

# BLOCK PRINTING

---

WABISABI PROJECT



## Observation First, Intervention Later

We note that a teacher needs to be good listener.  
Our pursuit is to consciously nurture a space for you  
to observe, understand and introspect via the crafts  
and its local practices.

## Tools

A large spectrum of craft tools at your disposal will enable translation of your thoughts and styles into a form on a cloth.



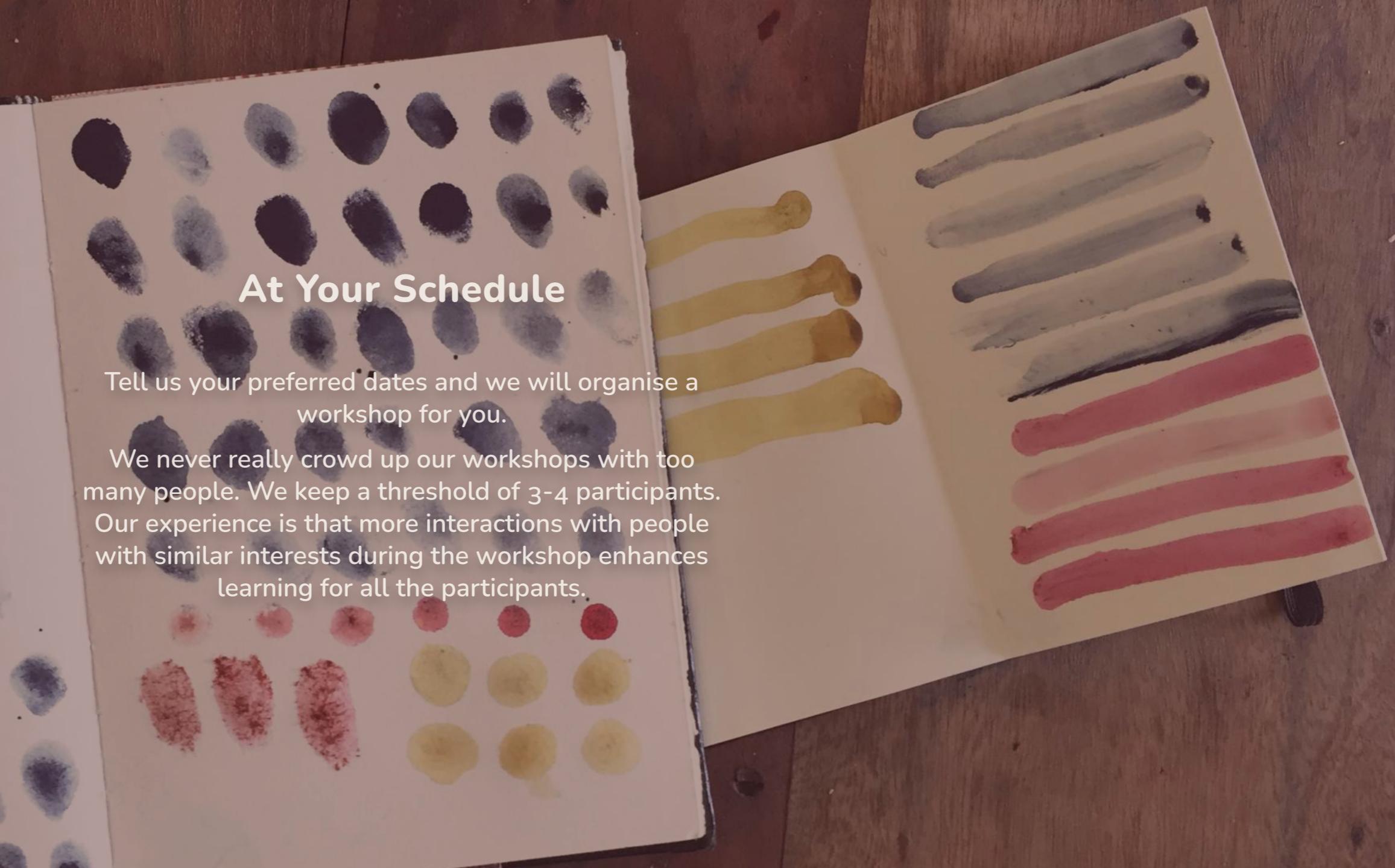
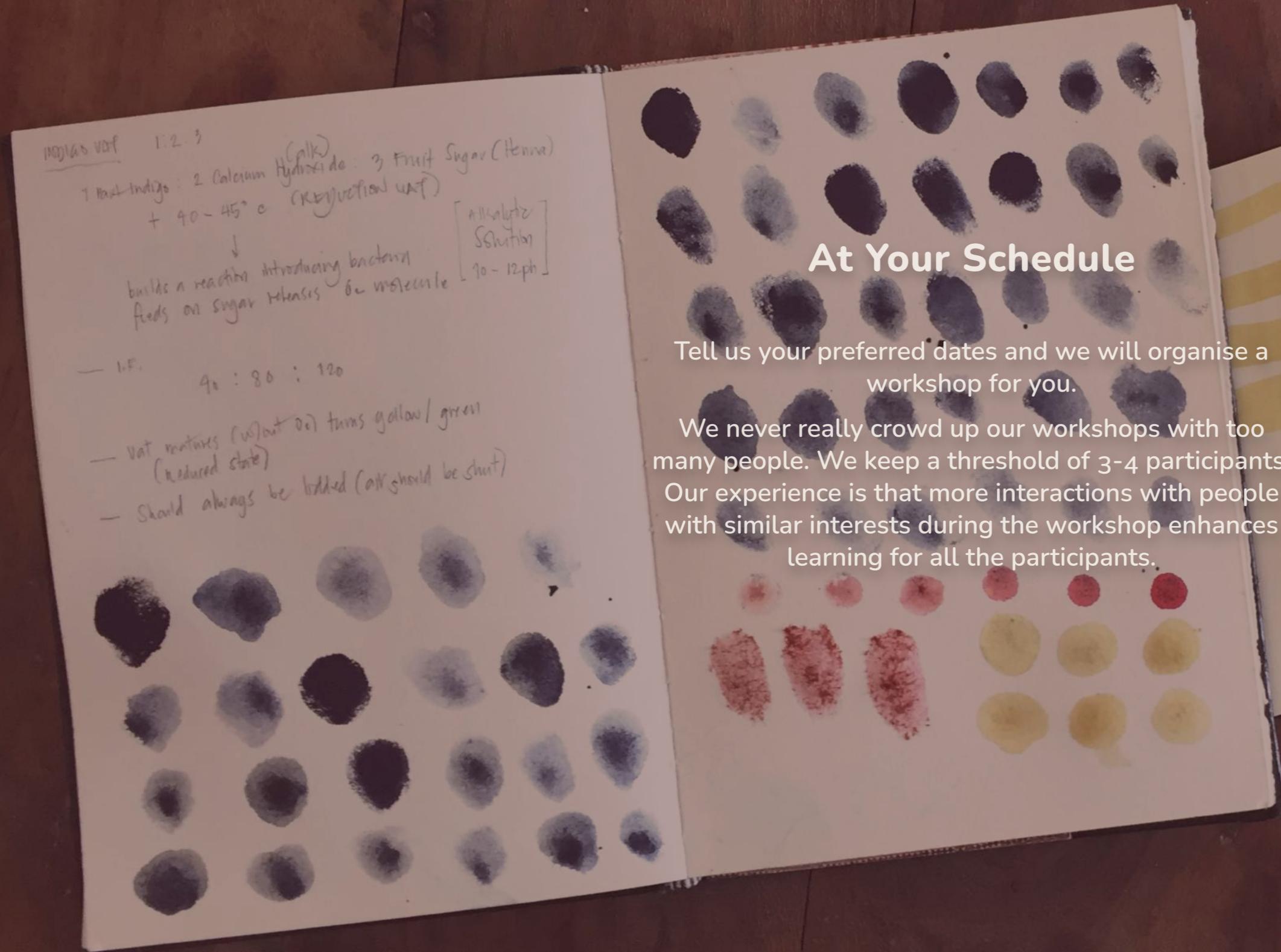
## Take Away

Take home what you make.

Cost of the workshops includes: course worksheet,  
dyeing fabric, dyestuff, chai with cool breezes in the  
fields

## Our Studio

The countryside location of our studio is designed to be healthy, comfortable, and welcoming. The design prioritizes open spaces for people can move around and socialize freely without feeling confined.



# EXPERIENCE

---

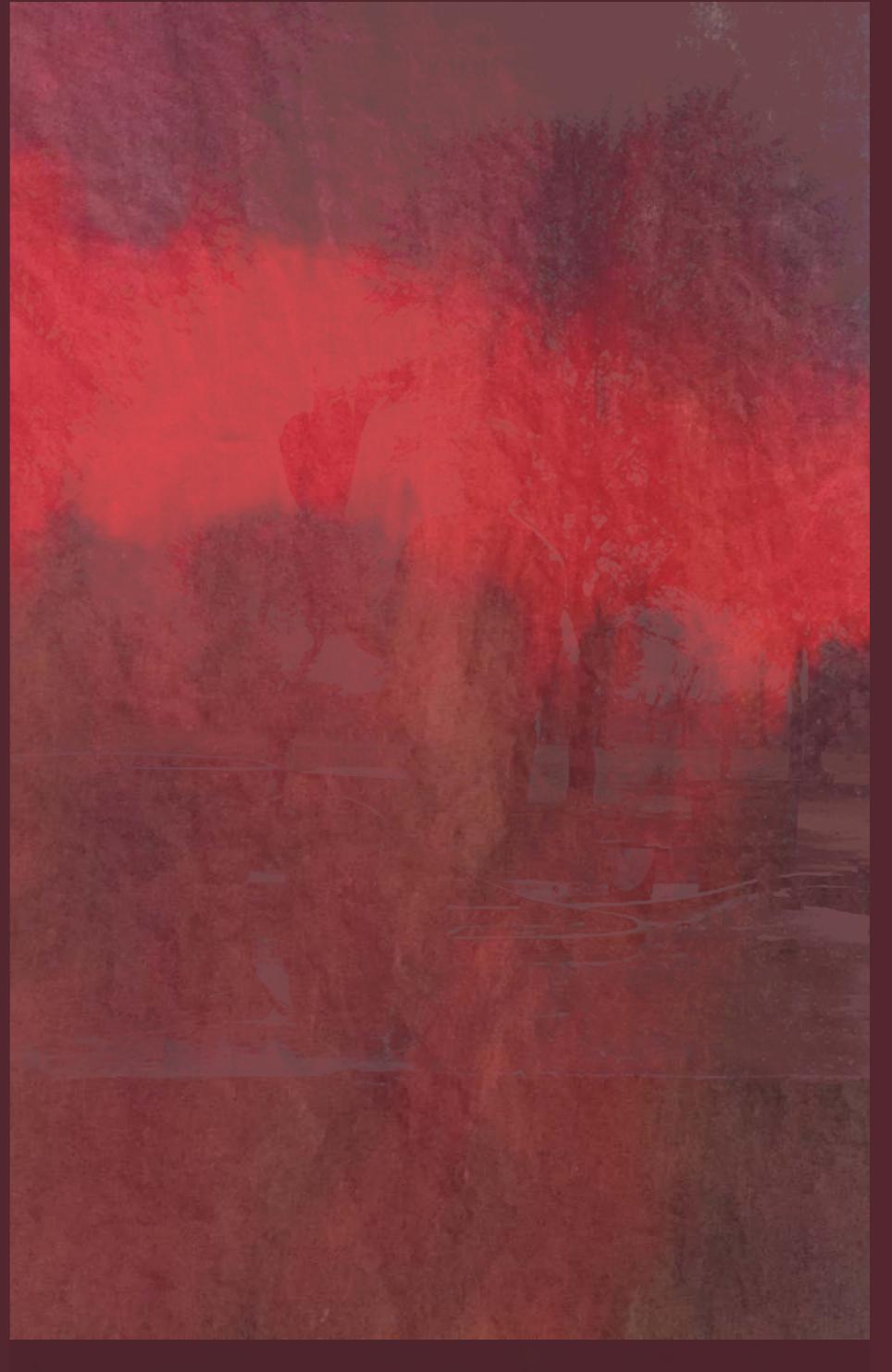
Since 2018, we have had the opportunity to share our learnings with craft enthusiasts, hobbyists, practitioners, artists from around the globe.

**31**  
COUNTRIES

**800+**  
PARTICIPANTS

**5+**  
YEARS OF  
EXPERIENCE

**5**  
CRAFTS



## ABOUT THE CONDUCTORS

Wabisabi Project is a 2016 initiative by Kriti Gupta and Avinash Maurya, a young couple embracing the traditions of block printing and natural dyeing with an energy and commitment that brings freshness to the trade and helps bring about meaningful change.

Armed with Kriti's fine arts degree and Avinash's entrepreneurial acumen, this couple has approached the printing community with an appreciation of traditional craft and its rich cultural significance. By listening to elders keenly, their knowledge quickly grew, and their talents thrived; collaboration is key to their work ethic.

Kriti and Avinash understand that to forget the wisdom of the ageing and fragile printing community would be a loss of irreplaceable collective generational knowledge. Saving old techniques and cultural icons by 'spreading the word' means that there is potential for future adaptation leading to the craft's survival and employment for more.

Wabisabi Project is involved in research, documentation, experimentation, design, and production in traditional practices in block printing and natural dyes. At their studio in Bagru, Rajasthan, they also conduct training programs for artisans and craft enthusiasts.



## **Curious Case of a Designer**

Are you a designer trying to make sense of the complex structural maze of craft production in India? The sheer degree of diversity and specialisation of works can be daunting.

Relax.

Our most extensive (eight-day) program will demystify it all for you.

## RECOMMENDATIONS FROM THE PRESS

---

“ For a deeper dive into the world of natural dyes and other techniques like mud-resist printing (dabu) and tie-dye, Wabisabi Project in Bagru offers workshops from one to seven days. ”

The New York Times  
Style Magazine

Jaipur’s palaces, forts, and bazaars are on everyone’s must-do list when visiting this heritage-rich city, but if you’re a textile enthusiast or generally just looking to do something different that’s also off the beaten track, the Wabisabi Natural Dye Workshop in nearby Bagru offers a unique opportunity. ”

Anokhi museum  
of hand printing

There are scores of “companies providing the experience, but consider one of the sessions offered by the Wabisabi Project, which include a peek at the drying fields and plenty of chai to keep that creative energy flowing.”

NATIONAL GEOGRAPHIC

TRAVEL

“ For a deeper immersion, try the recommended Wabisabi Project in Bagru... You’ll create your own scarf on the shortest course, but longer courses can be tailored to create any kind of clothing fabric. ”

lonely planet

## EXCURSIONS

---

**Bagru ka Tour** — Bagru ka Tour is an experience of walking through a series of visceral nature of livelihoods connected to the crafts of hand-making in textiles.

**Traditional Textiles** — Cohesion of multitudes. Take a journey through times with textiles that are a reflection of unique heritage that retain the essence of their traditions and aesthetics.

3 out of 4 participants opt for one of our excursions.

One of our participants said— “**Thank you so much for incorporating social economic and transcultural considerations into the discussion of the history/current status of this craft. Open my eyes tremendously.**”

CAROLINE HOUSTON  
BAGRU KA TOUR





## Group Learning

We encourage a learning space that enables one not only to learn but also to share, question, laugh and develop deep intersubjective relations with it's co-learners from varied backgrounds.



## What Does Not Look Glamorous

...but should be done in a workshop!

The process of 'making' is best understood when  
exposed to a variety of facets.

# DYE INGREDIENTS



# GRACE OF MANY HANDS

HALF DAY WORKSHOP

Hands-on experience with crafts often begins reciprocity and coexistence with nature. Practice and acknowledge the collective wisdom of local craftsmen with time-honored and admired skills.

**3500 INR**

INDIVIDUAL COST

Per request

DATE

**Block Printing**

PROGRAMS INCLUDED

**Bagru ka Tour,**

**Traditional Textiles**

OPTIONAL EXCURSIONS

**2500 INR**

GROUP COST PER PERSON ( $\geq 4$ )

**3 hours per day**

TIME

Print cotton scarf with mud-resist, dye in our  
2000 litre indigo vat for the elusive blues.



WABISABI PROJECT

# SURRENDER AND PLAY

ONE DAY WORKSHOP

Surrender to the current of the impulses and feelings. Let playfulness be the way of being for a day.

Immerse yourself in the process of 'making'.

Experiment and explore the beauty and magic of the two amazing ancient crafts of India.

**8000 INR**

INDIVIDUAL COST

Per request

DATE

**Block Printing, Natural Dye**

PROGRAMS INCLUDED

**Bagru ka Tour,**

**Traditional Textiles**

OPTIONAL EXCURSIONS

**5500 INR**

GROUP COST PER PERSON ( $\geq 4$ )

**6 hours per day**

TIME

**Fibers** — Natural dyes are best suited for natural fibers. These fibers can be either plant (cellulose) or animal (protein) in origin. We will discuss the introduction to these fibers and their behavior, along with samples for reference.

**Scouring** — Learn to clean fibers for best dyeing results. The workshop provides a brief overview of the steps involved in preparing a piece of cotton for printing during a workshop.

**Mordants** — Mordants are substances that help natural dyes adhere to fibers. They can be mineral salts or plant-derived tannins. We will discuss the different roles that it play in natural dyeing.

**Natural Indigo Vat** — Learn how to set up a natural indigo vat that is ideal for home dyeing. This process involves understanding the science behind the magical pigment, indigo.

**Surface Design** — Explore surface design using a set of wooden blocks in the mud-resist tradition of Rajasthan (Dabu). Dye your designs with natural blue from Indigo.

Experiment with simple tie-dye techniques on a silk scarf to dye with madder red, one of the most important textile colorants alongside Indigo since antiquity.

# THRIVE IN FRAGILITY

---

TWO DAY WORKSHOP

Let's factor nature back in. Practice understanding craft, processes, and techniques, but more importantly, a way of seeing - while acknowledging its limitations, pressures, and fatigue.

**15000 INR**  
INDIVIDUAL COST

**Per request**  
DATE

**Block Printing, Natural Dye**  
PROGRAMS INCLUDED

**Bagru ka Tour,  
Traditional Textiles**  
OPTIONAL EXCURSIONS

**12000 INR**  
GROUP COST PER PERSON ( $\geq 4$ )

**6 hours per day**  
TIME

**Fibers** — Natural dyes are best suited for natural fibers. These fibers can be either plant (cellulose) or animal (protein) in origin. We will discuss the introduction to these fibers and their behavior, along with samples for reference.

**Prepping the Fabric** — Learn how to scour cotton and silk to prepare them for dyeing. Understand the different scouring methods used for cellulose and protein fibers, and how to treat the fibers with mineral salts and plant-derived mordants. Get an introduction to different mordants and assists, and their role in natural dyeing.

**Natural Indigo Vat** — Learn how to set up a natural indigo vat that is ideal for home dyeing. This process involves understanding the science behind the magical pigment, indigo.

**Surface Design** — Explore surface design using a set of wooden blocks in the mud-resist tradition of Rajasthan (Dabu). Dye your designs with natural blue from Indigo.

Experiment with simple tie-dye techniques on a silk scarf to dye with madder red, one of the most important textile colorants alongside Indigo since antiquity.

# POROUS BOUNDARIES

---

FOUR DAY WORKSHOP, 1/3

Philosophical speculation, attention to detail, perspective talking, asking questions - sure are the raw materials for life, and so for crafts. An insatiable curious four-day journey into the scientific and almost mysterious virtuosity of local flora, water, and climate.

**Fibers** — Natural dyes can be used on two main types of fiber: animal derived-such as wool, silk, skin, horn and feathers, which are made of proteins that are long chain polymers of amino acid molecule; and plant derived- such as cotton, linen, jute, and bamboo, which are cellulosic made of long chain of polymers of glucose (simple sugar) molecules. Dyeing with natural colourants is a complicated matter as these dyes are made up of numerous compounds that most of the times have a weak affinity with the textile fibres and need to be fixed with the help of other substances known as 'mordants'. Cellulose is known to be more difficult to dye than animal proteins, and so requires rigorous processing to achieve vibrant colors.

However, once properly prepared, cellulose can produce wonderful results.

The difference between mediocre and good dyeing often bleakly rests on paying attention to what may appear to be minor details.

**Water** — Understand the role of water in natural dyeing and how the source of it affects the colour. Most natural dyes are pH sensitive (change colour, tint or shade in acidic or alkaline solution). Learn ways to control or tweak by using assists.

**Scouring & Mordanting** — Proper Scouring is a game changer for good dyeing. Improperly scoured fibres do not dye even and are likely to not be rub-fast.

Decode with us traditional scouring and mordanting methods (using local materials) for cellulose fibres that gave India its rich naturally dyed textiles since antiquity.

**Block Printing** — Be inspired by wood-block printing technique to create beautiful textile surface designs. Print with natural colours and binders, explore mud-resist (Dabu), a traditional resist technique native to western and central India.

Use indigo blue, madder red, pomegranate yellow, iron grey black, and their combinations to create an array of colours and patterns under the expert guidance of master craftsmen.

# POROUS BOUNDARIES —

---

FOUR DAY WORKSHOP, 2/3

Philosophical speculation, attention to detail, perspective talking, asking questions - sure are the raw materials for life, and so for crafts. An insatiable curious four-day journey into the scientific and almost mysterious virtuosity of local flora, water, and climate.

**Block Carving** — Get insights into the wood block carving tradition & techniques.

**Tie & Dye** — Experiment with simple tie and dye / shibori techniques on silk or cotton scarf to create beautiful patterns.

**Natural Indigo Vat** — Learn how to set up a natural indigo henna vat for home dyeing, how to care for, revive, and feed the vat. Achieve different shades of indigo with multiple dips and new colours by over dyeing reds, yellows, grey with indigo blue. Discuss the science and process of extracting indigo pigment from the indigo plant.

**Extracting Dyes from Natural Sources** —

Natural dyes were derived from natural resources; these are broadly classified as plant, animal and mineral.

**Plants** — Various parts of many plants are found potentially rich in natural dyes parts like roots, barks, seeds, fruits, flowers can be used to extract colour.

**Animals / Insects** — Some insects can produce the most prized colourants. In India, we find Lac (wine red) be produced from the resin cerated by the insect.

**Minerals** — Colours are derived from natural mineral sources. Some of the very important colourants are iron buff, prussian blue, chrome yellow.

As natural colouring materials are not single chemical entity, extraction of dyes is a manual process. We shall be learning many such methods and their complexities.

# POROUS BOUNDARIES

FOUR DAY WORKSHOP, 3/3

Dissolving assumed and conventional separations between notions offer a new way of retaining and expanding sensitivity to multiple inherited traditions. Be humbled by the incredible degree of diversity and regional specialisation when the boundaries amongst four ancient crafts are blurred.

We let your method and approach overtake the dominant aesthetic.

**28000 INR**

INDIVIDUAL COST

Per request

DATE

**22000 INR**

GROUP COST PER PERSON (≥4)

6 hours per day

TIME

**Block Printing, Natural Dye**

PROGRAMS INCLUDED

**Bagru ka Tour, Traditional Textiles**

OPTIONAL EXCURSIONS



33-38-1

52. *Claesiaformis* Janibius 32 1984

WABISABI PROJECT

# INSATIABLY CURIOUS —

---

SIX DAY WORKSHOP, 1/4

So much of what propels our pursuit of beauty stems from the invisible connection between nature and labor, realized only with time. Experience of working in the crafts for six consecutive days will reveal new insights into the alchemy of multiple pre-industrial processes; aided by organic and plant produce.

We are delighted to host enthusiasts seeking to create a color palette of their own with direct and compound dyes.

Learn the traditional and modern dyeing methods, replete with references, detailed discussions and one-to-one mentoring.

**Fiber** — Natural dyes can be used on two main types of fiber: animal-derived fibers, such as wool, silk, fur, felt, and feathers, which are made of protein chains; and plant-derived fibers, such as cotton, linen, jute, and bamboo, which are made of cellulose.

Cellulose is much tougher than animal proteins and tends to resist natural dyes, so it requires more attention and processing to achieve vibrant colors. However, once properly prepared, cellulose can produce wonderful results.

**Water** — In the past, printing towns were often located near water sources, such as rivers or ponds. This is because water is essential for natural dyeing, and the pH level of the water can affect the color of the dye.

Each village had its own unique color story to tell, which reflected the local plants and natural resources. Get insights into the evolution of the natural dyeing craft and how to control or tweak the color of the dye using assists.

**Scouring and Understanding the Materials Used** — Decode with us traditional scouring methods (using local materials) for cellulose (mainly cotton) that gave India its rich naturally dyed textiles.

# INSATIABLY CURIOUS —

---

SIX DAY WORKSHOP, 2/4

So much of what propels our pursuit of beauty stems from the invisible connection between nature and labor, realized only with time. Experience of working in the crafts for six consecutive days will reveal new insights into the alchemy of multiple pre-industrial processes; aided by organic and plant produce.

We are delighted to host enthusiasts seeking to create a color palette of their own with direct and compound dyes.

**Mordants, 3-4 Types** — Mordants are used to help dye molecules adhere to fibers. There are three methods for mordanting fibers: pre-mordanting, simultaneous mordanting, and post-mordanting. Understand the significance of these techniques, the different types of mordants (mineral salts and plant-based), and their effects on fiber and color. We will also explore the best mordanting practices for achieving fresh, long-lasting colors.

**Natural Indigo Vat, 2 Types for Cellulose and Protein** — Learn how to set up a natural indigo henna vat for home dyeing. We will discuss the science and process of extracting indigo pigment from the indigo plant. You will also learn how to care for, revive, and feed your vat. We will also discuss best practices for disposing off the spent solution.

**Block Printing** — Explore surface design using a set of wooden blocks in the mud-resist tradition of Rajasthan (Dabu). Print with natural printing pastes and binders, learn how they were prepared traditionally. Dye your designs with natural blue from Indigo.

Experiment with simple tie-dye techniques on a silk scarf to dye with madder red, one of the most important textile colorants since antiquity.

# INSATIABLY CURIOUS —

---

SIX DAY WORKSHOP, 3/4

So much of what propels our pursuit of beauty stems from the invisible connection between nature and labor, realized only with time. Experience of working in the crafts for six consecutive days will reveal new insights into the alchemy of multiple pre-industrial processes; aided by organic and plant produce.

We are delighted to host enthusiasts seeking to create a color palette of their own with direct and compound dyes.

**Tie & Dye** — Experiment with simple tie and dye / shibori techniques on silk or cotton scarf to create beautiful patterns.

**Block Carving** — Get insights into the wood block carving tradition and techniques.

**Dyeing and Making Dye Extracts** — Learn how to extract dye colors from real dyestuffs, and the best practices for achieving the purest colors. Dye with a variety of natural materials, including flowers, barks, minerals, roots, and insect dyes.

Over-dye with iron, indigo, and pomegranate. Additionally, make dye liquor from raw materials and understand the role of pH and water in natural dyeing. All processes will be followed by detailed discussions.

# INSATIABLY CURIOUS —

SIX DAY WORKSHOP, 4/4

So much of what propels our pursuit of beauty stems from the invisible connection between nature and labor, realized only with time. Experience of working in the crafts for six consecutive days will reveal new insights into the alchemy of multiple pre-industrial processes; aided by organic and plant produce.

We are delighted to host enthusiasts seeking to create a color palette of their own with direct and compound dyes.

**54000 INR**

INDIVIDUAL COST

Per request

DATE

**Block Printing, Natural Dye, Resist Printing**

PROGRAMS INCLUDED

**Bagru ka Tour, Traditional Textiles**

OPTIONAL EXCURSIONS

**37000 INR**

GROUP COST PER PERSON (≥4)

6 hours per day

TIME



57. *Capparis heteroclita* R. Br.

# WHAT MAKES US AND WHAT WE MAKE

EIGHT DAY WORKSHOP, 1/2

Dissolving assumed and conventional separations between notions offer a new way of retaining and expanding sensitivity to multiple inherited traditions. Be humbled by the incredible degree of diversity and regional specialisation when the boundaries amongst four ancient crafts are blurred.

We let your method and approach overtake the dominant aesthetic.

Spend a day working alongside traditional master block carvers. Carve your own designs. Understand choice of wood, tools, learn the craft's nuances. Make the mud-resist paste, print on cotton with your chosen block designs or use hot wax to draw and express (no paraffin used).

Move away from the rigidity of repeat patterns, design with brush, tjanting or use existing blocks on cotton using hot wax-resist method, Explore tie-dye techniques on silk. Learn simple shibori (Japanese tie-dye) techniques to create beautiful patterns.

Dye with real dye-stuff, Understand their colour producing properties, Apply the learnings hands-on. Use protein and cellulose fibres to create your own naturally dyed swatches and block printed textiles using flowers, barks, roots, insect dyes.

Decode with us traditional cotton scouring methods that gave India its rich naturally dyed textiles, Understand different fibres (cellulose, protein), role of different mordants (mineral, plant based).

Learn to prepare dye extracts and its nuances, understand the role of water quality, pH in detail and ways to change properties of water best suited for dyeing.

Set-up a natural Indigo fermentation Vat best for home dyeing and discuss the science and process of extracting Natural indigo PLANT to PIGMENT. Make printing inks.

Choose from an array of wood blocks to print with. Detailed discussions and one-to-one mentoring.

# WHAT MAKES US AND WHAT WE MAKE — EIGHT DAY WORKSHOP, 2/2

Dissolving assumed and conventional separations between notions offer a new way of retaining and expanding sensitivity to multiple inherited traditions. Be humbled by the incredible degree of diversity and regional specialisation when the boundaries amongst four ancient crafts are blurred.

We let your method and approach overtake the dominant aesthetic.

**82000 INR**

INDIVIDUAL COST

Per request

DATE

**70000 INR**

GROUP COST PER PERSON (≥4)

6 hours per day

TIME

**Block Printing, Natural Dye, Resist Printing, Block Carving, Bagru ka Tour**

PROGRAMS INCLUDED

—

OPTIONAL EXCURSIONS



5. *Sterculia foetida* 2004

80 - 1 - 1

## WORDS FROM OUR GUESTS

---

“ The process, the tempo, the structure and the way in which information was shared was excellent. I felt neither rushed nor overwhelmed over the course of the two days despite all the information I was so eager to know and learn. ”



ERIN DOWDING

TWO-DAY BLOCK PRINT & NATURAL DYE

“ I enjoyed learning about the history and traditional processes, the flexibility of tailoring the experience to work for our unique need and the tour of Bagru. This will be our special memories I will carry away from our India trip. ”



ANN SMITH

FOUR DAY WORKSHOP

“ The information presented with mix of theory and practical and the focus on the process was something I enjoyed the most. I really appreciate the work you have done in developing Wabisabi and your commitment to natural dyes and then to share that knowledge. ”



JOSHUA BURGESS

FOUR DAY WORKSHOP

“ Very friendly and relaxed environment. I appreciate the deep respect you have for the craft and it's history. I enjoyed how you let us gradually get into the groove and so much knowledge you willingly shared. ”



TORIL GRUE

SEVEN DAY WORKSHOP

“ I loved that we get free reign to create whatever we wanted. The space was so calm and soothing to be in, felt really at home and free to explore. Felt welcomed to ask questions. ”



AIMEE VANDERSTEEN

TWO-DAY BLOCK PRINT & NATURAL DYE

“ I really enjoyed being immersed in the art of block printing and dyeing. It was an amazing experience for our entire group. I would like to come again. ”



SUJATA SHAH

ONE-DAY RESIST PRINTING

# GALLERY



