St. Lawrence College of Higher Education
(AN ISO: 9001:2008 certified "A" Rated B.Ed. College for Girls Only)
Approved by N.C.T.E., Dir. of Hr. Education & Affiliated to GGSIP University,
Geeta Colony Facility Centre, East Delhi-110 031
M.- 7827616100, 8076521185, 8468911848, 011-22046100, 22018888
Website: www.stlawrenceconvent.com Email: helpdesk@stlawrence.in

WORKSHOP #1 | DATE: 02ND APRIL, 2025

Art & Craft Pidilite Workshop (Traditional Block Printing on Fabric)

Resource Person / Facilitator: Ms. Shikha (Pidilite Expert) | **Core Theme:** Block Printing on Dupattas, T-Shirts & Cushions

On the 2nd of April 2025, a highly engaging and creative Art & Craft workshop students. The workshop, organized in collaboration with Pidilite Industries, was led by Ms. Shikha, a Pidi lite expert, who provided invaluable guidance to the participants throughout the event. The primary focus of the workshop was on the traditional art of block printing, a technique that allows individuals to express their creativity through intricate designs on fabric. During the session, students had the opportunity to explore various block printing designs and apply them to a range of items such as dupattas, t -shirts, cushion covers, and more. The hands -on experience not only enhanced the students' understanding of the technique but also encouraged them to experiment with color combinations and patterns. Under Ms. Shikha's expert supervision, the students learned how to effectively use the blocks to create aesthetically pleasing designs, showcasing their talents in the process. The workshop was a perfect blend of learning and creativity, providing the students with a deeper appreciation for traditional art forms. The experience left the participants with a sense of accomplishment, as they took home their hand - crafted items, each piece reflecting their unique interpretation of the block printing technique. The session was highly appreciated by all involved, and it successfully brought out the artistic potential of the B.Ed. students.

Workshop Photographic Documentation:






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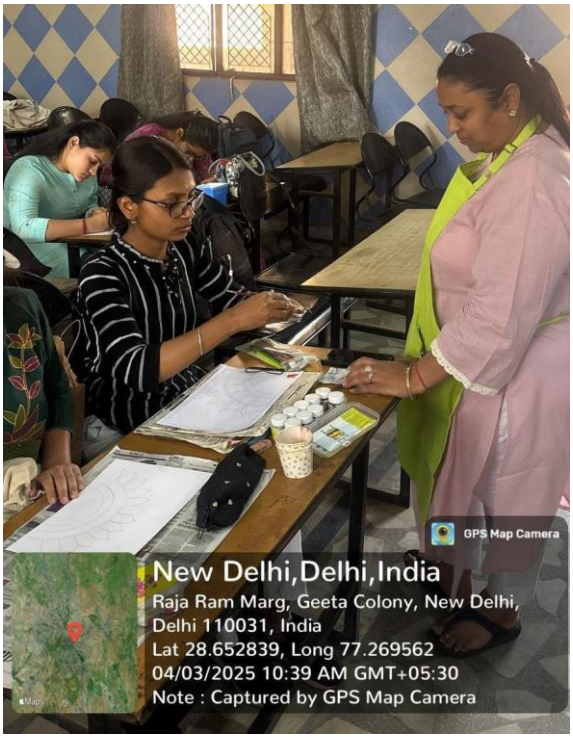
WORKSHOP #2 | DATE: 03RD APRIL, 2025

Art & Craft Pidilite Workshop (Mandala Art & Therapeutic Design)

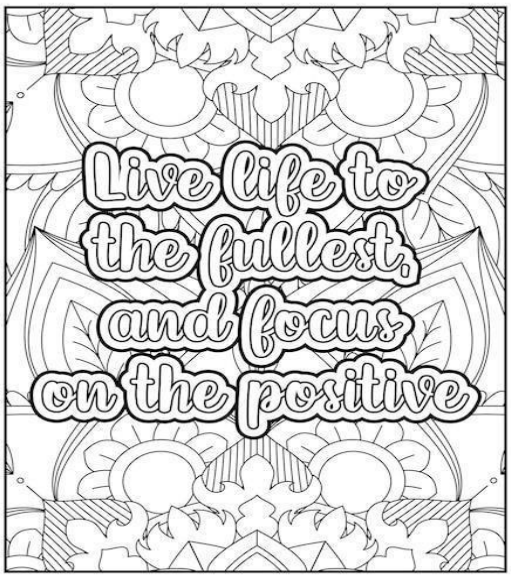
Resource Person / Facilitator: Ms. Shikha (Pidilite Expert) | **Core Theme:** Mandala Art, Symmetry & Art Therapy

An Art & Craft Workshop was organized on 3rd April 2025 at St. Lawrence College of Higher Education in collaboration with Pidilite Industries Limited. The workshop was conducted exclusively for the B.Ed students with the aim of nurturing creativity, enhancing artistic skills, and promoting the integration of art into teaching practices. The session was facilitated by Ms. Shikha, a skilled Pidilite Art & Craft expert, who guided the students through an engaging and hands-on learning experience. The central theme of the workshop was Mandala Art, an intricate and meditative form of artistic expression. Ms. Shikha demonstrated various techniques to create detailed Mandala patterns, using simple yet effective methods and easily available materials. T he session not only focused on the technical aspects of Mandala creation but also emphasized the therapeutic value of art in reducing stress and promoting mindfulness among learners. The B.Ed students participated enthusiastically, showcasing their creativity and personal interpretations of Mandala designs. The workshop provided a refreshing break from routine academic activities and offered a valuable opportunity for self- expression a nd relaxation. It also highlighted the relevance of such art -based activities in school education, particularly in fostering emotional well-being and holistic development among students. The workshop concluded on a positive note with a heartfelt vote of thanks extended to Ms. Shikha and the Pidilite team for their time and effort. The participants appreciated the session and expressed keen interest in attending more such workshops in the future.

Workshop Photographic Documentation:






Live life to
the fullest,
and focus
on the positive




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WORKSHOP #3 | DATE: 08TH–12TH SEPTEMBER, 2025

Five-Day National Workshop on Art and Craft

Resource Person / Facilitator: Faculty & Resource Team | **Core Theme:** Tote Bags, Worli Art, Mandala & Pichwai Art

Art and Craft from 8th to 12th September 2025. The workshop was designed with the vision of blending creativity with pedagogy, and it was especially relevant to the B.Ed curriculum, which highlights Art Integration as an innovative teaching -learning practice. The primary objective was to provide participants with hands-on experiences in diverse art forms and to demonstrate how these can be applied in classrooms to make learning more engaging, holistic, and culturally rooted. Each day introduced a unique art form, allowing participants to learn, practice, and reflect on how art can enhance both personal creativity and professional teaching skills.

The workshop began with Tote Bag Making. Participants created eco -friendly bags using simple techniques and designs. This activity not only promoted sustainable practices but also demonstrated how art can be used in school projects to develop creativity and environmental awareness in students. From a B.Ed perspective, this activity emphasized: Skill-based learning, as future teachers acquired practical craft skills. Environmental education, since reusable bags encouraged sustainable practices. Project-based pedagogy, as tote bag making can be introduced as a school project to enhance creativity, teamwor k, and awareness. The participants thoroughly enjoyed the session, and the colorful bags symbolized the union of art and responsibility toward nature.

The second day focused on Worli Art, a traditional tribal art form of Maharashtra known for its simple yet meaningful motifs. Participants practiced drawing human figures, animals, and daily life scenes using geometric patterns. Relevance to the B.Ed curriculum included: Heritage and culture in education, as students learned how local folk art can be used in teaching social studies, history, and value education. Inclusivity in learning, since folk art represents indigenous communities, helping

students integrate cultural diversity into lessons. Interdisciplinary teaching, as Worli art can connect with language learning (storytelling), mathematics (geometric shapes), and environmental studies (depiction of rural life). The session not only enhanced artistic skills but also deepened respect for India's cultural richness.

The third day was devoted to Mandala Art. Participants engaged in designing symmetrical circular patterns that required precision, concentration, and patience. The process was highly therapeutic and enjoyable, with many participants describing it as a calming and meditative experience. The session demonstrated: Art as therapy, showing how creative activities can reduce stress and anxiety in both teachers and students. Enhancing concent ration, since mandala drawing improved focus and fine motor skills. Holistic development, integrating emotional and psychological well -being into education, a key concern in teacher training. The colorful mandalas produced were not just art pieces but also reflections of mindfulness and inner balance.

The fourth day introduced participants to Pichwai Art, a traditional form of painting from Rajasthan, characterized by intricate designs and depictions of Lord Krishna's life. The session provided insights into how detailed artwork requires patience, devotion, and storytelling ability. Art in value education, since Pichwai paintings often carry spiritual and moral lessons. Storytelling through visuals, where art becomes a medium to explain history, religion, and cultural traditions. Developing aesthetic sense, encouraging future teachers to appreciate and cultivate artistic sensitivity among their students.

WORKSHOP #4 | DATE: 24TH FEBRUARY, 2026

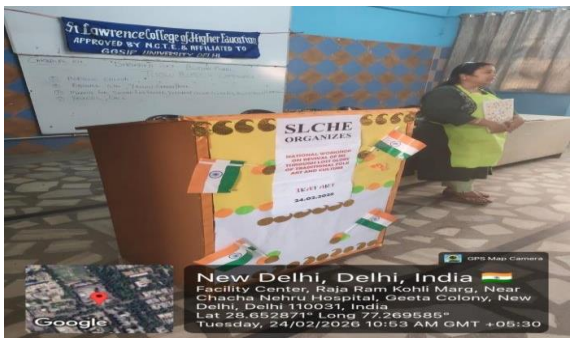
10-Day Pidilite Workshop: Day 1 – Ikat Art & Pattern Symmetry

Resource Person / Facilitator: Ms. Shikha Jain (Resource Person) | **Core Theme:** Revival of IKS, Textile Heritage & Symmetrical Design

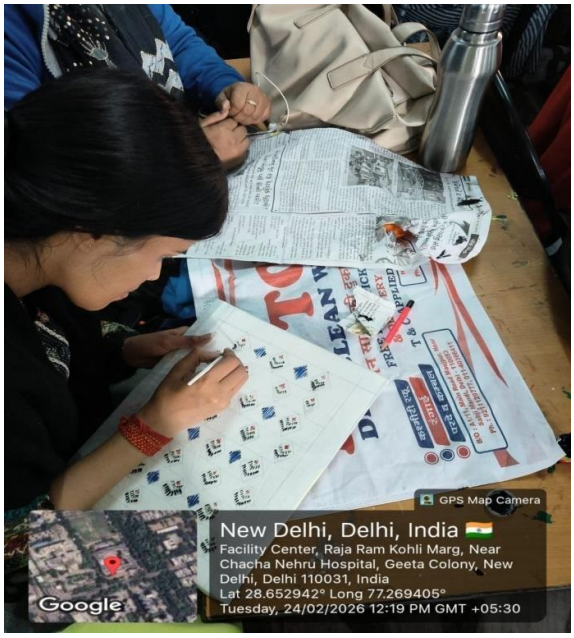
Education on 24th February 2026 at its campus in Geeta Colony, New Delhi. The workshop was conducted with the objective of reviving and restoring the lost glory of trad itional Indian folk art and culture while equipping students with practical artistic skills. The initiative aimed to bridge the gap between traditional art forms and modern creative techniques through hands-on learning experiences. The first day of the wor kshop was dedicated to Ikat Art, a renowned traditional art form known for its intricate patterns, symmetry, and cultural depth. The session was conducted by the distinguished resource person, Ms. Shikha Jain, who possesses extensive experience in conducti ng art and craft workshops. She began the session with a detailed introduction to the origin and evolution of Ikat art, explaining its roots in Indian textile traditions and its significance in different regions of India. She elaborated on how Ikat patterns are traditionally created through dyeing techniques and how these motifs reflect cultural stories, heritage, and craftsmanship. Her explanation helped students understand not only the artistic techniques but also the cultural importance of preserving such traditional art forms in contemporary times. Following the theoretical introduction, Ms. Shikha Jain demonstrated the practical steps involved in creating Ikat-inspired designs on sheets. She guided students in sketching geometric and symmetrical patterns, maintaining balance and proportion in their artwork. The demonstration included the proper use of acrylic colours, brushes, carbon paper, markers, Fevicol, and other Pidilite materials. She also provided valuable tips on selecting appropriate colour combinations, blending shades, creating depth, and adding finishing touches to enhance the overall presentation of the artwork. Her step - by-step guidance made the process easy to understand and encouraged even beginners to participate confidently. The worksho p was highly interactive, with students actively engaging in the creative process. Participants enthusiastically experimented with patterns, colour schemes, and design layouts while receiving continuous feedback and encouragement from the resource person. The hands-on activity not only enhanced their artistic skills but also improved their concentration, patience, and creativity. Students expressed great interest and appreciation for learning a traditional art form in a modern and structured manner. The fir st day of the workshop concluded on a positive and successful note. Students showcased their completed Ikat artworks, reflecting their understanding and creativity. The

session proved to be informative, inspiring, and skill -enhancing, setting an enthusiast ic tone for the remaining days of the 10-day workshop. Such initiatives play a significant role in promoting cultural heritage, nurturing artistic talent, and providing experiential learning opportunities to students.

Workshop Photographic Documentation:






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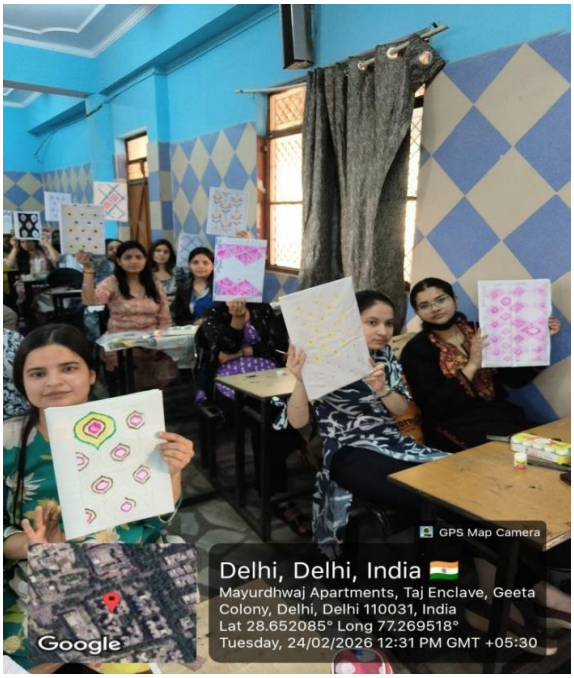

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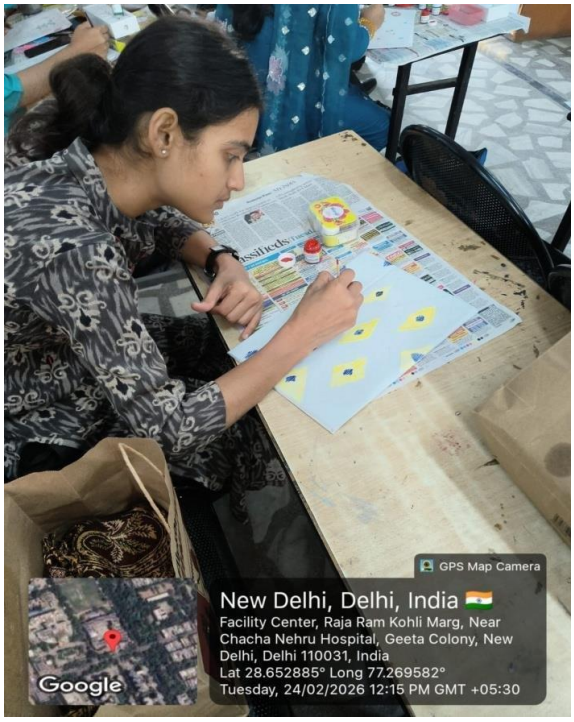

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WORKSHOP #5 | DATE: 25TH FEBRUARY, 2026

National Workshop on Dhokra Art (Lost-Wax Metal Craft Revival)

Resource Person / Facilitator: Ms. Vandana (Resource Person) | **Core Theme:** IKS Revival, Tribal Metallurgy & Lost-Wax Casting

A National Workshop on Revival of Indian Knowledge Systems (IKS) through the Lost Glory of affiliated to Guru Gobind Singh Indraprastha University, Delhi. The workshop focused on Dhokra Art, one of the most ancient and fascinating metal crafts of India. The session was conducted by Ms. Vandana, a skilled and knowledgeable resource person with deep insight into traditional fol k art practices. The primary objective of the workshop was to familiarize students with India's rich artistic heritage and to encourage appreciation and preservation of indigenous crafts. Ms. Vandana began the session with a comprehensive introduction to t he origin and historical significance of Dhokra art. She explained that Dhokra is a traditional metal casting technique practiced by tribal communities in states such as Chhattisgarh, Odisha, Jharkhand, and West Bengal for over 4,000 years. The art form uses the ancient lost-wax casting method, in which a wax model is prepared, covered with layers of clay, and then heated so that the wax melts away and molten metal is poured into the cavity. She highlighted that each Dhokra artifact is unique because the mo uld is broken after casting, making every piece one -of-a-kind. Her explanation helped students understand the cultural, social, and economic importance of this craft. The workshop also included a practical demonstration, which was highly engaging and infor mative. Ms. Vandana demonstrated the step -by-step process involved in creating Dhokra -inspired designs and explained the tools and materials required. She guided students in conceptualizing simple motifs and traditional patterns commonly seen in tribal fig ures, animals, jewelry, and decorative items. Students actively participated in the activity, showing enthusiasm and creativity. The interactive discussion allowed them to ask questions about design techniques, finishing processes, and the challenges faced by artisans in sustaining this traditional craft in modern times. Furthermore, Ms. Vandana emphasized the relevance of Dhokra art in contemporary society. She discussed how such traditional crafts can be promoted through exhibitions, online platforms, and educational institutions to provide livelihood opportunities for artisans. She also connected the workshop theme with the broader concept of Indian Knowledge Systems, encouraging students to value indigenous wisdom

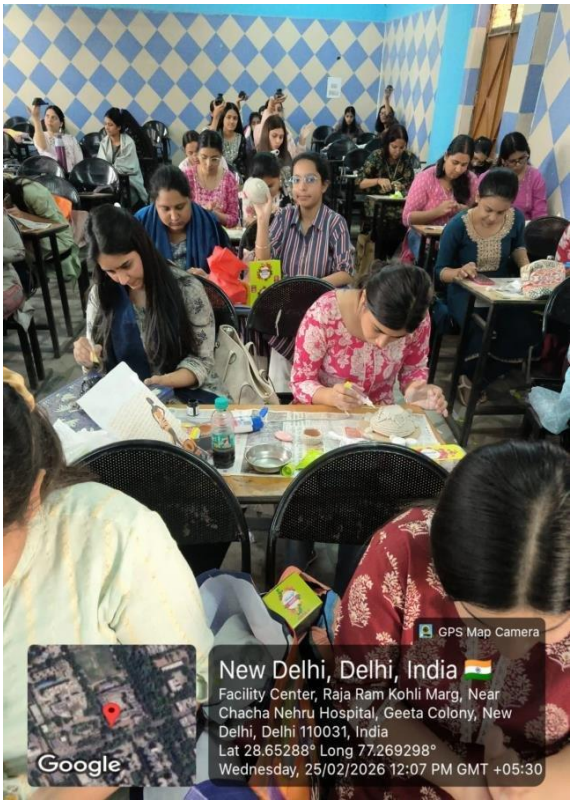
and sustainable practices. Her motivatio nal words inspired students to explore folk art not only as a creative pursuit but also as a means of cultural preservation. Overall, the Dhokra Art workshop was a highly enriching and successful event. It provided theoretical knowledge and practical expos ure, enhancing students' artistic skills and cultural awareness. The session conducted by Ms. Vandana was insightful, interactive, and inspiring. The workshop successfully achieved its objective of reviving interest in traditional folk art and left a lasting impression on all participants.

Workshop Photographic Documentation:



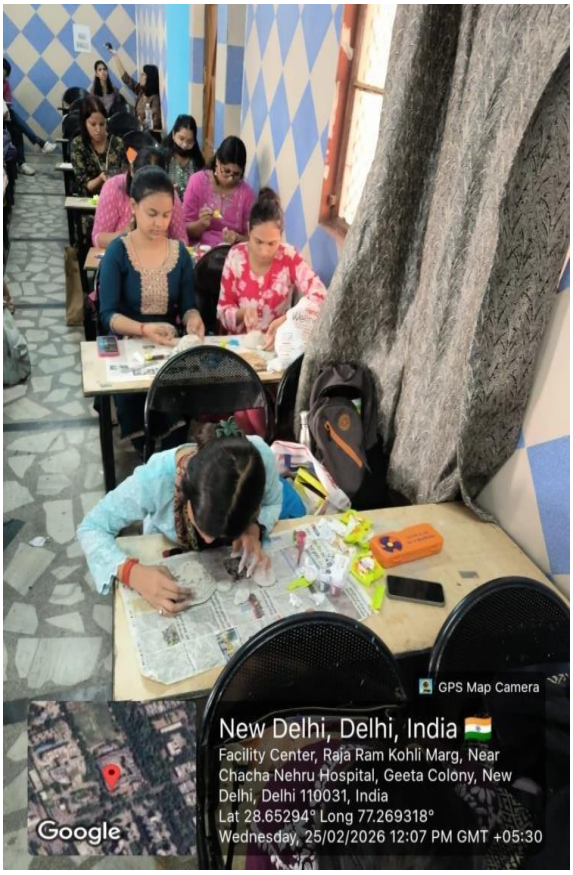



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WORKSHOP #6 | DATE: 11TH MARCH, 2026

National Workshop on Budha Mural Art (Folk Art & Cultural Storytelling)

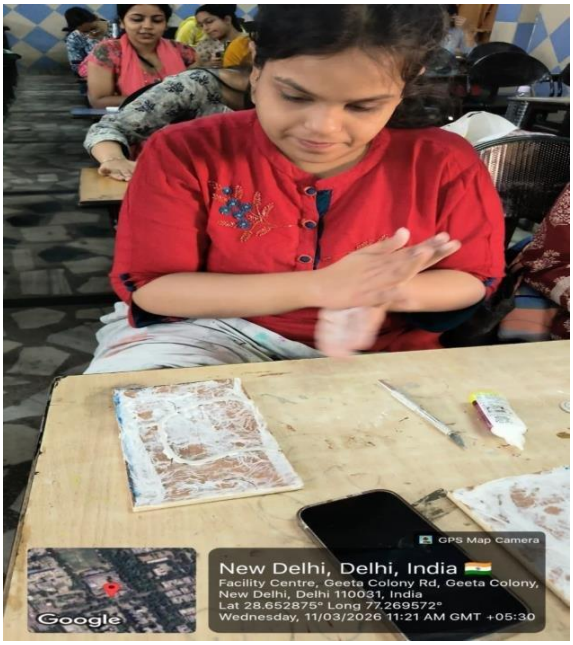
Resource Person / Facilitator: Ms. Veenu (Resource Person) | **Core Theme:** Traditional Mural Making, Color Balance & IKS

A National Workshop on the revival of Indian Knowledge Systems (IKS) through the lost glory of Education on 11th March 2026. The workshop focused on Budha Mural Art, a traditional and expressive art form that showcases India's rich cultural heritage and creativity. This initiative was conducted as a part of the B.Ed. curriculum with the objective of providing studen t-teachers with experiential learning opportunities and a deeper understanding of indigenous art forms. The venue was aesthetically decorated with vibrant colours, traditional motifs, and tricolour elements, creating a lively and culturally immersive envir onment that immediately captured the attention and interest of the participants. The session was conducted by an expert resource person, Ms. Veenu, who shared her extensive knowledge and skills in Budha mural art. The workshop began with an informative int roduction to the origin, history, and cultural significance of mural art in India. She explained how murals have been used since ancient times as a medium of storytelling, decoration, and preservation of cultural values. Participants were then familiarized with the tools, materials, and techniques involved in mural making. The demonstration included sketching basic outlines, selecting appropriate colour combinations, filling colours carefully, and maintaining balance, symmetry, and detailing in the artwork. Ms. Veenu also shared useful tips and techniques to enhance precision and creativity in mural designs. The workshop included a hands-on session where B.Ed. students actively participated with great enthusiasm. They were given the opportunity to apply the techniques demonstrated and create their own mural designs. The classroom atmosphere became highly interactive and creative, with students experimenting with different patterns, colour schemes, and artistic styles. Their active participation not only enhan ced their practical skills but also boosted their confidence and

encouraged self-expression. The collaborative nature of the activity allowed students to learn from each other, exchange ideas, and appreciate diverse artistic perspectives. The workshop also emphasized the importance of preserving and promoting traditional art forms in the modern era. It highlighted that mural art is not merely a decorative practice but also a reflection of India's cultural identity and heritage. Students were encouraged to t hink about ways to integrate such art forms into their future teaching practices, making learning more engaging, creative, and culturally relevant. The session also helped in developing important qualities such as patience, concentration, creativity, and a ttention to detail, which are essential for both personal and professional growth. Overall, the workshop proved to be highly informative, engaging, and enriching. It successfully combined theoretical knowledge with practical experience, making the learning process meaningful commendable, as it provided B.Ed. students with an opportunity to connect with traditional art, understand its significance, and develop creative teaching skills. The workshop left a lasting impression on the participants and inspired them to value, preserve, and promote India's rich artistic traditions in their future endeavors.

Workshop Photographic Documentation:

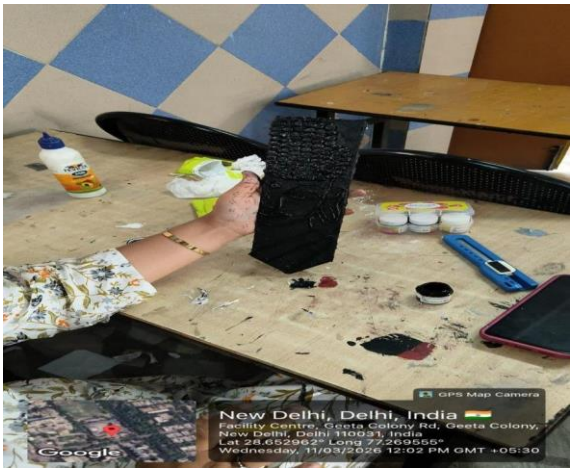









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WORKSHOP #7 | DATE: 16TH MARCH, 2026

National Workshop on Block Printing (Traditional Textile Crafts in Education)

Resource Person / Facilitator: Ms. Shivani (Resource Person) | **Core Theme:** Indigenous Crafts, Repetitive Motif Design & Heritage

A National Workshop on the revival of Indian Knowledge Systems (IKS) through the lost glory of Education on 16 March 2026. The workshop focused on Block Printing, one of India's oldest and most intricate textile art forms. This initiative was conducted as a part of the B.Ed. curriculum with the objective of providing student -teachers with experiential learning oppo rtunities and deeper insight into India's rich cultural heritage. The venue was aesthetically decorated with vibrant colors, traditional patterns, and tricolor elements, creating a lively and culturally immersive atmosphere that immediately engaged the participants. The session was led by an experienced resource person Ms. Shivani who provided both theoretical knowledge and practical demonstration of block printing techniques. The workshop commenced with an introduction to the origin, evolution, and cultura l significance of block printing in India. Students were made aware of how this traditional craft has been passed down through generations and continue to hold artistic and economic importance. Following the introduction, participants were guided step-by-step through the process, including preparation of fabric, selection and application of colors, proper handling of wooden blocks, and techniques to achieve neat and repetitive patterns. The hands-on session enabled students to experiment with designs and ga in confidence in applying the techniques themselves. A notable feature of the workshop was the enthusiastic participation of B.Ed. students, who actively engaged in all activities with great interest and creativity. Their involvement made the learning process interactive and enjoyable. Students not only practiced the art but also exchanged ideas, observed each other's work, and appreciated different patterns and styles. This collaborative learning environment helped in enhancing their artistic skills as wel l as boosting their confidence. The workshop also encouraged critical thinking about how such traditional art forms can be integrated into classroom teaching to make learning more creative and culturally relevant.

The workshop further emphasized the import ance of preserving and promoting indigenous art forms in today's rapidly modernizing world. It highlighted that traditional crafts like block printing are not just artistic expressions but also vital sources of livelihood for many artisans. By understandin g these aspects, students developed a sense of responsibility towards safeguarding cultural heritage. The session also fostered essential qualities such as patience, precision, creativity, and appreciation for manual skills, which are crucial for holistic development. Overall, the workshop proved to be highly informative, engaging, and enriching. It successfully combined theoretical understanding with practical exposure, making the learning experience truly commendable, as it provided B.Ed. students with an opportunity to connect with traditional art, enhance their creative abilities, and understand the importance of incorporating cultural elements into education. The workshop left a lasting impression on the participants and inspired them to value and promotes India's rich artistic traditions in their future teaching practices.

Workshop Photographic Documentation:










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