

## DEGREE PROJECT

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### “ KALAKRITI KUTCH KI ”

Sponsor : Kala-Raksha

STUDENT : Shubhangi Tawar

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PROGRAMME : Master of Design (M.Des.)

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GUIDE : Sonal Chauhan

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2024

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Apparel Design  
( Textile, Apparel, Lifestyle & Accessory Design )



The Evaluation Jury recommends SHUBHANGI TAWAR for the  
Degree of the National Institute of Design  
IN APPAREL DESIGN (TEXTILE, APPAREL, LIFESTYLE & ACCESSORY DESIGN)

Here with , for the project titled “ KALAKRITI KUTCH KI “

on fulfilling the further requirements by\*

Chairman

Members :

Jury grade :

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The project has been completed in \_\_\_\_\_ weeks.

Activity chairperson, Education \_\_\_\_\_

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Figure -1 NID gandhinagar

## PREFACE

After two years of learning at the National Institute of Design, the graduation project is an opportunity for the students to undergo and understand real-life scenarios in the industry.

It helps students gain exposure and widen their understanding of design and its process. They learn to think, understand and implement the design ideas for the given task. The student completes a design task or assignment under the guidance of experienced industry professionals and a guide. It facilitates understanding the entire system involved in the design process and realizes a fresh way of creating ideas.

This experience allows students to implement them practically from concept to the project. It will enable the students to apply what they have learned and gained during the project to understand many variables as a part of the design process. It prepares them for new challenges in their professional life and shows how to outshine self-realization and success further.



Figure -2 Herd of cattle going with a shepherd in sumrasar kutch

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Figure -4 Carpet weavers of khari village



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## Acknowledgment

First of all, I want to thank God. Looking back, I can see how every event in my life is connected, like pieces of a painting. Each experience has taught me something important, and I believe that everything happened for a reason. God is the artist behind it all.

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## NID

National Institute of Design is a reputed educational institution in India that was established in 1961 to aid small industries in India. NID has been declared the 'Institute of National Importance' by the National Institute of Design Act 2014 by the Indian Parliament. It focuses on providing outstanding education in design to promote design awareness and encourage its application to uplift society.

NID provides an understanding of technical, managerial and design fundamentals and intense learning through exposure to real-life situations so that the students can experience how the intellectual creativity and other skills acquired could be adapted to benefit the user, society and industry.

NID focuses on creating design professionals who can understand the needs of a diverse nation like India, synchronously considering each individual. The institute anchors itself on the cultural strengths of India and fosters strategic design linkages of Innovation and entrepreneurship with the various Industry sectors.

NID works towards new opportunities for small, medium, and large-scale enterprises, sustainable livelihoods, and the uplifting of the economic status of society. Through its outreach programs, NID continues to engage in design intervention initiatives for the craft sector through funding from government and non-government organizations/institutions.

Over the years, many craft documentation, craft design training programme and craft development projects have been completed.



Figure -6 Picture taken by Jagath Narayan - I am standing in front of front gate NID Gandhinagar



Figure -7 NID Gandhinagar outside library

## Apparel Design Program

Apparel Design discipline emphasizes process-centric learning and addresses current and emerging concerns for functionality, environment, and socio-economic development by exploring materials, techniques and technology. The programme aims to educate individuals to be creative and responsible designers competent in handling multiple aspects of today's highly competitive and diverse apparel industry.

Students are given area-specific inputs following a foundation semester, gradually increasing complexity. A broad knowledge base is created through subjects like 'History of Costume and Fashion Design', 'Science and Liberal Arts' and 'Design Management'. Skills and conceptual abilities are developed through project-based learning, where students are encouraged to pursue their creative talents. Students enhance their ability to work in a team and as professionals through 'learning by doing', interdisciplinary interaction and research-based learning. Graduates seek work in various sectors of the apparel industry as entrepreneurs, freelance designers and other roles.



Figure -8 Picture taken from NID website



Figure -9 Bharat Bhai stitching at NID Apparel Workshop



Figure -10 NID Apparel Design Studio



Figure -11 scenic beauty of Kala Dungar kutch

## Synopsis

The curriculum at NID requires post-graduate students to complete two years of academic study at the Institute. Followed by sponsored Graduation Projects in collaboration with professionals. This approach allows students to enhance their learning and gain practical experience simultaneously. The duration of the graduation project is 4-6 months. This project aims to design a collection of products that reflects the traditional crafts of Kutch in a modern way with delicate yet empowering dresses for women embodying Eco-friendliness and handcrafted luxury. This project aims to create beautifully handcrafted products that resonate with national and international market customers and contribute to sustainable fashion practices.

It successfully integrates traditional embroidery with modernized silhouettes by carefully considering the possibilities of incorporating traditional motifs into designs that align with current market requirements and possibilities of product diversification

The project does not focus on only current market trends. Instead, it has been designed so that it becomes a timeless collection. It contributes to preserving and promoting traditional Craftsmanship, empowering embroidery artisans and providing and becoming a means to showcase their skills. It fosters sustainable fashion and encourages customers to make conscious choices to incorporate Eco-friendly practices such as growing Eco-friendly Kala cotton and other hand loom fabric. Furthermore, the successful collaborations between the apparel designers and the embroidery artisans led to extraordinary, great products highlighting the importance of traditional crafts and their integration into contemporary fashion. The project not only meets the sponsor's vision requirements but also positively impacts the artisans, the environment and the fast fashion industry

# Graduation Project

The Graduation Project represents the experience of working in the industry under the guidance of a mentor and an experienced designer. It is a long Project of 4-6 months, as per the guidelines. I planned it according to the given time frame and spent some time finding the project topics and researching the correct scenario of the artisans. Before working with Kala-Raksha, I worked with SEWA (Self-employed Women's Association), where a small collection of garments with surface embroidery with Kutchi Bawaliyo and mirror work still; a more extensive collection was needed to complete the graduation project. So, after getting an opportunity to work with Kala-Raksha, the guidance of my mentor, Sonal Chauhan, and the wholehearted support of the people at Kala-Raksha helped me complete this graduation project.

In this project, an effort has been made to develop a timeless collection of garments that any age group can wear. I have also focused on making them suitable for different body types, ensuring a comfortable fit for both slim and curvy women. To achieve this, some features like drawstrings, frills, and belts have been incorporated, and some pieces are entirely free in size.

Various people have inspired this collection, including places, books and websites, and each contributes differently. It is a small effort to showcase the inspiration and motivation that have led to this final product.

It has significant documentation parts

- Introduction
- Research
- Design direction
- Specification sheets
- Photo-shoot

All parts have been mentioned in detail with text images, info graphics, and maps; it helps readers read and understand this documentation easily. All steps have explanations and supporting material added to get an idea. One can get an idea clearly by reading this documentation in the next paragraph. This whole document is built on my hard work, the support of my academic mentor, industry mentor, and colleagues, and much effort in getting it done. I have mentioned all credits for material and support in the documents to whom it belongs. This project is significant to me. I have put much effort into getting it done in good quality at every step



Figure -12 This picture was taken by Nanji, comprised of seven artisans who embroidered the eight pako dresses, along with me.



Figure -13 Houses in Khari Village



Figure -14 School and kids in Khari Village



Figure -15 Picture taken in a household near school

With this project, I want to learn more about the lives of these deeply connected communities. By doing detailed research, I hope to understand their problems better and find ways to help. The happy faces I see at my workplace motivate me to work with all my heart and keep putting in my best effort.

## Why this project ?

During my childhood, I developed a deep interest in reading magazines, influenced by my mamaji, who sold them for a living. Initially drawn to comics, I would immerse myself in every story available. Once I had exhausted the comics, I turned to my mother's magazines, which included Sakhi Saheli, Grahshobha, and Meri Saheli. These publications, though intended for a different audience, became a new source of fascination for me.

One day, while browsing through one of these magazines, I came across an image that left a lasting impression. It depicted a woman with bangles extending up her arms, a large nose pin, and an elaborately embroidered garment, standing in the sun with her child. This visual sparked numerous questions in my mind: Where did these people live? Why did they wear such heavy and ornate clothing in such extreme heat? The image aroused a profound sense of curiosity and inspiration, compelling me to recreate the scene through painting. This creative act marked the beginning of a deeper desire to understand and engage with the people and traditions represented in the image.

Years later, after gaining admission to the National Institute of Design (NID), this childhood curiosity evolved into a serious professional ambition. I became committed to the idea of becoming an employment generator—an individual capable of initiating positive change in the lives of everyday people while advocating for sustainability and environmental consciousness. My interest in the craft sector intensified after completing two internships focused on traditional Indian crafts.

A pivotal experience occurred when I had the opportunity to work with Kala Raksha, an NGO based in Sumrasar, Bhuj district, in the Kutch region of Gujarat. There, I encountered the same imagery that had once captivated me in a magazine: women wearing bangles up to their shoulders, dressed in heavily embroidered attire. I discovered that these women belonged to the Marwada community and practiced Pako embroidery—a meticulous hand-embroidery tradition used to create their own garments. Learning about the cultural and personal significance of this embroidery technique reignited my fascination and deepened my appreciation for their craftsmanship.

This experience served as the conceptual foundation for my collection, which draws inspiration from the techniques and visual language of Pako embroidery. Through this project, my goal is to empower artisans by promoting their work, giving their craft a global identity, and contributing to the preservation and evolution of traditional practices within a sustainable framework.



Figure -16 Detailed picture of ornaments and garment of khari village artisans



Figure -17 Three generations of women sitting together doing embroidery mother-in-law of Deval Ben , Deval Ben, Veeru her daughter

## Project Brief

This project aims to showcase Kutchi embroidery through modern silhouettes, blending traditional art with contemporary fashion. The goal is to preserve cultural heritage while keeping the designs relevant and appealing in today's market.

- We conduct in-depth research on traditional motifs to ensure authenticity and cultural accuracy.
- By offering a variety of silhouettes and styles, we make the designs more accessible and attractive to a global audience.

The final outcome will be a hand-embroidered collection that includes:

- Apparel
- Home furnishings
- Accessory bags

All products will use traditional motifs and hand-loom fabrics like Kala cotton. This promotes the value of handcrafted traditions and supports sustainable practices.

Our aim is to create beautiful, high-quality products that appeal to premium markets—both in India and internationally. In doing so, we hope to help increase the income of the artisans who bring these crafts to life.



Figure -18: An women of khari village stitching on an industrial machine



Figure -19 Kala-Raksha office at Sumrasar Sheikh



Figure -20 Kala-Raksha Museum



Figure -21 A river in kutch with white soil used for making designs over the clothes

# About Kala-Raksha



The Kala-Raksha project began in 1991 in the Kutch region of Gujarat. It initially focused on a group of embroiderers in the village of Sumrasar Sheikh, located about 25 km north of Bhuj. These artisans had migrated from Nagar Parkar in Sindh in 1972, bringing with them their rich heritage of Suf and Kharek embroidery styles.

With the generous support of traditional art patrons, a permanent collection of traditional embroideries was started. A group of twenty artisans was formed and guided in creating Suf-embroidered products for sale, blending traditional skills with income-generating opportunities.

In 1993, Kala-Raksha was officially established as a registered society and trust. It brought together artisans, community members, and experts in fields such as art, design, rural management, and museums. Today, Kala-Raksha works with nearly 1,000 embroidery artisans from seven different ethnic communities, preserving traditional crafts while supporting sustainable livelihoods.

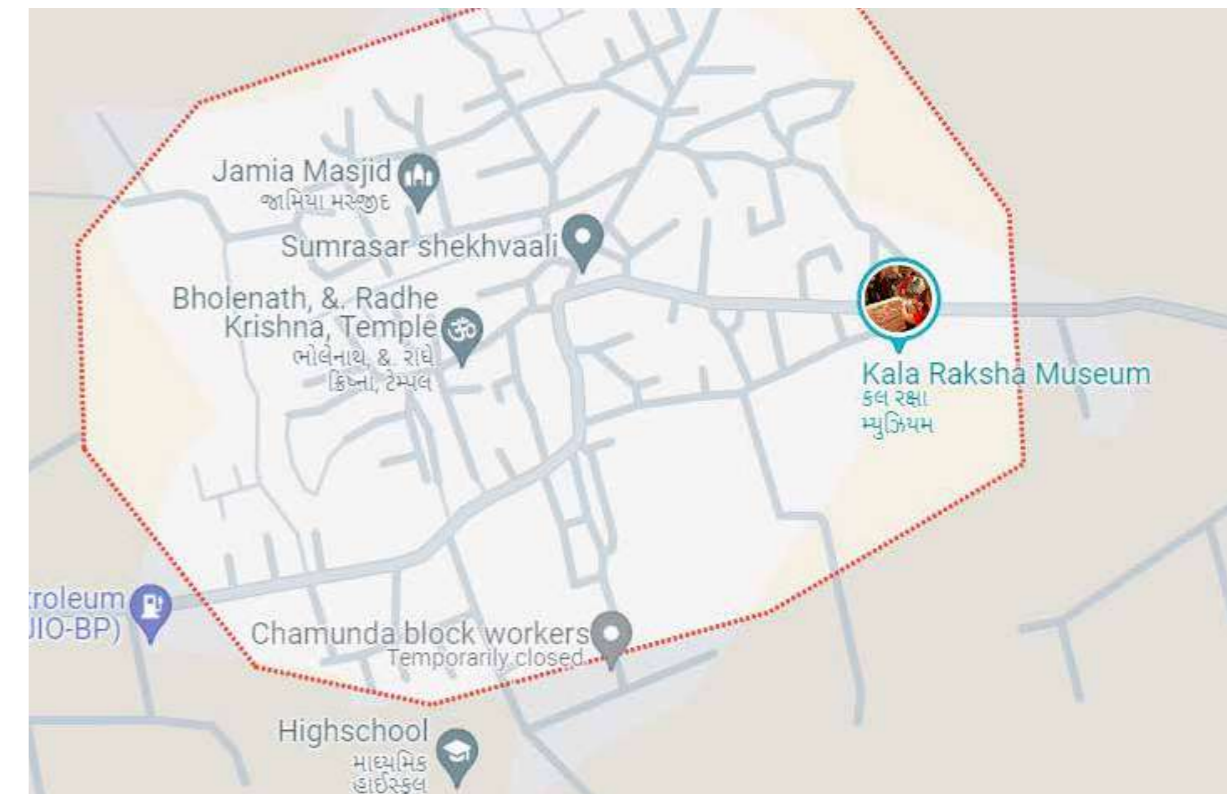


Figure -22 Sumrasar village and way to Kala-Raksha

## The Center

Kala Raksha Center in Sumrasar Sheikh village, designed by Ahmadabad architect R. J. Vasavada, follows Kala-Raksha's philosophy of innovation within traditions. The buildings are based on the traditional round Bhungas but use contemporary materials and technology. Like the conventional structure of artisans' villages, the Center is modular, comprising separate "Bhungo" units arranged with local landscaping to create a living-scale, inviting atmosphere. The office, workshop, Resource Center and Museum are all computerized. The Center serves as a model for contemporary technology for village artisans.

## Founders of Kala-Raksha

### Rani-Ben Ratilal said :

One fine day, Prakash Bhai went to Bhuj carrying a beautiful Suf Embroidered bag. There, he met Judy Ben, who was immediately impressed by the intricate craftsmanship. She asked, “Where did you get this from?”

Prakash Bhai proudly replied, “My sister embroidered it herself.” His sister, DayaBen, had recently received a national award for her embroidery work.

At that time, Judy Ben was in India as a research student. Seeing the bag sparked something in her—she felt deeply connected to the craft and the people behind it. She realized she had found something truly meaningful to dedicate her life to.

Curious to learn more, Judy Ben visited Prakash Bhai’s home and spent time understanding the embroidery techniques and the lives of the artisans. That visit marked the beginning of a bigger journey.

Soon after, Judy Ben and Prakash Bhai, along with five other artisans, came together to start the NGO Kala Raksha, with the goal of preserving traditional embroidery and empowering the artisan community.



Figure -23 Prakash Bhanani



Figure -24 Judy Frater

## Aim and Objective of Kala-Raksha

Kala Raksha means “Art Preservation.” The Trust is dedicated to preserving the traditional arts of the region by making them both culturally meaningful and economically sustainable.

All activities of the Trust are driven by artisans—because without them, traditional arts cannot survive. Wherever possible, roles such as office managers, coordinators, and tailors are filled by members of the local community. The Trust provides training and support to help them succeed in these roles.

Kala Raksha encourages community collaboration and self-reliance. By helping artisans earn a living through their traditional skills, the Trust empowers them to recognize their own strengths and maintain their cultural identity as they grow and develop.



Figure -25 Kala-Raksha garden shade

## People at Kala-Raksha

### NGO coordinator -

Mr. Mukesh Bhanani

### Company founder -

Mr. Vimal Bhanani

### Administration Department

Shamji Meriya (Admin)

Ramesh bhanani

Asim Pathan

Ashwin Marwada

Anchal Bhai (caretaker)

### Production unit

Harish Bhanani

Rajesh Bhanani

Kuwar Bhanani

bhavana Ben Meriya

Sonal Bhanani

Ashmita Ahir

After Judy Frater and Prakash Bhai, Kala Raksha came under the leadership of Mukesh Bhanani and Vimal Bhanani. After persistent efforts over several days, Vimal Bhai found a solution to the funding challenges. He established the Kala Raksha Producer Company, which significantly helped the artisans, particularly in securing financial support and resources.

A Producer Company is a special type of legal entity in India that allows artisans, farmers, and other producers to collectively own and manage a business. When such a company is certified or supported by NABARD, it gains access to a range of benefits, including funding, training, capacity building, and market linkage support.



Figure -26 Kala-Raksha meeting on 30th foundation anniversary

A Producer Company, certified or supported by NABARD, helps an NGO like Kala Raksha transition from a donor-dependent model to a sustainable, artisan-owned enterprise. It provides access to institutional funding, including grants and credit, and supports capacity building through training in business, finance, and governance. The structure allows artisans to collectively own and manage the company, promoting self-reliance. Additionally, it improves legal and financial infrastructure, enabling participation in larger markets and government schemes, thus strengthening both the NGO's impact and the artisans' livelihoods.



Figure -27 People at Kala-Raksha Partying on the occasion of 30th foundation anniversary



Figure -28 Gathering of people involved in Kala-Raksha

After Judy Frater and Prakash Bhai, Kala-Raksha continues to grow under the guidance of Mukesh Bhai, Vimal Bhai, Shamji Bhai, and Harish Bhai. Bhavana Ben also plays an active role, working closely with other new members who have recently joined the team.



Figure -29 Production unit of Kala-Raksha Harish Bhai, Sonal Ben, Kuwar Bhai

## Production Unit



Figure -30 Stitching Unit Bhavana Ben , Rajesh Bhai

# Kala-Raksha Museum

Kala-Raksha's museum intends to make excellent examples of crafts available to artisans so that traditions can be perpetuated in a contemporary way. The museum focuses on textiles from the communities with which Kala Raksha works and is located at the Community Center in Sumrasar Sheikh village. Each object in the collection is accessioned with thorough documentation.

A document containing exhaustive information on each style with which the collection is concerned has been produced for further synthesis of information. The collections include a library of books on textiles and related topics, today totalling over 200 volumes- many rare archives, photographs and slides.



Figure -31 Bangle from Kala-Raksha Museum

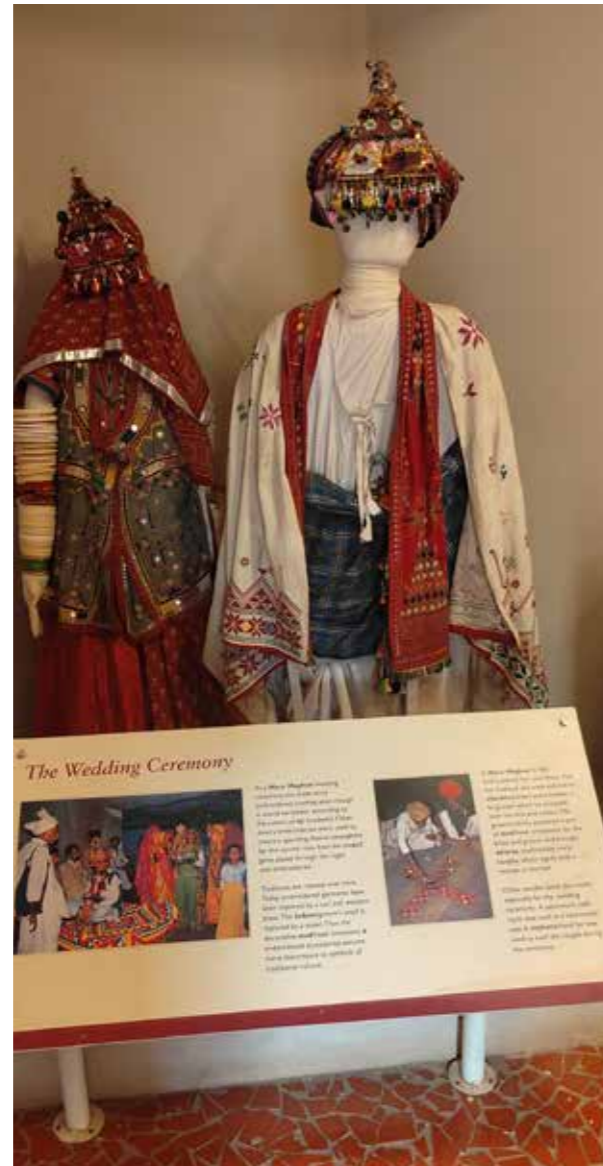


Figure -32 Kala-Raksha Museum Meghwal community

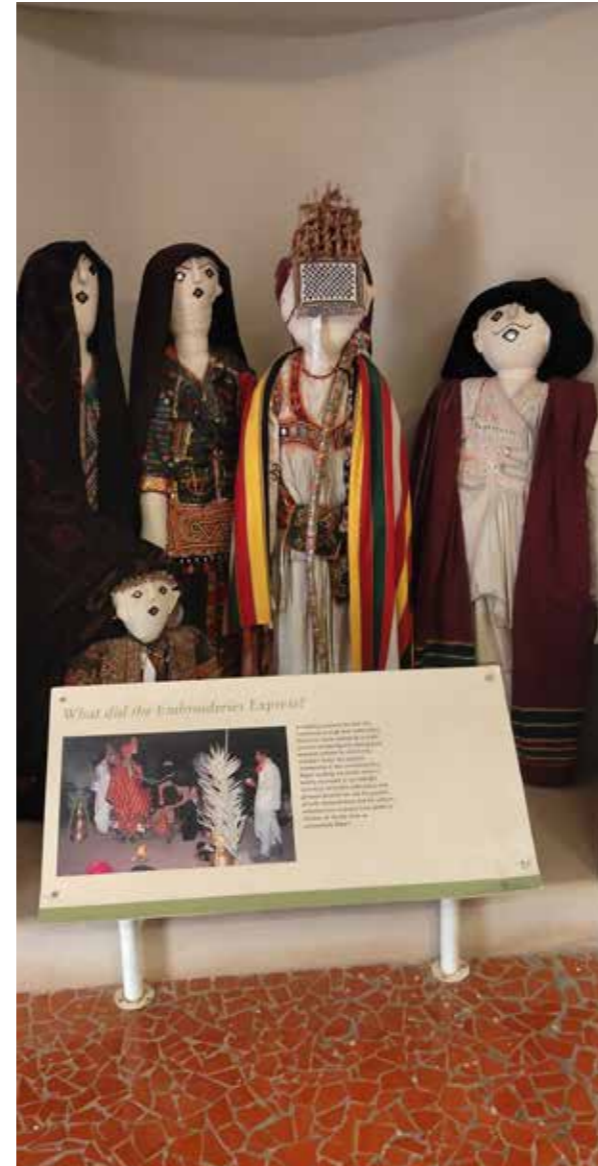


Figure -33 Wedding ceremony Rabari community

In 2005, with funding from the government of India, all of the collections were digitized into a collections management database, which was introduced in India at Kala Raksha. Object housing was also upgraded. These improvements increased access to collections, with a decrease in handling the objects.

Today, virtually unlimited research is possible with the collections on a database. Increased access has increased artisan participation in developing new designs while providing computer education!

Kala Raksha artisans use the Museum as a resource base for creating contemporary products through regular design workshops. With the digitization of collections, Kala Raksha proudly introduced our Heritage Collection, which is contemporary textile art based directly on museum pieces. Today, artisan students of Kala Raksha Vidhyalay also regularly study the Kala Raksha Museum objects and books in their year-long course.



Figure -34 Kala-Raksha museum rabari Antique Garments



Figure -35 Resource center Kala-Raksha taken from Kala-Raksha Vidhyalaya



Figure -36 Sitting area Kala-Raksha



Figure -37 Ornaments at Kala-Raksha museum



Figure -38 Museum Kala-Raksha



Figure -39 Kala-Raksha Museum

Figure -40 Ornaments in Kala-Raksha museum



## Kala-Raksha Vidhyalaya

Kala Raksha Vidhyalaya is an initiative of Kala Raksha Trust. In its second decade, Kala Raksha sought to address India's most pressing need: Education. In October 2005, the Trust launched this institution, whose environment, curriculum and methodology are designed for traditional artisans, as a new approach to the rejuvenation of traditional arts.

### Concept, Rationale and Structure

Kala Raksha Vidhyalaya (KRV) evolved from years of design development based in the Kala Raksha Museum.

KRV is an educational institution open to working artisans of Kutch, conservatively estimated at 50,000. It aims to provide knowledge and skills directly relevant to the artisan's traditional art to enable market appropriate innovation, while honoring and strengthening the tradition. As working artisans can rarely leave their homes and profession for long periods, the course is a series of modular classes conducted over one year in a local residential setting, using the vernacular language. The institute focuses on establishing long lasting market links. Final juries comprise experts in craft markets. E-portfolios of graduates on this site link alumni directly to world markets.

### Design Instruction and Institutional Links

Kala Raksha has well established links with premier Indian design institutions, including the National Institution of Design (NID), the National Institute of Fashion Technology (NIFT), Srishti School of Art, Design and Technology, and the Indian Institute of Crafts & Design (IICD). Faculty from the Fashion Institute of Technology, NY, and the Rhode Island School of Design helped develop the basic curriculum for KRV. KRV is situated on 8 acres in Mundra Taluka, a rural setting near the Gulf of Kutch. The campus, including craft studios and a Computer Aided Design Center, was designed using traditional, recycled elements.



Figure -41 KRV(Kala-Raksha Vidhyalaya) taken from website



Figure -42 Graduation ceremony KRV student



Figure -43 Faculty taking class at KRV



Figure -44 Rabari student trying to understand color scheme used in a Rabari wall hanging

## Kala-Raksha Store

The Kala-Raksha campus features an in-house store offering a diverse range of handcrafted products, priced from ₹500 to ₹50,000 and beyond. Visitors can explore an extensive collection, including embroidered diaries, toys, games, wall art, potli bags, tote bags, Suf Embroidered leather bags, cushion covers, jackets, table runners, quilts, dupattas, sarees, and more. Each item reflects the rich tradition and skill of local artisans, blending heritage with contemporary design.



Figure -45 Krishna jackets



Figure -46 Womens wear garments



Figure -47 bags toys and cushion covers

## Kala-Raksha Store



Figure -48 Wall hangings and bags at Kala-Raksha



Figure -49 Rabari Shawls



Figure -50 Suf Batua

## Cushion cover with Rabari Embroidery

Rabari embroidery is truly unique and known for its distinctive use of mirrors in various shapes. The designs often feature chain-stitched outlines, filled with mirrors and accent stitches in a regular, colorful sequence.

A special feature of Rabari embroidery is the use of decorative backstitching, called bakh-iyā, which is used to embellish the seams of women's blouses and men's traditional jackets.

The Rabari style is constantly evolving. Through abstract motifs, Rabari women reflect the changing world around them. Over time, bold and modern mirror work has started to replace the older, more delicate stitches. Recognizing this shift, Kala-Raksha has taken steps to review and preserve the traditional styles and techniques



Figure -51 Rabari Cushion covers

## Cushion cover with Rabari embroidery



Figure -52



Figure -53



Figure -54



Figure -55



Figure -56



Figure -57



Figure -58



Figure -59v

## Cushion Cover with Jat Embroidery

Garasia Jat's work similarly belongs specifically to Garasia Jat, an Islamic pastoral who originated outside of Kutch. Garasia women stitch an array of geometric patterns in counted work based on cross stitch studded with minute mirrors to completely fill the yokes of their churi, a long gown. This style, displaying comprehension of the structure of the fabric, is unique in Kutch and Sindh.



Figure -60



Figure -61

## Cushion Cover with Jat Embroidery



Figure -62



Figure -63



Figure -64



Figure -65



Figure -66

## Cushion Cover with Pako Embroidery

Pako means solid and is a tight square chain and double buttonhole stitch embroidery, often with black slanted satin stitch outlining. The motif of Pako, sketched in the mud with needles, is primarily floral and generally arranged in symmetrical patterns.



Figure -67



Figure -68

## Cushion Cover with Pako Embroidery



Figure -69



Figure -70



Figure -71



Figure -72



Figure -73

## Purse with Rabari Embroidery



Figure -74



Figure -75



Figure -76



Figure -77



Figure -78



Figure -79

## Purse with Jat Embroidery



Figure -80



Figure -81



Figure -82

## Products (Games and Toys)



Figure -83



Figure -84



Figure -85



Figure -86



Figure -87

## Silhouettes of Kala-Raksha





## Kala-Raksha's Aspiration

Kala-Raksha aspires to become a globally recognized and celebrated brand that represents the finest traditional hand-embroidered craftsmanship from India, empowering women artisans and preserving age-old embroidery traditions. Our vision is to elevate Kala-Raksha from being a local craft collective to a distinctive and influential brand with a robust international presence known for its authenticity in brigade craftsmanship and deep-rooted cultural heritage. We aim to bridge the gap between traditional artisan skills and modern global markets by creating timeless and contemporary hand-embroidered garments, home furnishings and accessories. Our aspiration is not only to showcase the exceptional talent of her women artisans but also to create sustainable livelihoods, ensuring that their craft and legacy thrive in future generations.



Figure -106 Artisans showing their cushion cover embroidered by them.



Figure -107 Deval Ben's house

# SWOT Analysis

## STRENGTHS

- **Authentic Handcrafted Art-** Kala-Raksha specializes in traditional Kutchi embroidery, which is rich in cultural heritage.
- **Strong Artisan community-** The brand works closely with artisans ensuring fair wages and community development.
- **Sustainable and Ethical Practices-** Kala-Raksha prioritizes environmental friendly and handmade products.
- **National and International Recognition** - The brand has gained appreciation in niche market, enhancing its credibility.
- **Education and Design Innovation** - Through Kala-Raksha Design school artisans receive training in contemporary design trends and market demands

## OPPORTUNITIES

- **Growing Demand for Eco-friendly and handmade products-** now a days consumer are increasingly interested in sustainable and ethical fashion
- **E-commerce and global expansion** - Online platforms can help Kala-Raksha reach a wider customer base.
- **Collaborations and Design innovation** - partnering with designers and fashion brands can lead to unique and customized products.
- **Government and NGO support** - Various government schemes and funding opportunities exist for the promotion of Indian handicrafts.

## WEAKNESSES

- **Limited Production capacity** - since all products are handmade, scaling up production is challenging
- **High Pricing** -handcrafted products tends to be expensive
- **Limited marketing and branding** - compared to larger brands, Kala-Raksha is having constraints in digital marketing and global outreach.
- **lack of commercial website-** Kala-Raksha don't have a commercial website to showcase and sell their products which keeps them lack behind in e-commerce with respect to their competitors

## THREATS

- **Competition from Machine-made Limitation** - Mass-produced lower cost products can impact the demand for the handmade products.
- **Rising cost of Raw Material** - Increasing price of natural dyes, fabrics and other materials may affect profitability.
- **Decline in artisan Engagement** - Younger generations may shift to other job opportunities, impacting the preservation of Traditional crafts.
- **Challenges in brand Visibility and Marketing** - Without strong digital presence and strategic branding, global market penetration can be difficult.

# Conclusion and Methodology

Kala-Raksha stands as a beacon of cultural preservation and artisan empowerment in the Kutch region, ensuring that traditional embroidery and the folk crafts continue to thrive in the modern world. By bridging the gap between heritage craftsmanship and contemporary fashion, the brand has successfully carved a niche in the sustainable and ethical fashion industry. However, in today's competitive market, where machine-made imitation and fast fashion dominate, Kala-Raksha must strategically expand its reach and visibility. To achieve sustainable growth and higher sales, Kala-Raksha should enhance its digital presence, leveraging e-commerce platforms, collaborating with designers and influencers and participating in global exhibitions and trade fairs.

Additionally adopting innovative storytelling techniques to highlight the artisans craftsmanship and cultural heritage can help create a deeper emotional connection with customers. Expanding into customized and limited edition collection, corporate gifting, and exclusive collaborations with high-end fashion brands can also position Kala-Raksha as a premium artisanal brand.

While Kala-Raksha has already made significant strides in artisan development and design education, the future demands a more strategic marketing approach, stronger brand identity, and diversified product offerings. By embracing these strategies, Kala-Raksha can scale its impact, reach a global audience, and secure a sustainable future for the artisans of Kutch.

## Methodology for growth and promotion

### Digital Marketing and social media optimization

- **E-commerce Expansion:** Create a seller website or list products on leading platforms like Amazon handmade, Etsy, Ajio Luxe, and other curated craft marketplaces.
- **SEO and content marketing :** Optimize website with blog posts, videos and artisan stories to engage customers and higher ranks on search engines.
- **Social Media Engagement :** Use Instagram, Pinterest and You-Tube to showcase the intricate embroidery work, artisan stories and the process behind each piece.
- **Influencer collaborations :** Partner with sustainable fashion influencer and celebrities to increase brand awareness.
- **Email marketing and whats-app e-commerce :** Build a loyal customer base through personalized emails, special offers and direct whats-app selling

### Strategic Partnership and collaborations

- Designers and brand collaborations
- Corporate gifting and custom orders
- Hotel and Resorts Tie-ups

### Global and national Presence

- Trade fairs and exhibitions
- Government and NGO collaborations
- Concept stores and Pop-Ups

### Product Diversification and customization

- Limited edition and customized products
- Sustainable packaging and branding
- Luxury and high fashion Segment

By adopting this multifaceted approach, Kala-Raksha can establish a strong foothold in both national and international markets.



Figure -108 Exhibition in Gujarat university



Figure -109 Exhibition in Gujarat university

## Market study

The craft sector in Kutch, Gujarat, represents a vibrant and culturally rich industry that blends traditional artisan-ship with contemporary market demands. Known for its diverse range of handicrafts—such as embroidery, bandhani tie-dye, block printing, lacquer work, and handwoven textiles—Kutch attracts both domestic and international buyers seeking authentic, handcrafted products. The region has witnessed increased attention from design houses, NGOs, and government initiatives aiming to empower artisans and integrate them into global value chains. However, the market still faces challenges like inconsistent demand, limited access to modern marketing tools, and vulnerability to imitation products. With rising interest in sustainable and ethically produced goods, there is significant potential for the Kutch craft sector to expand its reach through digital platforms, collaborations with contemporary designers, and tourism-related sales.

## Collaborators

**Kutch Craft Collective**  
**Harago**  
**Kardo**  
**Karu**  
**Anju Modi**

## Exhibitions

**Dastkar Haat**  
**Kala-Raksha organize many solo exhibitions in cities like Delhi, Mumbai, Jaipur, Bangalore, Pune etc**

## Aspirational brands

**Fabindia**  
**Vrajbhumi**  
**Injiri**



  
**Kutch Craft Collective**  
 Curated Crafts of Kutch

Figure -110 KCC store in bhuj image taken from website

# Kutch Craft Collective

Kutch Craft Collective (KCC) is a coalition of five leading crafts organizations, Kala-Raksha, Khamir, Qasab- Kutch Craftswomen' Producer Co. Ltd., Shrujan Creation and Vivekanand Rural Development Institute (VRDI), all have played a significant role in revival and growth of centuries-old cultural crafts of Kutch while creating livelihood opportunities for thousands of artisan families living in the remote areas of the district. The organizations share a common vision and values and collaborate regularly at a strategic level for promotion and market development for Kutch Crafts.



Figure -111



Figure -112



Figure -113 KCC store



Kala Raksha was founded in 1992 as a trust and society to preserve the traditional embroidery and applique arts of the Kutch by making them culturally and economically viable. It works with nearly 1000 embroidery artisans from seven communities, Having a base in Sumrasar. Kala Raksha is one of the five members of KCC.

Blending Tradition with Modernity  
 Kala-Raksha focuses on promoting traditional handicrafts by creating products that celebrate the beauty of handmade work, including the natural flaws and uniqueness of each piece. Their designs feature traditional motifs while also incorporating modern silhouettes to appeal to contemporary tastes.

They use Kala cotton and other hand-loom fabrics sourced from various parts of India. The threads are dyed in bulk based on international color trends from the previous year, ensuring the products stay fashionable and relevant. To meet international quality standards, Kala-Raksha uses fine finishing techniques such as the French seam, making their handcrafted products not only beautiful but also durable and export-ready.



Figure -114



Figure -115



Figure -116



Figure -117



Figure -118



Figure -119



Figure -120



Figure -121



Figure -122



Figure -123



Figure -124



Figure -125



Khamir is a platform for conserving the crafts, heritage and cultural ecology of Kutch, Gujarat. Instituted after the 2001 earthquake as a joint initiative of the Kutch Nav Nirman Abhiyan and Nehru Foundation for Development. Khamir has nurtured artisans to become successful entrepreneurs and works to revitalize and reposition the traditional crafts of Kutch. Khamir is one of the five members of KCC.

Khamir works to strengthen and promote the rich artisanal traditions of the Kutch district. Our name stands for Kutch Heritage, Art, Music, Information and Resources. Khamir means 'intrinsic pride' in Kutch, the local language. In Hindi, it means 'to ferment,' an equally apt name given the constant fermentation of ideas and activity within the organization and in Kutch.

Born in 2005 as a joint initiative of Kutch Nav Nirman Abhiyan and the Nehru Foundation for Development, Khamir was formally registered under the Societies and Trust Acts in the same year.



Figure -126



Figure -127



Figure -129



Figure -128



Figure -130



Figure -131



Figure -133



Figure -134



Figure -135



Figure -132



Figure -136



Figure -137



Figure -138

Shrujan is an organization located in Bhujodi, which started in 1969 when Kutch was facing severe droughts. It has enabled woman karigars to use their skill of embroidery to become self-sufficient and to earn a dignified and steady income. It has a family of 4000 women belonging to 12 traditional communities. Shrujan is one of the five members of KCC.

Shrujan (meaning Creativity in Sanskrit) is a not-for-profit organization working with craftswomen in Kutch to revitalize the ancient craft of hand embroidery.

Shrujan craftswomen create a range of beautiful hand embroidered items that are sold in our shops and through regular exhibitions all over India and abroad. Over the years, Shrujan's work has expanded to include research into and documentation of the diverse embroideries of Kutch, and the communities that practice these embroideries; we are also involved in other outreach activities in different parts of Kutch. In 2010, Shrujan split into two separate organizations. Shrujan Creations works with craftswomen to create and sell hand embroidered products. Shrujan Trust aims to take forward the effort to revive and preserve the crafts of Kutch.



Figure -139



Figure -140



Figure -141



Figure -142



Figure -143



Figure -144



Figure -145



Figure -146



Figure -147



Figure -148



Figure -149



Figure -150



Qasab Kutch Craftswomen Producer Co. Ltd. is an artisanal cooperative of 1500+ rural artisans from 11 ethnic communities across 65 villages in the arid interiors of Kutch. The women channel their traditional skills for a dignified secondary income and sustain their cultural craft. Qasab is one of the five members of KCC.

Qasab was set up as an initiative in 1997 to revitalize the embroidery craft of Kutch and reposition its cultural diversity by designing a business model that could not only create sustainable livelihood opportunities for embroidery craftswomen in the remote areas of Kutch but also become a platform for them to express their creativity. From 1989 to 1995, the artisans organized by KMVS got the embroidery work through the government corporation, which almost reached a standstill in 1996. So, the artisans of KMVS felt the need for an independent organizational structure that would not be solely reliant on the Gujarat State Handicraft Development Corporation. Qasab in Kutchi means craft skill.



Figure -151



Figure -152



Figure -153



Figure -154



Figure -155



Figure -157



Figure -158



Figure -159



Figure -156



Figure -160



Figure -161



Figure -162



Shri Vivekanand Gramodyog Society (V.G.S.), founded in 1988, supports Kutch communities affected by natural disasters. It promotes traditional crafts, empowers women, and provides training, market access, and awareness programs for sustainable livelihoods.

Promoting Kutch's traditional art forms

- Empowering women through skill development
- Providing training in craft techniques
- Supporting self-production and marketing.

Running awareness programs to help communities rebuild and become self-reliant through these efforts, V.G.S. played a vital role in helping artisans recover from adversity and preserve their cultural heritage.



Figure -163



Figure -164



Figure -165



Figure -166



Figure -167

VRDI (Vivekananda Rural Development Institute) was established in 1988 with the mission of skill enhancement of Kutchi artisans and developing craft enterprises. It undertakes training, production, market support, and capacity building of craft enterprises in Mandvi & Mundra, specializing in Batik & other textile crafts, generating livelihood opportunities for 800 + women. VRDI is one of the five members of KCC.



Figure -168



Figure -169



Figure -170



Figure -171



Figure -172



Figure -173



Figure -174



Figure -175



## HARAGO BY HARSH AGRAWAL

Harago is a Jaipur-based fashion label that integrates traditional Indian craftsmanship with gender-fluid aesthetics, offering casual yet thoughtful apparel. The brand was established in 2019 by Harsh Agrawal, who holds a background in economics, has worked on solar energy initiatives, and completed an internship at the United Nations Headquarters in New York.

Drawing from the designer's understanding of sustainability and inspired by India's rich artisanal heritage, Harago's collections are crafted using up-cycled, locally woven, or vintage textiles. The garments are adorned with hand-embroidered motifs and block-printed patterns in vivid colors, reflecting influences from Agrawal's ancestral heirlooms.

With a compelling design philosophy, fluid silhouettes, and a meticulous attention to detail, Harago contributes meaningfully to the evolution of contemporary menswear.



Figure -176



Figure -177



Figure -178



Figure -179



Figure -180



Figure -181



Figure -182



Figure -185



Figure -187



Figure -183



Figure -186



Figure -184

### price range

starting from  
7000INR up-to  
40,000 INR

### Clientele

Elite class including national and international celebrities, organizations like Netflix, Grazia, Artists, sportsman like Adam Zampa and many more

### Harago's Branding strategy

Harago is showcasing their handcrafted pieces on an international Online selling platform, gaining global brand recognition. Their pricing strategy targets the international elite, positioning their products as premium and exclusive. To enhance their appeal and prestige, Harago aims to collaborate with high-profile celebrities.

### Unique selling point

1. Crafts based products  
block printing  
hand embroideries  
such as  
Suf  
Rabari  
Jat  
applique  
Kantha  
crochet  
etc

2. mens' wear label with gender fluid garments



### Online Product outlet

- Shopcanoeclub.com
- sense.com
- instagram@harago
- Matechesfashion.com
- Fashiola.in
- Saksfifthavenue.com
- Luisaviaroma.com
- Modsens.com
- vistispgh
- Shop-mondo.com
- @boyhood (Korea)

# KARU



Figure -188

Karu means “Artisans” when translated from Sanskrit. At Karu, the preservation of Indian Handicrafts is brought to the forefront through intimate collaboration with master craftspeople all around the country to create modern menswear. Karu aims to be an Indian luxury brand that references India’s cultural heritage. Each piece of clothing has some element of the hand in it. Over the past two years of developing the brand, they have built relationships with handloom weavers from Andhra Pradesh and Bengal, hand embroideries from Delhi and Bengal, and natural dyers from Karnataka and Odisha. Each Artisan we work with comes from a lineage of craftspeople who have helped preserve their work, ensuring a high degree of quality and expertise in each garment. Kartik Kumra founded Karu research during his sophomore year of university when he traveled to different artisanal clusters around India.



Figure -190



Figure -189



Figure -191



Figure -192



Figure -193

## Branding strategy

Karu has actively participated in various national and international exhibitions and popup shows and has participated in multiple international competitions like the LVMH Prize, which is hosted in Paris. Magazines like Vogue have given a place for their story as well as their products on their cover page. Karu has presented its products through various e-commerce platforms to gain international Recognition.

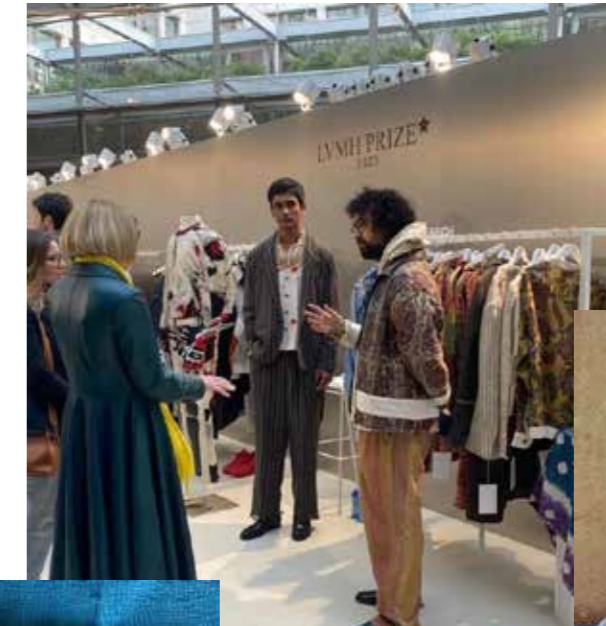


Figure -196



Figure -194

693 likes  
karuresearch 10 pages in print in the March-April issue of @vogueindia 🙌 Thank you to @meghakapoor and @shriyazamindar for this 🙌 Selects from Karu... more



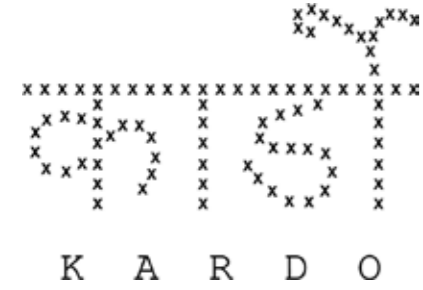
karuresearch and rkiqcity New Delhi Figure -195



Figure -197

600 likes  
karuresearch showing FW23 in Paris. Buyers and press hit up @greg\_dmsr or me for your appointments 🇫🇷





The antithesis of mass-produced fast fashion, KARDO was launched in 2013 with the desire to slow things down and attend to the small details of menswear. Inspired by traditional workwear and tailoring, Kardo dresses the modern man with subtle twists on classic silhouettes.

### Unique Selling Point

KARDO honours traditional weaving, dying, and printing techniques in India for its collections, using fabrics such as naturally dyed hand looms, block printing, Ikat, Natural Indigo denim, Shibori, and Chikankari embroidery. They actively support and collaborate with the hand loom weaving community throughout India, hoping these techniques don't die out as their impact on the environment is as low as possible.



Figure -198



Figure -199



Figure -200



Figure -201



Figure -203



Figure -202



Figure -204

### Clientele



Figure -205



Figure -206



Figure -207



Figure -208



Figure -209

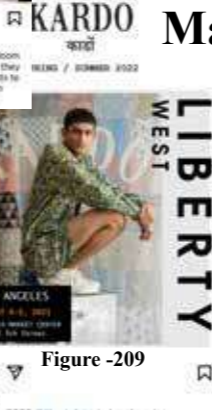


Figure -210



Figure -211

### Marketing strategies

Kardo promotes its products through a well-maintained official website and a network of agents operating in the global apparel industry. The brand actively engages in social media marketing to broaden its reach and connect with a wider audience.

Kardo also collaborates with international exhibitors and retail stores, including locations in Los Angeles and Chicago. Its work has been featured in prominent publications such as Design India magazine, further establishing its presence in the design community.

The label serves a diverse and affluent Clientele, both international and domestic, including individuals from various creative and artistic professions

### Magazines stories and exhibitions



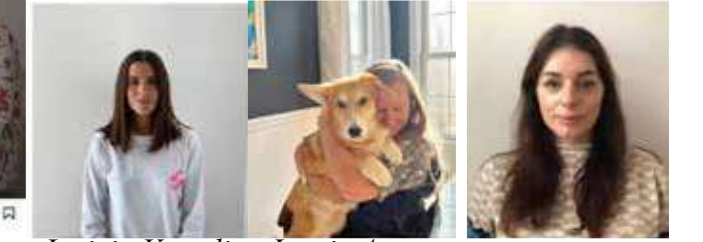
### International agents selling Kardo Products



Yuki Matsuda Franck Gunther Ivan Meosevic



Tom Leroy Martin gill Gianni Klemra



Leticia Vezzoli Jennie Arnao Francesca



## Anju modi

The catalyst and the foundations of her designing philosophy have been her love for textile and the Indian craft.

She has built a strong repertoire of the techniques and nuances of textile through research and working closely with the master craftsmen as well as weavers across the country. Her designs are inspired by a wide gamut of references from philosophy and architectural marvels. Each ensemble is exquisitely decorated to reflect, enhance and celebrate the cultural history of various cities and regions across the county, and is a tribute to modern feminism.



Figure -212

Iconic Indian actors and female leads like Deepika Padukone, Priyanka Chopra, Shraddha Kapoor, Madhuri Dixit, Tabbu, Jacqueline Fernandes and Kangana Ranaut have found their styles in Anju Modi. The critically acclaimed Ram-Leela costumes garnered her LifeOk Screen Awards & The Start Guild Awards, along with a nomination for Film fare 2013 for Best Costume.



Figure -214



Figure -213

*Anju Modi has collaborated with Kala Raksha many times, and the pieces of the garment she designed are still selling at Kala Raksha.*



Figure -215

Anju Modi has pushed boundaries with her latest project - Bajirao Mastani. A period romantic saga by visionary Director Sanjay Leela Bhansali, the movie features the lead actors Ranveer Singh, Deepika Padukone, and Priyanka Chopra in ensembles inspired by the Persian and Maratha era of Indian History.

The Anju Modi brand has always considered itself a custodian of Indian tradition and strived to provide contemporary innovation to old traditions. The brand's success in its endeavours to promote craftsmanship is apparent in the beautifully crafted creations.





Figure -216 Exhibition at Gujarat University

**fabindia**  
CELEBRATE INDIA



Figure -217



Figure -218



Figure -219



Figure -221



Figure -222



Figure -223

Fabindia was established in 1960 primarily to promote the fascinating crafts of India. Starting mainly as an exporter of home furnishings, They have now started to offer a wide assortment of women's and men's clothing, home decor items, personal care items, organic food products and much more. Keeping contemporary fashion in mind, we blend indigenous craft techniques with modern designs.

Fabindia connects over 55,000+ rural craft producers to modern metropolitan markets, building a foundation for skilled, long-term rural employment while preserving India's traditional crafts. Our products are natural, handcrafted, and modern. We celebrate India at Fabindia, and we strive to offer all that we admire about our country to customers all around the world, which has made Fabindia one of the finest shopping destinations.



Figure -224



Figure -225

Fabindia is an Indian chain store retailing garments, home-decor, furnishings, fabrics and products handmade by craftspeople across rural India. Established in 1960 by John Bissell, an American working for the Ford Foundation, New Delhi, Fabindia started out exporting home furnishings, before stepping into domestic retail in 1976, when it opened its first retail store in Greater Kailash, New Delhi. The chairman of the company is John Bissell's son, William Nanda Bissell. As of July 2020, Fabindia operated 327 stores across India and 14 international stores.

In 2008, Fabindia had a revenue of \$65 million, a 30% increase from the previous year. Fabindia sources its product from across India through 17 community-owned companies, a certain percentage of the shares of which are held by artisans and craftspeople.



Vraj:bhoomi is a conscious clothing brand rooted in the desert town of Gujarat, celebrating Indian craftsmanship through ethically made, contemporary designs. Guided by the philosophy of Contemporary Revival, each piece blends traditional techniques with modern aesthetics. The signature Vraj:bhoomi fabric is energized by nature crafted with the sun, water, earth, and human touch reflecting harmony, sustainability, and a deep respect for the maker and the land.



Figure -226



Figure -227



Figure -228



Figure -229



Figure -230

### SUSTAINABLE

Attentive of mindful production and conservation of natural resources. Their fabric is 100% biodegradable and ethically hand block printed with a minimum carbon footprint.



Figure -231

### ETHICAL

They constantly strive to make each process more sustainable and gentle towards the environment and to create a better future for artisans and community that surrounds us.



Figure -235

### ARTISANAL

Their textiles pass through the hands of one artisan to the other, carrying forward the Indian tradition of the hand made and creating pieces that has a unique story to share.



Figure -232



Figure -233



Figure -234

### ZERO WASTE

We make sincere efforts to use every trace of the available resources in the most mindful way & protect the environment through "Zero Waste" practices.

# I N J I R I

Injiri, meaning “real India”, historically stands for “real Madras checkered textiles” which were exported to West Africa back in the 18th century.

Launched in 2009 as a clothing brand by Chinar Farooqui, Injiri believes in the beauty of hand-weaving processes. Injiri as a brand is more about story-telling, the end point is reflective of the journey of many processes. We make clothing for women and textiles for home. The brand focus is on textile development and sustainable usage of materials.

Curating an aesthetic around absolute simplicity and working within the limitations of textile techniques, Injiri is featured and placed in several stores all over the globe. Celebrating the living tradition of crafts in India, the brand has found resonance with aesthetes across the world. One of the brand’s many achievements came as the prestigious EDIDA Award for interior textiles in the year of 2016.

We try to explore without defining how our textiles will end up as products and enjoy the journey of the processes, our creativity takes us through. Not dictated by fashion and trends, our design language is derived from learning and studying ethnic traditions across the world.



Figure : 236



Figure -237



Figure -238



Figure -239



Figure -240



Figure -241



Figure -242



Figure -243

## Design — The Process

India, across her length and breadth, has been the land of extraordinary handwoven fabric of multifarious styles, colors, textures and unique features, pertaining to the specific region they are grown and spun in.

Our process centers around working closely with master weavers and their textile vocabulary, across various parts of India. We are constantly engaged in conversations with these keepers of intangible human heritage. Design stories start with curating and studying old pieces of textiles which showcase the crafts at its purest forms.

Most crafts in India, especially the ones of textiles, have unique codes pertaining to the geography they come from. From the selva being built to protect the fabric for generations of usage, to motifs that reveal the identity of the soil it rises from. At INJIRI they try to focus on such details and build our design stories around them and celebrate fabric from its inception in the yarn at the end of the process in the tangible product.

Injiri shapes come from an array of inspirations. Some being closer to these weaving clusters we work with and at other times antique pieces of clothing that are obsolete. The simplest of clothes worn by peasants, farmers and common man, inspire us the most.

In olden days making clothes was a very slow process and allowed the maker to do each piece at leisure. In the past woven material was a precious commodity and was used frugally. The “hand-made” quality in antique pieces is very evident and we are inspired by such craftsmanship over and over again.

# Santa Fe Folk art festival

Since 2004, the International Folk Art Market has hosted more than 1000 master folk artists from 100 countries in the world's largest exhibition and sale of works by master folk artists. Artist earnings have exceeded \$34 million and impacted more than one million lives in the communities they represent. The Market offers folk artists a respected place in the global marketplace to gather together and share their handmade traditions and to create economic, social, and individual empowerment.



The International Folk Art Market envisions a world that values the dignity and humanity of the handmade, honors timeless cultural traditions, and supports the work of artisans serving as entrepreneurs and catalysts for positive social change.

The mission of the International Folk Art Market is to create economic opportunities for and with folk artists worldwide who celebrate and preserve folk art traditions.

## IMPORTANT ELIGIBILITY REQUIREMENTS:

- IFAM welcomes applications from traditional folk artists whose work reflects time-honored community-based traditions, and artists who are inspired by these cultural traditions but who may also innovate upon them. Contemporary items that do not demonstrate an innovation of a tradition may not be accepted.
- Individual artists, cooperatives, non-profit organizations, businesses or individual sponsors are eligible to apply.
- The work you submit must have been made within the past five years.
- Since there are many venues open to American folk artists to show and sell their work, participation in the International Folk Art Market is limited to artists who reside outside the United States or who have legally immigrated to the United States and actively create folk art that is consistent with the traditions of their native country.
- There is no fee to apply

The folk art sold at the International Folk Art Market Santa Fe should have a foundation of traditional folk art. Contemporary items that do not demonstrate an innovation of a tradition may not be accepted. Tourist trinkets or souvenirs made in mass quantity will not be accepted.



Each of our artists should have a story to tell about their region in the world, art and craft traditions, and family heritage. They support families and villages and uphold cultural practices. Together, we help them share their stories for the world to discover



Traditionality of form focuses on using established structures, layouts, or techniques that have been long practiced and Traditionality of motif refers to the recurring use of familiar symbols, themes, or subjects, like nature, animals, or mythological figures, that are deeply embedded in cultural .



The International Folk Art Market in Santa Fe is an annual celebration that brings together over 100 artists from more than 50 countries. It offers a transformative experience unmatched anywhere else in the world. The Santa Fe market celebrates folk artists and heritage art from around the globe, honoring humanity in handmade creations. For three days each year, thousands of visitors attend the artist market, creating a ripple effect of economic empowerment for artisans and their communities—supporting cooperatives and community projects that benefit countless individuals

## Artistic Quality

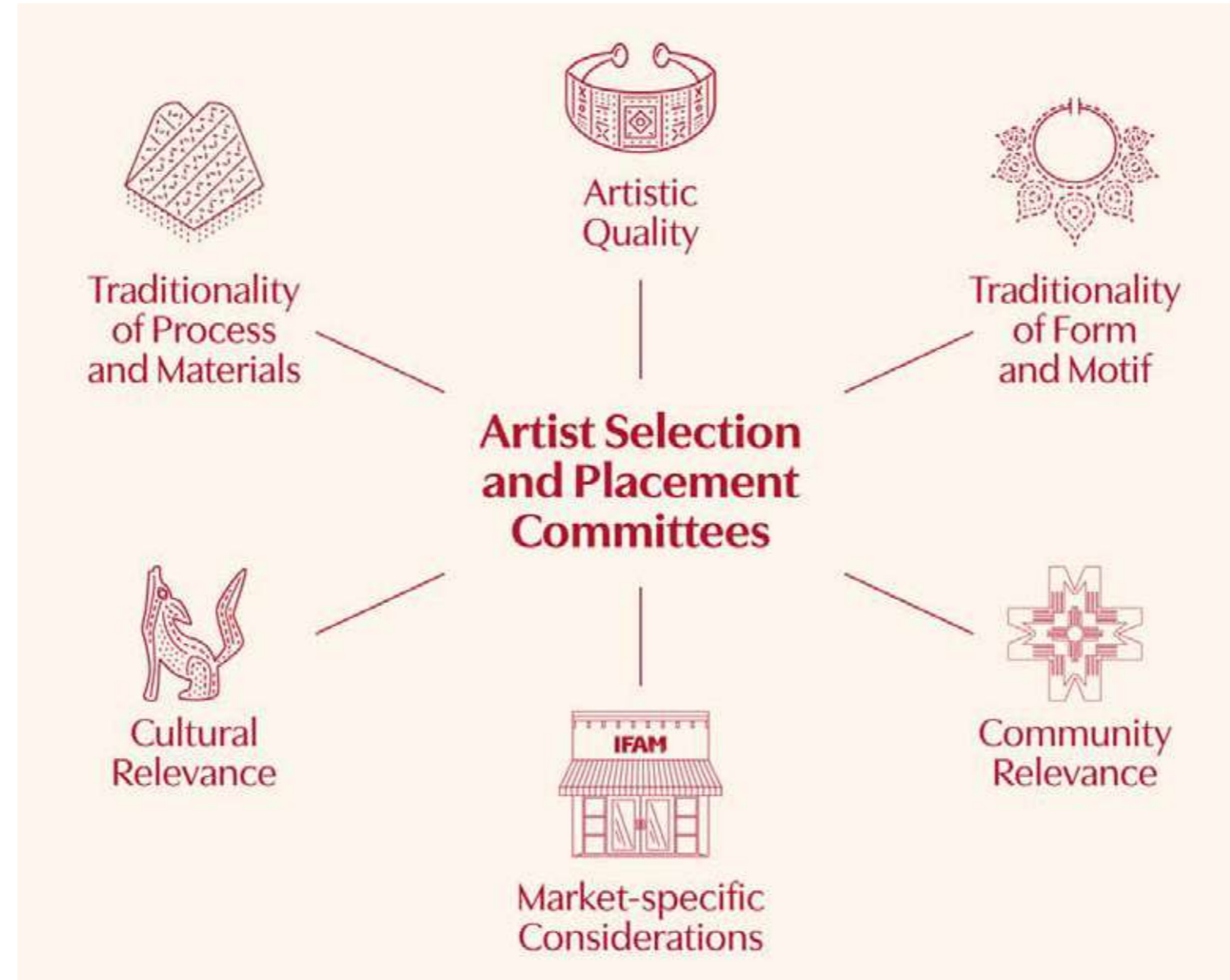
While focusing on artistic quality here, we need to concentrate on Uniqueness: Every piece is one of a kind with slight variations that show human touch, time, and skill labour. Intensive artisans may take days or weeks to complete a piece with imperfectly perfect, slight asymmetries or irregularities that add charm and authenticity.

## Traditionality of Process and Materials

Traditionality of process means hand techniques passed down generationally. Time-honored craftsmanship is about practicing the same way they were centuries ago, with ritual and cultural connection embedding a sense of identity in each object. Where tools are simple hands, needles, looms, and chisels, not machines, the time it takes is a part of the value. Traditionality of material suggests materials harvested from artisans' immediate environment: clay from local river beds, organic cotton, natural and vegetable dyes, etc. The use of material respects nature- no waste and often biodegradable; they just don't serve a purpose but also the meaning which feels raw, surfaces shows the touch of the maker and imperfections reveal the origins

## Cultural Relevance

In terms of cultural relevance, it means a connection to a tradition that Art represents generations of cultural knowledge- not just aesthetics but rituals, beliefs, and the way of life. Every item has meaning. It ensures that Art isn't divorced from its roots - it's a form of resistance and pride. It's a voice of identity, a keeper of tradition, and a bridge between past and present, created by people who live their culture daily.



## Traditionality of Forms and Motifs

It refers to culturally specific shapes and structures, which often follow centuries-old styles and serve practical spiritual and ceremonial purposes rooted in daily life. These forms evolve from local needs, like climate, food habits, and regional practices. Traditionality of Motifs means deeply symbolic motifs that carry messages, stories or blessings. These motifs have been unchanged for generations, maintaining sacred or historical significance. These motifs distinguish one culture or region from another. They are hand-drawn or woven by memory, tradition and inherited muscle memory, which adds to their authenticity.

## Community Relevance

It refers to the reflection of cultural identity in terms of art; each piece of folk art represents shared cultural heritage, not just individual creativity. Artisans act as cultural ambassadors, preserving traditions passed down for generations. The motifs, materials, and techniques used in the artwork often symbolize regional identity, ancestry and communal history. But it also challenges the idea that folk art is "primitive" and instead establishes it as master craftsmanship worthy of global appreciation

## Market-Specific Considerations

The market focuses on handmade, culturally significant art and crafts from global artisans. They will be selected based on the authenticity of their crafts, cultural connection and traditional craftsmanship. The focus is on environmentally friendly natural materials rather than synthetic or industrial production. Many artisans use plant-based dyes, recycled materials or organic fibres, promoting sustainability. The market discourages over-commercialization and mass production, which could dilute cultural significance. They must maintain artistic integrity in their designs to find a balance between traditional craft and modern consumer appeal without losing authenticity.

## IFAM Artists



**Vanita Chauhan**

Vanita Chauhan, who is inspired by the famous applique artisans of her heritage. A born artist, she was encouraged by her husband and family to explore designs of her own. Vanita has now trained and employed over 1500 artists, helping these women to earn both livelihood and status through their craft.



**Pabiben Rabari**

Pabiben's journey is also one of women's empowerment. Through her cooperative, she supports over 300 women artisans, providing them with livelihoods while celebrating the resilience of Rabari culture. Her work brings the historic traditions of Gujarat's embroidery to a broader, modern audience, proving that innovation can uphold legacy while inspiring change.



**Sufiyan Ismail Khatri**

When Sufiyan Ismail Khatri creates his rich textiles, he is continuing the four thousand year old tradition of Ajrakh hand-block printing, a tradition that goes back to the early civilizations of the Indus Valley. Khatri's collection includes rugs, wall hanging, pillows, and household items all adorned in perfectly symmetrical Ajrakh designs, an homage to unity and order. A part of the Khatri Community of Kutch, Gujarat,



**Prakash Naranbhai Siju**

Prakash Naranbhai Siju's family has lived in the Bhujodi village in the desert region of Kutch for seven generations. Prakash's grandfather originally wove Rabari Dhabla blankets and was the first to learn carpet weaving in the 60s. This practice has been passed down from generation to generation and he does the majority of weaving on a two-pedal frame loom.



## RaasLeela Textile

Sustain-ably Handmade Contemporary Couture from India



RaasLeela is a concept-based brand from Gujarat, India that specializes in sustainable, Eco-friendly, hand-sewn and embroidered garments, accessories, and textiles for the home. The team of fourteen women works only with bleach-free and dye-free Kora cotton fabrics, up-cycled remnants, and intact portions from damaged textiles sourced from weavers, making each piece one of a kind. RaasLeela's designers are encouraged to explore and celebrate their individual creativity and develop their own aesthetics, furthering the uniqueness of the products the brand offers.



## Karomi Crafts N Textiles

Karomi Crafts N Textiles was more than just a brand—it was a beacon of hope for artisans across Bengal. Founded in 2007 by a visionary entrepreneur with a single weaver, Karomi embarked on a journey to revitalize the hand-loom sector while empowering low-income artisans. Over the years, their commitment to preserving the authenticity of the craft became their guiding principle. At the heart of Karomi's ethos lay the Jamdani weave, a cherished tradition in Bengali culture. Despite the trend towards mechanization, Karomi remained steadfast in practicing the authentic "hand-picked warp" technique, honoring the heritage of the craft. Their dedication paid off as artisans like Rinku Biswas and Akhil Basak flourished, transforming from humble weavers to community leaders. But Karomi didn't stop at Jamdani. They embraced the rich tapestry of Bengal's crafts, integrating hand-block printing and Kantha embroidery into their repertoire.



Shubhangi Tawar | Degree Project | Apparel Design | NID, 2024



## Qasab Kutch Craftswomen

The nomadic Rabari tribe first came to India's Kutch region in the 13th century. Their story is captivating, as it was just 15 years ago when the tribal elders banned the elaborate embroidery work made by women. QASAB, a collective enterprise of 1,200 rural craftswomen from 10 ethnic communities from 42 Kutch villages, works to generate income for the area's craftswomen, but also strives to preserve ancient art forms and culture. The banning of this craft escalated as the cost of living dramatically increased by the end of the 20th century. Women felt it was a burden to create works of art for wedding gifts, social customs, and celebrations. As explained by a representative of QASAB, "It was becoming too laborious and time consuming to prepare all these items which were considered prestigious and essential for caste traditions. With modern day life pressures, the women were finding it difficult to set aside the time needed in order to create everything required to make a complete settlement."



Shubhangi Tawar | Degree Project | Apparel Design | NID, 2024

Initiatives like QASAB have created a dialogue with the community elders in order to begin re-creating their appliques for modern retail markets. Elders have been open to this transition and realize the potential in earning an income from their skills and collaborating with fashion designers. While embroidery that was part of wedding trousseau and dowries were similar to many of the other ethnic communities, they also used the appliqué technique to make beautiful and colorful quilts, covers for camel backs, bags, colorful attire, wall hangings, and more. Natural surroundings and animal inhabitants like flowers, birds, and animals, but also everyday objects are popular themes.

## Inferences/Insights

The emerging and established Clientele for handcrafted Indian textiles and garments—ranging from urban ethical shoppers to international buyers and culturally curious tourists—reveals a powerful convergence of conscious consumerism, cultural storytelling, and global appreciation of heritage arts. This audience values authenticity, sustainability, and human connection, preferring products that are ethically sourced, rich in cultural narrative, and rooted in craftsmanship.

In the Indian craft sector, this insight underscores a growing shift from mass production to artisan-led, story-driven slow fashion. Buyers seek meaningful purchases—not just clothing, but heirlooms with identity, community, and tradition woven into every thread.

At platforms like the International Folk Art Market (IFAM), these personas represent a significant opportunity. The market's ethos of celebrating global folk arts aligns seamlessly with the values of your Clientele. IFAM attracts discerning buyers who are:

- Willing to pay premium prices for cultural authenticity and quality
- Looking to connect directly with makers
- Eager to preserve endangered craft traditions through purchase power

This alignment presents a strategic opportunity for Indian artisans and craft-based brands to position themselves globally—not just as vendors of tradition, but as cultural ambassadors offering contemporary relevance through timeless heritage.

- **Key Elements to Include**  
Motifs Inspired by Kutch: Stylized camels, dunes, local flora, tribal patterns  
Color Palette: From your earlier insight—rust, mid-tone reds and pinks, olive green, mustard, indigo-blue green, off-white

Craft Techniques: Mirror work, thread embroidery, hand block print accents, appliqué

- **Marketing & Positioning**  
Narrative Branding: Every collection drop tells a new story—e.g., “Voices of the Desert,” “Nomadic Lines,” “Stitching Identity”  
Sustainability Messaging: Highlight ethical sourcing, natural dyes, artisan livelihoods  
Sales Channels:  
Indian urban boutiques + craft pop-ups  
International folk markets (like IFAM), NRI focused e-commerce  
Collaborations with designers or curators abroad for exhibitions

- **Opportunities for Innovation**  
Collaborative Design with Artisans: Co-create motifs or forms  
Limited Edition Drops: For exclusivity and collectibility  
Interactive Packaging: Include a foldout story map of Kutch, artisan photos, or embroidery swatch  
Would you like a sample mood board or sketch ideas to get started visually?

## Strategic Direction for a Kutch Embroidery-Based Womenswear Collection

- **Collection Concept: “*Kalakriti Kutch ki*”** Celebrate the legacy of Kutch embroidery through a contemporary lens, telling the stories of artisans, landscapes, and cultural memory. Use each garment as a narrative canvas.

- **Design Approach Based on Personas**  
A. **Urban Ethical Shoppers (India)**  
Silhouettes: Relaxed fit Kurtas, Co-ord sets, Shirt dresses, overlays, and Kaftan inspired jackets  
Aesthetic: Modern minimalism meets handcrafted detail  
Design Focus: Strategic embroidery placements near seam lines  
Natural fabrics like handwoven cottons, Kala cotton, and Khadi  
Muted tones with rich hand embroidery—highlighted through tonal or thread-on-thread detailing  
Packaging Story: Tag each piece with artisan names, regional map, and craft heritage

### B. NRIs and International Buyers

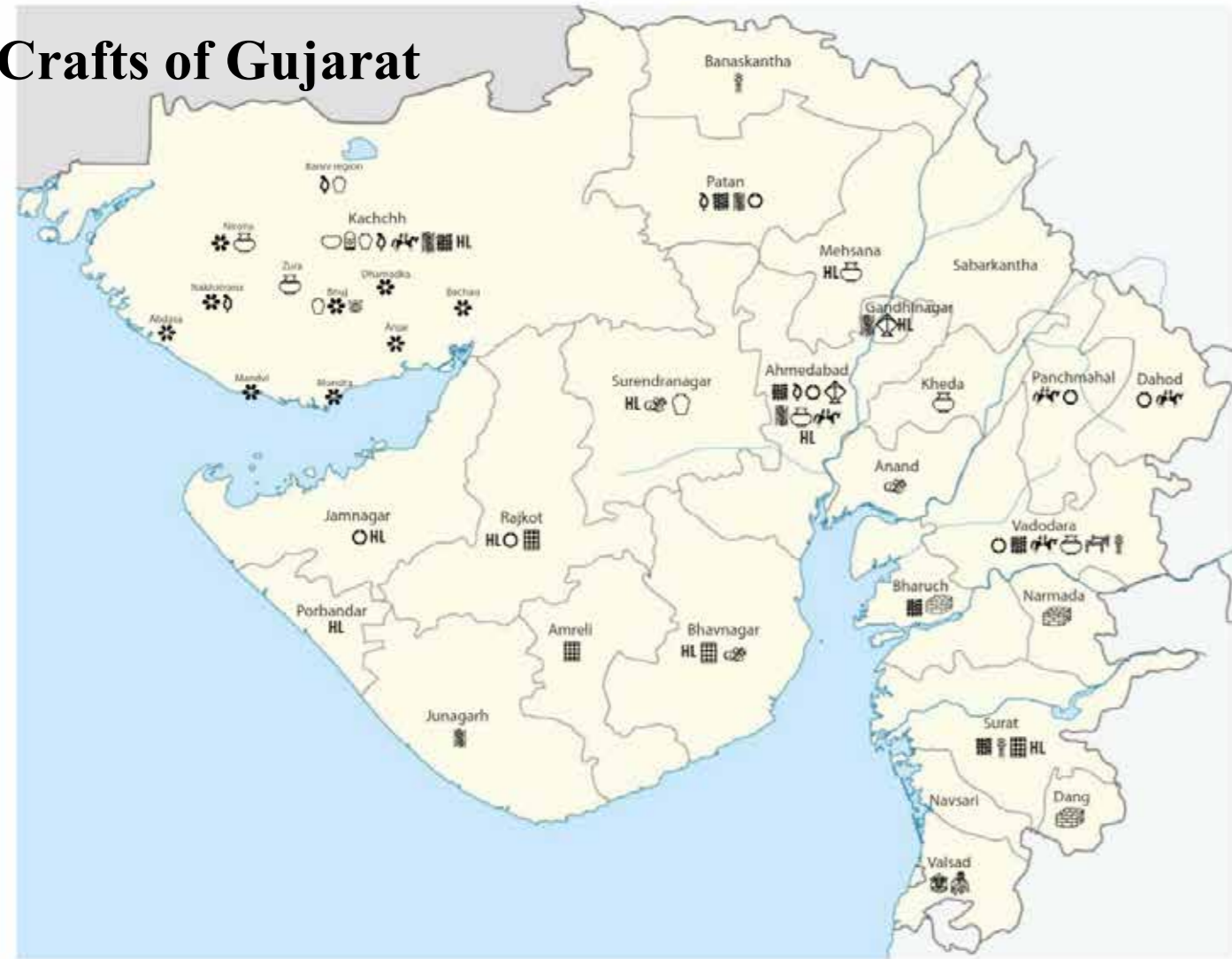
Silhouettes: Indo Western fusion wear—wrap dresses, Saree drape gowns, long embroidered jackets, trousers with ethnic detailing  
Aesthetic: Rich, statement pieces blending tradition with elegance  
Design Focus: Heirloom-quality embroidery techniques (Ahir, Rabari, Suf)  
Richer tones—rust, jewel pinks, indigo, olive—layered with contrast linings or piping  
Convertible wear: garments that adapt across seasons and occasions  
Presentation: Include artisan stories and care guides for slow fashion wearers

### C. Tourist & Culture Seekers

Silhouettes: Easy-to-pack separates, scarves, travel dresses, vests  
Aesthetic: Boho heritage with a clean, wearable vibe  
Design Focus: Light embroidery highlights, mirror work, tassels  
Earthy palette inspired by Kutch landscapes. Emphasize souvenir-like uniqueness—no two pieces alike

Point-of-Sale Storytelling: Garment tags with QR codes linking to artisan videos or blogs

# Crafts of Gujarat



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(Votive offerings, Molela plaque)
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(Painted Terracotta)
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(Agate stone work, Pathar kaam / Sompura)
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(Sankheda furniture)
  - Theatre Crafts  
(Mask making)
  - Paper Crafts  
(Potang - Kite making)
  - HL Handloom

Figure -244

# Crafts of Gujarat

Situated on the west coast of India, with a long coastline open to the Arabian Sea, Gujarat has enjoyed trade relations with overseas lands from time immemorial. Traders, invaders, colonizers, migrants and refugees have landed in Gujarat, bringing their skills that have become part of the handicraft heritage of the state. The palaces, forts, havelis, mansions, mosques, temples and mausoleums of Gujarat reflect the richness of crafts skills in the state from medieval times. Embroidery is the quintessential handicraft of Gujarat, a state identified with the colors of the heavily embroidered Chaniya Cholis worn by girls and women during festivals like Navratri. Several communities in different parts of the state do delicate embroidery, bead-work or appliqué.



Figure : 245 Mata\_ni\_Pachedi

In the Vasna area of Ahmadabad, a few artisans produce hand-painted ritualistic cloths called Mata Ni Pachedi and Mata Ni Chadarvo. One of these artisans is Sanjay Chitara. His mother, Manjuben Chitara, and brother, Vasant, have all won national awards for 'kalamkari', the art of drawing with a handheld pen.



Figure : 246 Patan\_ka\_Patola Saree

Gujarat has a rich legacy of weaving and handicrafts, encompassing disciplines like—embroidery, tie-dye, block printing, bead-work, metalworking, woodcarving, lacquer work, pottery, marquetry, quilting, stone carving, etc. Here, we are bringing you the best that the state offers.



Figure : 247 Artisan from khari Village from marwada community

## SURENDRANAGAR

» Key Craft: Hand-loom weaving and textile embellishment

SurenDRanagar district has one of the largest hand-loom clusters in Gujarat. A unique and rare weave of this district is the Tangalio, which can be seen in Bajana, Wadhwan, Shayla and other villages in this region. The Tangalio weavers are adept at adding extra knots on the weft which create motifs and figures in a dotted pattern on the woven fabric. Using this technique, artisans weave shawls, stoles and garments. The single Ikat done at various places in this district, including Somasar and Sayla, creates a less expensive version of the ultra-rich double Ikat Patolas of Patan.



Figure -248

## JAMNAGAR

» Key Craft: Bandhani

Jamnagar is known for its bandhani, an ancient art of tie-dyeing which gets its name from Bandhan, the Hindi word for tying. Bandhani is an ancient technique of tie-dyeing that is intricate and time consuming. The fabric is pinched together in selected places, according to the pattern lightly drawn or block-printed on the surface in fugitive colors that fade away and tied round with thread or twine before coating with material that resist the dye before immersion in an dye-bath. After the threads or twines are removed to reveal a pattern in the original color, the process is often repeated to create a variously colored bandhani pattern.



Figure -249

## SURAT

» Key Craft: Sadeli

Surat is an important center for Sadeli crafts. Sadeli is a form of marquetry, the art of decorating the surface of wooden articles with delicate pieces of wood and other materials in precisely cut geometrical shapes. Sadeli bears much resemblance to Khatam which is the Persian version of marquetry, which is said to have developed in Iran during the reign of Safavid dynasty from 1501 to 1722. The processes, techniques and motifs of khatamkari marquetry are said to have been brought to Surat by the Parsis who came to the Gujarat shores from Iran, and this gave birth to the distinctive Sadeli craft.



Figure -250

## SANKHEDA

» Key Craft: Woodworking,

Woodworking, especially lacquered furniture Sankheda, in Vadodara district, is synonymous with its colorful wooden furniture, which is an excellent example of woodworking, wood-turning, lacquer ware and hand-painting on wood. The furniture is made by an artisan community called Kharadi Suthar, using hand-held tools, lathes and simple machinery. The tradition of making hand-painted furniture in Sankheda is said to have started in the mid-1800s. The Suthars turn blocks of wood on lathes, prior to shaving and smoothening, to achieve the characteristic rounded shapes of the Sankheda furniture pieces.



Figure -251

## BHAVNAGAR

» Key Craft: Metal utensils of Sihore

Sihore situated 20 km from Bhavnagar has a deep-rooted tradition of crafting metal utensils. The Kansara artisans of Sihore are known for the superbly crafted metal utensils, now mainly made using simple machinery. Working with brass, copper and bronze, the thalis and bowls made by the Kansaras of Sihore are popular with restaurants in cities like Ahmadabad, Vadodara and Surat. The Kansaras make several kinds of utensils, and also solid brass chains with ornate motifs for swings and other uses.



Figure -252

## CHHOTA UDEPUR

» Key Craft: Pithora painting

Chhota Udepur and nearby towns in Vadodara, Panchmahals and Dabhad districts are the centers for many arts and crafts associated with tribal groups—like the highly ritualistic paintings called pithoras done by communities like the Rathwas. The pithora or pithoro painting is executed by the Lakahara group with the Badva officiating as the head priest for the associated rituals. This form of painting is done either to celebrate an auspicious occasion or to call upon Pithora Baba to solve problems like disease or drought. The ceremonies involve songs, dance, drinking and feasting. The legends and events related to this revered tribal lord dominate the pithoro



Figure -253

## Crafts of Kutch

The rich and diverse creative traditions of Kutch live at the intersection of cultures and communities. Once a destination by land and sea for people from Africa, the Middle East, and the Swat Valley, Kutch has a rich tradition of sea trade from Mandvi and a global connection. A river system was shared between Kutch, Sindh and Rajasthan. As a border state, Kutch constantly absorbs cultures from the north, west, and east. Kutchi motifs can be traced to the ancient Harappan civilization, yet the craft is developing and growing with spirited artists' innovative and entrepreneurial drive.

The arid climate has pushed communities here to evolve an ingenious balance of meeting their needs by converting resources into products for daily living. While embroidery has become synonymous with Kutch, other textile and hard materials crafts give this land color and identity. Craft is inextricable from the numerous communities connected by trade, agriculture and pastoral-ism in Kutch.



Figure -255

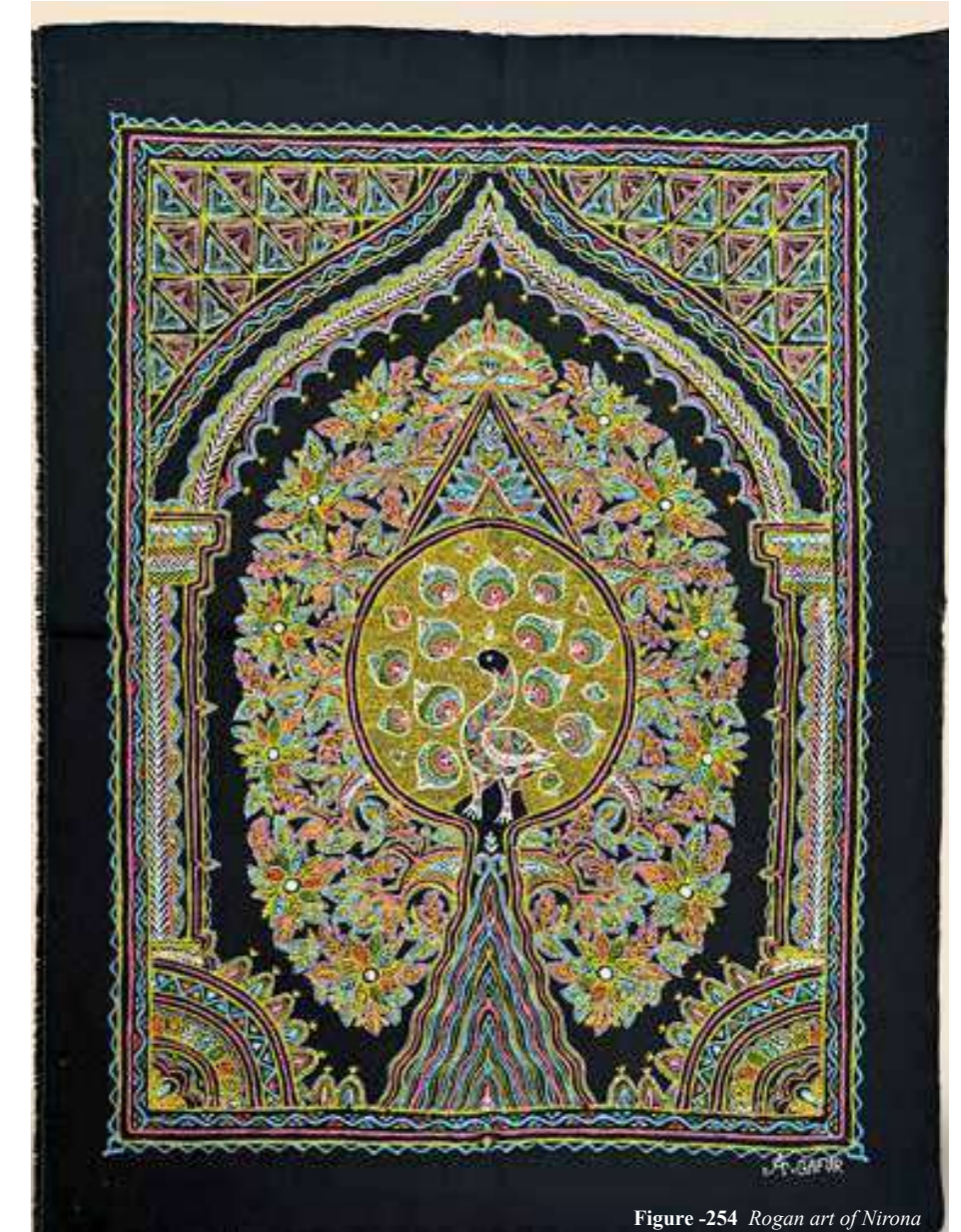


Figure -254 Rogan art of Nirona



## Rogan art

Rogan is the technique of painting on fabric crafted from thick, brightly colored paint made with castor seed oil. Castor is a local crop grown in Kutch, and artists most likely sourced it from farmers originally. Artisans place a small amount of this paint paste into their palms. At room temperature, the paint is carefully twisted into motifs and images using a metal rod that never comes in contact with the fabric. Next, the artisan folds his designs into a blank fabric, printing its mirror image. In effect, it is a fundamental form of printing. While the design used to be more rustic, over time, the craft has become more stylized and now is almost a high art.

## Mud and Mirror work (Lippan art)

Mud and Mirror Work (also known as Lippan Kaam) is a traditional mural craft of Kutch, Gujarat, India. Lippan or mud-washing using materials locally available in the region, like a mixture of clay and camel dung, keeps the interiors of the houses cool. These scintillating murals bring life, gaiety, and beauty to the generally harsh life of the people of Kutch. The women of the Rabari community mainly do mud and Mirror Work. This art form has a hoary past, as no records are available to trace its origin. Various communities in Kutch do mud-washing in their distinct style.



**Ajrakh** is a time-honored emblem for the local communities of Kutch. Nomadic pastorals and agricultural communities like the Rabari, Maldhari, and Ahir wear Ajrakh printed cloth such as turbans, lungi, or stoles. It was given as a gift for the Muslim festival of Eid, for bridegrooms, and for other special occasions. The colors of an authentic Ajrakh textile are fast. The cloth is made in a sixteen-step process of washing, dyeing, printing, and drying, requiring a high level of skill and concentration to keep colors fast and even. Pomegranate seeds, gum, Harde powder, wood, Kachika flour, Dhavadi flower, alizarine and locally cultivated Indigo are just some of the natural resources that printers in this craft.



**Batik prints** were made by dipping a block into hot piloo seed oil, which was then pressed onto fabric. After dyeing, the oil paste was peeled off to reveal a print. Over time, wax was adopted in the technical process of Batik printing as a more practical alternative to oil, which had to be pressed from thousands of small seeds. The adoption of wax changed the appearance of the textile. In wax printing, thin webs of dye run through the motif creating a beautiful veined appearance. Wax print batik flourished in Kutch in the 1960's due to the crafts rising popularity in foreign markets coinciding with the hippie movement and the emergence of chemical dyes, which worked in tandem with wax printing in contrast with vegetable dyes that were unfit for Batik making.

## Tie and dye craft is known as “Bandhani

Bandhani dates back to the Bandhani 12th century, and came to Kutch when members of the Khatri community migrated from Sindh. Bandhani tie and dye became a staple local source of income with the export of bandhani bandannas to Europe via the English East India Company in the 18th century. Much like the local block printers, bandhani artisans used local, natural resources like madder and pomegranate to dye their cloth in a brilliant range of hues. The technique of tightly winding a thread around a section of cloth, dyeing it, and then removing the thread to reveal a circular resist motif has remained the same since bandhani was first practiced.



**Kala Cotton Weaving** From 3000 BC until the 1750's, only the indigenous arbore-tum and herbaceous plants were used to grow cotton in India. Samples found from Mohen-jo-da-ro were made from these plants, which today are known as old world cotton. In the early market systems of Kutch, farmers and weavers worked together to create rich, organic woven textiles with a soft but durable texture. Creating textiles from local, old world cotton is part of a vibrant national legacy of making cloth from the first to last step on Indian soil. Kala cotton is indige-nous to Kutch and organic, as the farmers do not use any pesticides and synthetic fertilizers. It is a purely rain fed crop that has a high tolerance for both disease and pests, and requires minimal investment.

## Embroidery Styles of Kutch



**Suf**

Suf is a painstaking embroidery based on the triangle called a “suf.” Suf is counted on the warp and weft of the cloth in a surface satin stitch worked from the back. Motifs are never drawn. Each artisan imagines her design, then counts it out –in reverse! Skilled work thus requires an understanding of geometry and keen eyesight. A suf artisan displays virtuosity in detailing, filling symmetrical patterns with tiny triangles and accent stitches.



**Kharek**

Kharek is a geometric style that also counts and is precise. In this style, the artisan works out the structure of geometric patterns with an outline of black squares, then fills in the spaces with bands of satin stitching that are worked along warp and weft from the front. Kharek embroidery fills the entire fabric. Cross-stitching was also used in older Kharek work.



**Mutwa**

The Mutwa are a small, culturally unique group of Muslim herders who inhabit Banni, the desert grassland of northern Kutch. The exclusive Mutwa style comprises minute renditions of local styles: pako, kharek and Jat work, though different names know these. Specific patterns of each style, such as elongated hooked forms, fine back stitch outlining in pako, and an all-over grid in haramji, are also unique to Mutwa work. Though the technique varies, Mutwa style is uniformly fine and geometric.



**Jat**

Garasia Jat’s work similarly “belongs” to Garasia Jat, an Islamic pastoralists who originated outside of Kutch. Garasia women stitch an array of geometric patterns in counted work based on cross stitches studded with minute mirrors to fill the yokes of their churi, a long gown. This style, displaying comprehension of the structure of the fabric, is unique in Kutch and Sindh.



**Applique**

Patchwork and applique traditions exist among most communities. For many embroidery styles, master craft work depends on keen eyesight. By middle age, women can no longer see as well, and they naturally turn their skills and repertoire of patterns to patchwork, a tradition devised initially to use old fabrics.



**Neran**

“Neran” comes from “nen”, which means eyes or eyebrows. The small white diamond represents the eye in the design, while the colorful curved patterns around it symbolize the eyebrow. The entire motif is outlined in black thread. This embroidery style uses mirrors sparingly and is known for its extensive use of buttonhole stitches. This needlework is a signature of the Marwada harijan community.

# Embroideries at Kalaraksha



Figure 256 These are different Patches of different embroideries with which Kala-Raksha works



Figure -257 Pako embroidered Kanchali

## Chosen Embroideries

After discussing this with the Kala Raksha design team and based on my observations, six to seven types of embroidery artisans currently care about Kala Raksha. Out of which, Mutwa embroidery done by the Harijan community was not working with them.

At Kala Raksha Suf, Jat, and Kharek, products were already very well designed, and the number of artisans was also lower for the required production. These three embroidery techniques are executed using warp and weft count methods, which demand a high level of precision and acute visual acuity. As a result, only younger artisans with normal or

are able to perform this intricate work effectively. They also told me that there are three different types of Rabari Artisans, and most of them are well-versed in color combination and understanding of design elements after getting trained by the Kala-Raksha Vidhyalaya artisan training program.

After analyzing the products at Kala Raksha, it was noticed that they have fewer pako products and more pako artisans. So, I took it as an opportunity to create a collection of pako and rabari embroidery as it takes less time, and artisans were also available for it.

Figure -258 A Patch of Rabari embroidery



Figure -259 Five Artisans sitting together while doing embroidery along with a kid

## Goals

- Showcase the beauty and intricacy of kutch embroidery through modern garment designs.
- Create garments catering to national and international markets, incorporating elements that resonate with diverse cultural preferences.
- Ensure the collection is commercially viable and meets quality standards for global and local audiences.
- Conduct deep research to identify the traditional motifs and design elements that hold cultural significance and resonate with the target markets
- Develop a cohesive collection that offers a range of silhouettes and styles to suit different preferences and occasions.



Figure : 260 shows two artisans of Marwada community showing their embroidery which is about to finish

## Graduation Project Proposal

### Project Brief

Design collections for Kala-Raksha to showcase at Santa Fe International Folk Art Market, which also works for local and national customers with the surface embellishment of two Kutchi embroideries out of the embroideries happening at Kala-Raksha.

1. Two separate collections of women's wear ensembles comprising nine garments each, one made with Pako embroidery and the other with Rabari embroidery with the same silhouettes.
2. Decorative Cushion covers with Pako and Rabari embroidery.
3. Unisex Jackets for winter.
4. Accessories such as handbags

### Deliverables

Actual Prototype of the developed collection of 30-35 sample products described in the brief.

Documentation of the process

1. A hard copy of the process documentation
2. Soft copy of the process documentation.
3. A set of specification sheets for the final approved and developed ranges

### Tentative Budget

S No.	Category	Budget (In INR)
1.	Cost of Materials	8000/-
2.	Cost of Field Work and Travel	4000/-
3.	Cost of Raw Materials	20000/-
4.	Cost of Stitching	15000/-
5.	Cost of Embroidery	36000/-
6.	Food and Accommodation for 6 months	32000/-
7.	Registration fee for NID by the Kala-Raksha	5000/-
8.	Cost of 3 Guide Visits	5400/-
9.	Miscellaneous Cost	10000/-
10.	Cost of Degree Project Documentation	8000/-
11.	Total	1,33,000/-

## Scope of the Project



## METHODOLOGY

- UNDERSTANDING THE COMPANY**
- DESIGN RESEARCH:**  
History | Current Scenario | Category study | Stakeholders
- PRIMARY RESEARCH**  
Interview | Survey | Field study | Market analysis
- DESIGN CONCEPTUALIZATION**  
Focus Area | Trend Research | Design Direction
- IDEATION**  
Product Conceptualization | Sketches
- PROTOTYPING**  
Sampling | Prototyping | User testing | Documentation



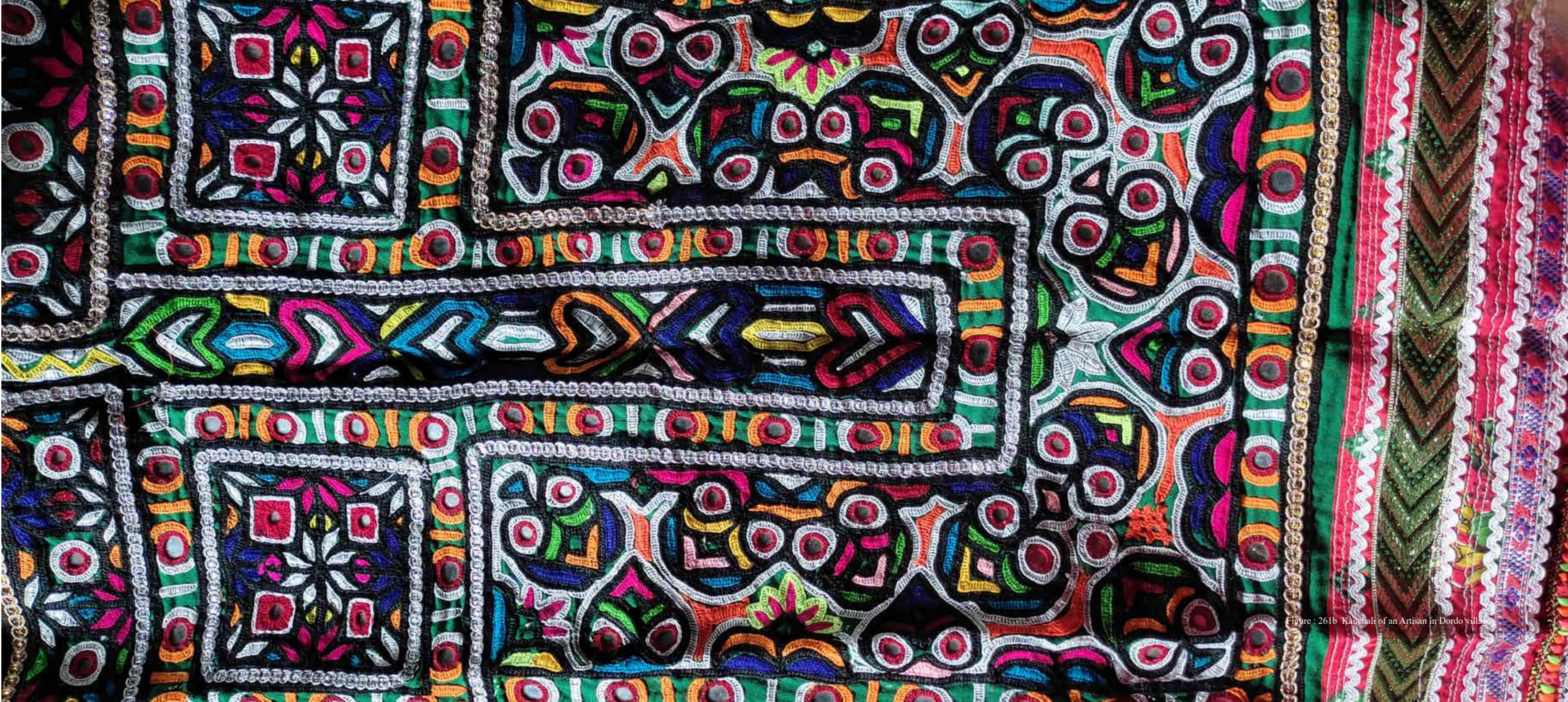


Figure : 261b Kanchali of an Artisan in Dordo villa.

## Pako embroidery

Pako, literally solid, is a tight square chain and is a double buttonhole stitch embroidery, often with black slanted satin stitch outlining. The motifs of pako were traditionally sketched with mud and needles, are primarily floral and generally arranged with symmetrical patterns. The embroidery work covers almost the whole area of the base cloth. It means solid, referring to the dense stitches that are used. The outlines are made using the square chain stitch. The fillings use a denser variety of double buttonhole stitches with a slightly raised level. It can not be done on a thin fabric. Due to the closed nature of this stitch, pako is generally done on a thick fabric or using an extra additional fabric below the main fabric.



Figure -262 Pako bag from Kala-Raksha

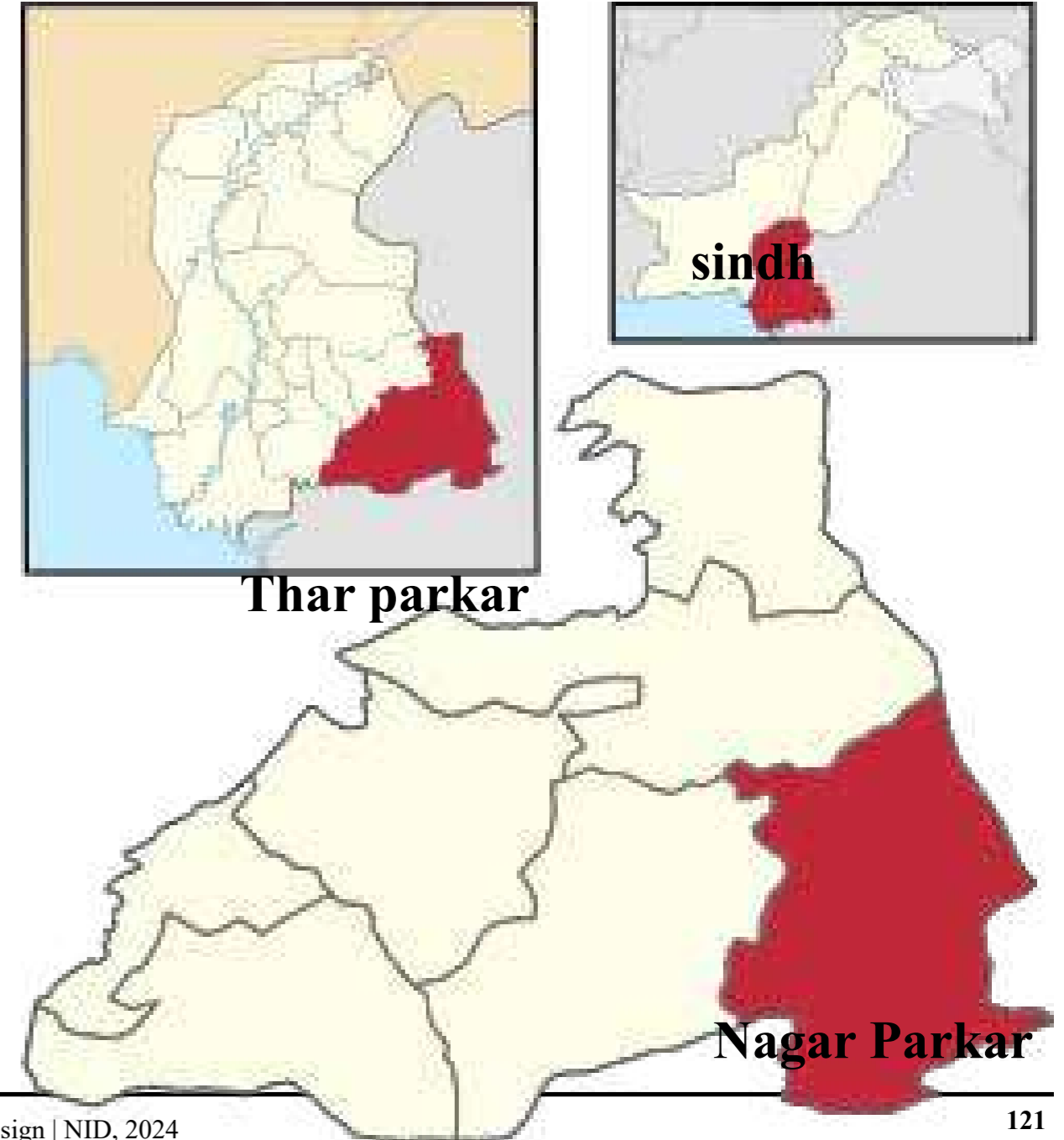


Figure -263 Deval Ben showing Jacket to other artisans in Khari Village

Pako embroidery is a traditional craft primarily practiced by the Sodha Rajputs, who once lived in the Thar Parkar region—a border area spanning India and Pakistan, near Gujarat and Rajasthan. These Hindu communities remained in Thar Parkar until the Indo Pakistani War of 1971, after which many migrated to India. They brought with them a rich legacy of embroidery styles and textile traditions.

Among the communities that migrated were the Marwada community, the Maru Meghwal, and others who had resided in Thar Parkar before the war. The Marwada settled in villages across Gujarat, continuing their embroidery traditions in a new land.

In a conversation with Deval Ben, a master artisan from the Marwada community in Khari village, she shares that many of their relatives still live in Pakistan. These families were unable to migrate during the upheaval of 1971 and chose to remain in their ancestral homes.



## Marwada community

At Khari village, there were about fifty houses in the Marwada community, and I was privileged to meet with the Dharda family. I stayed in Khari for 10 -10 days two times. During my stay, along with getting my products embroidered, I found that people here are deeply rooted in their traditions. HojaBhai wears a dhoti kurtas and turban, a traditional attire of their community, and these ease their daily work and make it less laborious in the harsh and hot weather of the Kutch region.

Similarly, women wore entirely traditional self-hand-embroidered attire, which they called Kanchali an upper garment heavily embroidered with pako embroidery and a full 6-7 meter chaniya below this and a wail (chunari ) over their heads was a mandatory garment for this married women. Girls above the age of 15 wore dresses with embellishments, laces, and a small quantity of embroidery until they married. Even girls below this age group were wearing salwar kurtis.

Wearing traditional ornaments regularly was also a part of their tradition, which they followed even in these modern times.



**Figure -264** This is a family photo of Dharda family the heads of the family HojaBhai, Sajana Ben and their two sons Naran Bhai Dharda with his wife Shukha Ben Dharda and their four kids Govind, Mohan, Aju, Abba and Ramji bhai Dharda and his wife Maiya and their son Pawan and Vikram along with Arti a guest at their house in the middle in blue.



**Figure -265** Three generations of womens doing the same embroidery bharat la kaam

## Livelihood at Khari Village



Figure -266 Bhungas circular mud houses considered safe even in earthquake



Figure -267 On the way to Hojabhai's farm

## Occupation

The majority of the Marwada community are either farmers or farm laborers working on others' lands. To supplement their household income, many follow seasonal crop harvests across regions. Given the arid landscape, farming heavily depends on irrigation and, at times, monsoon rains become critical for survival. Many landless Marwada men take up construction work, typically earning between ₹400 to ₹500 per day.



Figure -268 Hojabhai working in farm



Figure -269 Deval ben cooking food



Figure -270

The women of the household engage in embroidery work, both for personal use and for various NGOs operating in Kutch. They typically earn around ₹200 per day, though in many cases, the pay is even lower.

Young children, having learned embroidery from their mothers at an early age, also begin contributing to the household income, often starting to work and earn during childhood



Figure -271 HojaBhai's wife working in his farm

## Land, water and Vegetation

Khari is located about 10 km from Khavda and lies close to the Rann of Kutch, where the land is largely sandy and infertile. The soil has a low percolation rate and high absorption, making it unsuitable for farming. Additionally, the proximity to the salty desert means the underground water is saline, further contributing to poor soil fertility.



Figure -272 The sandy soil



Figure -273 Kids enjoying in farm

Despite the challenges of sandy soil and saline water, the people of Khari cultivate crops during the rainy season. With access to water from available resources, they grow Moong, Bajra, cotton, sugarcane, kotimba, chibbad (muskmelon), Kesar mangoes, pomegranates, and even dragon fruit. However, without sufficient water, only a limited variety of crops can thrive. The region's natural vegetation includes hardy species like Babool, Cactus, and Neem, which are well adapted to the arid conditions.

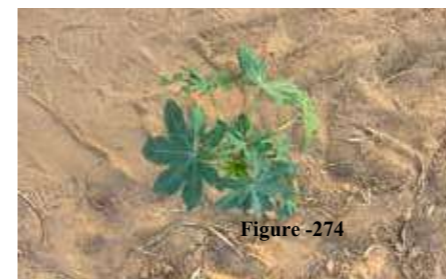


Figure -274



Figure -275



Figure -276



Figure -277



Figure -278 Sukha Ben Posing in-front of Cactus



Figure -279 Khari Village Artisan and their kid with the buffaloes



Figure -280 Deval Ben and her Mother in law taking out buffalo's milk



Figure -281 Buffalo eating its food



Figure -282 Deval Ben making food for buffalo

## Animal Husbandry

In Khari, animal husbandry is a vital part of daily life and a primary source of livelihood. Most households rear buffaloes, cows, and goats, and also keep pets such as cats, dogs, and birds. This practice is deeply embedded in both the local economy and lifestyle.

Each buffalo, along with its two offspring, requires around 60 kg of Bhuso (wheat mill residue) costing ₹2,400 and 1 kg of Khad (a mix of cotton leaves and jaggery) worth ₹1,500 every 10 days. Monthly, the total cost of feeding is approximately ₹12,000, while the buffaloes produce milk worth ₹15,000—resulting in a net profit of about ₹3,000.

Feeding begins early, at 4 AM, which aligns with the natural milking rhythm of the animals.

# Water Scarcity

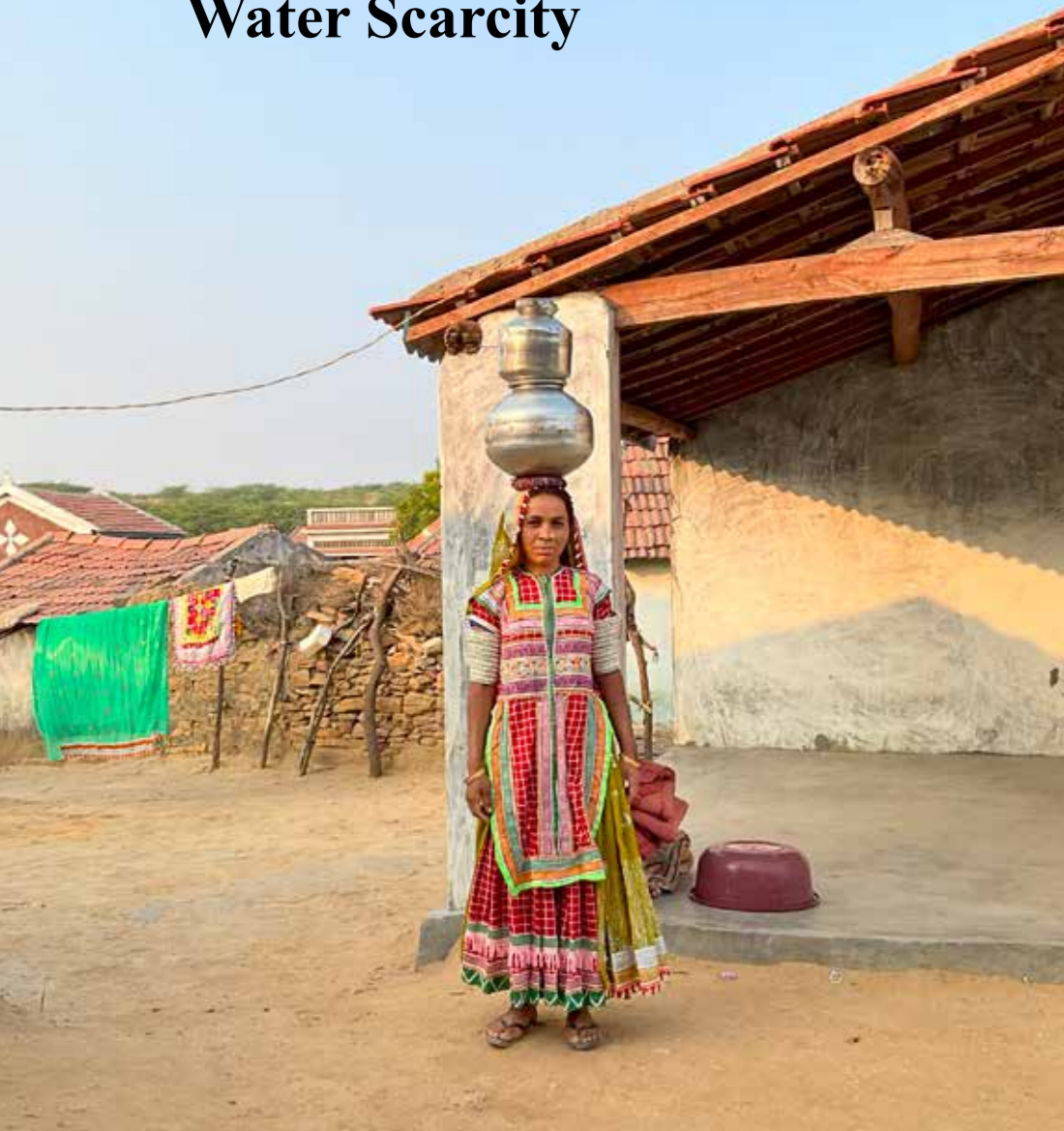


Figure -283 Dhanna Ben taking water to their kitchen from tank outside

In Khari, water scarcity has always been a concern. Traditionally, women fetched water from nearby ponds that collected rainwater. Although government-built cement water tanks were introduced a year ago—one for each household—this is still not a complete solution. These tanks receive water only once or twice a month. Most families in Khari live in joint households, with an average of 15–20 people and 2–4 cattle relying on a single tank. Each tank holds about 1,200 to 1,500 liters, which must last for up to 15 days.



Figure -284 Traditional water tank



Figure -285 Artisan's kid standing in-front of water tank



Figure -286 Modern day water tank made by government fro all the families in Kutch



Figure -267



Figure -288 Khari Village men sitting together with cards



Figure -289 Veeru doval Ben's Daughter doing embroidery

## Needles and Norms

In the Marwada community of Khari village, it is customary for girls to become engaged at a young age, often while still underage. However, the actual marriage typically takes place after they reach adulthood, generally between the ages of 21 and 25. This practice reflects a long-standing cultural norm that separates the rituals of engagement and marriage by several years. During this interim period, many of these young women are employed and begin preparations for their future married lives

. One of the key traditional practices involves the making of kanchali, a heavily embroidered garment traditionally worn by married women. The process of crafting kanchali is both a cultural and economic activity, as it not only reflects the girls' domestic and artisanal skills but also forms an essential part of their dowry. This practice illustrates how traditional gender roles and cultural expectations are intertwined with economic participation within the community.



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Figure -290 Everyone showing kanchalies to me



Figure -291 A Place near Mandir in Lodai village



Figure -292

## Rabari Embroidery

The arid expanse stretching from southern Sindh's Thar parkar through the Rann of Kutch into northern Kutch and eastern Rajasthan forms a culturally interconnected desert landscape. This region has long been home to communities of herders, potters, weavers, leather workers, and carpenters—each living in close relationship with the land. Once part of the Indus Valley Civilization (2600–2000 BCE), it later became a corridor for traders and invaders from Central Asia, the Near East, and Europe.

Folk embroidery is a distinctive cultural expression in this desert belt, especially among the women of Greater Thar. Characterized by vibrant colors and mirror work, these embroideries served as portable, affordable forms of adornment—perfectly suited to nomadic and semi-nomadic lifestyles. Created during moments of domestic leisure, women used recycled fabrics and local threads to decorate garments, bags, and animal trappings.

Unlike professional crafts, this embroidery was made for household use and cut across caste and community lines, embodying both resilience and a shared cultural identity.

In contrast to regional embroidery styles such as suf, kharek & pako, the Rabari embroidery found in Kutch is an ethnic style. The style, with its variation, is unique to Rabari people and considered their cultural property. The Rabari are nomadic herders who live in the Kutch, Saurashtra, and North Gujarat regions of Gujarat state and in western and southern Rajasthan states. Originally, camels were the source of Rabari livelihood. Still, today, Rabari may keep sheep, goats, cows, and buffalo depending on the balance between the limitation of the land where they live and the limitations of the neighbors.

## Location based subdivision of Rabari community

Today, Rabari of Kutch consists of three subgroups. West of Bhuj, the Garada region, where the climates are more extreme, they continued to herd camel for so long. These Rabari, sometimes called Garada Rabari by outsiders, refer to themselves as kutchi, possibly deriving their name from the Kutchi region of Baluchistan, where evidence suggests that these Rabari migrated.

Central Kutch from Bhuj to Bhachua is inhabited as Debaria. Previously, part of the kutchi subgroup, Debaria derived their names from a type of bread, implying the hospitality of those who offered it. East of Bhachua, the region known as Vagad is the home of Vagadia Rabari. Each of them practices distinguishable embroidery, which is nonetheless recognized as a variation of the Rabari style, which is unique in Kutch.



Figure -293



Figure -294

Rabari community is broadly divided into several subgroups, which vary by region, occupation, dialect, and social practices. Here are the main subdivisions:

### 1. Kutchi Rabari

Found mostly in Kutch region of Gujarat. Tend to be more settled than other Rabari groups. Often engage in agriculture along with animal husbandry. Known for elaborate embroidery traditions, especially among women.

### 2. Debaria Rabari

Originally nomadic, now more settled. Located in north-central Gujarat and parts of Rajasthan. Known for their distinct restrictions on women's embroidery after marriage (in some areas, married women are discouraged or forbidden from embroidering). Considered more orthodox in customs.

### 3. Vagadia Rabari

Found in the Vagad region (eastern Kutch and western Saurashtra) Traditionally nomadic, now semi-settled. Less restricted than Debaria Rabari in terms of women's work. Maintain unique dress and customs.

Other Regional Subgroups (Less commonly referenced):  
Maru Rabari: From Marwar region in Rajasthan.

Gujjar Rabari: In Rajasthan, may overlap or be confused with Gujjar but have distinct Rabari identity.

Sindhi Rabari: Found in Sindh

## Migration story of Rabaris

Rabari have inhabited Kutch for more than six centuries. According to one legend, they migrated from Jaisalmer due to the pressure of a Muslim king demanding a Rabari girl and fled to Sindh. There, they were sheltered by Sumra's ruler. But within the century, A Sumra king similarly demanded a Rabari girl, forcing the community to escape to Kutch. The legend is supported by historical information. According to the historian Ethoven, by the turn of the 14th century. Rabaris had moved to Sindh, where they were sheltered by Sumra rulers; in 1315, when Delhi Sultanae crashed the ruling Sumras, they took refuge & fled into Kutch.



Figure -295



Figure -296



## The traditional role of Embroidery

Embroidery holds an intimate place in the lives of Rabari of Kutch. More than purely decorative, it is an evident and vital expression of Rabari culture. So integral a part of Rabari is embroidery that each embroidered object, each element of style and the process of embroidering itself describe and support the social structure and ideology that underpin Rabari society. Embroideries of the kutchi rabari, among whom the tradition of handwork is vital, illustrate in microcosm the relationship between rabari embroidery and society. Most Rabari in Kutch still follow their traditional profession of pastoral nomad-ism. The vendor, with their herds, spends part of the year searching for water and pasture and, depending on the rains, returns to their villages during or after the monsoon season. The small, remote villages may

be inhabited exclusively by Rabari and occupied only a few months a year, but the homes are permanent. The oldest type is a round mud bhungo, which the herders construct from local material. Plain and modest outside, rabari homes are elaborately embellished with mirrored mud decoration, which rabari women themselves make. Rabari lifestyle dictates that there is only room for the essentials and that they should be portable, but those few essential items should be adorned. Embroidery assumes a vital role as it is portable, affordable, and creates wealth. Rabari recognize the value of their embroideries and count them as contributions to the substantial economic exchange required for marriage. Among Rabari both bride price and dowry are needed.

Figure -297



Figure -298



Figure -299



Figure -300

The proportion of dowry varies from region to region according to the proportion of men to women. Generally, the bride's price is paid in jewellery and clothing, some of which are embroidered and cash, while dowry is paid in livestock, kitchen utensils, money, clothing, and embroidery. Traditionally, marriages take place in 3 steps: engagement, wedding and aanu, the ceremonial transfer of the bride to her husband's village. All these steps entail economic exchange, ensuring that embroidery is ongoing. Further, embroideries are made by family members and the bride in a cooperative effort, & may be passed on from person to person for ceremonial purposes. This often has the effect of diffusing the sense of authorship & ownership of the textile.



Figure -302

Rabari embroideries are more than currency; they are the material expression of tradition. The colorful sparkling embroidered garments & household decorations are used in all important rites & auspicious occasions to create a festive atmosphere. The embroideries emphasize the importance of ceremonies such as marriage & celebrate opportunities for a sub-group to unite. Embroidered clothing is critical in creating & maintaining distinctions that identify sub-communities. The embroidered details of the rabari dress immediately convey the wearer's subgroup & status within it at a particular time. At the same time, embroidery, to a great extent, expresses fashion in the rabari community.



Figure -301

Finally, embroidering itself builds important bonds within rabari society. Rabari men usually vendor with the herds; thus, the village is left to the women. Women of the town are generally born elsewhere & not directly connected by blood or marriage. Their daily work is largely solitary. Embroidering offers a singular opportunity to gather. Stitching together in groups in

In the quiet, leisurely hours of midday & evening, the women offer village exchange thoughts & build relationships among themselves. Daughters join them & are initiated into the social dynamics by which the village operates. Specific objects embroidered by kutchi rabari illustrate how hard work highlights important events, rites, values & customs in their lives. The essential principle of exchange is expressed in the contribution from both sides.



Figure -303



Figure -304



Figure -305



Figure -306



Figure -307

In the early part of the 18th century, when silk floss thread was available in Kutch, Rabari sometimes used it for garments and hangings. Later, like other styles of kutch, Rabari embroidery most often used cotton threads. As per regional norms, Thread colors are bright and include a wide range. Traditionally, however, Rabari did not use blue in all three subgroups; white and yellow/orange dominate as outlining colors, a preference shared in central and eastern Kutch embroideries.

Rural embroideries of central and eastern Kutch copied the popular mochi motifs using an ordinary chain stitch. Kutchi Rabari similarly adopted mochi motifs but portrayed them in their manner, much more angular and abstract, reflecting the earlier influence of non-representational, geometric motifs used in Sindh.



Figure -309



Figure -310



Figure -308



# Design Process



## Design Direction



### what:

Showcasing Kutchi embroidery through modern designs preserves cultural heritage while staying relevant. Deep research into traditional motifs ensures authenticity and cultural relevance. Offering diverse silhouettes and sizes increases accessibility and appeal to a broad audience.

### Why:

Each goal is crucial for the project design direction.

- Catering to diverse markets ensures broader acceptance and appreciation.
- Commercial viability and quality standards are essential for success and customer



## *Inspirational beauty of Kutch*

The women of Kutch wear garments embroidered by their own hands, a skill they begin learning from early childhood. In this study, we focus on the embroidered motifs found on the kanchali—traditional blouses—worn by Marwada women of Khari village. This documentation serves as an effort to preserve the authenticity of the craft and honor its deep cultural significance within the community.



During my first visit to Khari village, I was struck by the sight of Marwada women wearing kanchali—traditional, backless over-garments adorned with intricate embroidery. These garments, as seen in photographs and in person, were heavily embellished with mirror work, beads, lace, and both pako and kaccho embroidery styles. My immediate question was: how do they create such exquisite work?

Moments later, I observed young girls assisting their mothers, placing mirror discs (kanch) onto embroidery panels. I soon learned that these girls, though still children, were already engaged and in the process of creating their own collection of kanchali—often around fifty pieces—to take with them after marriage.

In Kutch, women wear garments they themselves have embroidered, a practice learned from early childhood. Reflecting on my own childhood dream of wearing clothes I had designed, I felt deeply inspired. These young girls were not just dreaming but actively creating their own intricate garments—a powerful expression of identity, creativity, and cultural continuity.



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PEACEFUL



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CALMNESS



## Silhouette board

For my garment collection, I carefully chose silhouettes that embody timelessness, class, and empowerment. My aim was to design pieces that are ageless and inclusive—suitable for women of all backgrounds, body types, and lifestyles. I sought to create a fusion that balances the aesthetic preferences of both national and international Clients, blending global trends with local sensibilities. To achieve this, I explored a variety of resources, including fashion books and curated Instagram pages, and conducted interviews with potential customers to understand the kinds of looks they feel confident and comfortable wearing. The resulting silhouettes are a thoughtful mix of elegance and strength, celebrating individuality while remaining universally flattering.

## Trims and Details

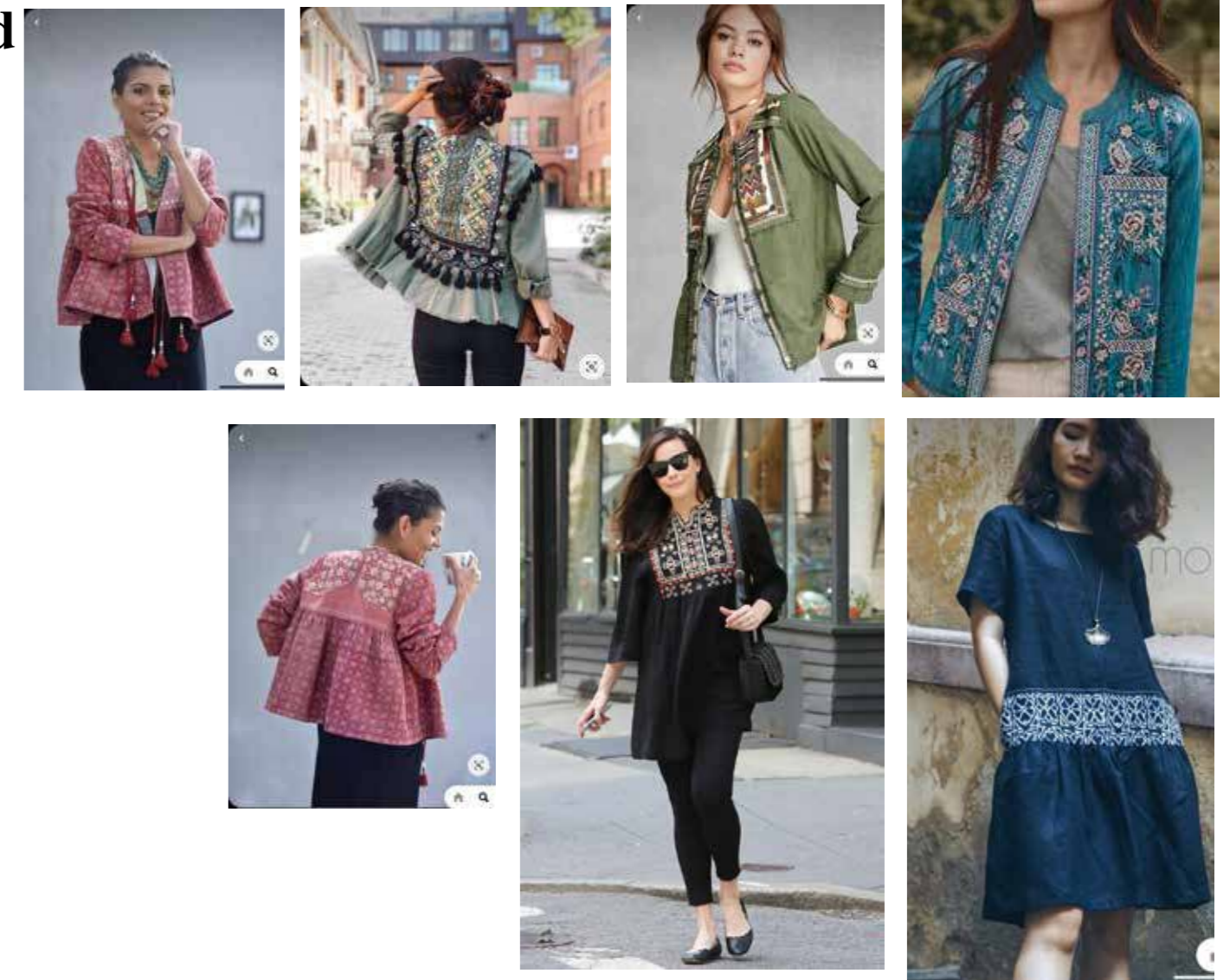
- Potli buttons and loops are used as fasteners to get closer.
- Drawstrings are used for fitting purposes.
- Interfacing is used inside collars for finished looks.
- French seam has been used for joinery.
- Frills and plates are given to the garment for space to make it loose fit as well as take the bodily shape.



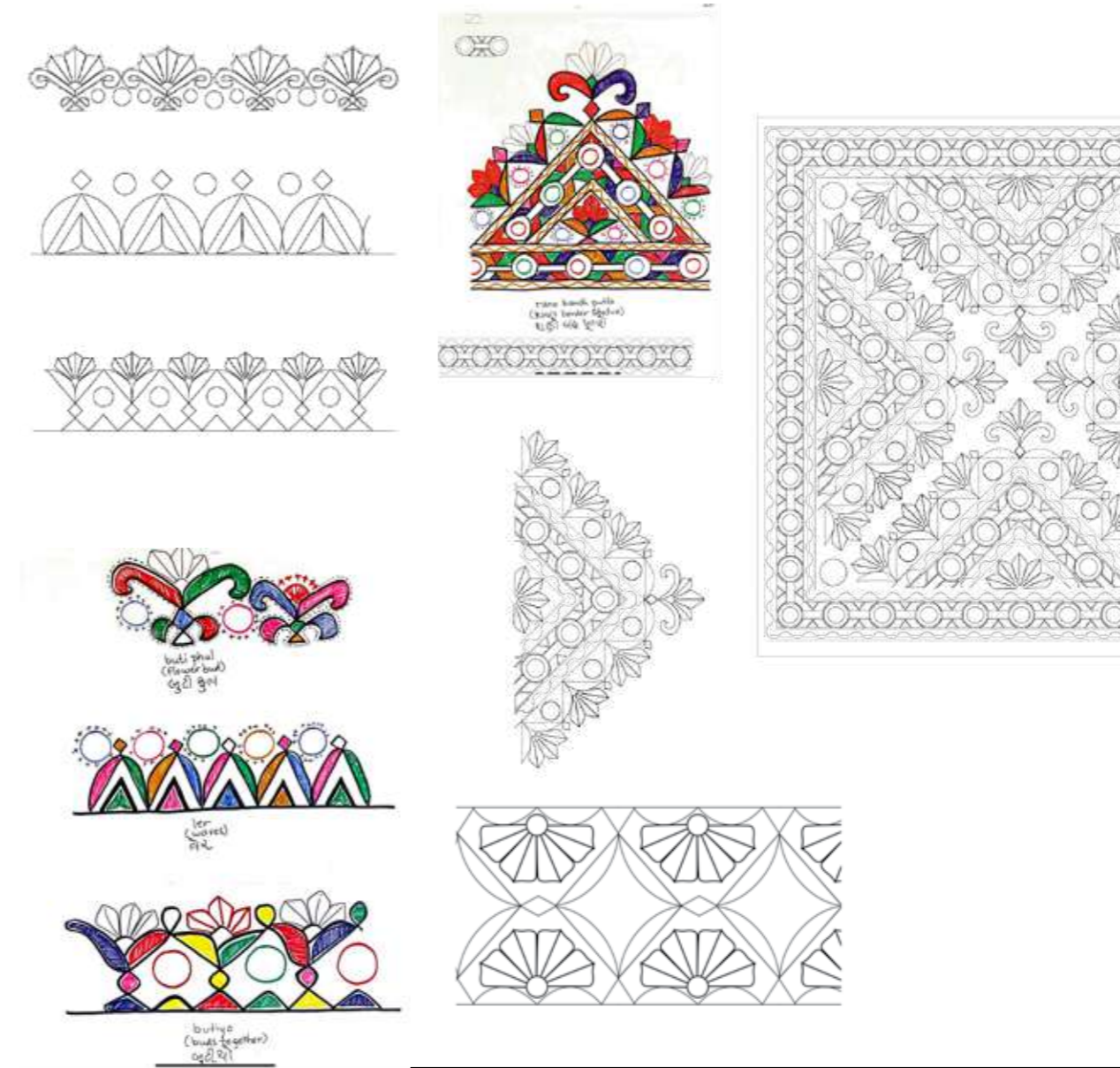
## Placement Board

For the **jacket designs**, I have meticulously followed the placement guidelines provided in the reference images to maintain accuracy and consistency.

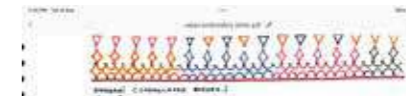
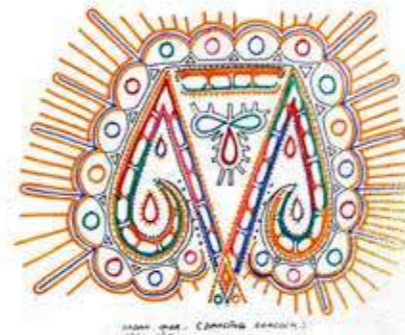
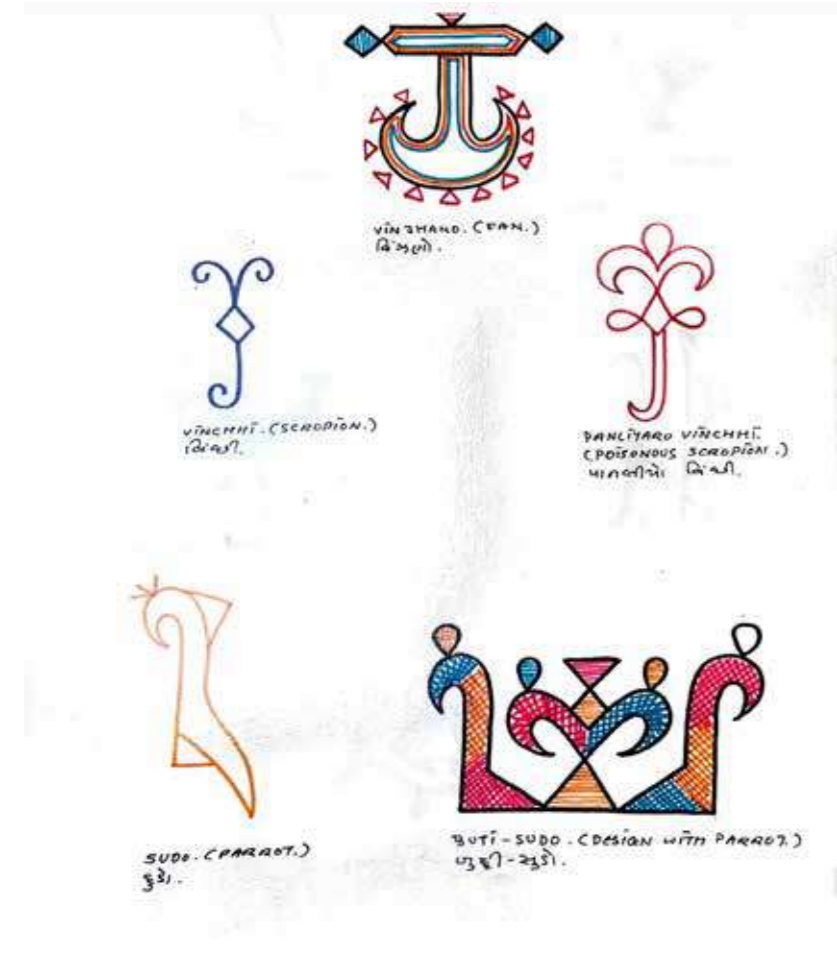
When it comes to **garment embroidery**, my approach has been guided by the structural lines of the garments themselves. Embellishments are thoughtfully positioned alongside or between seam lines, emphasizing the garment's natural form and enhancing its silhouette. This seam-oriented placement strategy has been consistently applied to the front, back, and side panels, creating a harmonious and refined aesthetic throughout the collection.



# Pako Traditional motifs



# Rabari Traditional motifs



## Color Board

The color forecast for 2025 served as the initial reference point for developing the palette. Following this, we reviewed the color library of Kala Raksha's available embroidery threads, as illustrated in the figure below. From these two sources, we identified a set of overlapping and compatible colors.

To further refine the palette, we drew inspiration from the natural landscape of the Kutch district—particularly the earthy tones of its stones and canyons. We focused on selecting mid-tones that resonated with the region's character and aesthetics.

Ultimately, the final color palette includes:

- Rust
- Mid-tones of red and pink
- Olive green
- Mustard
- A transitional shade between blue and green
- Off-white / pale white
- A soft, muted blue



These shades reflect both the seasonal forecast and the cultural and environmental essence of Kutch.



**Colors** were chosen in such a way that they fulfill both the criterion that first, these colors should represent kutch and should be taken from the Kutchi palette, and secondly, they should go with the trends as well.

# Clientele

## Urban ethical shoppers

age : 30 -60  
location metro cities  
profile working women, entrepreneurs, designers and creative professional  
interest - sustainable fashion, organic living, handcrafted uniqueness  
these customers prefer originality and clothing with stories behind them.

## NRIs and International buyers

age : 30+  
location: US, UK, Canada, UAE, Australia  
Profile: Indian diaspora women who prefer traditional yet contemporary looks.

They are intensely interested in heritage textiles like Ajrakh, Bandhani, and Batik and are willing to pay premium prices for quality.

## Tourist and culture Seekers

Profile women who want to buy traditional Indian handicrafts while Traveling.

These customers love unique souvenirs and ethically sourced clothing.

Often found shopping at boutique stores, exhibitions or online platforms.

## Bridesmaid and festive buyers

profile: women looking for classic yet light outfits for family functions, weddings or festivals.

hand loom and handcrafted wear offer a refined and rich look  
A powerful target group for the occasion wear segment



# Persona Board

## Persona 1 : Laura Bennett – The Culture-Seeking Tourist

- Age: 35
- Location: London, UK
- Occupation: Travel Writer
- Travel Style: Immersive cultural experiences, slow travel, sustainability-minded
- Shopping Behavior: Buys handcrafted clothing and accessories during travels Interested in the artisan behind the work and the cultural story Prefers items that are unique, ethically made, and locally sourced
- Fashion Preferences: Mixes global bohemian looks with cultural statements Drawn to natural dyes, handblock prints, and artisanal finishes
- Quote: “I don’t just want a souvenir—I want a story I can wear.”

## Persona 2 : Anjali Sharma – The Global Heritage Enthusiast (NRI Buyer)

- Age: 44
- Location: Toronto, Canada
- Occupation: Tech Consultant
- Background: Born in India, moved abroad for education, maintains strong cultural ties
- Shopping Behavior: Actively seeks Indian brands online and during visits to India Prefers clothing that blends tradition with modern styling. Willing to spend more for quality, craftsmanship, and ethical sourcing.
- Fashion Preferences: Avid collector of Ajrakh, Bandhani, and other heritage prints. Looks for elegant silhouettes with an Indian soul
- Quote: “Wearing a piece of home makes me feel rooted no matter where I am.”

## Persona 3 : Meera Kapoor – The Urban Ethical Shopper

- Age: 38
- Location: Bangalore, India
- Occupation: Interior Designer and Studio Owner
- Lifestyle: Conscious consumer, follows a plant-based diet, practices yoga
- Shopping Behavior: Shops from indie designers and local craft exhibitions. Prioritizes transparency in production and artisanship. Buys fewer, better-quality pieces that align with her values.
- Fashion Preferences: Loves garments with natural fabrics and hand embroidery. Seeks uniqueness in design and visible storytelling in clothing
- Quote: “I want my clothes to reflect who I am—mindful, creative, and connected to culture.”

## Selected Silhouette Range



## Pako Garments Collection Range



## Rabari Garments Collection Range



## Patterns and Directions



## Basic bodice testfit



## Test-fits of silhouettes

After a lot of rough and fair sketches and discussions with sonal, I needed to work on the silhouettes up-till we were not satisfied with them. I studied a few books on silhouettes of different continents and after discussion with Bhavana Ben 9 silhouette were selected.



## SILHOUETTE : 1



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## SILHOUETTE : 2



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### SILHOUETTE : 3



### SILHOUETTE : 4





### SILHOUETTE : 5



### SILHOUETTE : 6





## SILHOUETTE : 7



## SILHOUETTE : 8



**SILHOUETTE : 9**

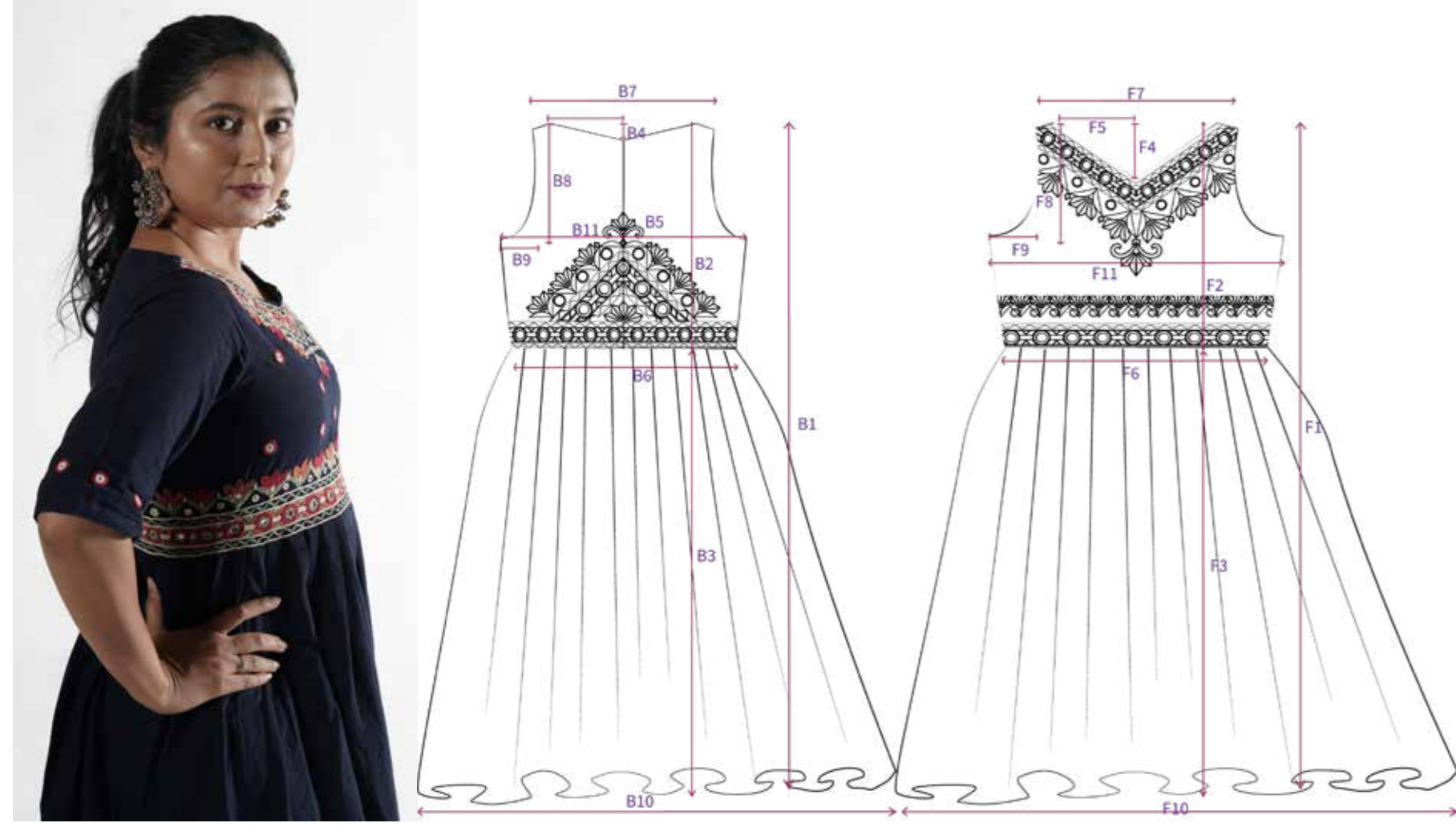






Style No. :- PAKO01 Client :- Kala-Raksha Color : Dark Blue

Fabric :- Madras Cotton Date : 24-06-2024



Style No. :- PAKO01 Client :- Kala-Raksha Color : Dark Blue

Fabric :- Madras Cotton Date : 24-06-2024

S No.	Points of Measurements	Front	Back
1.	Full length	44	45
2.	HSP to Waist	14.25	15.25
3.	Waist to Bottom Hem	29.75	29.75
4.	Shoulder length	13.25	13.25
5.	Chest	19	18.5
6.	Waist	17	17
7.	Bottom Hem	44	44
8.	Neck Width	10	10
9.	Neck Depth	3.5	1
10.	Armhole Curve Length	6.75	7
11.	Armhole Curve Width	4	3.5
12.	Sleeve Length	13	13
13.	Sleeve hem	6.5	6.5
14.	Pleat width	7/8	7/8




<b>Style No. :- PAKO01</b>	<b>Client :- Kala-Raksha</b>	<b>Color :Dark Blue</b>
<b>Fabric :- Madras Cotton</b>	<b>Date : 24-06-2024</b>	





<b>Style No. :- PAKO01</b>	<b>Client :- Kala-Raksha</b>	<b>Color :- Dark Blue</b>
<b>Fabric :- Madras cotton</b>	<b>Date : 24-06-2024</b>	



S No.	Item	Quantity	Rate	Total
1.	Fabric	2.5 meter	400	1000 Rs
2.	Thread	-	-	100
3.	Embroidery	7days	200Rs/day	1500
4.	Pattern and Cutting	-	-	150
5.	Sewing	-	-	200
6.	Fusing	-	-	15
7.	Finishing	-	-	40
8.	Courier	0.75kg	100/kg	75
9.	Overhead	20%	3070+614	3684
10.	Margin	3684*2	6754	6754
11.			<b>Total</b>	<b>6754</b>
12.	GST 10 +12 %		1485	8239
13.	MRP with GST in India			<b>Rs 8240</b>
14.	MRP Outside India	8240*3	\$304	<b>Rs. 24720</b>

Style No. :- PAKO01	Client :- Kala-Raksha	Color : Dark Blue
Fabric :- Madras Cotton		Date : 24-06-2024



Style No. :- PAKO01	Client :- Kala-Raksha	Color : Dark Blue
Fabric :- Madras Cotton		Date : 24-06-2024

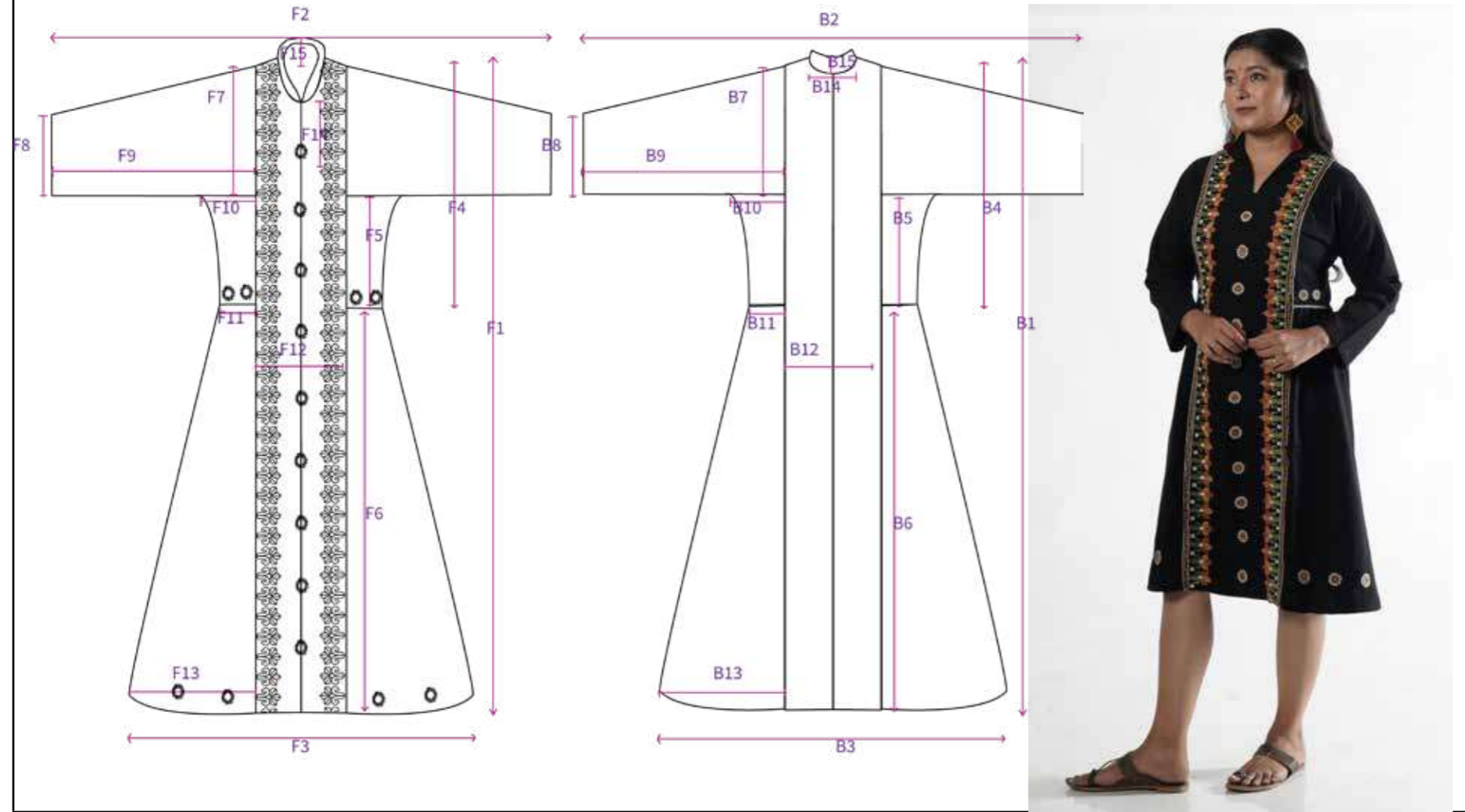
This garment is first fully -stitched then embroidered





Style No. :- PAKO02 Client :- Kala-Raksha Color : Black

Fabric :- Madras Cotton Date : 24-06-2024



Style No. :- PAKO02 Client :- Kala-Raksha Color :Black

Fabric :- Madras cotton Date : 24-06-2024

S No.	Points of Measurements	Front	Back
1.	Full Length	41	42
2.	Full Width	54	54
3.	Bottom Hem	35	35
4.	HSP to Waist	15	16
5.	Below Sleeve Panel Length	5	5
6.	Waist to Bottom Hem	25	25
7.	LSP to Sleeve Seam Vertically	8.5	8.5
8.	Sleeve Hem	5.25	5.25
9.	Sleeve Length	21.5	21.5
10.	Below Sleeve Panel Longer Width	5	5
11.	Below Sleeve Panel Smaller Width	3.5	3.5
12.	Middle Panel Length	7	7
13.	Side Panel Bottom Hem Length	12.5	12.5
14.	Collar Width	3.5*2	7.75
15.	Collar Height	2	3




<b>Style No. :- PAKO02</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Black</b>
<b>Fabric :- Madras Cotton</b>	<b>Date : 24-06-2024</b>	




<b>Style no. :- PAKO02</b>	<b>Client :- Kala-Raksha</b>	<b>Color :Black</b>
<b>Fabric :- Madras Cotton</b>	<b>Date : 24-06-2024</b>	

S No.	Item	Quantity	Rate	Total
1.	Fabric	2.5 meter	400	1000 Rs
2.	Thread	-	-	100
3.	Embroidery	8-9 days	200Rs/day	1700
4.	Pattern and Cutting	-	-	150
5.	Sewing	-	-	200
6.	Fusing	-	-	15
7.	Finishing	-	-	40
8.	Courier	0.75kg	100/kg	75
9.	Overhead	20%	3270+654	3924
10.	Margin	3924*2	7194	7194
11.			<b>Total</b>	<b>7194</b>
12.	GST 10 +12 %		1582	8776
13.	MRP with GST in India			Rs 8780
14.	MRP Outside India	8780*3	\$330	Rs26340



Style No. :- PAK002	Client :- Kala-Raksha	Color : Black
Fabric :- Madras Cotton	Date : 24-06-2024	



Style No. :- PAK002	Client :- Kala-Raksha	Color :Black
Fabric :- Madras cotton	Date : 24-06-2024	

This garment is first fully -stitched then embroidered







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Style no. :- PAKO03	Client :- Kala-Raksha	Color : Red
Fabric :- Dyed Kala Cotton (organic cotton)		Date : 24-06-2024



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Style no. :- PAKO03	Client :- Kala-Raksha	Color : Red
Fabric :- Dyed Kala cotton (organic cotton)		Date : 24-06-2024

This garment is first fully -stitched then embroidered









<b>Style no. :- PAKO04</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Rust</b>
<b>Fabric :- Dyed Kala cotton (100% organic cotton)</b>		<b>Date : 24-06-2024</b>





<b>Style no. :- PAKO04</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Rust</b>
<b>Fabric :- Dyed Kala cotton (100% organic cotton)</b>		<b>Date : 24-06-2024</b>

S No.	Points of Measurements	front	back
1.	Full Length	42	43
2.	HSP to Waist	15	16
3.	Waist to Bottom hem	27	27
4.	Shoulder Length	14.5	14.5
5.	Shoulder Slope	4	4
6.	Chest	18.5	18.5
7.	Waist	17	17
8.	Bottom hem	38	38
9.	Neck depth	4.25	1
10.	Neck width	7	7
11.	Armhole curve length	7	7.25
12.	Armhole curve width	3.75	3
13.	Sleeve length	20.5	20.5
14.	Sleeve hem	6	6
15.	Distance between princess line on waist	6.5	7.5




<b>Style no. :- PAKO04</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Rust</b>
<b>Fabric :- Dyed Kala cotton (100% Organic Cotton)</b>	<b>Date : 24-06-2024</b>	






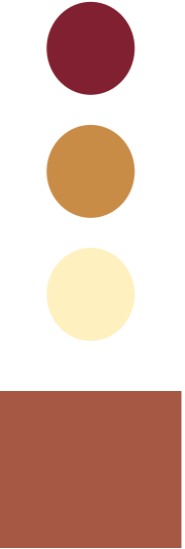
<b>Style no. :- PAKO04</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Rust</b>
<b>Fabric :- Dyed Kala cotton (100% Organic Cotton)</b>	<b>Date : 24-06-2024</b>	



S No.	Item	Quantity	Rate	Total
1.	Fabric	2.5 Meter	400	1000 Rs
2.	Thread	-	-	100
3.	Embroidery	7-8 days	200Rs/day	1500
4.	Pattern and cutting	-	-	150
5.	Sewing	-	-	200
6.	Fusing	-	-	15
7.	Finishing	-	-	40
8.	Courier	0.75kg	100/kg	75
9.	Overhead	20%	3070+614	3684
10.	Margin	3684*2	6754	6754
11.			<b>Total</b>	<b>6754</b>
12.	GST 10 +12 %		1485	8239
13.	MRP with GST in India			<b>Rs 8240</b>
14.	MRP Outside India	8240*3	\$309	<b>Rs 24720</b>

Style no. :- PAKO04	Client :- Kala-Raksha	Color : Rust
Fabric :- Dyed Kala cotton (100% Organic Cotton)		Date : 24-06-2024





Style no. :- PAKO04	Client :- Kala-Raksha	Color : Rust
Fabric :- Dyed Kala cotton (100% Organic Cotton)		Date : 24-06-2024

This garment is first fully -stitched then embroidered






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Style no. :- PAKO05      Client :- Kala-Raksha      Color : Off white

Fabric :- Kala cotton (Organic cotton)      Date : 24-06-2024

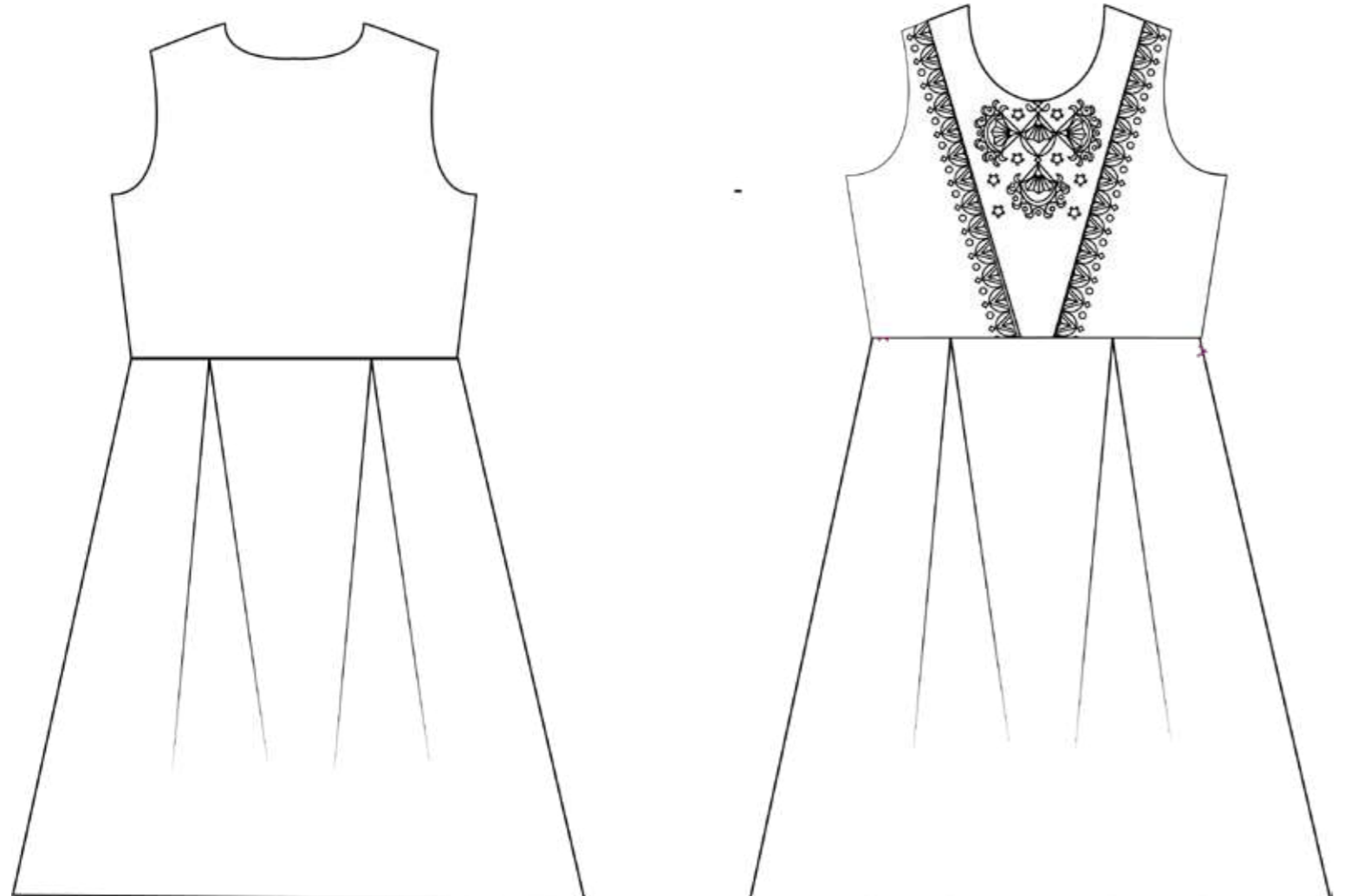
The technical drawing illustrates the construction of the dress. The front view shows a V-neckline with a decorative border, a bodice with a bust line, and a full skirt with a waistline and a hemline. The back view shows a similar neckline and a skirt with a waistline and a hemline. The measurements are as follows:


- B1: Total length
- B2: Length of the skirt
- B3: Length of the bodice
- B4: Total width at the hem
- B5: Width at the waist
- B6: Chest width
- B7: Neck width
- B8: Neck depth
- B9: Armhole curve length
- B10: Armhole curve width
- B11: Shoulder width
- B12: Distance between princess lines at waist
- F1: Total length
- F2: Length of the skirt
- F3: Length of the bodice
- F4: Total width at the hem
- F5: Width at the waist
- F6: Chest width
- F7: Neck width
- F8: Neck depth
- F9: Armhole curve length
- F10: Armhole curve width
- F11: Shoulder width
- F12: Distance between princess lines at waist
- F13: Distance between box pleats

Style no. :- PAKO05      Client :- Kala-Raksha      Color : Off white

Fabric :- Dyed Kala Cotton ( Organic Cotton)      Date : 24-06-2024

S No.	Points of Measurements	Front	Back
1.	Full Length	44	45
2.	HSP to Waist	16	17
3.	Waist to Bottom Hem	28	28
4.	Shoulder Slope	3.5	3.5
5.	Shoulder Length	15.5	15.5
6.	Chest	20	20
7.	Waist	18	18
8.	Bottom Hem	42	42
9.	Neck Width	9	9
10.	Neck Depth	4.75	1.5
11.	Armhole Curve Length	6.75	1
12.	Armhole Curve Width	4	3.5
13.	Sleeve length	20.5	20.5
14.	Sleeve hem	6	6
15.	LSP to princess line seam	1.5	
16.	Distance betn princess line(on waist)	3	
17.	Distance between box pleats	11	11

<b>Style no. :- PAKO05</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Off white</b>
<b>Fabric :- dyed Kala cotton (100% pre organic cotton)</b>		<b>Date : 24-06-2024</b>
		

<b>Style no. :- PAKO05</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Off white</b>		
<b>Fabric :- dyed Kala cotton (100% pre organic cotton)</b>		<b>Date : 24-06-2024</b>		
				
<b>S No.</b>	<b>Item</b>	<b>Quantity</b>	<b>rate</b>	<b>Total</b>
1.	<b>Fabric</b>	2.5 meter	400	1000 Rs
2.	<b>Thread</b>	-	-	100
3.	<b>embroidery</b>	3-4 days	200Rs/day	700
4.	<b>Pattern and cutting</b>	-	-	150
5.	<b>Sewing</b>	-	-	200
6.	<b>Fusing</b>	-	-	15
7.	<b>Finishing</b>	-	-	40
8.	<b>courier</b>	0.75kg	100/kg	75
9.	<b>overhead</b>	20%	2280+456	2736
10.	<b>Margin</b>	2736*2	5472	5472
11.			<b>Total</b>	<b>5472</b>
12.	<b>GST 10 +12 %</b>		1203	6675
13.	<b>MRP with GST in India</b>			<b>Rs 6675</b>
14.	<b>MRP Outside India</b>	6672*3	250\$	20016

Style no. :- PAKO05	Client :- Kala-Raksha	Color : Off white
Fabric :- Kala cotton (Organic cotton)	Date : 24-06-2024	



Style no. :- PAKO05	Client :- Kala-Raksha	Color : Off white
Fabric :- Kala cotton (Organic cotton)	Date : 24-06-2024	

This garment is first fully -stitched then embroidered





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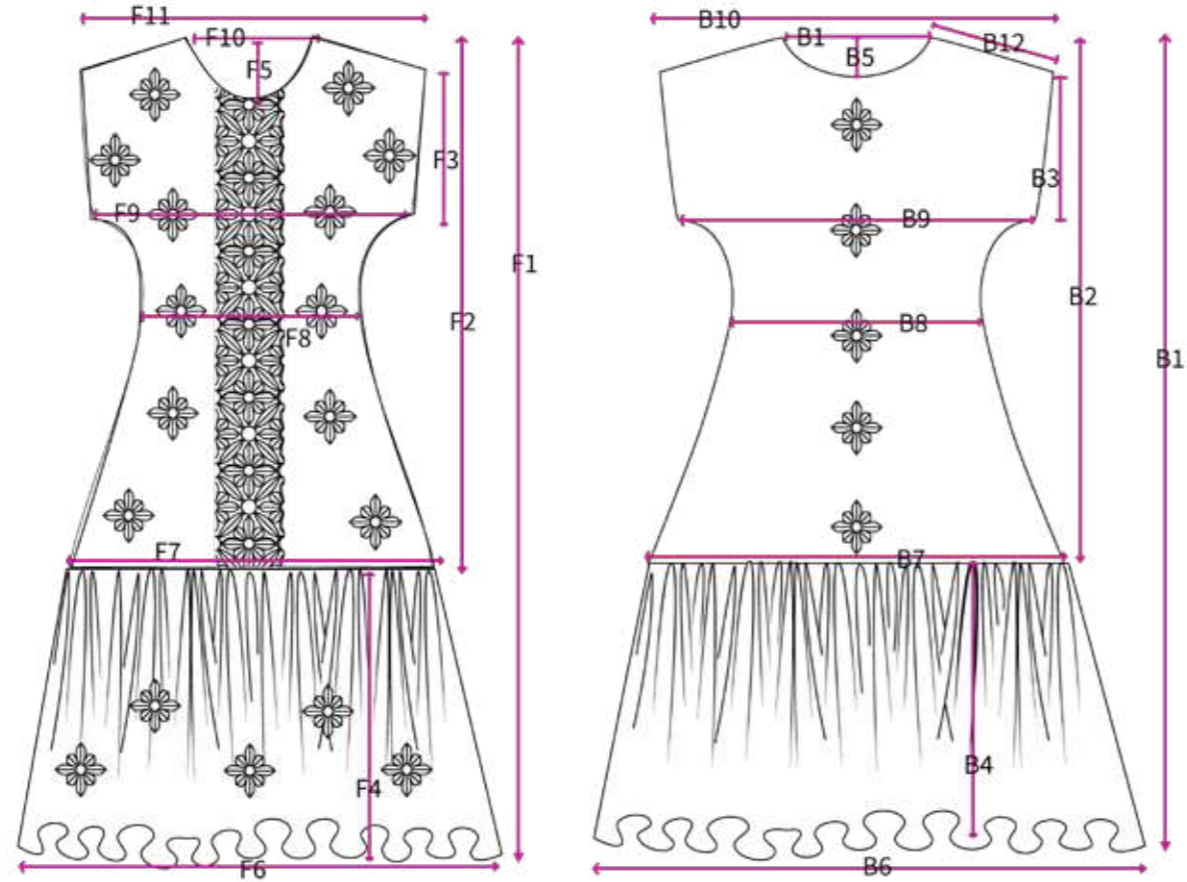
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Style no. :- PAKO07 Client :- Kala-Raksha Color : Rust

Fabric :- Dyed Kala Cotton (100% Organic Cotton) Date : 24-06-2024



Style no. :- PAKO07 Client :- Kala-Raksha Color : Rust

Fabric :- Dyed Kala cotton (100% Organic Cotton) Date : 24-06-2024




S No.	Points of Measurements	Front	Back
1.	Full Length	43	44
2.	HSP to Waist	14.5	15
3.	Waist to Bottom Hem	28.5	29
4.	Shoulder slope	9	9
5.	Shoulder length	27	27
6.	Chest	23	23
7.	Waist	17.5	17.5
8.	Bottom hem	44.5	44.5
9.	Neck depth	3.5	1.75
10.	Neck width	10	10
11.	Lower panel length	16	16
12.	Lower panel width	29	29
13.	Flower size	2X2	2X2
14.	Middle Embroidery length X width	22X3.5	
15.	Sleeve hem	8	8

<b>Style no. :- PAKO07</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Rust</b>
<b>Fabric :- Dyed Kala Cotton (100% Organic Cotton)</b>	<b>Date : 24-06-2024</b>	





<b>Style no. :- PAKO07</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Rust</b>
<b>Fabric :- Dyed Kala cotton (100% Organic Cotton)</b>	<b>Date : 24-06-2024</b>	



S No.	Item	Quantity	Rate	Total
1.	Fabric	2.5 meter	400	1000 Rs
2.	Thread	-	-	100
3.	Embroidery	7-8 days	200Rs/day	1500
4.	Pattern and cutting	-	-	150
5.	Sewing	-	-	200
6.	Fusing	-	-	15
7.	Finishing	-	-	40
8.	Courier	0.75kg	100/kg	75
9.	Overhead	20%	3070+614	3684
10.	Margin	3684*2	6754	6754
11.			<b>Total</b>	<b>6754</b>
12.	GST 10 +12 %		1485	8239
13.	MRP with GST in India			<b>Rs 8240</b>
14.	MRP Outside India	8240*3	\$309	24720

Style no. :- PAKO07	Client :- Kala-Raksha	Color : Rust
Fabric :- Dyed Kala Cotton (100% Organic Cotton)		Date : 24-06-2024
 		

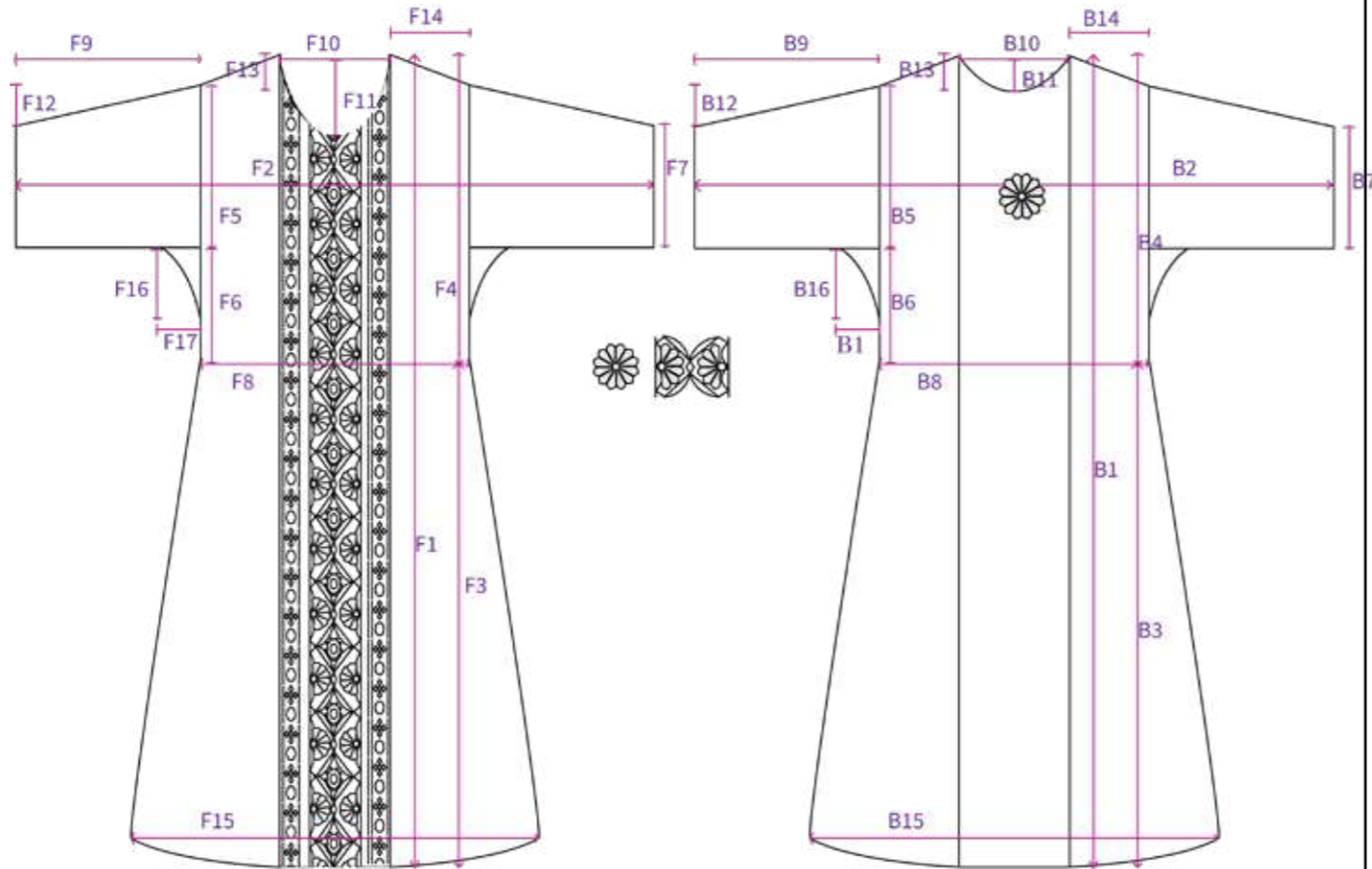
Style no. :- PAKO07	Client :- Kala-Raksha	Color : Rust
Fabric :- Dyed Kala cotton (100% Organic Cotton)		Date : 24-06-2024
<p>This garment is first fully -stitched then embroidered</p>  		





Style no. :- PAKO06 Client :- Kala-Raksha Color : Dark Blue

Fabric :- Dyed Kala Cotton (100% Organic Cotton) Date : 24-06-2024



Style no. :- PAKO06 Client :- Kala-Raksha Color : Dark Blue

Fabric :- Dyed Kala Cotton (100% Organic Cotton) Date : 24-06-2024

S No.	Points of measurements	Front	Back
1.	Full length	39	40
2.	HSP to waist	14	15
3.	Waist to bottom hem	25	25
4.	Shoulder slope	6	6
5.	Shoulder length	20	20
6.	Chest	20	20
7.	Waist	18	18
8.	Bottom hem	28	28
9.	Neck width	8	8
10.	Neck depth	4.5	1.75
11.	Sleeve height near armhole	8.5	8.5
12.	Sleeve slope	14.5	14.5
13.	Sleeve length	13	13
14.	Sleeve hem	6	6
15.	Gusset length	1.75	1.75
16.	Gusset width	2.5	2.5
17.	After embroidery mid panel width	7.5	



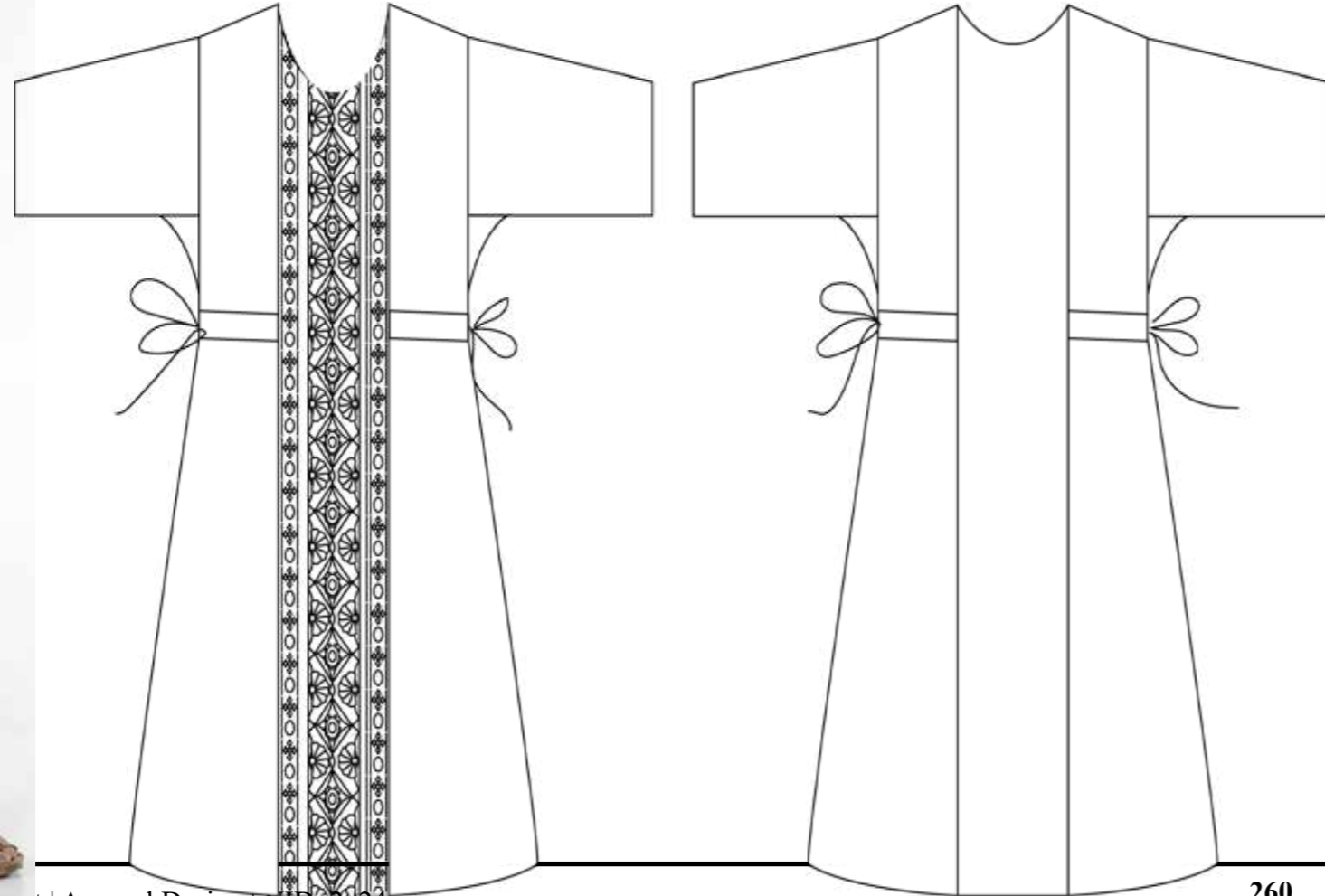
Style no. :- PAKO06

Client :- Kala-Raksha

Color : Dark Blue

Fabric :- Dyed Kala Cotton (100% Organic Cotton)

Date : 24-06-2024



Style no. :- PAKO06

Client :- Kala-Raksha

Color :Dark Blue

Fabric :- Dyed Kala Cotton (100% Organic Cotton)

Date : 24-06-2024

S No.	Item	Quantity	Rate	Total
1.	Fabric	2.5 meter	400	1000 Rs
2.	Thread	-	-	100
3.	embroidery	7-8 days	200Rs/day	1500
4.	Pattern and cutting	-	-	150
5.	Sewing	-	-	200
6.	Fusing	-	-	15
7.	Finishing	-	-	40
8.	Courier	0.75kg	100/kg	75
9.	Overhead	20%	3070+614	3684
10.	Margin	3684*2	6754	6754
11.			Total	6754
12.	GST 10 +12 %		1485	8239
13.	MRP with GST in India			Rs 8240
14.	MRP Outside India	8240*3	\$309	24720



Style no. :- PAKO06	Client :- Kala-Raksha	Color : Dark Blue
Fabric :- Dyed Kala Cotton (100% Organic Cotton)		Date : 24-06-2024

Style no. :- PAKO06	Client :- Kala-Raksha	Color :Dark Blue
Fabric :- Dyed Kala Cotton (100% Organic Cotton)		Date : 24-06-2024
This garment is first fully -stitched then embroidered		



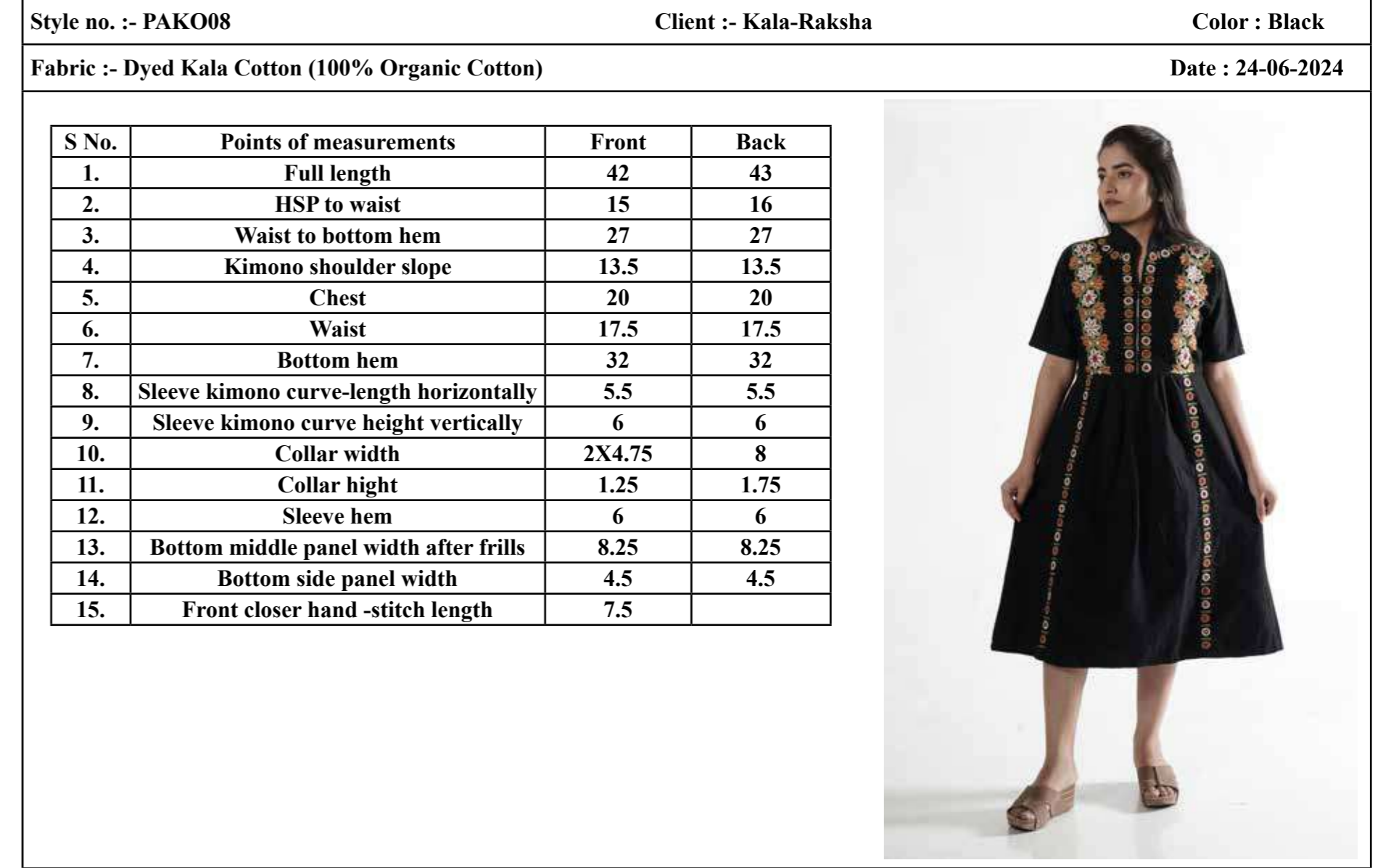
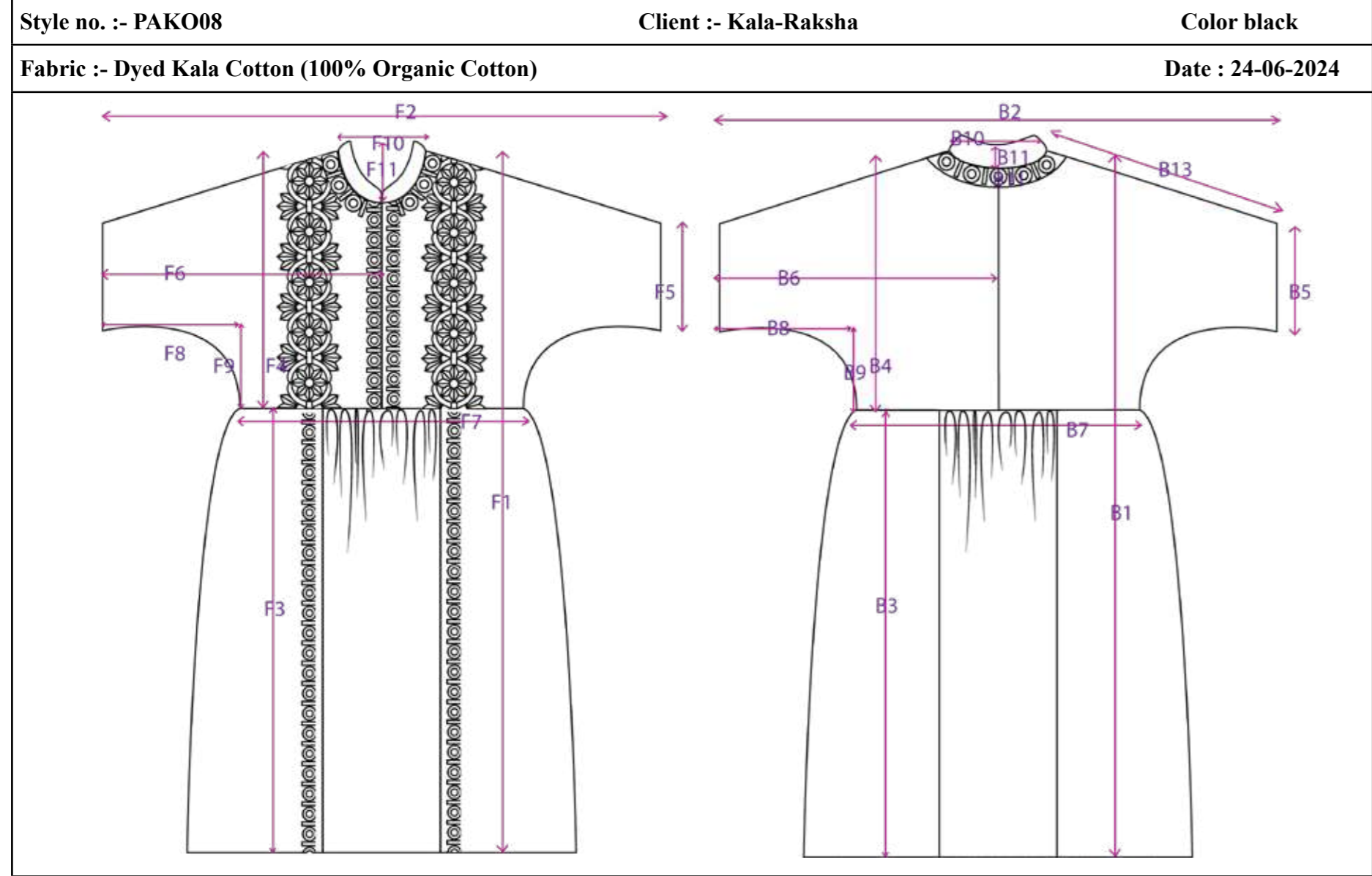
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<b>Style no. :- PAKO08</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Black</b>
<b>Fabric :-Dyed Kala Cotton (100% Organic Cotton)</b>	<b>Date : 24-06-2024</b>	




<b>Style no. :- PAKO08</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Black</b>
<b>Fabric :- Dyed Kala Cotton (100% Organic Cotton)</b>	<b>Date : 24-06-2024</b>	



S No.	Item	Quantity	Rate	Total
1.	Fabric	2.5 meter	400	1000 Rs
2.	Thread	-	-	100
3.	Embroidery	7-8 days	200Rs/day	1500
4.	Pattern and cutting	-	-	150
5.	Sewing	-	-	200
6.	Fusing	-	-	15
7.	Finishing	-	-	40
8.	Courier	0.75kg	100/kg	75
9.	O verhead	20%	3070+614	3684
10.	Margin	3684*2	6754	6754
11.			<b>Total</b>	<b>6754</b>
12.	GST 10 +12 %		1485	8239
13.	MRP with GST in India			<b>Rs 8240</b>
14.	MRP Outside India	8240*3	\$309	24720

Style no. :- PAKO08	Client :- Kala-Raksha	Color : Black
Fabric :- Dyed Kala Cotton (100% Organic Cotton)		Date : 24-06-2024
		

Style no. :- PAKO08	Client :- Kala-Raksha	Color : Black
Fabric :- Dyed Kala Cotton (100% Organic Cotton)		Date : 24-06-2024
		



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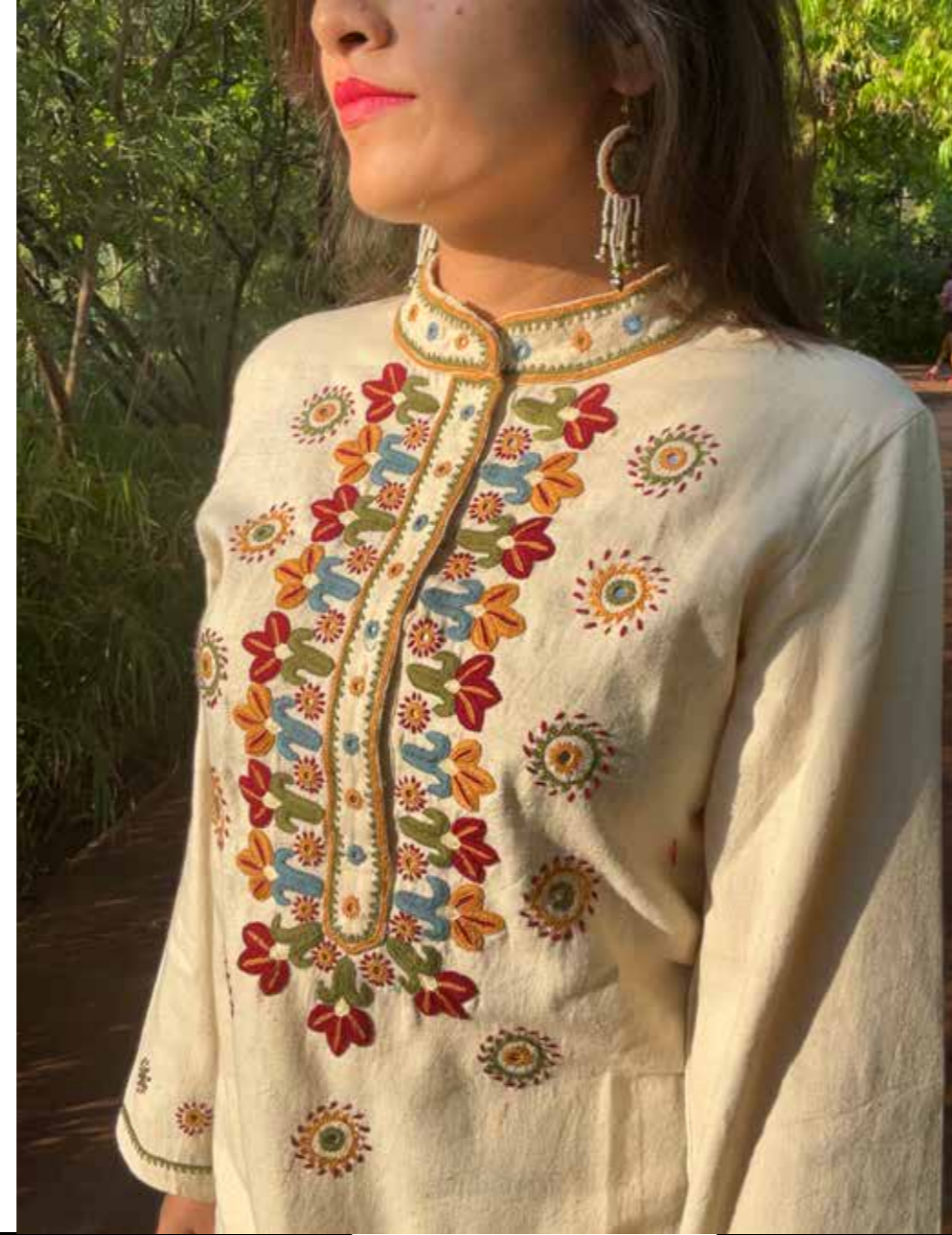
<b>Style no. :- PAKO09</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Off white</b>
<b>Fabric :- Dyed Kala Cotton (100% Organic Cotton)</b>	<b>Date : 24-06-2024</b>	

<b>Style no. :- PAKO09</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Off white</b>		
<b>Fabric :- Dyed Kala Cotton (100% Organic Cotton)</b>	<b>Date : 24-06-2024</b>			
<b>S No.</b>	<b>Item</b>	<b>Quantity</b>	<b>Rate</b>	<b>Total</b>
1.	Fabric	2.5 meter	400	1000 Rs
2.	Thread	-	-	100
3.	Embroidery	6-7 days	200Rs/day	1300
4.	Pattern and cutting	-	-	150
5.	Sewing	-	-	200
6.	Fusing	-	-	15
7.	Finishing	-	-	40
8.	Courier	0.75kg	100/kg	75
9.	Overhead	20%	2880+576	3456
10.	Margin	3456*2	6912	6912
11.			<b>Total</b>	<b>6912</b>
12.	GST 10 +12 %		1520	8432
13.	MRP with GST in India			<b>Rs 8435</b>
14.	MRP Outside India	8435*3	\$316	<b>Rs 25298</b>

Style no. :- PAKO09	Client :- Kala-Raksha	Color : Off white
Fabric :- Dyed Kala Cotton (100% Organic Cotton)		Date : 24-06-2024

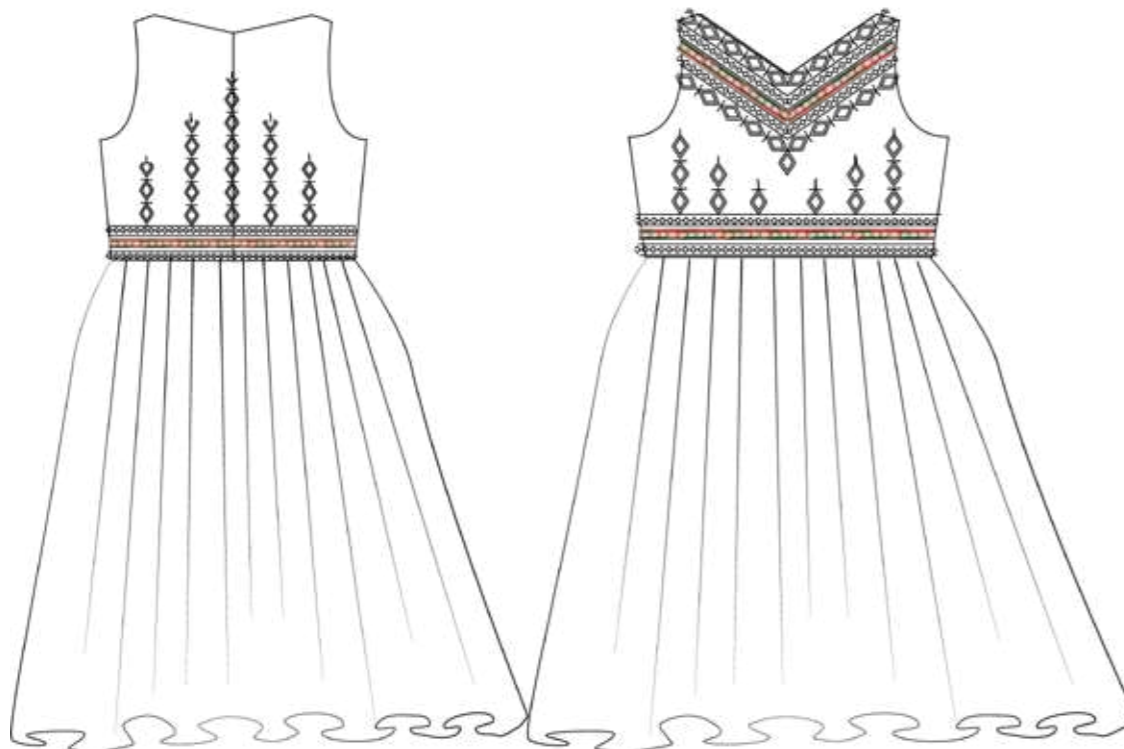

Style no. :- PAKO09	Client :- Kala-Raksha	Color : Off white
Fabric :- Dyed Kala Cotton (100% Organic Cotton)		Date : 24-06-2024








<b>Style No. :- PAKO01</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Rust</b>
<b>Fabric :- Natural Dyed Kala-Cotton(Organic Cotton)</b>	<b>Date : 24-06-2024</b>	

<b>Style No. :- PAKO01</b>	<b>Client :- Kala-Raksha</b>	<b>Color : Rust</b>
<b>Fabric :- Natural Dyed Kala Cotton (organic cotton)</b>	<b>Date : 24-06-2024</b>	



S No.	Item	Quantity	Rate	Total
1.	Fabric	2.5 meter	400	1000 Rs
2.	Thread	-	-	100
3.	Embroidery	7days	200Rs/day	1500
4.	Pattern and cutting	-	-	150
5.	Sewing	-	-	200
6.	Fusing	-	-	15
7.	Finishing	-	-	40
8.	Courier	0.75kg	100/kg	75
9.	Overhead	20%	3070+614	3684
10.	Margin	3684*2	6754	6754
11.			<b>Total</b>	<b>6754</b>
12.	GST 10 +12 %		1485	8239
13.	MRP with GST in India			<b>Rs 8240</b>
14.	MRP Outside India	8240*3	\$309	24720 Rs

Style No. :- PAKO01	Client :- Kala-Raksha	Color : Rust
Fabric :- Natural Dyed Kala-Cotton(Organic Cotton)		Date : 24-06-2024





Style No. :- PAKO01	Client :- Kala-Raksha	Color : Rust
Fabric :- Natural Dyed Kala Cotton (organic cotton)		Date : 24-06-2024







