

PORTFOLIO

CRAFTS & COUTURE

Block Printing
kutchhi embroidery
Suf
Pako,
Rabari
Neeran
Khambiro
Shibori
Bandhani
Ajarakh
batikh

Birth relevance to
traditional block printing

ALUMNA



राष्ट्रीय डिजाइन संस्थान
NATIONAL INSTITUTE OF DESIGN

ZARDOZI
Thread work
Aari work
bead work

Garment construction
Pattern making
prints and patterns
sampling

Experience

ASHA
SEWA
KALA_RAKSHA
Design Craft Somaiya Group

SHUBHANGI TAWAR

FIRST READ

Whole design experience and learning

WHO IS SHE

She is an apparel designer from NID Gandhinagar with industry experience across crafts and couture. Her work is rooted in Indian textile traditions, developed through close collaboration with artisan communities and refined through couture practices. She brings a strong balance of research, craftsmanship, and contemporary design sensibility, with a focused, thoughtful approach to creating meaningful and well-resolved collections.

WHAT SHE DID AT NID

During my time at the National Institute of Design (NID), I developed a strong foundation in design thinking, user-centred design, and problem-solving. I gained hands-on experience in research, ideation, visualisation, prototyping, and iterative design processes. The program strengthened my skills in critical thinking, conceptual development, and translating insights into meaningful design solutions through studio projects, workshops, and collaborative assignments.

HER FIRST INTERNSHIP

ASHA Aid and Survival of Handicrafts Artisans is an organization working in the field of hand block printing. During my time there, I gained hands-on experience in designing my first three hand block-printed sarees using pigment printing. I learned the precision required to dip blocks into coloured pigment and place them accurately on fabric. The experience also included planning saree layouts, fabric dyeing, block making, and understanding the complete hand block printing process from concept to execution.

SEWA

The Self Employed Women's Association (SEWA) is India's largest NGO working across multiple sectors. I worked with the SEWA Trade Facilitation Center, Ahmedabad, and their slow fashion clothing brand, Hansiba. During this experience, I designed a garment collection for both menswear and womenswear featuring traditional surface embroidery techniques such as Kutchhi Abhala and Bawaliyo Bharat.

I also had the opportunity to closely observe the lives and working conditions of Muslim artisans in the remote regions of the Nakhatrana district, gaining insight into their craftsmanship, culture, and socio-economic realities.

GRADUATION PROJECT

I completed my Graduation Project at Kala Raksha, where I was given complete creative freedom supported by a clear design brief, access to extensive resources, a well-curated craft library for research, and an inspiring environment to work in. I joined the organization as a Graduation Project intern and gradually evolved into an independent designer by the end of the project. Living and working within the Kala Raksha campus—surrounded by artisans and the serene landscape visible from my room—deeply influenced my design thinking and process.

The project allowed me to live closely with artisan communities, enabling a thorough understanding of crafts from their roots. I engaged directly with artisans to study the cultural, historical, and technical aspects of traditional embroidery practices. My research focused on traditional motifs and stitch techniques of Pako and Rabari embroidery, along with learning Suf embroidery,

understanding their symbolism, construction, and regional significance.

Following a complete and structured design process, I translated this research into a contemporary design direction. The project involved concept development, visual research, motif exploration, sampling, and garment design. I developed a collection of fusion wear garments that integrated traditional hand embroidery with contemporary silhouettes, ensuring a respectful balance between heritage and modern design sensibilities. This experience strengthened my ability to work independently, collaborate with artisans, and create design outcomes rooted in craft, culture, and ethical practice.

FIRST STEP IN INDIAN COUTURE

Joining Verozi marked my first step into the world of bridal couture. At the time, I was actively sharing my craft-based design work from Kala Raksha on LinkedIn. Observing my aesthetic sensibility rooted in traditional crafts, Mr. Rohit Takiar, Founder of Verozi, approached me for a fashion design role at their bridal couture start-up. When I joined, I had no prior exposure to couture practices or zardozi embroidery; however, I was encouraged to learn on the job with the assurance that skills would develop quickly—and they did. Within a week of joining, I began creating my own small zardozi samples with the guidance of skilled artisans at Verozi. After learning the existing techniques, I gradually started experimenting and evolving new surface embroidery techniques through hands-on

HER FIRST JOB

I worked as a Fashion Designer cum Coordinator at Design Craft, Somaiya Group, with my posting at the Bhuj Prag Mahal store, which was in the pre-launch phase when I joined. As part of the store set-up team, I played a key role in preparing the outlet for launch, handling multiple responsibilities that required both design sensibility and operational coordination.

My responsibilities included arranging and organizing inventory, planning and executing store merchandising, and overseeing branding requirements such as visiting cards, hang tags, and printed tote bags. I sourced and coordinated with vendors for these materials, managing timelines and ensuring

collaboration with artisans. This phase of learning and exploration led to the development of my first zardozi and threadwork saree.

I worked closely with the Khakha (design layout) department under the guidance of Arup Da, Head of Khakha, to prepare detailed khakhas for my designs. Following this, multiple samples were developed by artisans under my supervision, which were sequentially reviewed and approved. This experience strengthened my understanding of couture workflows, artisan coordination, sampling, and translating design concepts into intricate handcrafted outcomes

quality and consistency with the brand identity. The role demanded constant coordination between design, production, vendors, and the retail team.

Post store launch, I handled customer interactions, guided the store manager and store staff, and ensured smooth day-to-day store operations. I was also involved in coordinating exhibitions and promotional activities, contributing to brand visibility and sales. This experience strengthened my skills in retail operations, visual merchandising, team coordination, vendor management, and customer-facing design execution.



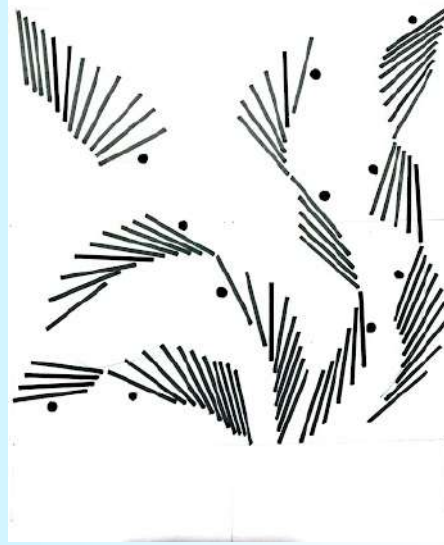
MY STYLE MY PRINTS

As a personal practice, I paint regularly at home after work as a way to explore ideas and unwind creatively. I further develop these artworks into seamless prints and apply them onto garment mock-ups to study scale, placement, and how the prints translate onto the human body. This ongoing practice helps me experiment with surface design, color combinations, and print application beyond my professional work.

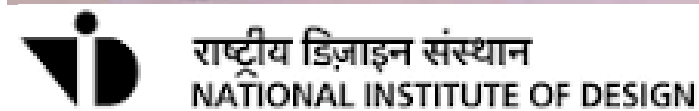
Fundamental of Visual Design

The fundamentals of visual design focus on understanding how visual elements communicate ideas clearly and effectively. This includes the study and application of elements such as line, shape, form, color, texture, space, and value, along with principles like balance, contrast, rhythm, hierarchy, proportion, alignment, and unity. Through this foundation, designers learn to organize visual information, create emphasis, and guide the viewer's eye. A strong grasp of visual design fundamentals enables meaningful composition, visual clarity, and aesthetic coherence across different mediums.

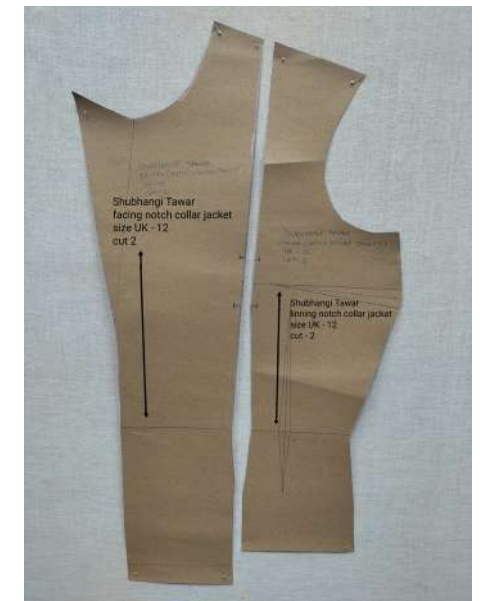
rhythm



ALUMNI BATCH 2020

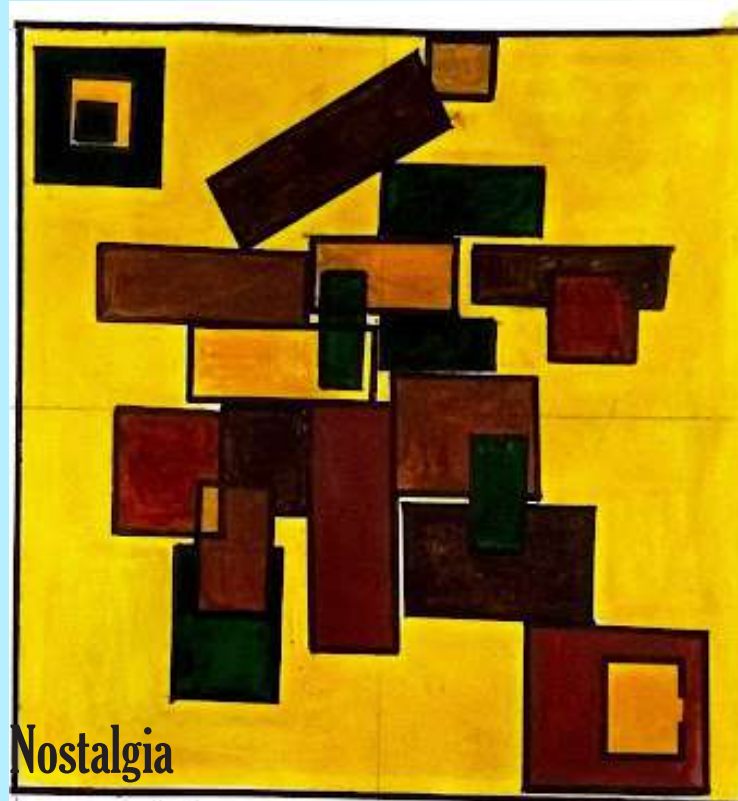


At NID, one of the core modules was Garment Construction, where we were trained in the construction of a formal coat, trousers, and a corset. Each stage of the process—from pattern drafting to final assembly—was demonstrated in detail, allowing us to clearly understand construction logic and finishing techniques. Following these demonstrations, we individually applied the same processes in our assignments, interpreting



them creatively to construct new designs. This module strengthened my technical understanding of fit, structure, and garment engineering while encouraging experimentation within established construction methods.

Design Thinking, and Fundamental Growth at NID



After trying unsuccessful attempts I find this as my expression of what I feel when I eat or drink kheer .
Mere man ka mayur sahi me naach uthata hai I am this much happy that I feel like dancing but while eating kheer I can't otherwise kheer gir jayegi but here I got a chance to show that dancing on paper with different colours expressing my feelings

Yellow :- joy ,happiness
Red. :- energetic , harmony
Green :- contentment , excitement
Blue. :- peace , calm , and a kind of refreshment



sulekha

A collection of hand embroidered saree

Compositions



Work wear sarees as inspiration



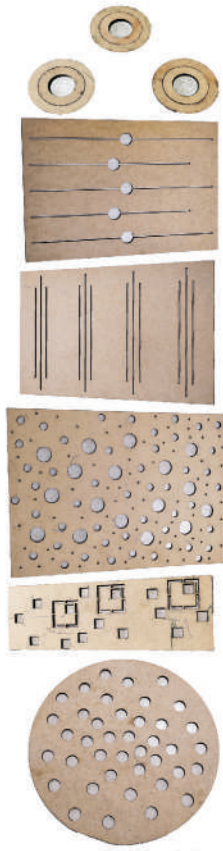
The design process

Sulekha is a special collection of workwear saree for urban working women who are appreciator of hand done work to fill their wardrobe a simple yet elegant collection of saree. Keeping in mind the work atmosphere sarees are given calm and beautiful pastel shades.

In this design project I learnt how to work with the clients because it was a sponsored project so we have to design according to the brief decided by the client. The process of designing a collection based on values, extracting keywords from them, then composition comes from the keywords, compositions derives the motifs and the colour palette of the collection. After the colour and motifs are decided fabric is given to the dyer after that embroidery locations are traced with the help of the stencils that are made, with a completed swatch fabric along with the threads are given to the embroidery artisans.



Final colour palette



stencil/ khakha



In this pastel brown saree embroidery circles are made over the border in the whole saree and in pallu they are made in a zigzag pattern, here button hole stitch is used for making these three concentric circular motifs with a combination of two different shades.



The playful look of this white saree comes from different small circular dandelion motifs with four different colours of embroidery threads that are violet, purple, navy blue and black, the embroidery stitches used are buttonhole stitch, french knots satin stitch and running stitch.



Design Project 1 - Sulekha



A unique placement of playful embroidery with concentric chain stitched circles has been done in this saree. Many beautiful small french knot dots have also placed in it increasing its playful look. This embroidery is placed in the middle of the height of the saree making it unique.

This saree has different kind of richness in its colour combination and the placement of embroidery motifs. In this embroidery motifs have been placed throughout the whole saree length. The embroidery stitch used are the running stitch in the lines and alternate circles and the rest of the circles are made with the chain stitch.



The chain stitched lines gives an elegant and simpler look to this saree but the pastel shade of yellow green gives it a unique identity. In this saree a set of three lines have been repeated with the middle line bigger and side lines smaller.

This saree is inspired by my one of my composition which has given it a different look, this composition has been embroidered inside a length span of 2 metres of saree that is to the place from where the pleats starts. The embroidery stitches used are running stitch button hole stitch and four colours have been used blue, yellow, dark green, black.





ASHA and REvival of traditional block printing

My warli version

Well ! warli is an art of maharastra showing miniture version of humans and their activities. Traditionally warli paintings were done on the walls of the houses over the layers of geru and with the help of chuna. but here I am presenting my version of Warli saree.



While designing this saree four to five different types of warli blocks have been chosen. There is a border block which runs over the whole saree, two linear blocks used in the pallu horizontally and same blocks are used to make rhombus and square inside of the saree and one circular block in pallu and a spiral block in the middle of squares as shown.

Process

My chochalaty block



While designing this saree I used two square symmetrical blocks placed as shown. The fabric chosen is chanderi silk fabric which is woven in sausar tehsil of chhinwara district M.P the pigment colour used is dark chocolaty brown .

Block printing is a traditional crafts done by chhipa community living in different parts of india . At different places different methods are used but the wooden block and its way to print the beautiful motif remains the same.



The veri peri saree



This is my first hand block printed saree that I have designed, in this the same design that is given in pallu is repeated till the length of 2.5 metre the place from where the pleats starts. in this three blocks has been used one is lining block which is used as border for the second bigger block and the third is printed in between as rhombus.

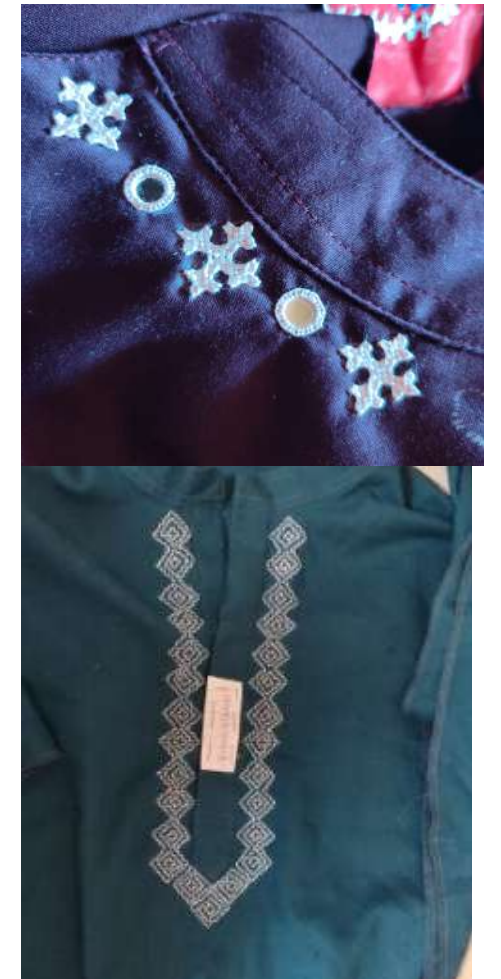
This saree is designed from a plain white mulmul saree fabric of length 5.5 metres and width 45 inches . This white fabric is half died in violet colour to the whole length of the saree and block coloured as dark violet and the border block is black .



SEWA- the Introductory Kutch



During my SEWA internship, my trip to Nakhatrana led me to the artisans of Chari Fulaye village. The village was located in a deeply remote area, where women were not permitted to step outside the village boundaries. Most of them were born, lived, and eventually died within the same qabeela, having never experienced life beyond it.



Embroidery Swatches and samples



This initial encounter with Kutch filled me with courage and confidence. Although I was unable to complete my GP, I was not demotivated; instead, I felt fulfilled by what I had accomplished during my internship. It was the very first time I had independently undertaken an entire design process—from concept to execution. Later, when I revisited SEWA to purchase my collection, I learned that the pieces had already been sold, some to international clients.



Kala-Raksha -The Graduation Project

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 Marwada women wearing Kanjari —traditional backless garments richly embellished with mirror work, beads, lace, and pako and kaccho embroidery. Watching young girls assist their mothers by placing mirror discs (kanch) onto panels, I learned that they begin creating their own kanjari collections—often around fifty pieces—from a very young age, to take with them after marriage.

In Kutch, women wear garments they have embroidered themselves, a practice learned in childhood. This deeply resonated with my own dream of wearing clothes I had designed, as these girls were not just imagining creation but actively shaping their identity through

Color Board



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.



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PEACEFUL



CALMNESS

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Clientele



Urban ethical shoppers
 age : 30 -60
 location metro cities
 profile working women, entrepreneurs, designers and creative professional
 interest - sustainable fashion, organic living, hand-crafted 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.



Collection Range



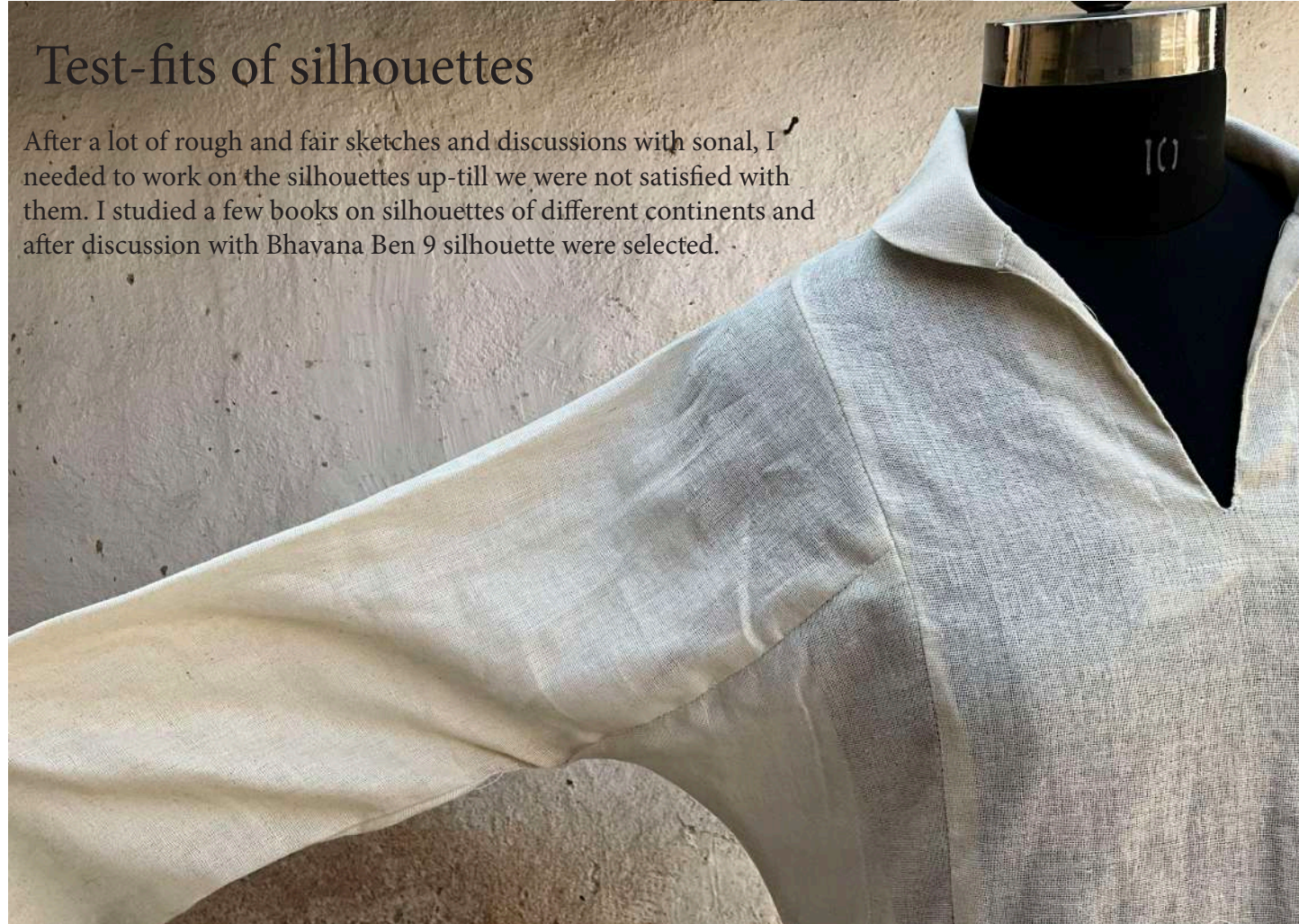
Collection : 1 : Range Development



Collection : 2 : Range Development



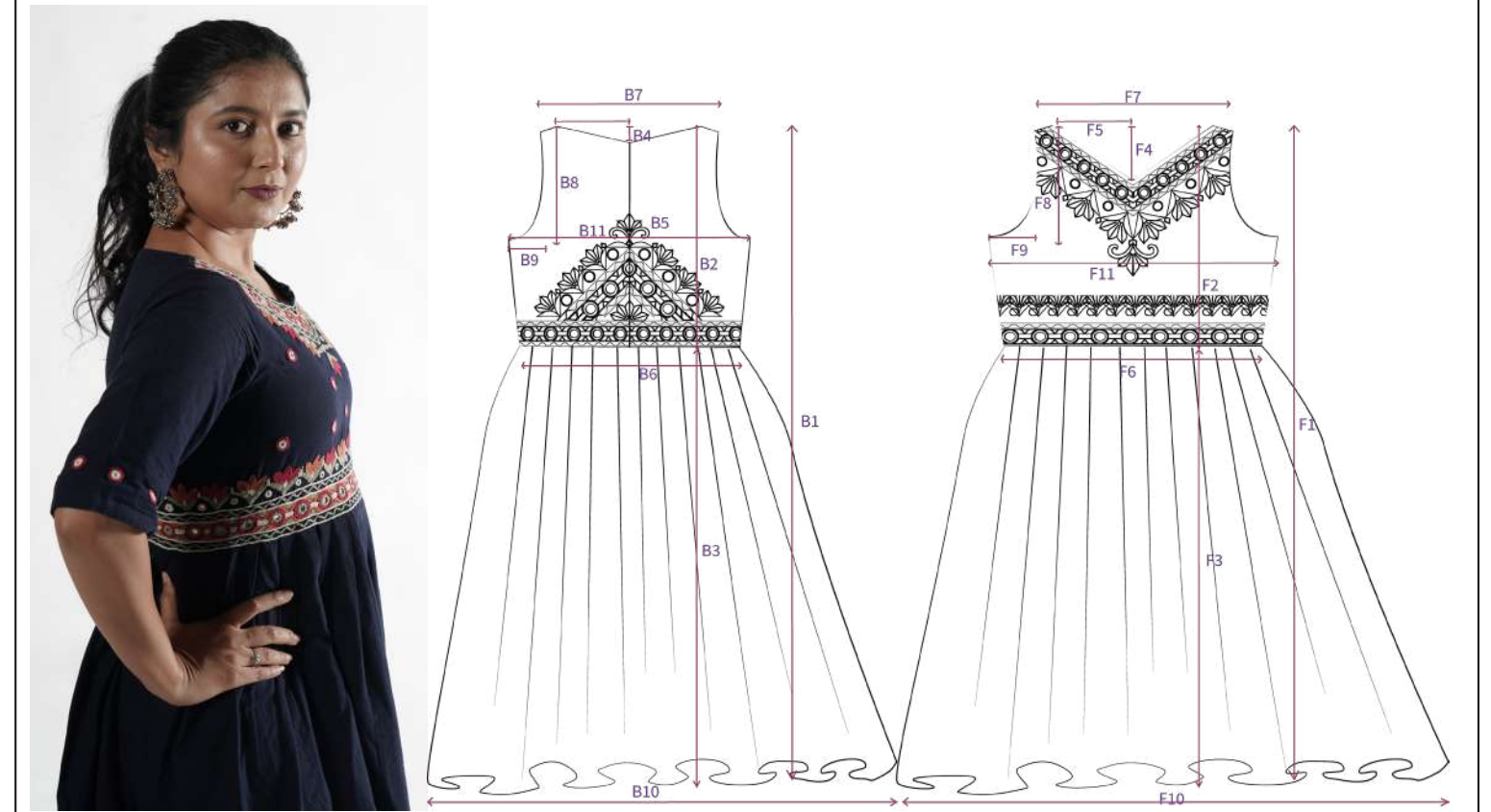
Basic bodice testfit



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.

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















HER FIRST JOB -At Design Craft





COUTURE DESIGN PORTFOLIO

By Shubhangi Tawar

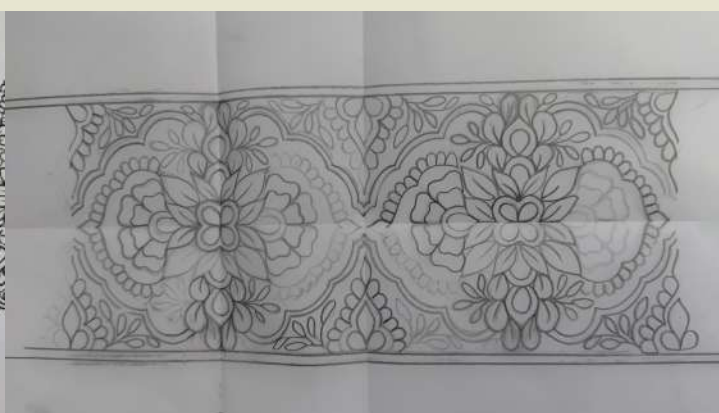
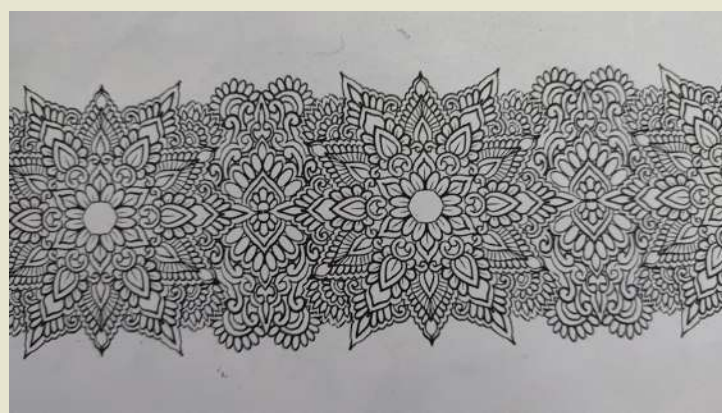
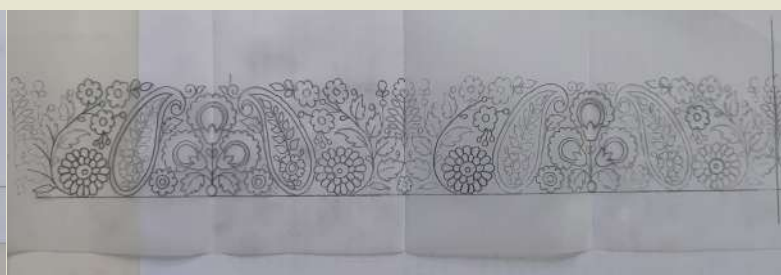
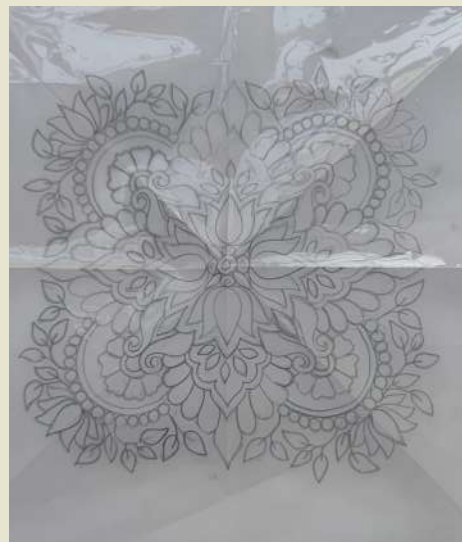


A Bridal Couture Startup led by Late. Mr Rohit Takiar. Their aim was to take this brand to make a very high end luxury so they were preparing to showcase and launch their bridal couture through a fashion show. at Verozi a lot of lehengas were already produced when I joined . So initially I was given the work to design chikankari Sarees. Designing sarees was not a new task for me because I have had already done it in my collage times one for my DP Project for an organization Soach in Gandhinagar. and another time I designed saree was in my intership with Asha (Aid and Survival for handicraft Artisans). So I was knowing about the calculations of a saree and its components such as pleat, pallu and the remaining portion draped over the body. But Chikankari was a totally new craft to me but I was having a lot of motifs and their print out which ease my work out.

After a few days of completion of 4 to 5 saree layout I was given the work to make my own khakhas and my own motifs and use my hands on zardozi
I would like to show you those khakhas and small samples that were made under my guidance with the support of the zardozi karigars.

MY Journey at Verozi

Initial Khakhas



And many more



without Khayrul da's patience and expertise in craft I won't be able to bring this pure craft to life.

Meanwhile later on after my first saree sample got approved I started making more samples for saree but between this I needed to make layout for saree to make Arup da understand about this saree design . saree was to be divided in three parts the pleats khakha, the pallu khakha and the remaining Drap over body from front and they were divided into three parts for khakha development first three metres for pleats and another 1.5 for drap and rest 1.5 for pallu. with the samples digital cutout I also made a croquis version draped illustration for the saree.

But before i started working on these Khakhas there was a khakha that I have developed from scratch I took it to the Arup da our head of khakha department and he devised out a very beautiful sample khakha out of that for our first saree and my first final project

