

# Kalakriti Kutchki



# *Project Overview:*

In a quest to celebrate cultural heritage and redefine modern fashion, our project seeks to intertwine the timeless allure of Kachhi embroidery with contemporary design sensibilities. Through meticulous research and creative exploration, we aim to curate a collection of garments that honor tradition while resonating with global audiences. From the depths of historical motifs to the intricacies of handcrafted embellishments, each garment will be a harmonious blend of heritage and innovation. Join us on this journey as we weave together the threads of the past and the present, creating fashion that transcends boundaries and speaks to the soul of diverse markets worldwide.



# *Goals*



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





# *Founders of kalaraksha*

*Raniben ratilal said :*



One fine day Prakash bhai went to Bhuj carrying a suf embroidery bag and there they met Judy Ben she was so impressed by the craft that she asked "from where you get it " Prakash Bhai said" My sister, embroidered it." At that time, their sister Daya Ben received a national award for her embroidered peice Being a research student, Judy Ben came to India for her research on scholarship and watching this bag, she got something to dedicate her life to the craft and " people doing this art. She visited Prakash bhai's house and was eager to know more about it after that, Judy Ben and Prakash Bhai together started the NGO with five other artisans and named it. her life to the craft and people doing this art. She visited Prakash bhai's house and was eager to know more about it after that, Judy Ben and Prakash Bhai together started the NGO with five other artisans and named it Kala-Raksha.



# *Aims and objectives*

Kala-Raksha means

*"Art Preservation."*

The Trust aims to preserve traditional arts of the region by making them culturally and economically viable. Trust activities are artisan driven.

Without artisans there can be no traditional arts. As far as possible, positions from office managers, to coordinators to tailors are drawn from the immediate local communities. The Trust provides training as needed to make this possible. Kala Raksha encourages community members to work together toward the goal of self sufficiency. Generating income through their traditions, community members can realize their strengths and maintain their identity as they develop.



# Archive visuals



## Traditional Embroideries of Kutch

Currently, KALA RAKSHA works with six distinct hand embroidery styles: the Sindh-Kutch regional styles of *suf*, *khaarek*, and *paako*, and the ethnic styles of *Rabari*, *Garasia Jat*, and *applique*.



*Kharek*



*Suf*



*Applique*



*Paako*



*Rabari*



*Jat*

Kutch is world renowned for its mirrored embroideries.

Most of these were traditionally stitched by village women, for themselves and their families, to create festivity, honor deities, or generate wealth. While embroideries contributed to the substantial economic exchange required for marriage and fulfilled other social obligations which required gifts, unlike most crafts, they were never commercial products.

## Production unit

All the work related to production such as sampling, pattern making, cutting, stitching, finishing, assigning tasks to artisans and giving them materials, maintaining records of products and raw materials as well as storing required fabrics, threads, beads, mirrors, patterns, all required raw materials are kept in the production unit. In Kala -Raksha's production unit there are four Geminy automatic electric stitching machine. With this two tables one for pattern making and one for Ironing. Two record keeping computers are also there to maintain records digitally.



## Kala-Raksha Shop



*Kala-Raksha product includes richly embroidered Sarees, kurtas, shirts, jackets, women tops, bags, cushion covers, toys shawls, dupatta, wall pieces, quilts with great variety.*

## Products



*Kala-Raksha product includes richly embroidered Sarees, kurtas, shirts, jackets, women tops, bags, cushion covers, toys shawls, dupatta, wall pieces, quilts with great variety.*

## Games and toys



## Cushion covers with Rabari embroidery

*Rabari embroidery is unique to the nomadic Rabaris. Essential to Rabari embroidery is the use of mirrors in a variety of shapes. Rabaris outline patterns in chain stitch, then decorate them with a regular sequence of mirrors and accent stitches, in a regular sequence of colors. Rabaris also use decorative back stitching, called bakhya, to decorate the seams of women's blouses and men's kediya/ jackets. The style, like Rabaris, is ever evolving, and in abstract motifs Rabari women depict their changing world. Contemporary bold mirrored stitching nearly replaced a repertoire of delicate stitches --which Kala Raksha revived. (for more information on Rabari embroidery see Frater, Judy, Threads of Identity: Embroidery and Adornment of the Nomadic Rabaris, Ahmedabad: Mapin, 1995.)*



## Cushion covers with Rabari embroidery

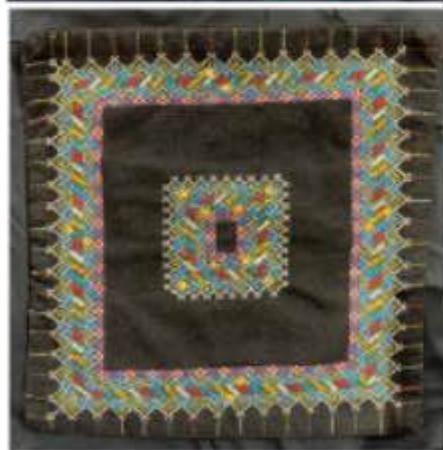


## Cushion covers with jat embroidery

*Garasia Jat work similarly "belongs" specifically to Garasia Jats, Islamic pastoralists 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 fabric, is unique in Kutch and Sindh.*



## Cushion covers with jat embroidery



## Purse with jat embroidery



## Cushion covers with pako embroidery

*Paako literally solid, is a tight square chain and double buttonhole stitch embroidery, often with black slanted satin stitch outlining. The motifs of paako, sketched in mud with needles, are primarily floral and generally arranged in symmetrical patterns.*



## Cushion covers with pako embroidery



## Purse with Rabari embroidery

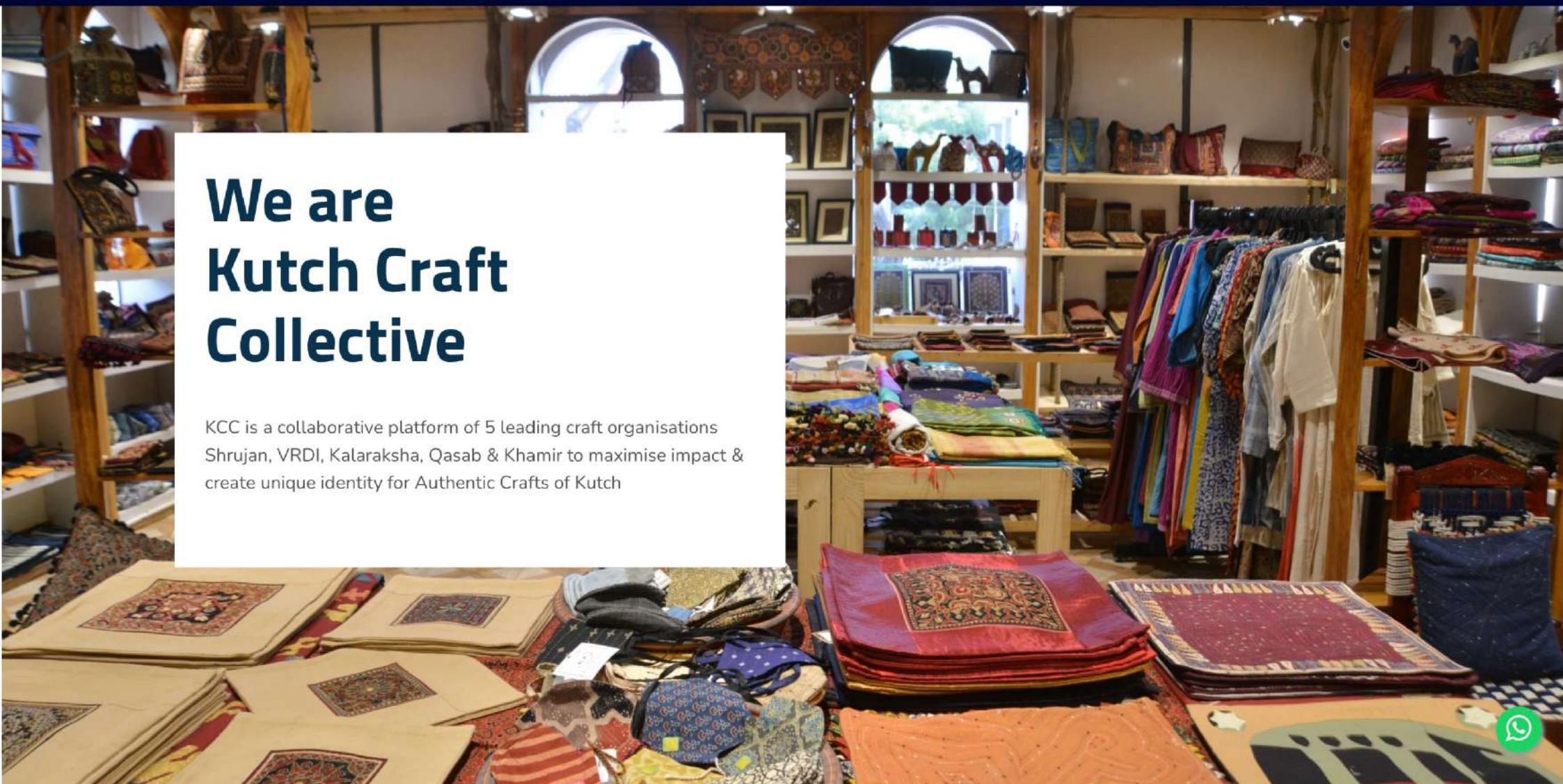


# *Market branding and collaboration*

Kala-Raksha is a part of Kutch craft collective . The five NGOs together sells their products in the same shop under a common tag name Kutch craft collective. Besides this commonality, each NGO produces products with its own uniqueness.

## We are Kutch Craft Collective

KCC is a collaborative platform of 5 leading craft organisations Shrujan, VRDI, Kalaraksha, Qasab & Khamir to maximise impact & create unique identity for Authentic Crafts of Kutch





Kala Raksha was founded in 1992 as a trust and society with an aim to preserve traditional embroidery and applique arts of the Kutch by making them culturally and economically viable. It works with nearly 1000 embroidery artisans of seven communities, Having base in Sumrasar. Kala Raksha is one of the 5 members of KCC.

Kala-Raksha is all about traditional handicrafts, they sell handmade flaws with traditional motifs and modernisation of traditional silhouettes. Here they use Kala-cotton and other traditional handloom fabrics from different parts of India and they get the threads dyed in bulk with the colour selected to create a collection. They also make reversible clothes with handblock printed fabrics and other side embroidered work. Kala-Raksha uses French seam and other finishing techniques in order to keep up the products according to international market. Along with products like sarees, dupattas, apparel home furnishings they also make games.



# shrujan

SINCE 1969

Shrujan is the genesis of bringing infinite hand-embroidered creations designed by the traditional craftswomen of Kutch. It binds the culture, art and life of 12 Kutchi communities together to keep their art alive. Shrujan is not just a brand but a saga of tales of the craftswomen of kutch. Here, each thread weaved has a story of skill, struggle and victory etched to it. We live by “threads of life” as every product we sell brings a wave of changes in the lives of our craftswomen bit by bit. From being financially independent to being socially empowered, each product adds a feather of progress in their lives.

Shrujan is an organization located in Bhujodi, which started in 1969 when Kutch was facing severe droughts. It has enabled woman kaarigars 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 5 members of KCC.

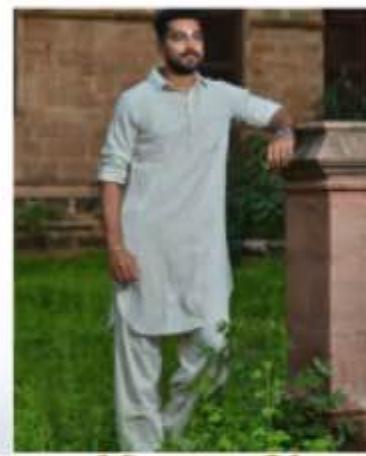




Khamir is a platform for conserving crafts, heritage and cultural ecology of Kutch, Gujarat. Instituted after 2001's earthquake as a joint initiative of Kutch Nav Nirman Abhiyan and Nehru Foundation for Development. Khamir has nurtured artisans to be successful entrepreneurs and works for revitalisations and repositioning traditional crafts of Kutch. Khamir is one of the 5 members of KCC.

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

Khamir is more about different types of handwoven textiles, hand block printing , bandhej and other handicraft such as Kala cotton.





# Qasab

Their primary approach is to highlight the distinct and unique identity of each of the ethnic groups and their embroidery styles through the artistic work – so that the beautiful work is not just referred to as generic Kutchi embroidery. At Qasad very tiny detailed embroidery is done so they employ mostly very well trained artisans and mostly artisans that are not well trained needs to be trained in order to be employed.

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 channelize their traditional skills for a dignified secondary income and sustain their cultural craft in the process. Qasab is one of the 5 members of KCC.



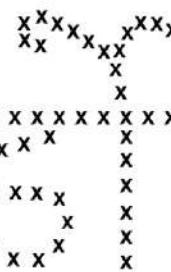


VRDI (Vivekananda Rural Development Institute) was established in 1988 with the mission of skill enhancement of Kutchi artisans and develop craft enterprises. It undertakes training, production, market support, and capacity building of craft enterprises in Mandvi & Mundra specializing in Batik & other textile crafts, generating livelihood opportunities for 800 + women. VRDI is one of the 5 members of KCC.

Gujarat has witnessed several natural calamities in the history which became the reason of migration of its local community to the other parts. Shri Vivekanand Gramodyog Society (V.G.S) came into being in 1988 as a registered society. They encouraged Kutch artwork, empowered women, provided training, helped in self-production, market support, and conducted awareness programmes to help them overcome the calamity.



# *Collaboration with international brands*



K A R D O

# KĀRU



Previously Kala Raksha has collaborated with many Indian designers, including Anju Modi, Ritu Kumar, and many others. With time, Kala Raksha has grown and now they are collaborating with international brands like Kardo, Karu and Harago. Product line of these brands have kala-Raksha philosophy of promoting traditional motifs.

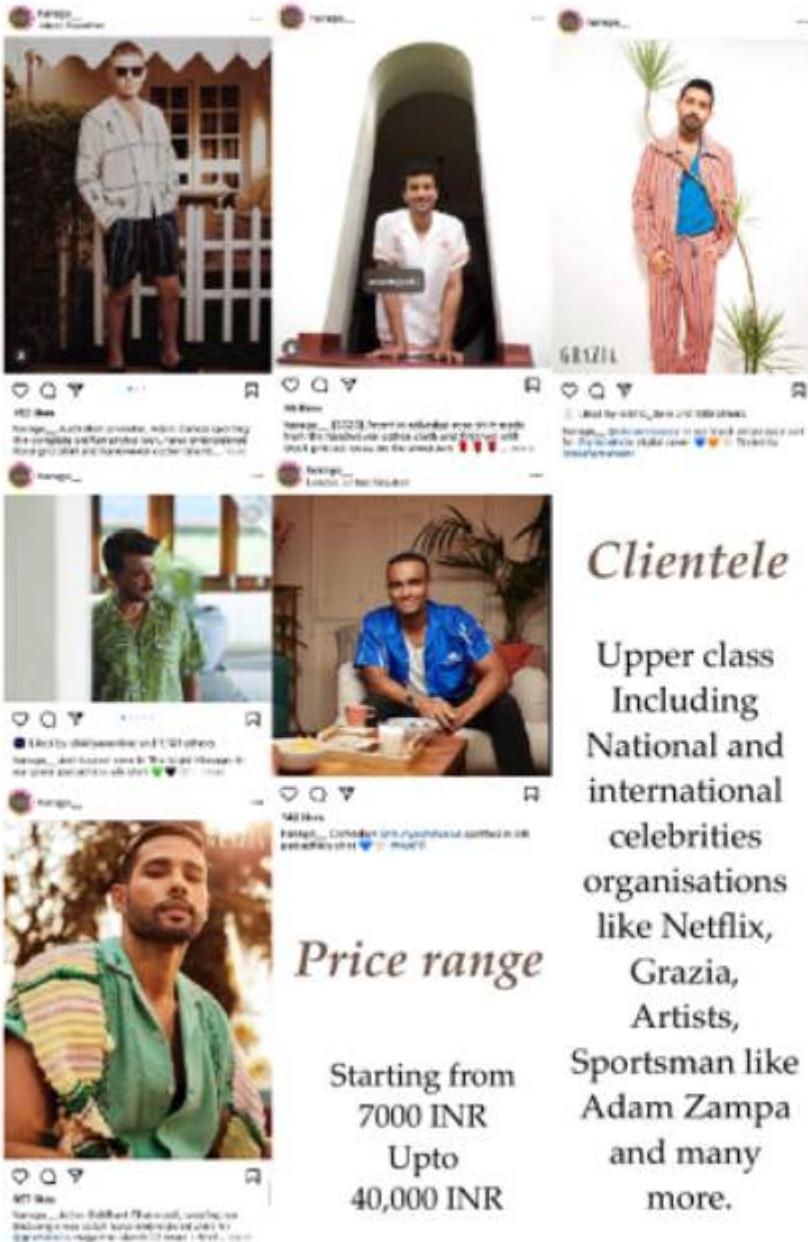




Jaipur-based label HARAGO blends traditional Indian craftsmanship with a gender-fluid aesthetic to offer casual yet meaningful clothing. Before launching his menswear line in 2019, Harsh Agarwal studied economics, worked on solar energy projects, and completed an internship at the UN headquarters in New York.

Informed by the designer's understanding of sustainability and inspired by the artisanal heritage of his native India, the label's designs are cut from upcycled, locally woven, or vintage textiles. Hand-embroidered motifs and block-printed patterns in vibrant colors adorn shirts, trousers, and jackets, paying homage to heirloom pieces from Agarwal's ancestry. With its compelling ethos, fluid silhouettes, and meticulous attention to detail, HARAGO broadens the horizon of the contemporary menswear landscape.





## Clientele

Upper class  
Including  
National and  
international  
celebrities  
organisations  
like Netflix,  
Grazia,  
Artists,  
Sportsman like  
Adam Zampa  
and many  
more.

## Price range

Starting from  
7000 INR  
Upto  
40,000 INR

## *Unique selling point*

1. Craft based product  
Block printing  
Hand embroidery such as  
Rabari  
suf  
Jat  
appliquéd  
Kantha  
Etc  
Crochet

2. Men's wear label but makes gender fluid garments

## *Harago branding strategy*

Harago is showcasing their craft pieces at international online selling platform which gives them an international brand identity not only this their pricing is way higher than the original production cost but they wanna make it appealing through big celebrities



## Online product outlet

[Shopcanoecclub.com](http://Shopcanoecclub.com)  
[Sense.com](http://Sense.com)  
[Instagram@harago](http://Instagram@harago)  
[Matchesfashion.com](http://Matchesfashion.com)  
[Fashiola.in](http://Fashiola.in)  
[Saksfifthavenue.com](http://Saksfifthavenue.com)  
[Luisaviaroma.com](http://Luisaviaroma.com)  
[Modsns.com](http://Modsns.com)  
[Vestispgh.com](http://Vestispgh.com)  
[@boyhood \(korea\)](http://Shop-mondo.com)

# KARU



'Karu' means 'artisan' when translated from Sanskrit. At Karu, the preservation of Indian handicraft 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, we have built relationships with handloom weavers from Andhra Pradesh and Bengal, hand embroiderers from Delhi and Bengal and Natural Dyers from Karnataka and Odisha. Each artisan we work with comes from a lineage of craftspeople that have helped preserve their work, ensuring a high degree of quality and expertise in each garment. Karu Research was founded by Kartik Kumra in his sophomore year of university when he travelled to different artisanal clusters around India



Karu has been actively participating in various national and international exhibitions or pop up shows and participated in various international competitions like LVMH Prize which is hosted in Paris

Magazines like Vogue has given a place for its story as well as its products in its cover page. Karu has presented its products through various international e-commerce platforms to gain its international



karuresearch  
New Delhi

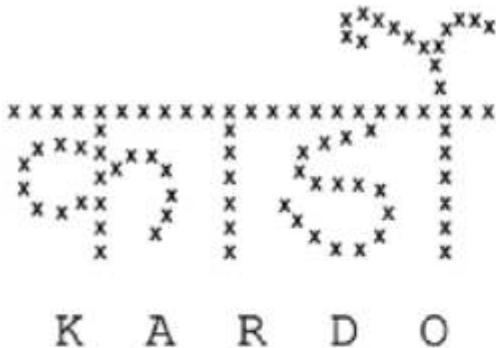
identity.

...



## Branding strategy





*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 work-wear 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 their collections, using fabrics such as Natural Dyed Handloom, Block Printing, IKAT, Natural Indigo Denim, Shibori and Chikankari embroidery. They actively support and collaborate with handloom weaving communities throughout India in the hope that these traditional techniques don't die out and their impact on the environment is as low as possible.





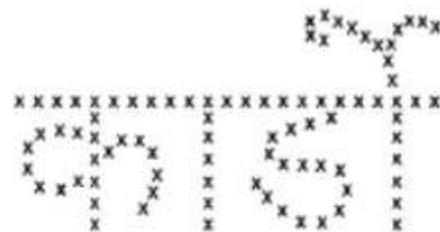
## Marketing strategies

Kardo has its own website to showcase their products. Besides this they take help of agents working in the apparel business worldwide. They are actively marketing their products through social media also.

They also collaborate with various exhibitors and shops worldwide for example in Los Angeles and Chicago etc. They have also showcased their presence by getting their story in magazines like Design India.

Along with this they have a rich international and national clientele including people with different artistic professions.

## Magazine story and exhibitions



K A R D O

*International agents selling kardo products*



# **Indian handicraft brands**

**Fabindia**

**Okhai**

**Anokhi**

**Mrugnayani**

**Craftsroot**

**Soach**

**Grassroot by Anita Dongre**

**Swadesh**

**Rasleela**

**Bandhej**

**Amounee**

**Nidaa**

**Injiri**

**Rahul Mishra**

**Design craft**



Today, with a pan-India presence, Fabindia is the largest private platform for products that derive from traditional crafts and knowledge. A large proportion of these are sourced from villages across India where the company works closely with the artisans, providing various inputs including design, quality control, access to finance and raw materials. Fabindia's endeavour is to bring customers a choice of products and lifestyle that offers an alternative to the mass-produced, while creating sustainable livelihoods in the rural sector.

By the early eighties, Fabindia was already known for garments made from hand woven and hand printed fabrics. The non-textile range was added in 2000, while organic foods, which formed a natural extension of Fabindia's commitment to traditional techniques and skills was added in 2004, with personal care products following in 2006. Handcrafted jewellery was introduced in 2008.



# Vraj:bhoomi

CRAFTED WITH KINDNESS

Vraj:bhoomi, captures the true essence of hand-block printing while inducing a timeless touch to every collection that celebrates Prints & Colors.



Originating from a desert-town in Gujarat, our kind textiles have made their way to distant ends of the world, engendering appreciation for the immaculate craftsmanship embedded in Indian traditions. We make collections that align with our values and with an appreciation for their makers. 'Contemporary Revival' as a design expression is held close and lies at the spirit of every creation. Each piece of our clothing is made with the highest ethical standards and carefully stitched with great attention to fit and detail.

The Vraj:bhoomi fabric, is energised by the hands of makers, the rays of the sun, the fluidity of the water, and the sacred colours from nature. Its life starts from the surface of the earth, and ends with it, harnessing great stability in nature.

# 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.

# *Design Direction*



*What :*

- Showcasing Kachhi embroidery through modern designs preserves cultural heritage while staying relevant.
- Deep research into traditional motifs ensures authenticity and cultural 'relevance'.
- Offering diverse silhouettes and styles increases accessibility and appeal to a wider audience.

*Why :*

Each goal is crucial for the project's design direction:

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

## Chosen crafts

*after having discussions with Vimal bhai Mukesh bhai, Harish bhai and others I got to know that six to seven types of embroidery artisans were present that works under Kala - Raksha out of which mutawa artisans done by Harijan community don't work anymore professionally, suf, Jat and Khareek products are already very well designed and no. of artisans is also lesser for the required productions and these embroideries are done with warp and weft count and require great eyesight so only younger artisans with vision 6/6 or 6/9 can only do this embroidery.*

*They also told me that there are three different types of Rabari Artisans and most of them are well versed with colour combinations and understanding design elements after getting trained by Kala - Raksha vidhyalaya Artisans training program*

*Kala-Raksha product were having lesser pako products and there were a lot of artisans available for pako embroidery and here I found it as an opportunity to create collections of pako and Rabari embroidery as it takes lesser time and artisans are also available for it.*



# Community study

## Marwada community of Kutch migrated from Pakistan

When Pakistan and India versus rated in 1947, millions of Indian Muslims become refugees. Most of the Hindus lead to India but some of the lower caste such as Marwada choose to remain in their homeland. The partition did nothing to ease the ancient antagonism between the Muslims, who are now the vast majority of the population and minority Hindus. The marwadi tribes are additionally considered as untouchable cast by the cost conscious Hindus.



# Livelihood of marwada community



The majority of marwadi or farmers and/or migrant farm workers who follow the seasonal crop harvest to bring extra income to their suffering families. Farming requires irrigation because the land is arid. Samantha monsoon rains are vital to their existence . The Marwar a man living Indha Ghari village works as construction workers by which they get paid Rs.400 per day and the woman living in the house does embroidery for for various NGOs working on traditional crafts in Kutch. These women gets paid Rs.200 per day or sometimes even less. even small kids also make embroidery can't work and start earning from the childhood.

Marriage for the marwada community is a union between two families more than two individuals.

Most marriages are arranged with much consideration given to caste and social rank. Mostly marriages in Marwada community gets fixed as the child is born or in younger age.

But individuals are married when they arrive at the age of 20 to 25.

Young girls Are prepared for their marriages from early age. They are taught to do embroidery on clothes, ornament making using beads as it

is necessary for girls to make around 40 to 50 hand embroidered kanchali ( traditional garment that married woman wears). in this village girls were educated till 8th as there is no proper school or college in that village by which they can continue their further education.

girls make many different accessories for their in-laws to take them with themselves after marriage.

# Cultural Practices









These people require 2 bags of 50 KG bhuso(left over from wheat mill) worth 2400 and 1KG Khad(mixture of cotton green leaves and jaggery) worth 1500 as 10 day food for a meh (buffalo) and his two padō(offspring of buffalo) so for one month they feed their animals food worth 12000 and by this the mother meh gives 7 litres of milk in one day and deval Ben sends 2 and half litres of milk to dairy twice daily with all this effort she gets a monthly 15000 from dairy and she earns a net profit of just 3000. It's a practice to feed buffalo at 4 AM in the morning as it's a natural time to take out milk from buffalo as she feeds his offspring at this time

# Animal husbandry

In khari, engaging in animal husbandry is a common practice where households rear and care for animals such as buffaloes, cow, goat and they also pet cats, dogs and birds. This practice serves as a crucial part, providing a significant source of livelihood. It's a fundamental part of their lifestyle and economy.



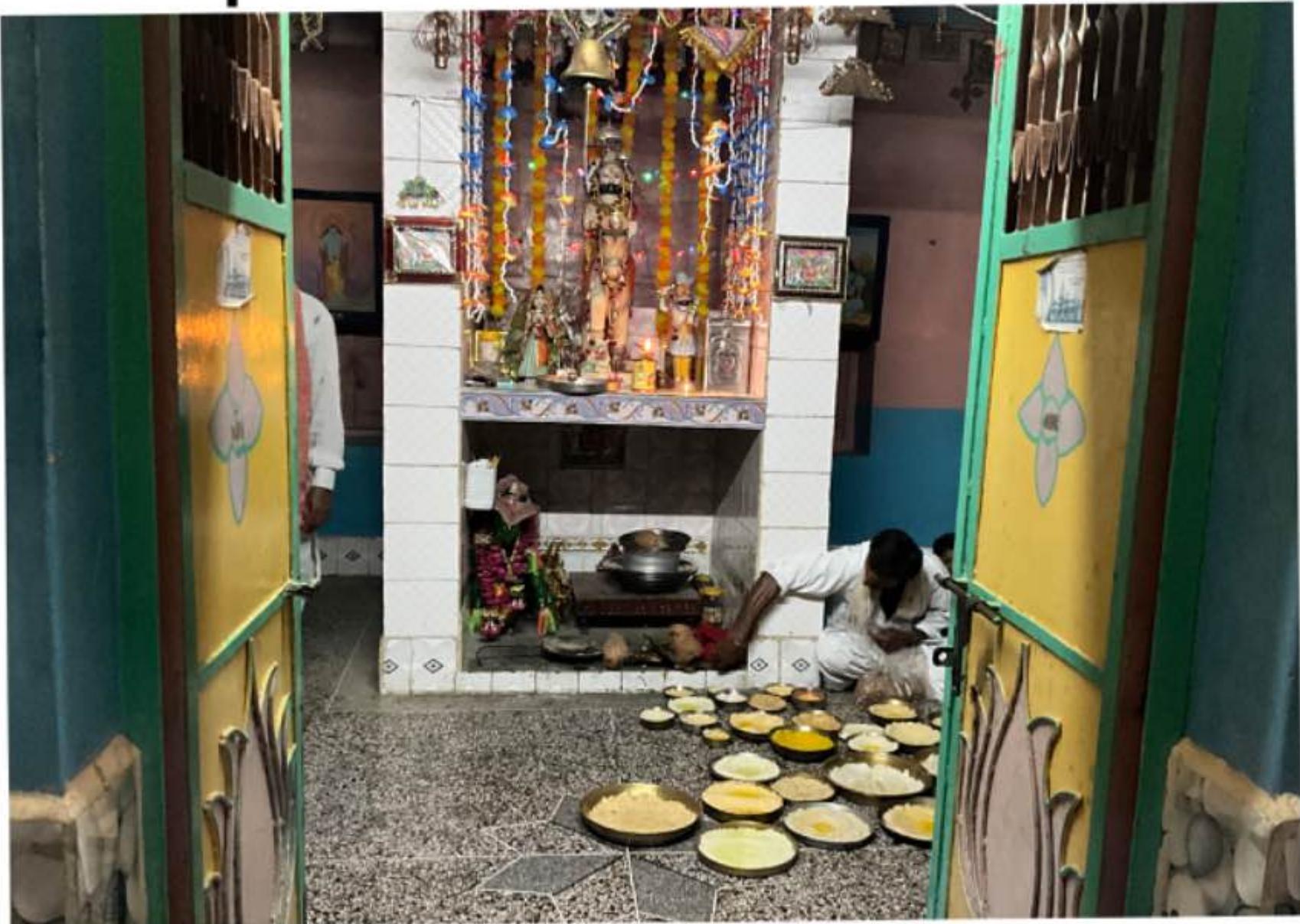


These cattle can also catch by diseases. If they are unwell they don't give milk . In Kutch veterinarians are there they charge between 500 - 1000 for coming home and treatment .



Other than food these animal also drink a lot of water which is not very easily available in this area. These cattle's are also sent to feed green grass with cattle herders along with all other cattles in the village and this herder charges 250 monthly per cattle.

# Ramapeer



# Pooja and prasaadi

People in khari deeply believe in Ramapir ( Ranuja na Raja) Not just in khari but ramapir is highly worshipped in whole kutch in khari there is a big temple of Ramapir with a lot space surrounding it for community gatherings. Tenth day of Hindi Mahina (Dassam) is celebrated the birthday of Ramapir every month and on this occasion all family members from entire village gather in the temple with bhand( A spacial food offering to Ramapir) from each household this bhand is specifically has to be lapsi( sweet rice cooked with jaggery and ghee) because this used to be the favourite food of Ramapir. With bhand other Prashadi is also offered such as nariyal(coconut) chocolates. After Pooja this Prasad is first distributed to all the girls then boys and then it is given to elders . People on fast are given nariyal pani as prasadi.





# WATER

In khari water was always been a concern, women of this village use to go to pond with rain water collected in it. But now it's been a year this cement tanks has been built by the government for each household. The water supply in these tanks comes only twice in a month or sometime once. People generally live in joint families and on an average 25 people and 2-4 cattle are dependent on one tank which has a volume of 1200 liters of water for 15 days.



*Thoughtfulness*



*Peace*



*serene*

*Calmness*



*Folk*

# Design Direction

After studying Kala-Raksha and all different collaborators and Aspirational brands as well as after studying about Santa Fe folk art festival and different short listed artisanal brands and their products I came to the final conclusion that with kalaraksha it will be a necessity to produce detailed and heavily embroidered products as most of the artisans at Santa Fe were having very detailed and intricate embroidery or weaves.

In order to make things for Santa Fe and heavy embroidered products my target audience was women's who wanted something unique and make a statement for themselves with intrinsic handmade traditional folk embroidery and wanna look elegant.

As the products are heavily embroidered not all women could afford it due to its high price so our targeted customers will be strongly independent women starting from age group of 30 - 60 but along with Santa Fe foreigners at ran of Kutch festival also come to kalaraksha and buy handcrafted stuff for themselves as well as their loved one's.

With my observation and suggestions taken from experienced people working at kalaraksha I came up with the following keywords

Timeless

Classy

Elegant

Ageless

Flaws

Traditional

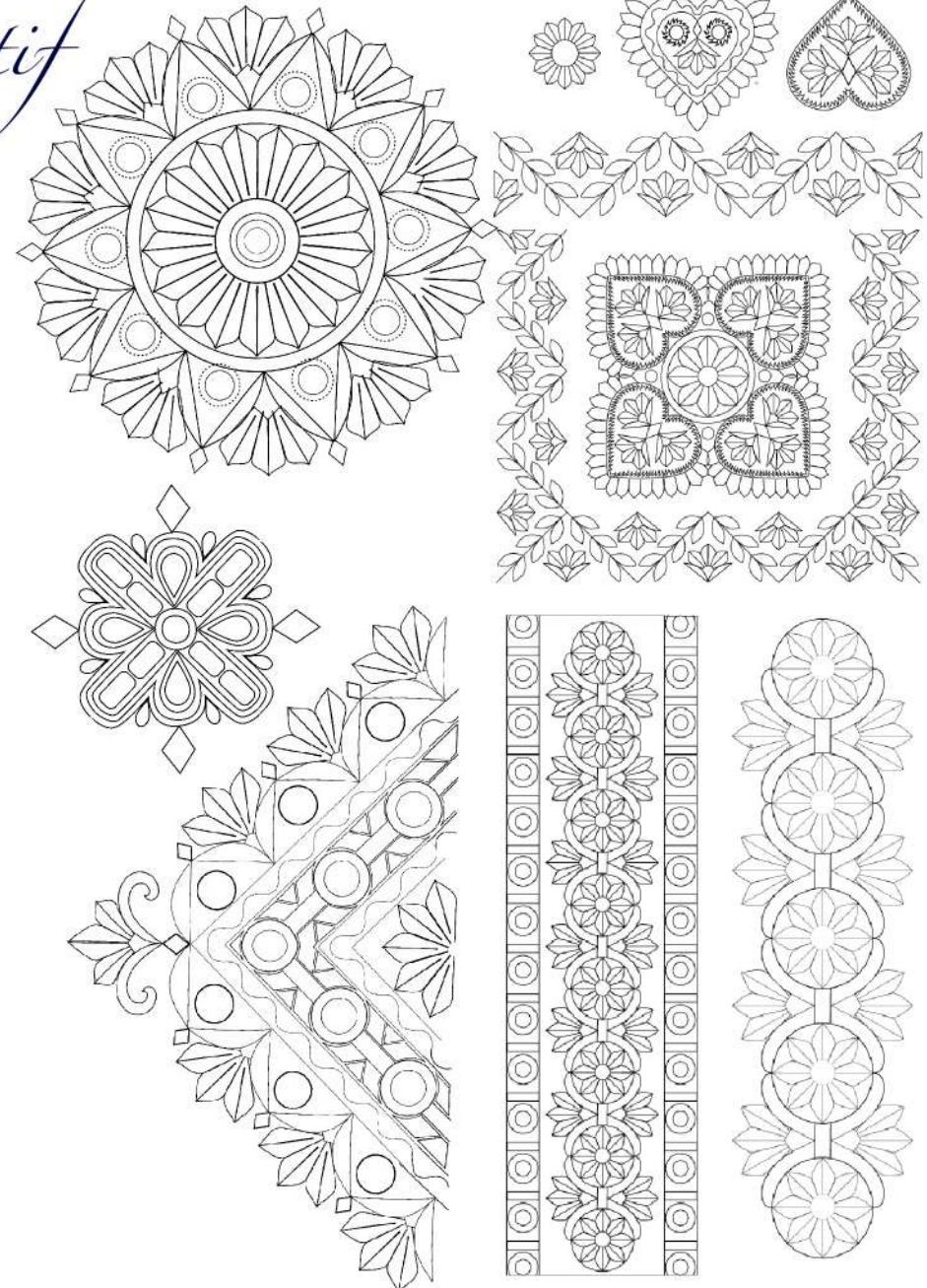
Contemporary

Handmade

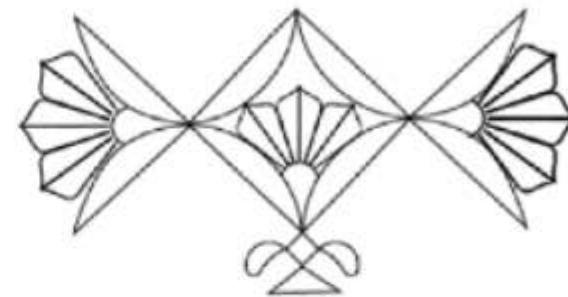
Unique



# Inspiration and motif



# Pako traditional motifs



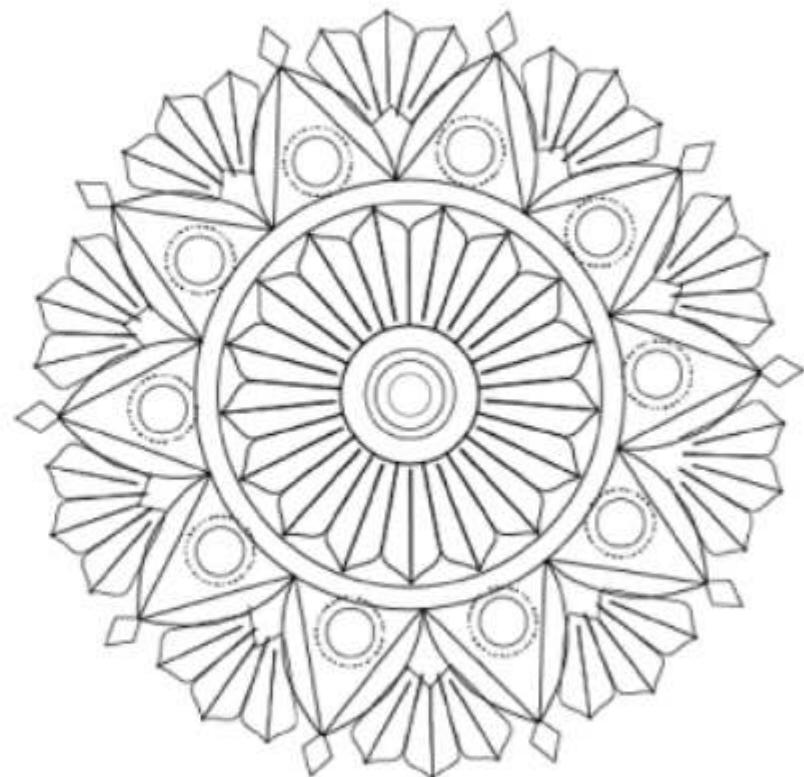
# Pako traditional motifs

...

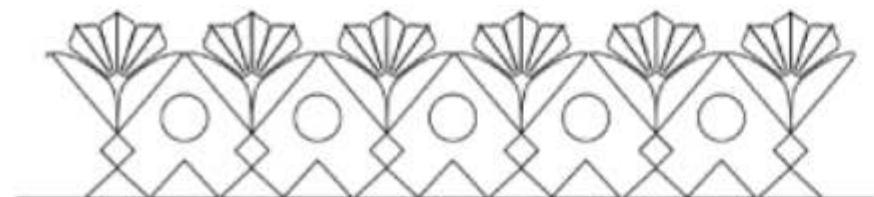
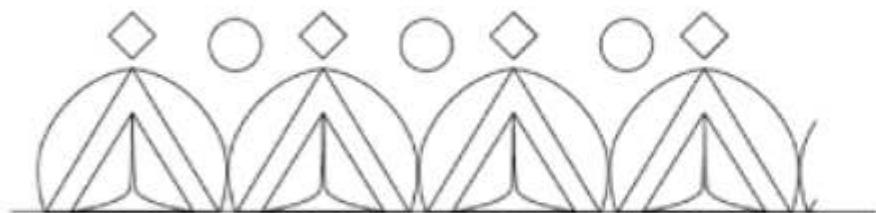
43



bori no ari  
(design for bor fruit)  
ବୋରି ନା ଆରି



# Pako traditional motifs



buti phul  
(Flower bud)  
ગૃહ બાળ



ter  
(waves)  
ગરુ



butiyo  
(buds together)  
ગૃહ બાળ

# Pako traditional motifs



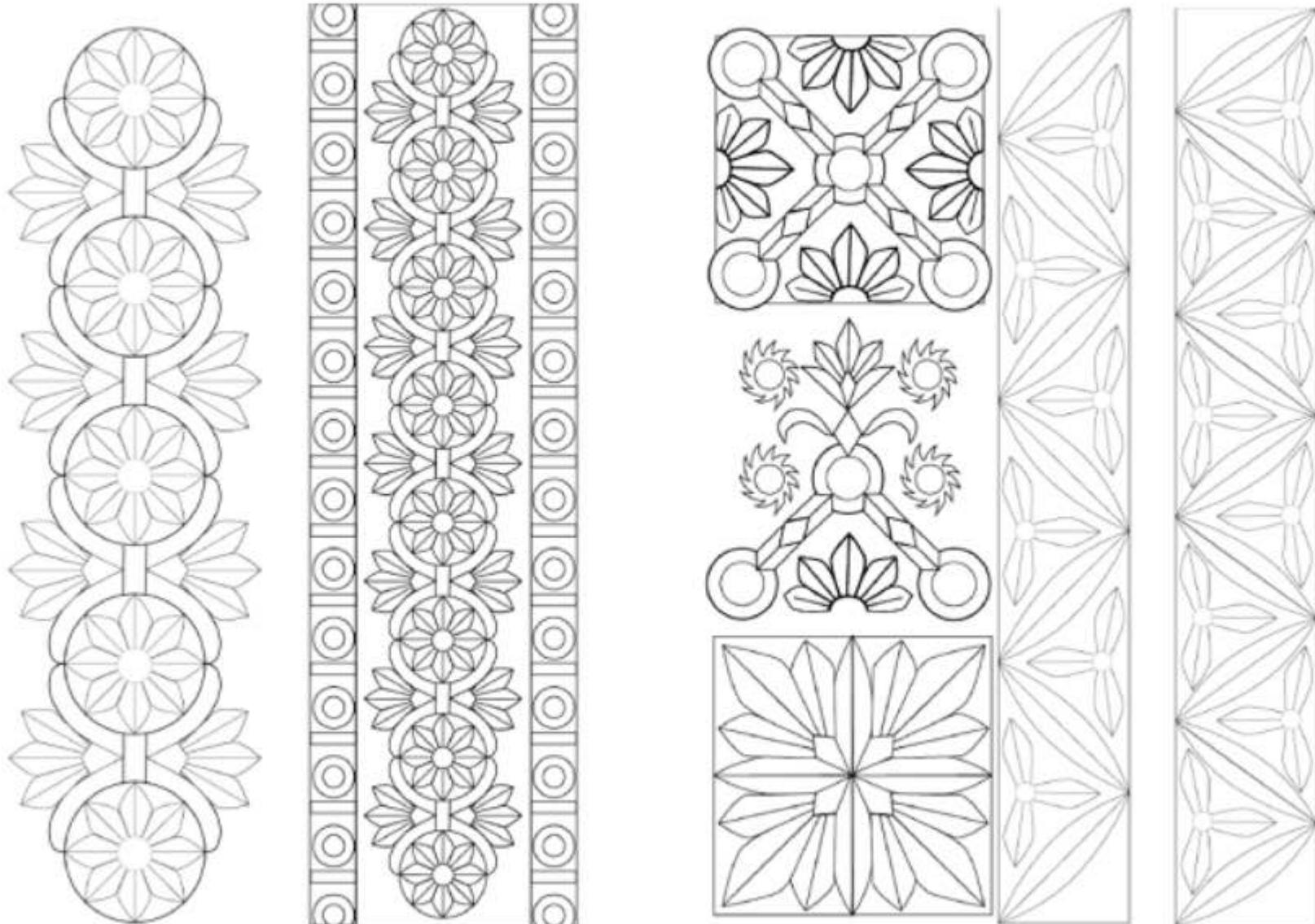
Khali ek mor  
(only one peacock)  
खाली एक मोर



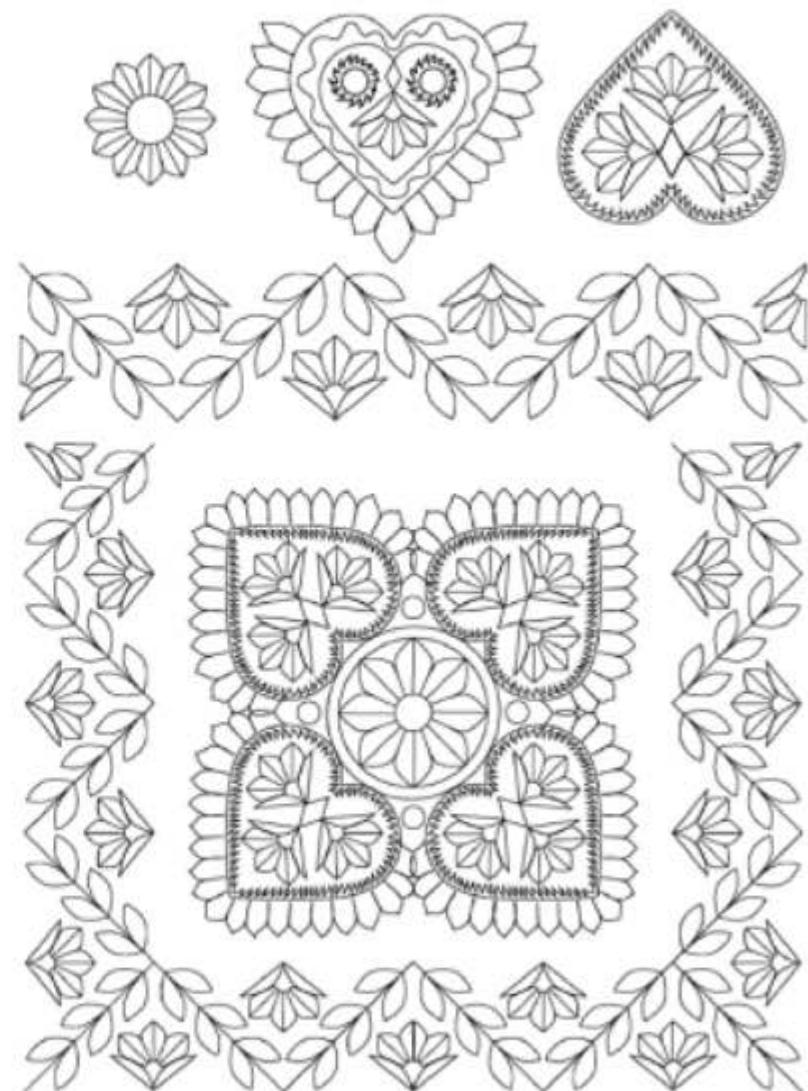
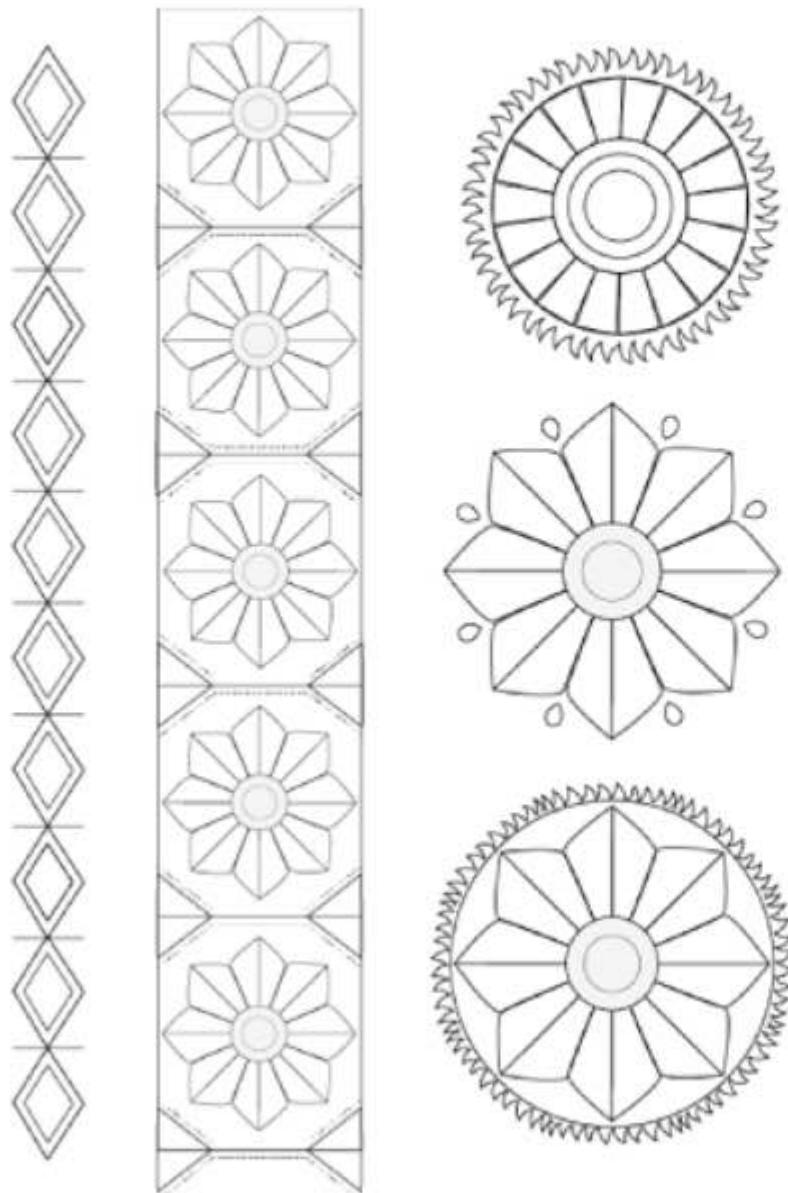
Ter mor  
(peacock with waves)  
तेर मोर



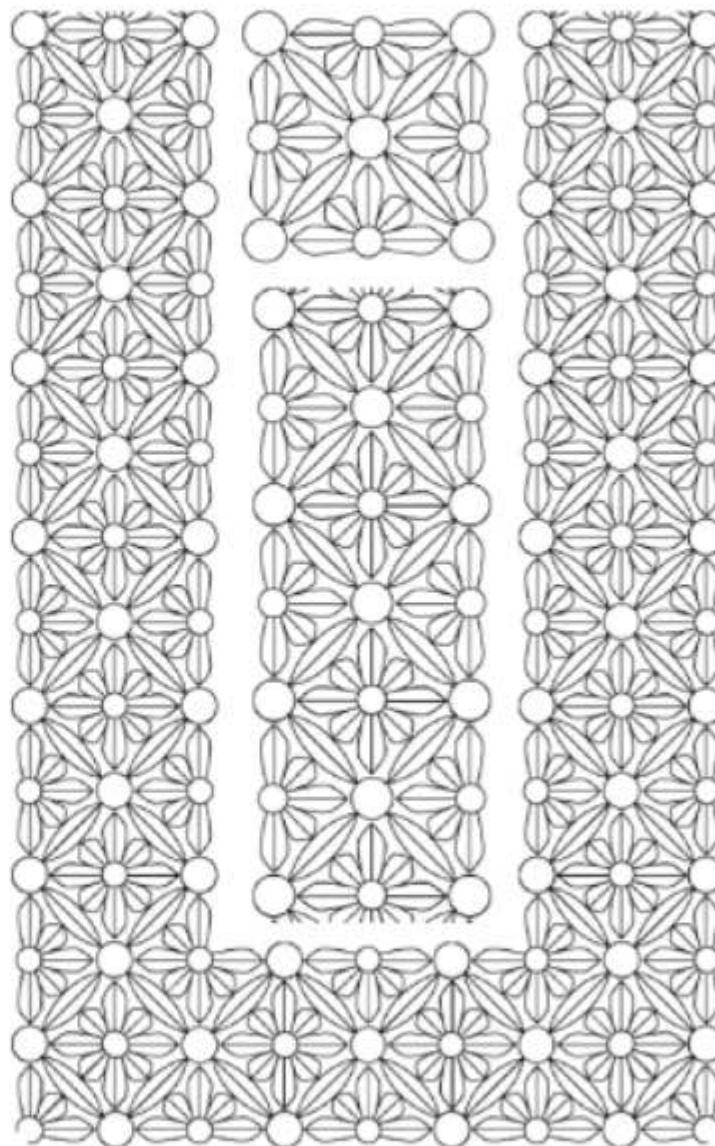
# Pako traditional motifs



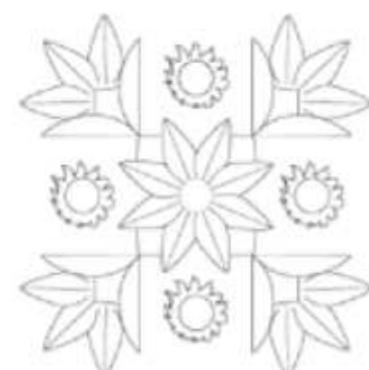
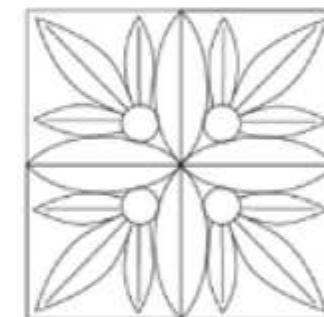
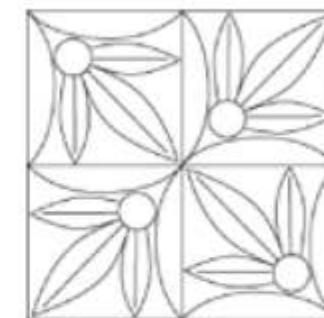
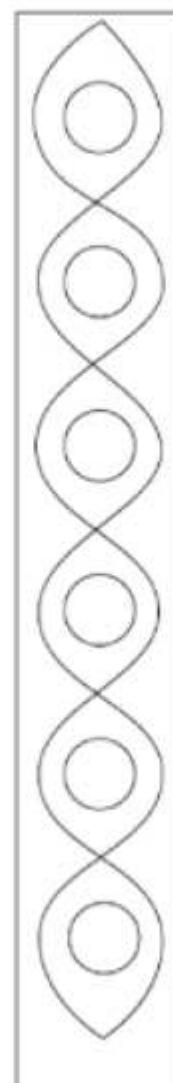
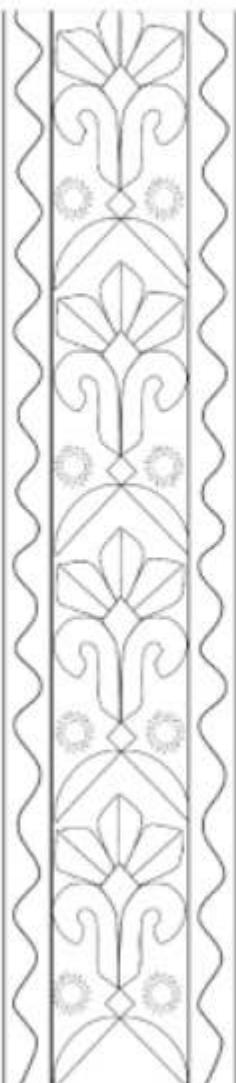
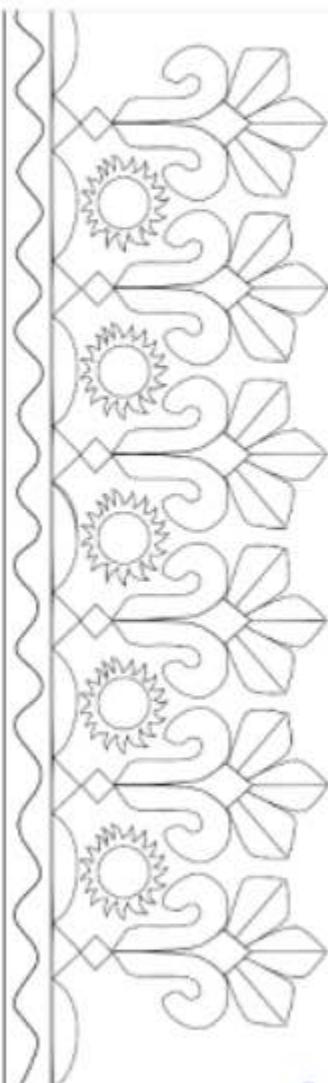
# Pako traditional motifs



# Pako traditional motifs



# Pako traditional motifs



## Client board 1

# Prajakta Koli



Prajakta has a strong personality of her own and she carries it peacefully, she is active aware of things happening around the world and have a perception of her own on issues which affect human kind she is an influencer promoting love and have thoughts on soil extinction , female empowerment and many more topics taking our attention towards sustainability. Which brings a positive change in the life of people who are influenced by her.



# Persona board

Our clientele is people like Shabana Azami, whose life is connected to art and craft in some or the other way, they pursue their passion as their profession, they are activist towards nature and someone who values cultural heritage and craftsmanship. They may appreciate the intricacy and artistry of hand-embroidered garments, preferring unique, one-of-a-kind pieces over mass-produced fashion. This client may have a strong connection to their cultural roots or simply enjoy the beauty of traditional embroidery from various regions around the world. They might be willing to invest in high-quality, sustainable clothing that tells a story and supports skilled artisans. Overall, this persona is likely to be fashion-conscious, culturally aware, and willing to pay a premium for authentic, artisanal fashion pieces.

# Inspiration board

*For pako embroidery we will be taking traditional pako motifs placed in the Kachali weared by marvada community women artisans of Khari Goan situated near Khavada in Bhuj district of Gujarat, India.*



*We are taking traditional motif to keep the craft's authenticity alive and it also makes it easier for artisans to work because of their familiarity with them.*

## Cut Shape and silhouette board



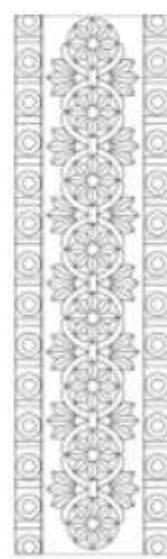
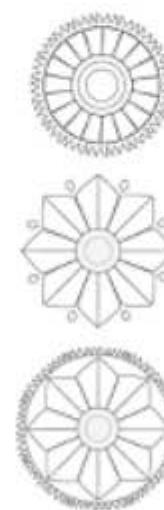
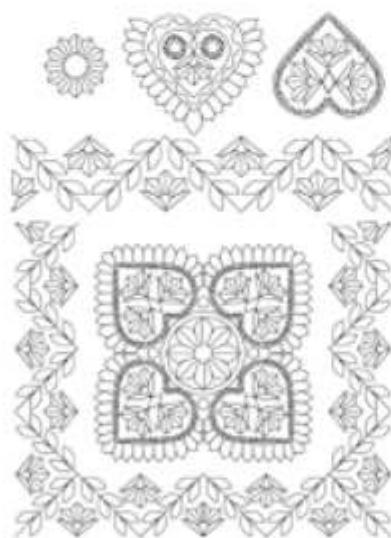
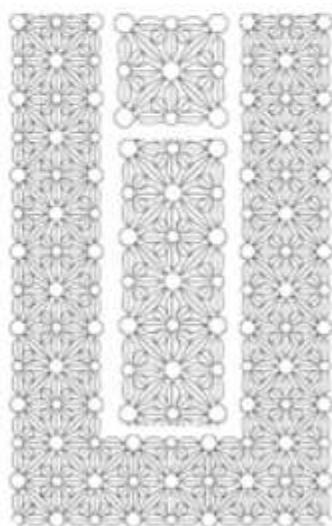
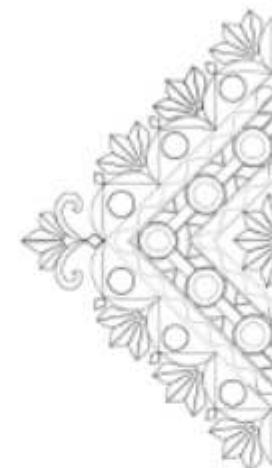
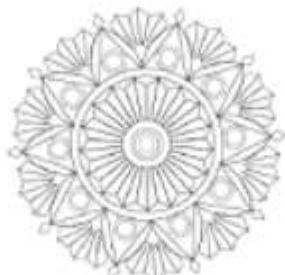
- A line
- Box pleat
- Princess cut
- Kimono sleeve
- Stand collar
- Fold collar
- Kaftan style

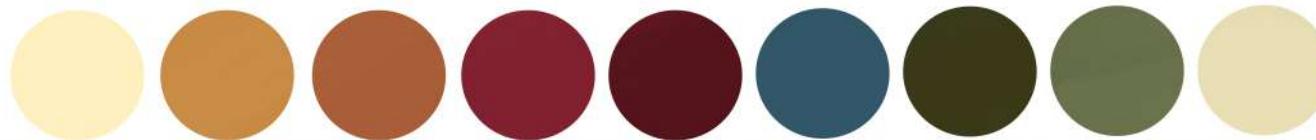


## Placement board



## Motifs board





*Colour board*

# *Basic bodice testfit*



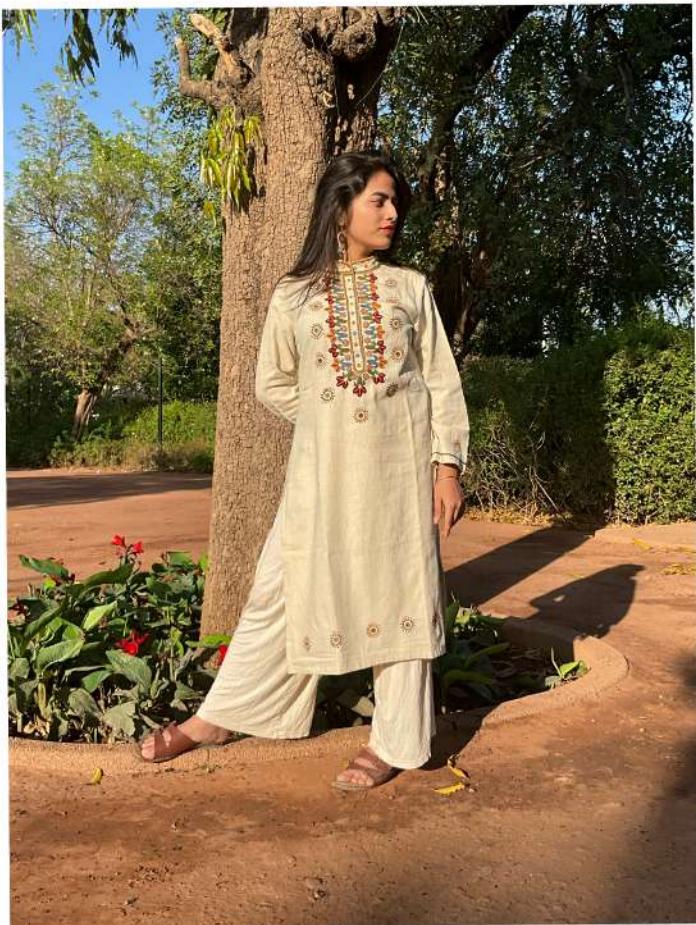


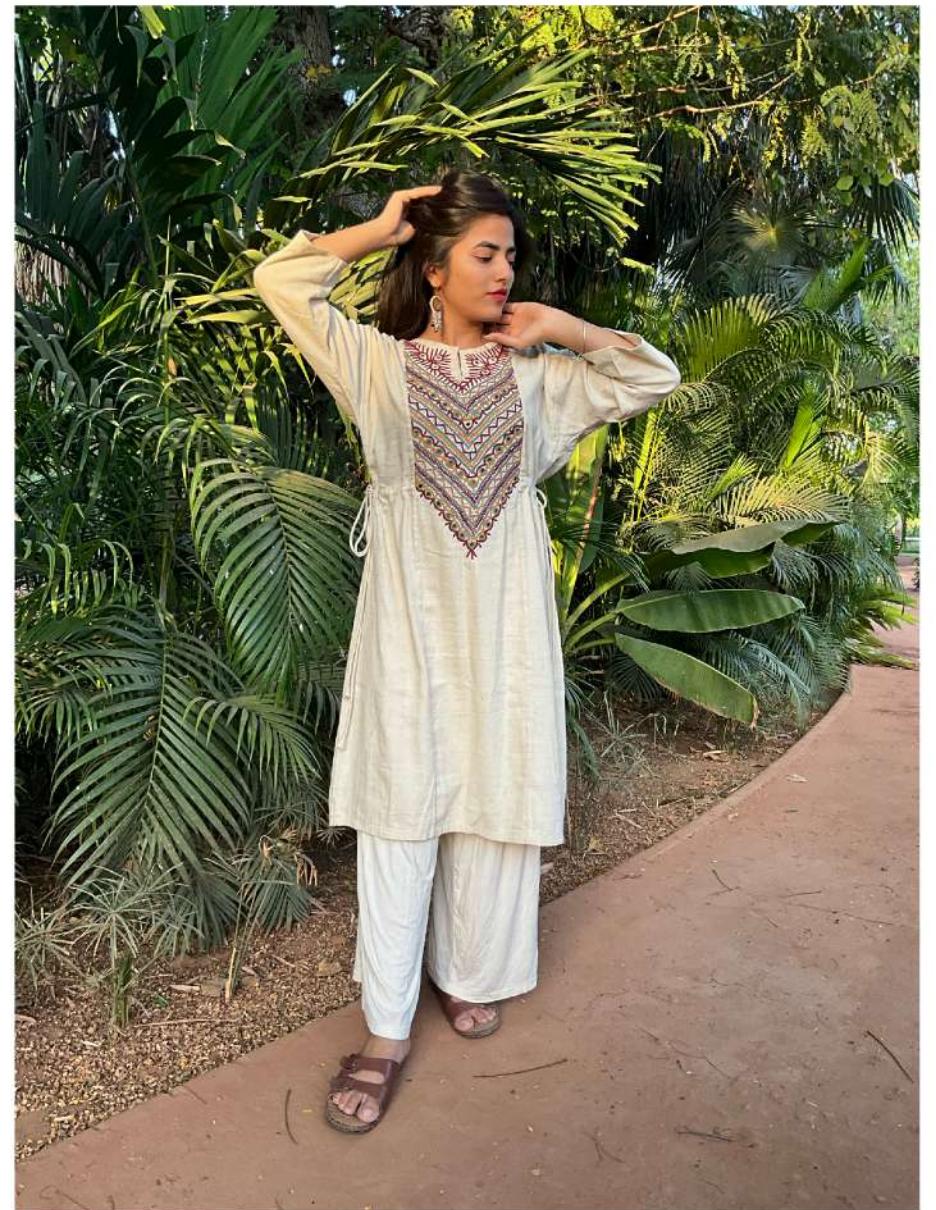
*Test fits of silhouettes*

*Collection*

*Kalakriti  
Kutchki*

















*Behind the seen*

