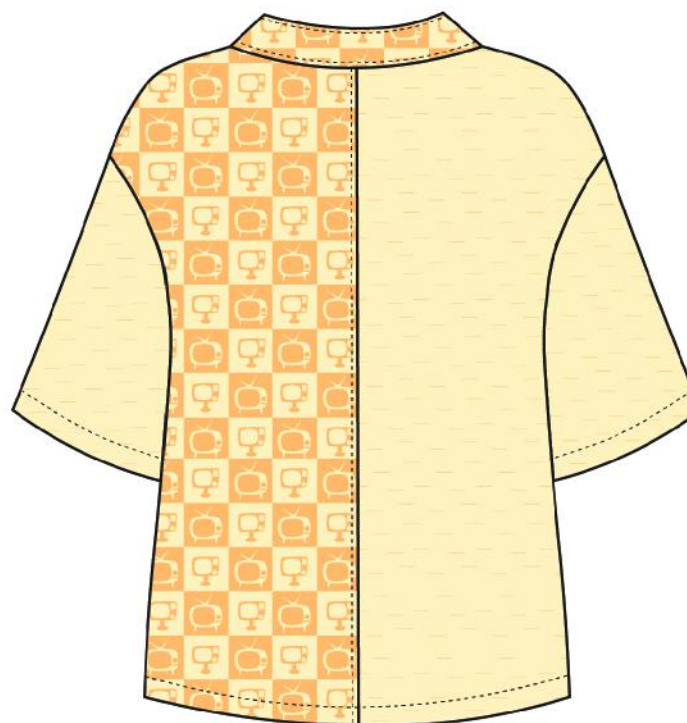
<b>S.NO</b>	<b>CONTENTS</b>	<b>DESCRIPTION</b>	<b>NO. OF UNITS</b>	<b>RATE PER UNIT</b>	<b>TOTAL COST</b>
<b>FABRIC AND TRIMS</b>					
1.	Fabric required (in metres)	TV Fabric Coordinate, lining	1.5m 0.8m 2.5m	Rs. 1050 Rs. 66.4 Rs. 125	Rs. 1241
2.	Zipper	Metal Zipper	-	-	-
3.	Buttons	Plastic Button	-	-	-
4.	Elastic	Woven Elastic	0.5m	Rs. 2	Rs. 2
<b>MANUFACTURING</b>					
5.	Cost of stitching	-	2	650 Top 650 Shorts	Rs. 1,300
<b>TOTAL COST</b>					Rs. 2,543
<b>TOTAL COST AFTER MARKUP ( 70%)</b>					Rs. 4,323

<b>Product ID</b>	CDP011	<b>Weave</b>	Plain	<b>Measurement (Inches)</b>	
<b>Product Segment</b>	Unisex	<b>Yarn</b>	Cotton	<b>Center front</b>	30
<b>Product Type</b>	V-Neck Shirt	<b>Occasion</b>	Casual Wear	<b>Chest</b>	40
<b>Season/Year</b>	S/S 2024	<b>Seam Allowance</b>	0.5 Inches	<b>Waist</b>	34
<b>Sample Size</b>	Medium	<b>Trims</b>		<b>Centre Back</b>	30`
<b>Fabric</b>	100% Cotton	<b>Wash Care</b>	Machine wash, maximum iron at 110°C, No tumble dry	<b>Shoulder Width</b>	19.5
				<b>Sleeve Length</b>	14

**FRONT**



**BACK**



**Pattern**



**Colour -**



<b>Product ID</b>	CDP012	<b>Weave</b>	Plain	<b>Measurement (Inches)</b>	
<b>Product Segment</b>	Unisex	<b>Yarn</b>	Cotton	<b>Waist</b>	34
<b>Product Type</b>	Shorts	<b>Occasion</b>	Casual Wear	<b>Inseam</b>	20
<b>Season/Year</b>	S/S 2024	<b>Seam Allowance</b>	0.5 Inches	<b>Outseam</b>	30
<b>Sample Size</b>	Medium	<b>Trims</b>	Elastic	<b>Pocket Length</b>	7
<b>Fabric</b>	100% Cotton	<b>Wash Care</b>	Machine wash, maximum iron at 110°C, No tumble dry	<b>Front Rise</b>	9
				<b>Back Rise</b>	16

**FRONT**

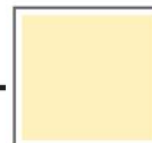
**BACK**



**Pattern**



**Colour -**



**COSTING SHEET****STYLE CODE: Unisex****QUALITY : 100% COTTON****DESCRIPTION : Blazer Shirt and Wide Leg Pants**

<b>S.NO</b>	<b>CONTENTS</b>	<b>DESCRIPTION</b>	<b>NO. OF UNITS</b>	<b>RATE PER UNIT</b>	<b>TOTAL COST</b>
<b>FABRIC AND TRIMS</b>					
1.	Fabric required (in metres)	TV Fabric Coordinate, lining	1.5m 2m 3.5m	Rs. 1050 Rs. 166 Rs. 175	Rs. 1,391
2.	Zipper	Metal Zipper	5"	Rs. 2	Rs. 10
3.	Buttons	Plastic Button	1 buttons	Rs. 2	Rs. 2
4.	Elastic	Woven Elastic	-	-	-
<b>MANUFACTURING</b>					
5.	Cost of stitching	-	2	650 Top 825 Pants	Rs. 1,475
<b>TOTAL COST</b>					Rs. 2,645
<b>TOTAL COST AFTER MARKUP ( 70%)</b>					Rs. 4,892

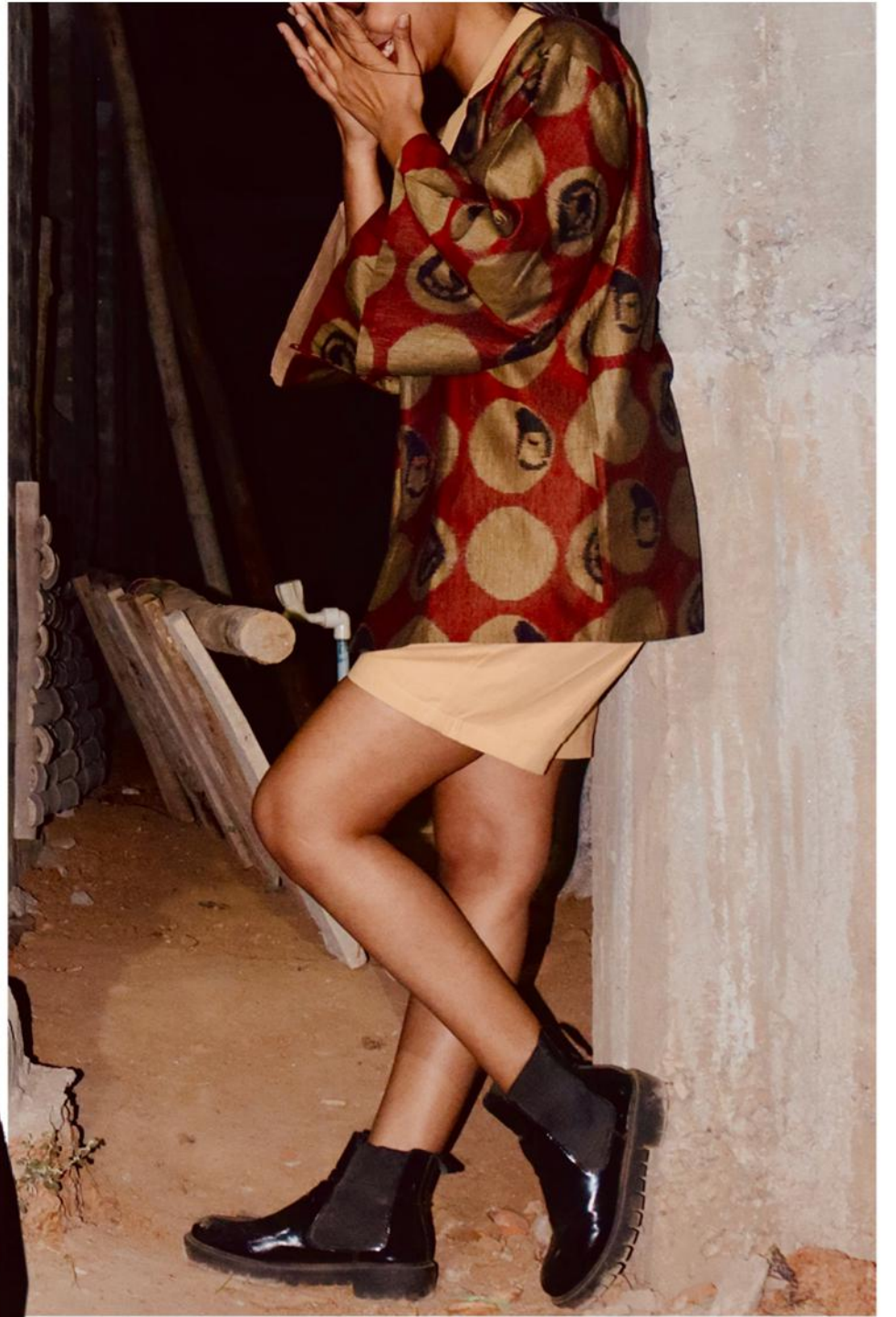


# FINAL PRODUCTS











## ABOUT THE CRAFTSPEOPLE

### *Weavers of Maniabandha*

The Ikat weavers of Maniabandha, Odisha, are skilled artisans known for their intricate craft practices. Ikat is a traditional dyeing technique where yarns are resist-dyed before weaving, creating unique and vibrant patterns.

## LENGTH OF INVOLVEMENT WITH THE CRAFT

In Maniabandha, the weavers primarily use natural dyes sourced from local flora. The craft has been passed down through generations, with weavers often relying on handloom techniques to produce exquisite saris and fabrics.





## DESIGNS

The designs often feature geometrical motifs and cultural symbolism, showcasing the rich heritage of the region. Khandua motifs in Maniabandha Ikkat, Odisha, are distinctive design elements that characterize the region's handwoven textiles. These motifs are deeply rooted in Odisha's cultural heritage and often depict traditional symbols and narratives. Common Khandua patterns include temple spires, elephants, conch shells, and floral motifs, each carrying symbolic significance. The weavers meticulously incorporate these motifs into saris and fabrics, creating visually stunning and culturally rich pieces. The Khandua motifs not only showcase the artisan's skill but also serve as a testament to the cultural stories and traditions embedded in Odisha's weaving heritage.





## ABOUT MR. CHITTARAJAN

Mr. Chittarajan, a young and dedicated weaver from Maniabandha Ikkat, has been practicing the art of weaving for the past 6-7 years. Trained under the guidance of Antaran, he has embraced the traditional techniques passed down through generations. What sets Mr. Chittarajan apart is his eagerness to innovate within the realm of traditional weaving.

Despite his relatively short tenure in the field, he displays a remarkable commitment to preserving the craft while pushing its boundaries. Known for his experimental spirit, Mr. Chittarajan actively explores new designs with weft ikat that stay true to the protocols of traditional weaving. His creations reflect a harmonious blend of age-old techniques and contemporary aesthetics, showcasing a unique fusion of the past and present.

In a rapidly changing world, Mr. Chittarajan's dedication to infusing innovation into the rich tapestry of Manyabandha Ikkat not only demonstrates his artistic prowess but also contributes to the evolution of this traditional craft, ensuring its relevance in the modern era.



In a rapidly changing world, Mr. Chittarajan's dedication to infusing innovation into the rich tapestry of Manyabandha Ikkat not only demonstrates his artistic prowess but also contributes to the evolution of this traditional craft, ensuring its relevance in the modern era.

Despite facing challenges, the Ikat weavers of Maniabandha continue to contribute to the preservation of this ancient art form.



# DATABASE OF ARTISAN

Name: Chittaranjan Patra

Address: Badmba, Cuttack

Telephone or mobile no.: +91 - 9337419905



CRO\_IKAT





## REFERENCE

-<https://textilevaluechain.in/in-depth-analysis/handloom-textiles-of-odisha-history-and-types/>

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-<https://i0.wp.com/ebhubaneswar.com/wp-content/uploads/2021/05/Untitled-design-71.jpg?ssl=1>

-<https://www.newindianexpress.com/cities/bhubaneswar/2021/jun/20/building-a-tourism-link-to-maniabandhas-handloom-heritage-2318911.html>

-<https://unsplash.com/photos/woman-in-brown-and-white-floral-long-sleeve-dress-standing-on-green-grass-field-during-daytime-GTvSYaxBSEw>

-<https://unsplash.com/photos/woman-in-yellow-tracksuit-standing-on-basketball-court-side-nimEITcTNyY>

