Drawing Portfolio of Vernacular Furniture : Gujarat

as part of the Vernacular Furniture of North West India Project

DICRC

Design Innovation and Craft Resource Centre (DICRC), CEPT University, Ahmedabad, India.

SADACC TRUST NORWICH EST:2010

South Asian Decorative Arts and Crafts Collection Trust (SADACC), Norwich, UK.

Drawing Portfolio of Vernacular Furniture : Gujarat

This Drawing Portfolio is one of the outputs of the project 'Vernacular Furniture of North-West India', an international collaborative research project between the Design Innovation and Craft Resource Centre (DICRC), CRDF, CEPT University, India, and the South Asian Decorative Art and Crafts Collection Trust (SADACC), UK. The project is generously funded by SADACC. The Portfolio was prepared as part of the first phase of the project in Gujarat. The research has been presented in the book *Sahaj: Vernacular Furniture of Gujarat* by Mitraja Bais, Jay Thakkar, Samrudha Dixit and Ben Cartwright. More information on the vernacular furniture of Gujarat can be found in *Sahaj*, and the accompanying publication, *Catalogue of Vernacular Furniture: Gujarat* by Mitraja Bais, Jay Thakkar, Samrudha Dixit, Ben Cartwright and Mansi S Rao.

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Project envisioned by:
Dr. Philip Millward and Jeannie Millward, Founders & Trustees, SADACC Trust
Jay Thakkar, Associate Professor, Faculty of Design, Executive Director & Co-founder, DICRC, CRDF, CEPT University.

Team:
Project Lead: Mitraja Bais
Drawing Lead: Samrudha Dixit
Drawing Advisor: Kireet Patel
Drawing Supervisors: Mansi S Rao, Rajdeep Routh
Drawing Assistants: Abhishek Ruikar, Radha Devpura, Upasana Jain
Publication Design: Rishav Jain

Photographs by DICRC and SADACC team unless specified otherwise.
All basemaps are generated using Mapbox, OpenStreetMap.

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The project team and organisations have made every effort, based on the findings of a detailed field survey and by consulting and referencing relevant sources, to ensure, to the best of their ability, that the contents of this Drawing Portfolio are free of error, defamation and copyright infringement. The contents of this Drawing Portfolio unless specified otherwise, are the opinions and findings of the team.

Other publications in the series:
Drawing Portfolios:
Drawing Portfolio of Vernacular Furniture: Rajasthan
Drawing Portfolio of Vernacular Furniture: Punjab
Drawing Portfolio of Vernacular Furniture: Haryana

Catalogues:
Catalogue of Vernacular Furniture: Gujarat
Catalogue of Vernacular Furniture: Rajasthan
Catalogue of Vernacular Furniture: Punjab
Catalogue of Vernacular Furniture: Haryana

Books:
Sahaj: Vernacular Furniture of Gujarat
Anaikya: Vernacular Furniture of Rajasthan

Published by Design Innovation and Craft Resource Centre (DICRC), CRDF, CEPT University, Ahmedabad-380009 Gujarat, India.

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About

Drawing Portfolio

Drawing Portfolio of Vernacular Furniture: Gujarat is a collection of technical drawings of 22 vernacular furniture pieces from Gujarat. It is one of the outputs of the project, 'Vernacular Furniture of North-West India'. The project uses three main mediums to represent the findings of the research - text, photographs and drawings. The text and photographs provide an insight into anthropological aspects such as location, community, landscape and the social roles of the vernacular furniture pieces in their everyday or ceremonial contexts. Drawings on the other hand act as a tool to understand the structural complexity and dexterity of making of vernacular furniture.

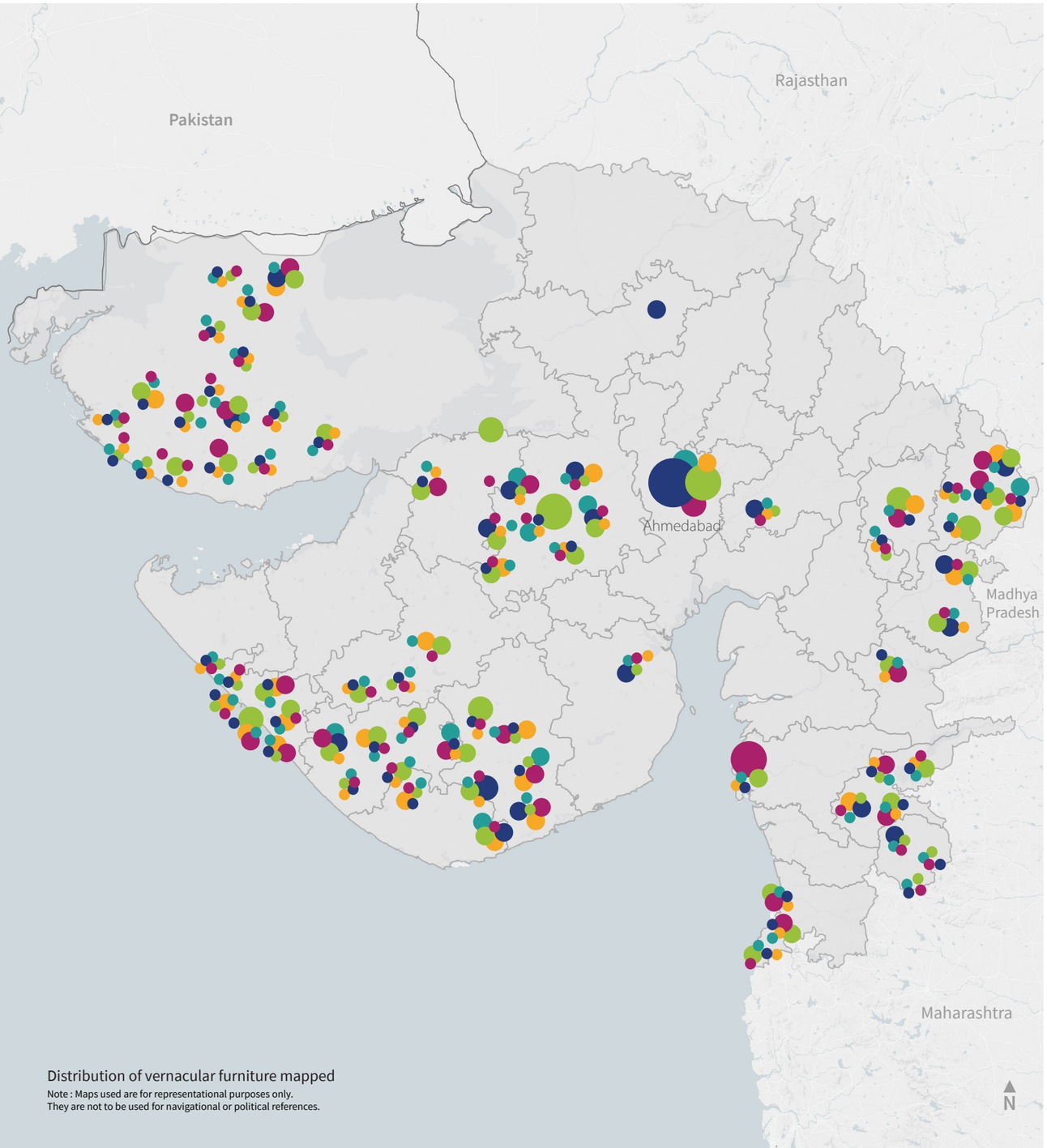
This portfolio highlights the role of drawings in studying and representing the ingenuity of craft techniques used in the making of vernacular furniture. Each item of vernacular furniture encountered on-field has unique features, style and at times deformity, owing to a bespoke approach employed by the craftsperson in response to materials and equipment available in the region. The process of making drawings is a form of inquiry into technical construction of a furniture piece. Most technical details are not visible when a furniture is in use, or when interaction with the furniture is limited. In many cases, a response to this mode of inquiry leads to discovery of hidden features of furniture pieces. A good case example would be discovery of chor khana (secret compartments) in a majju during measure drawing.

Most of the craftspeople and communities who made these furniture have stopped practising the craft forms owing to change in lifestyles. Technical drawings provide vital evidence of various techniques used by the craftspeople to shape vernacular furniture. They can support accurate conservation and restoration of damaged furniture. The drawings also capture the styles, forms and aesthetics of a region. This can act as an essential resource needed to keep the vernacular aesthetic in present day practices of furniture design.

Vernacular Furniture of North-West India project

Vernacular Furniture of North-West India is an international collaborative research project between Design Innovation and Craft Resource Centre (DICRC), CRDF, CEPT University, Ahmedabad, India and South Asian Decorative Arts and Craft Collection (SADACC) Trust, Norwich, UK. Initiated in December 2015, the project aimed at identifying, mapping, documenting and studying vernacular furniture that has traditionally been, and continues to be an inherent part of the day-to-day life in an Indian household. North-West India covers the states of Gujarat, Rajasthan, Punjab and Haryana. The research was executed in various stages, Phase I: Gujarat, Phase II: Rajasthan and Phase III: Punjab & Haryana.

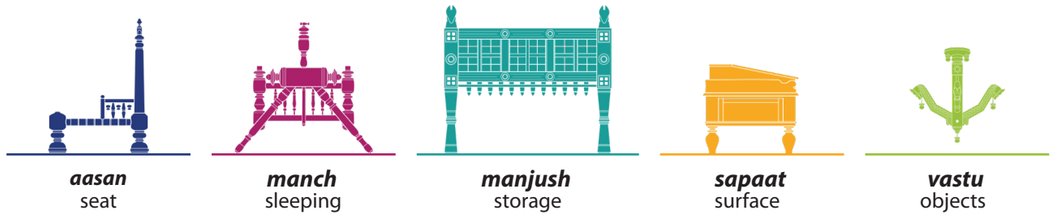
Vernacular furniture is predominantly domestic furniture used in the day-to-day life of people of a particular region or community. It is made by the local craftsperson using indigenous materials. In a country like India, where the vernacular fabric changes every few hundred kilometres, a region's architecture, interior architecture and furniture are excellent examples that reflect several social and cultural aspects of that particular region. Collectively these elements provide a unique identity to a community or a region as a whole. It is a recognized fact that whilst there exists a considerable amount of documentation and research in favour of the traditional and vernacular architecture of India, there is not much to match it in terms of furniture. Academic material regarding the traditional and vernacular furniture of India is scarce, if any, and none that sheds light on the origin or socio-cultural significance of the furniture pieces. This research project is an attempt to study vernacular furniture of North-West India with respect to its form, function, making, as well as associated stories and myths that signify its relevance in a given context.



Distribution of vernacular furniture mapped

Note : Maps used are for representational purposes only.
They are not to be used for navigational or political references.

Categories



Aasan is derived from the Sanskrit word *asana*. It signifies body-posture as well as a seat. The term *aasan* is ambiguous in nature and encompasses anything from a straw mat to a king's throne. All types of seating furniture have been classified under this category.

Manch, among various other implications, signifies a bed. Vernacular beds are essentially charpoys. A variety of charpoy forms and other vernacular furniture pieces, like cradles, are used for sleeping and are included in this category.

Manjush is derived from the Sanskrit term '*manjusha*', meaning a storage space. In different parts of north-west India, *manjush* is also known as *majus* or *majju*, because of the change in vernacular dialect from region to region. A range of storage furniture including in-built options like wall niches and cabinets, are included in this category.

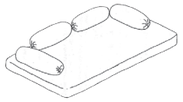
Various surfaces are used to place objects upon, to write on or are used in ceremonial contexts. *Sapaat* is a term used to denote any such horizontal surface.

An object is known as *vastu*, in most north-western languages. The term is not to be confused with *vaastu*, which signifies a house, or the land to build a house on. Everyday objects such as caskets, hooks, lamps, shrines, hand mills and so on that have been an integral component of domestic lifestyles are featured under this category.

Legend

Typology of Furniture: Gujarat

Aasan
Seating

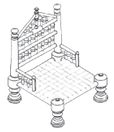


baithak
floor seating

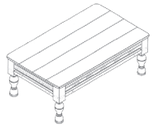
paatlo
low seat

pitha
low seat with backrest

machi
stool



sangamachi
low chair



paat
bench

bankdo
bench

hindolo & *hichko*
swing

Manch
Sleeping

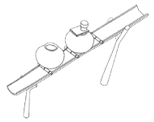
dholio & *dholni*
charpoy

dhorni or *khaat*
swing bed

khatlo & *khatli*
charpoy

ghodiyu & *parnu*
cradle

Manjush
Storage



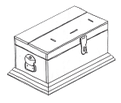
paniyaro
water pitcher storage

kothi, *kotho* & *kablo*
granary

sanjeriyu
cabinet/larder

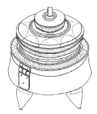
damachiyo
mattress bench

majus
cabinet / chest



peti
casket

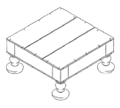
pataaro
chest



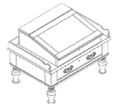
dablo
container

mand
shelf

Sapaat
Surface



bajot
low surface

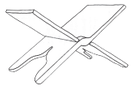


dhaliyu
merchant's desk

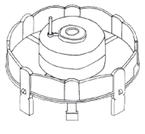
Vastu
Objects

sev ni paat
noodle plank

dhichaniya
knee prop



pustak ghodi
book stand



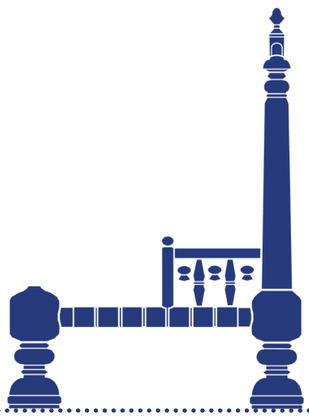
ghanti ane thalo
hand mill grinder & stand

padghi
offering stand

katodan
container

divo
lamp holder

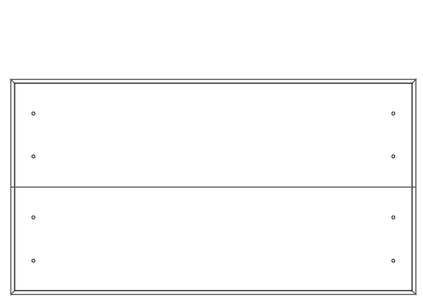
ikad
hanger



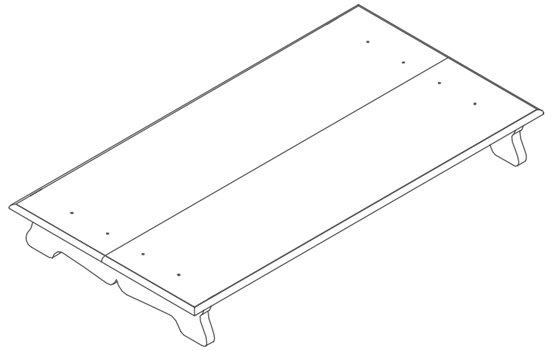
aasan
seating

Front elevation

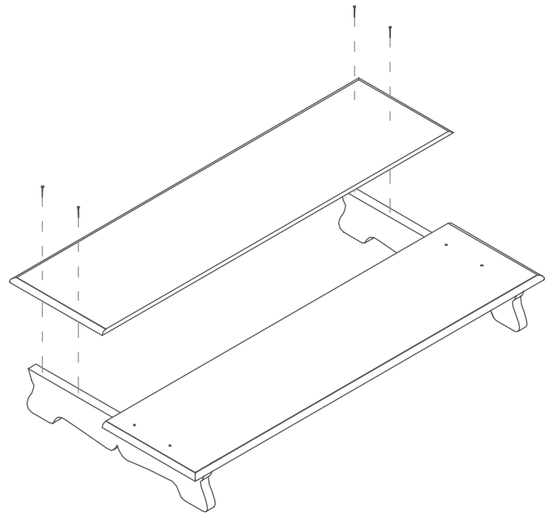
Side elevation



Plan (Top view)



Isometric view



Exploded view

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

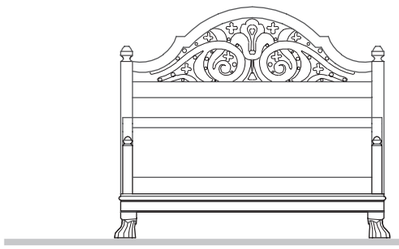
Samrudha Dixit | Radha Devpura | Upasana Jain

50 0 100 300

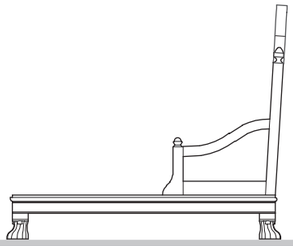
Scale for Drawings (mm)

Paatlo (Low stool)

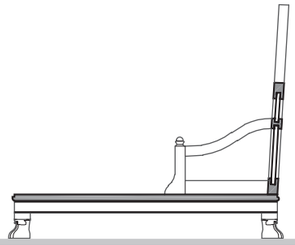
Ahmedabad



Front elevation



Side elevation



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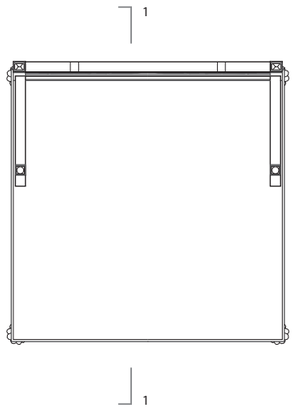
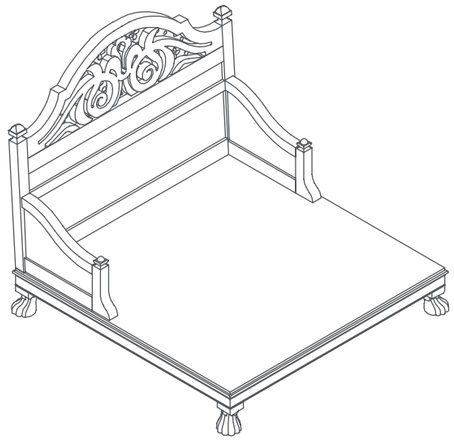
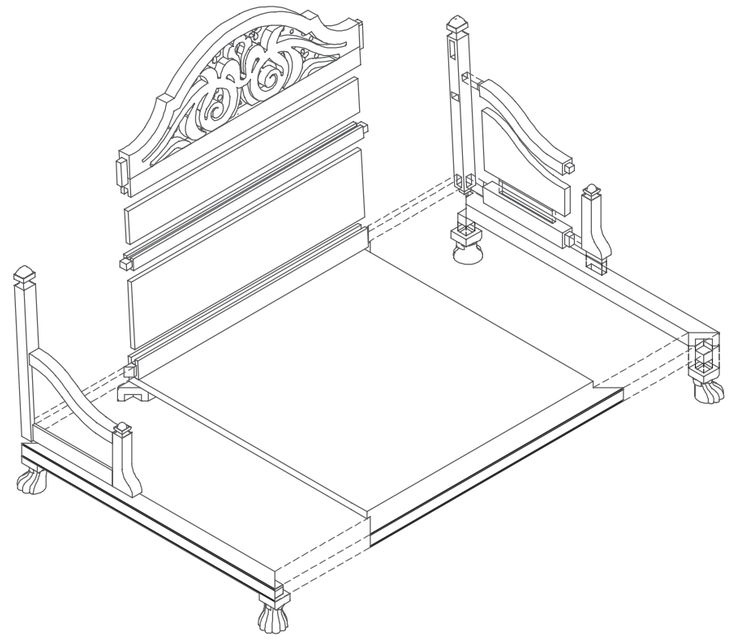


Plan (Top view)



Isometric view



Exploded view

Vernacular Furniture of Gujarat

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

Neha Singh | Rajdeep Routh | Bhargav Shukla | Sonal Dudhrejya | Yash Rathod

50 0 100 300

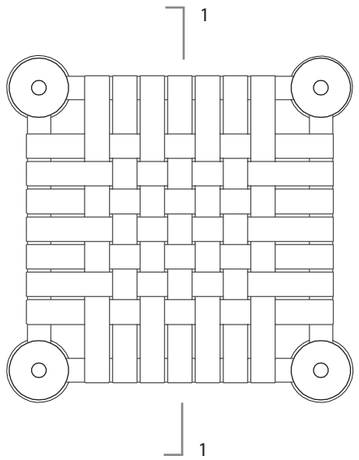
Scale for Drawings (mm)

Pitha (Low seat)

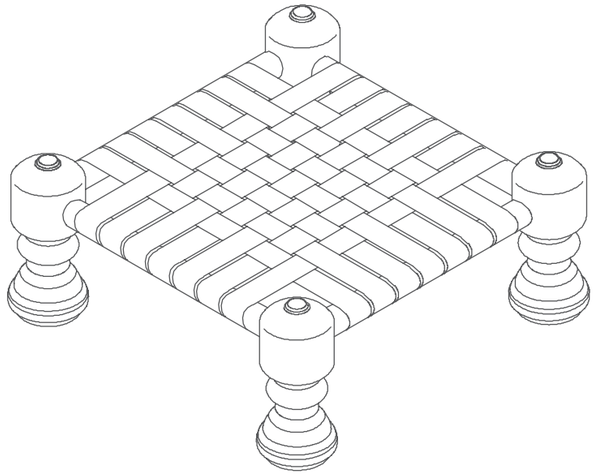
Nadiad, Kheda

Front elevation

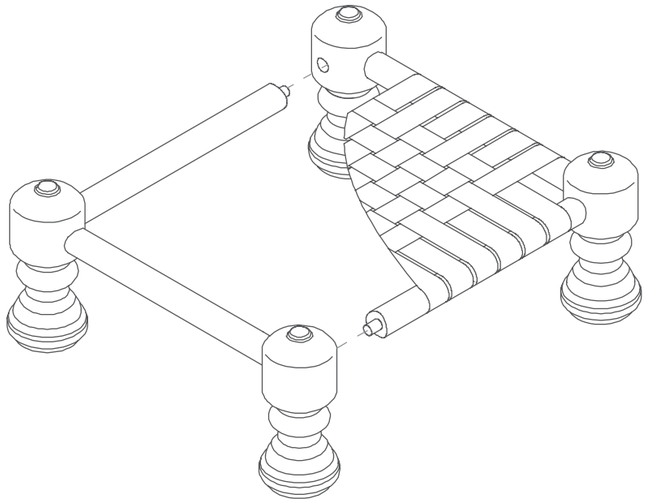
Section 1



Plan (Top view)



Isometric view



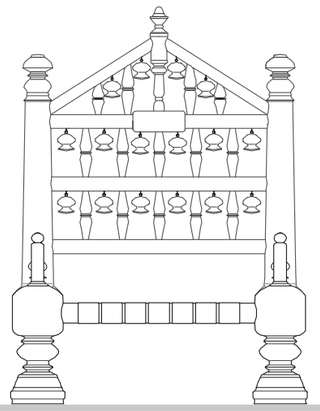
Exploded view

Drawings prepared by:

Samrudha Dixit | Radha Devpura | Upasana Jain

50 0 100 300

Scale for Drawings (mm)



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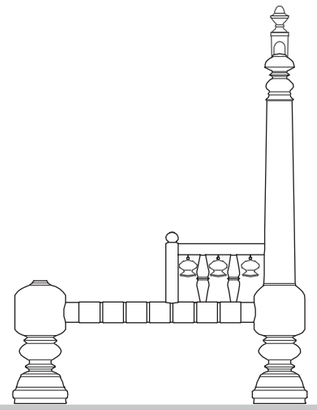
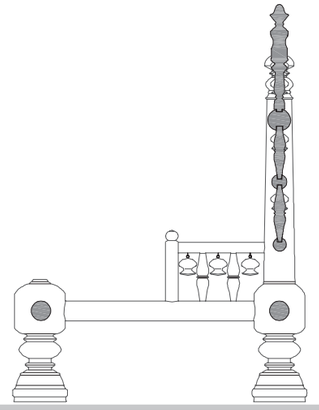
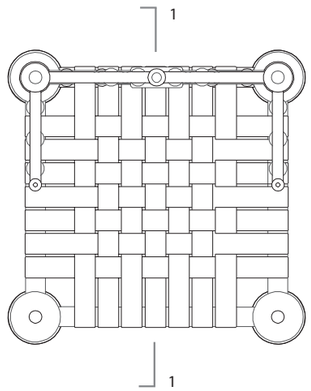


Side elevation



Section 1



Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

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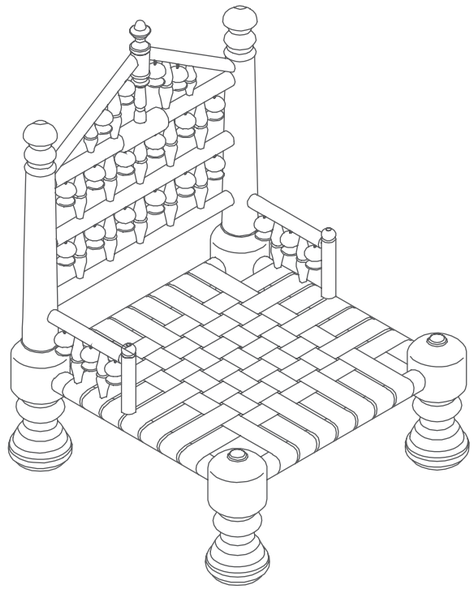
Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

50 0 100 300

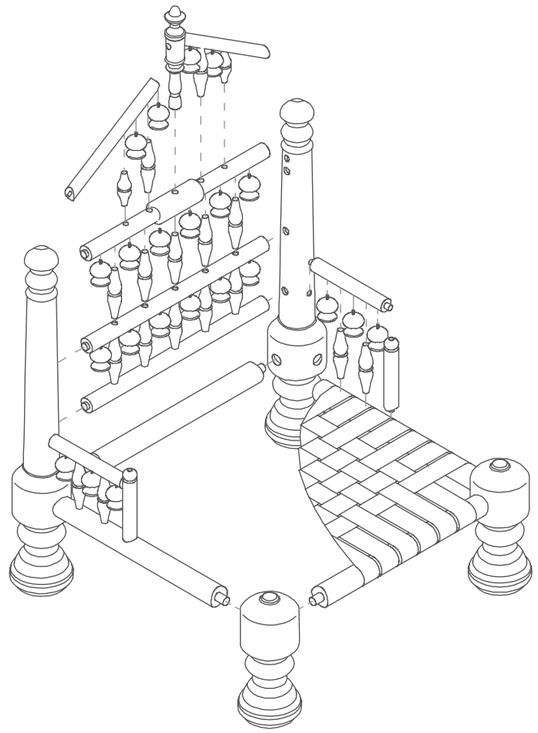
Scale for Drawings (mm)

Sangamachi (Chair)

Reshmiya, Surendranagar



Isometric view



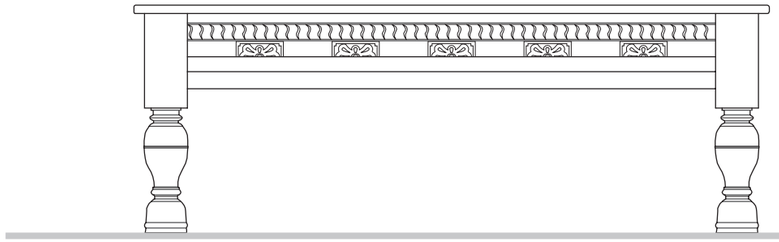
Exploded view

Drawings prepared by:

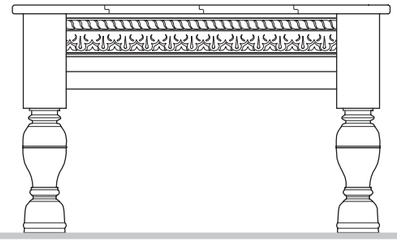
Samrudha Dixit | Radha Devpura | Upasana Jain

50 0 100 300

Scale for Drawings (mm)



Front elevation



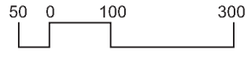
Side elevation

Section 1

Plan (Top view)

Drawings prepared by:

Samrudha Dixit | Radha Devpura | Upasana Jain



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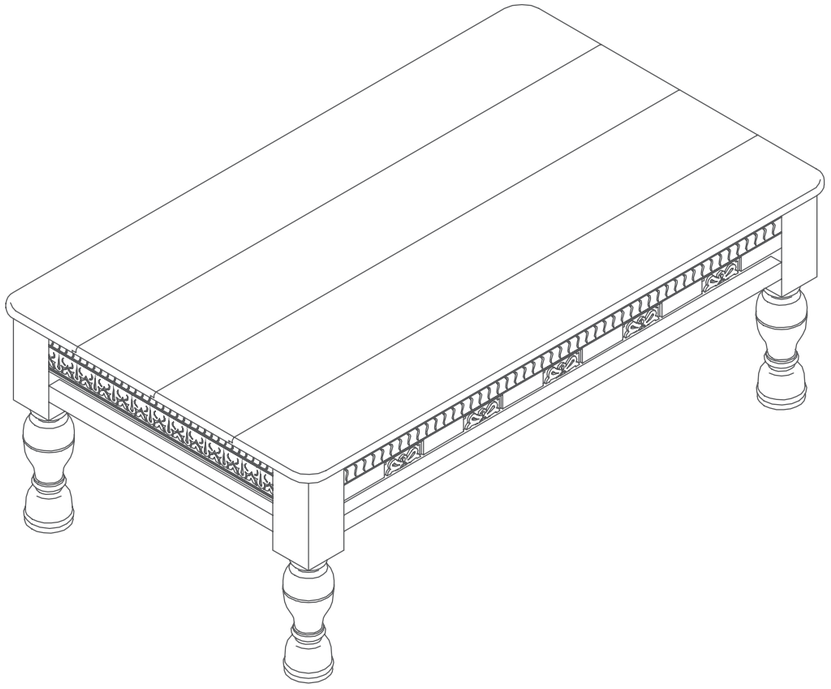
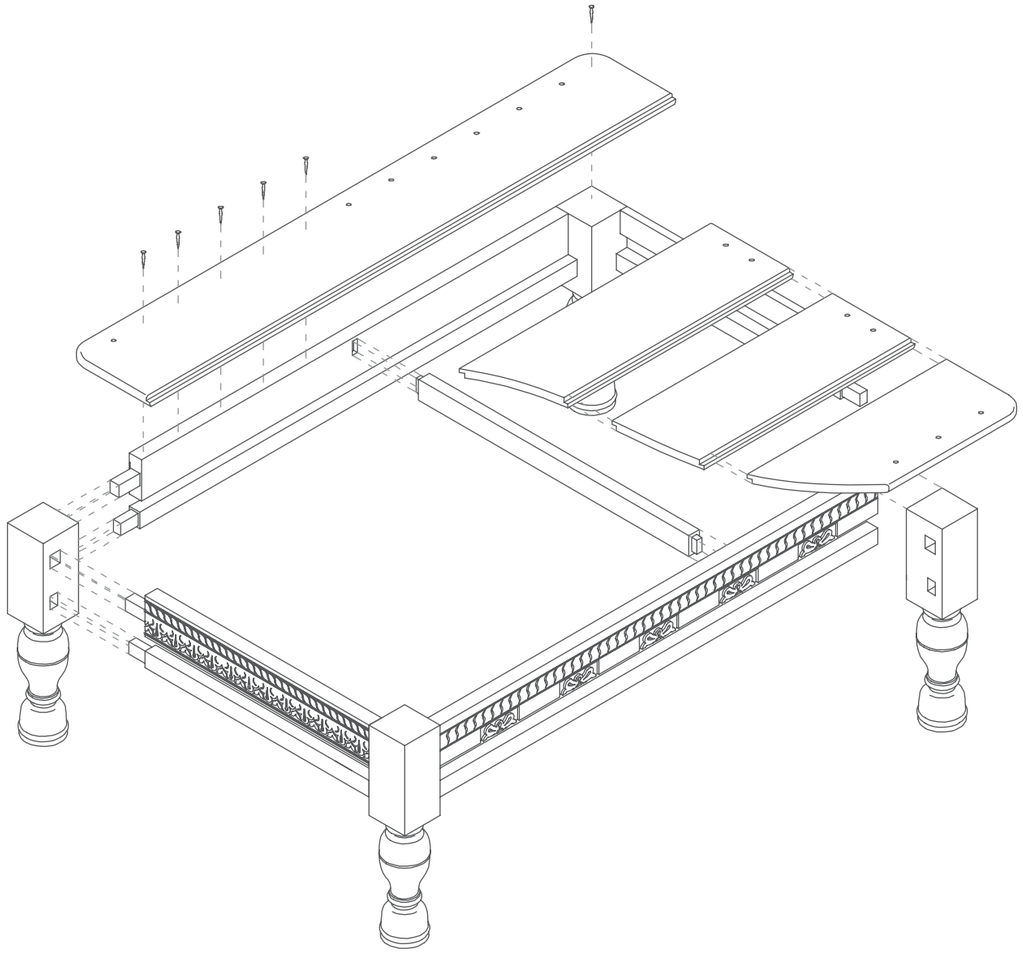


Isometric view



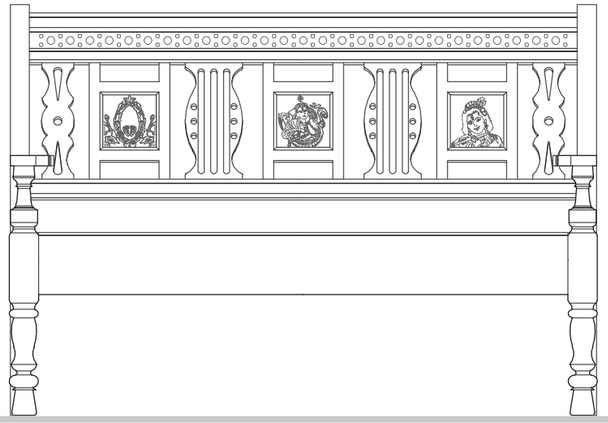
Exploded view

Drawings prepared by:

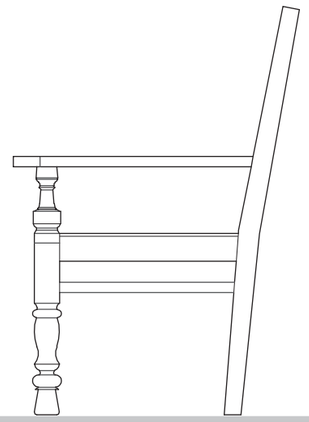
Samrudha Dixit | Radha Devpura | Upasana Jain

50 0 100 300

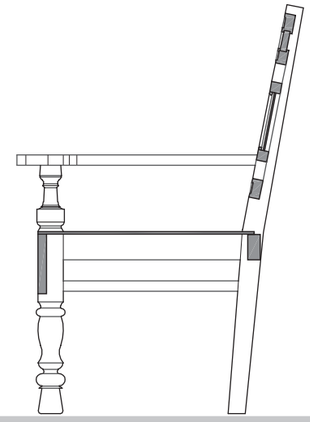
Scale for Drawings (mm)



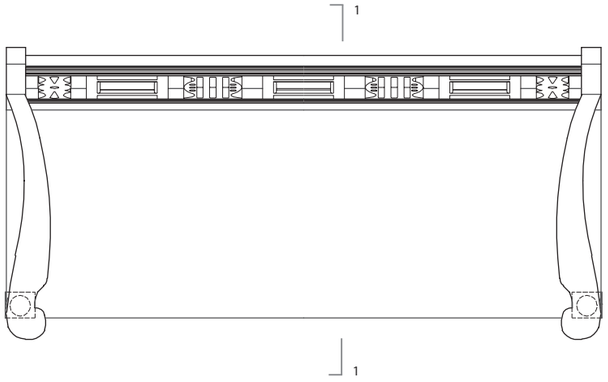
Front elevation



Side elevation



Section 1



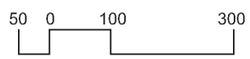
Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

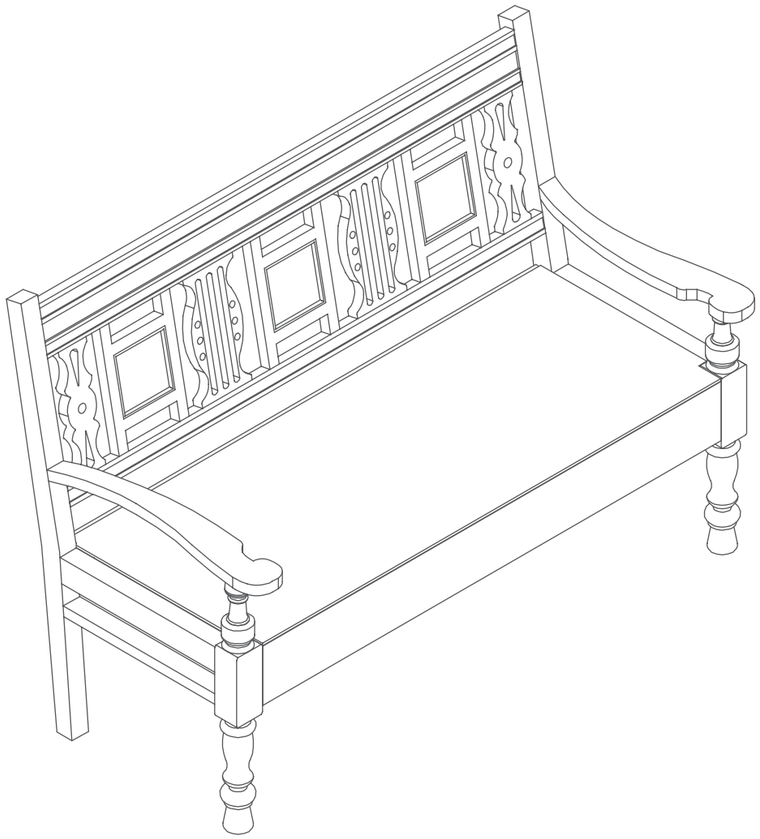
Neha Singh | Rajdeep Routh | Yash Rathod | Manushi Mathur | Sonal Dudhrejya



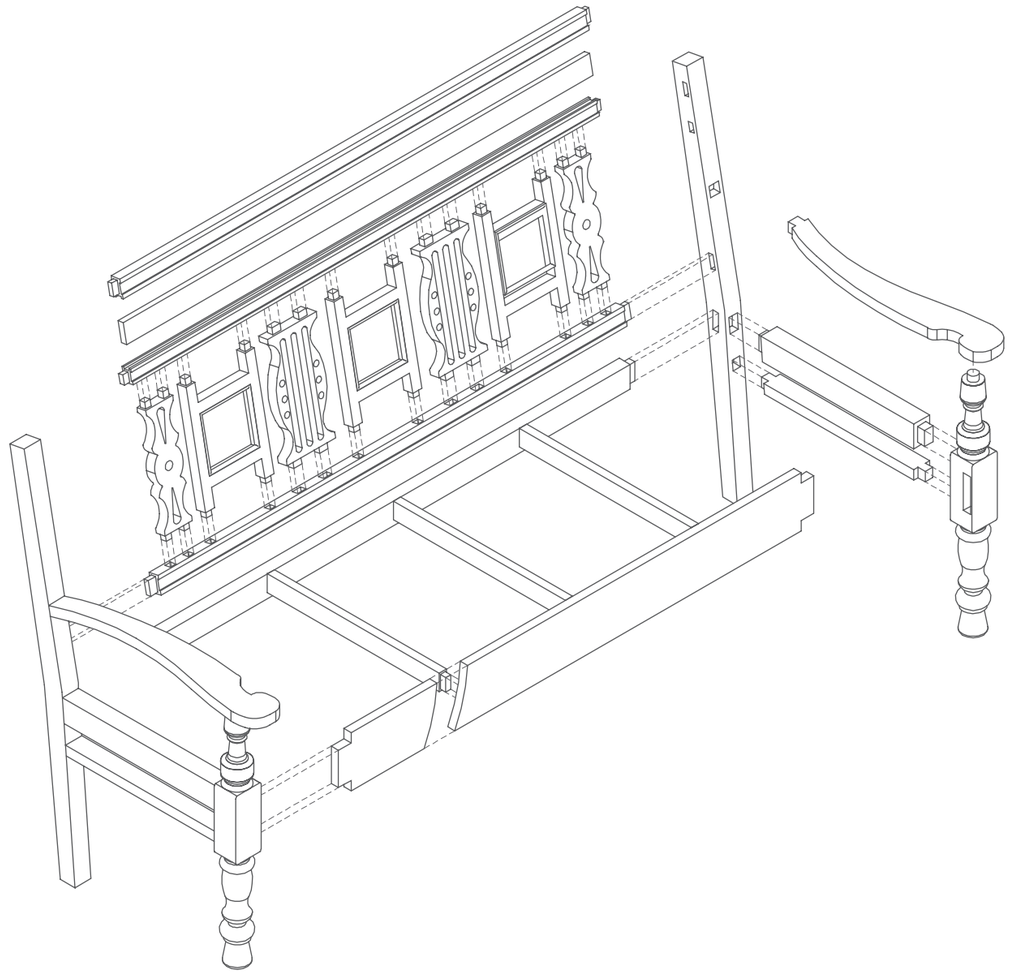
Scale for Drawings (mm)

Bankdo (Bench)

Nadiad, Kheda



Isometric view



Exploded view

Vernacular Furniture of Gujarat

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

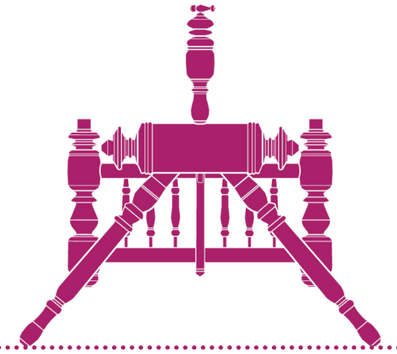
Neha Singh | Rajdeep Routh | Yash Rathod | Manushi Mathur | Sonal Dudhrejya

50 0 100 300

Scale for Drawings (mm)

Bankdo (Bench)

Nadiad, Kheda

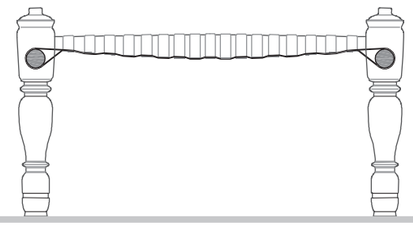


manch

sleeping

Front elevation

Side elevation



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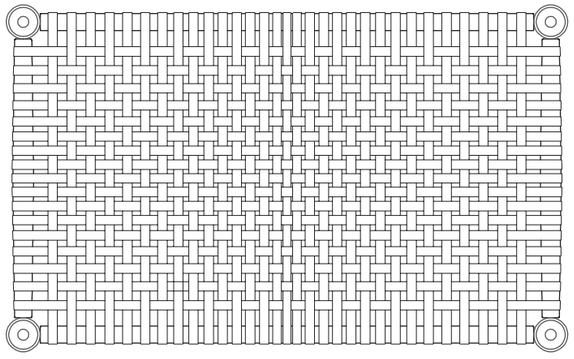


Plan (Top view)

Vernacular Furniture of Gujarat

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

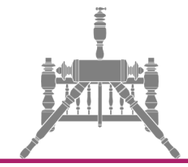
Neha Singh | Rajdeep Routh | Yash Rathod | Manushi Mathur | Sonal Dudhrejya

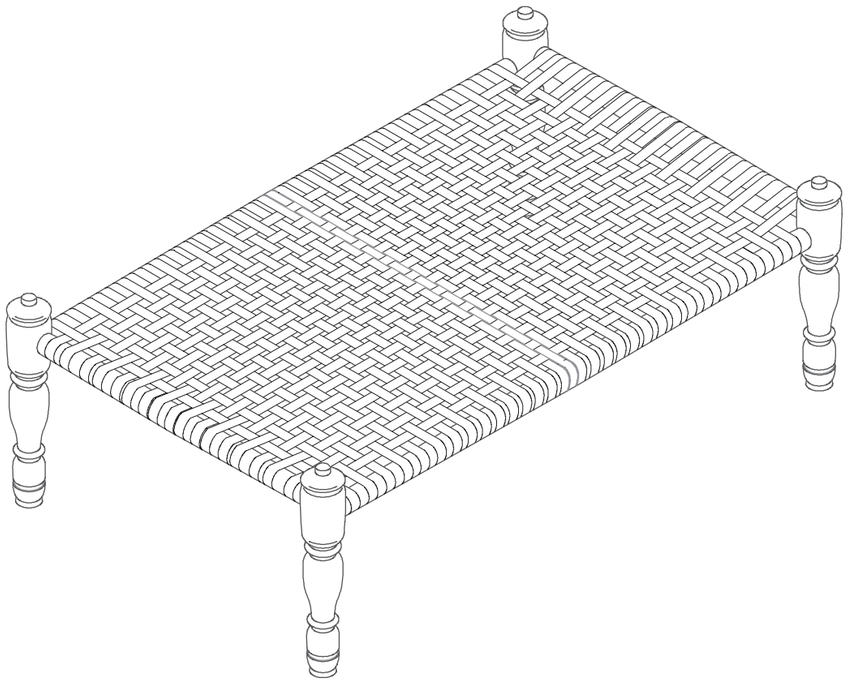
50 0 100 300

Scale for Drawings (mm)

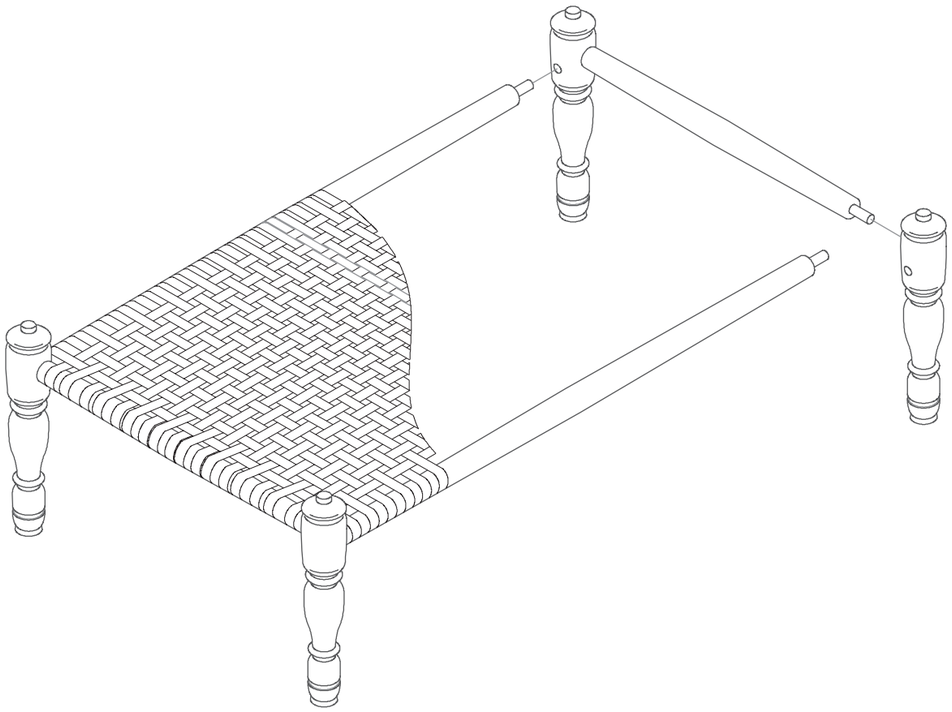
Dholio (Charpoy)

Mandvi, Kutch





Isometric view



Exploded view

Vernacular Furniture of Gujarat

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

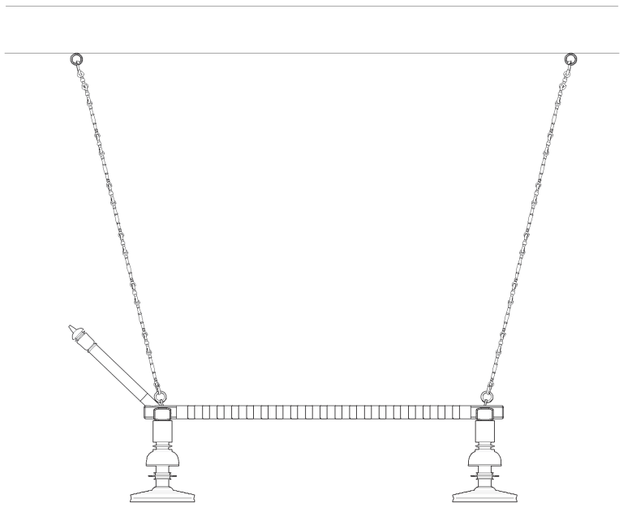
Neha Singh | Rajdeep Routh | Yash Rathod | Manushi Mathur | Sonal Dudhrejya

50 0 100 300

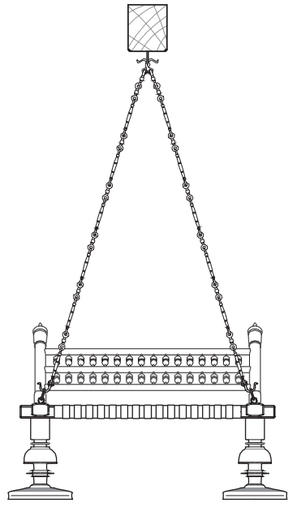
Scale for Drawings (mm)

Dholio (Charpoy)

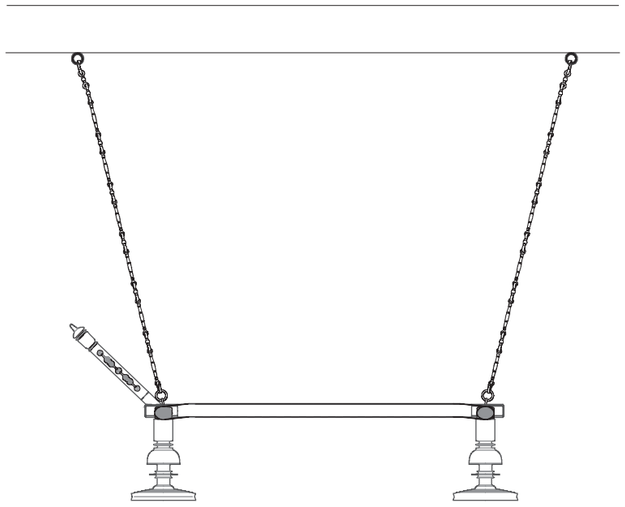
Mandvi, Kutch



Front elevation



Side elevation



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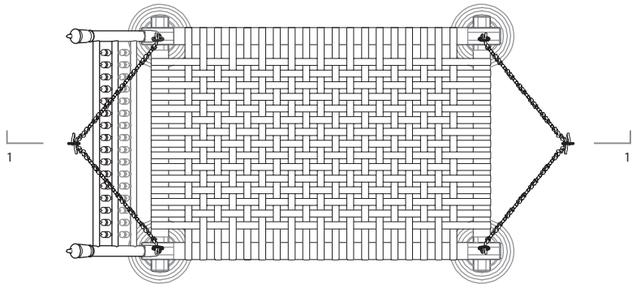


Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

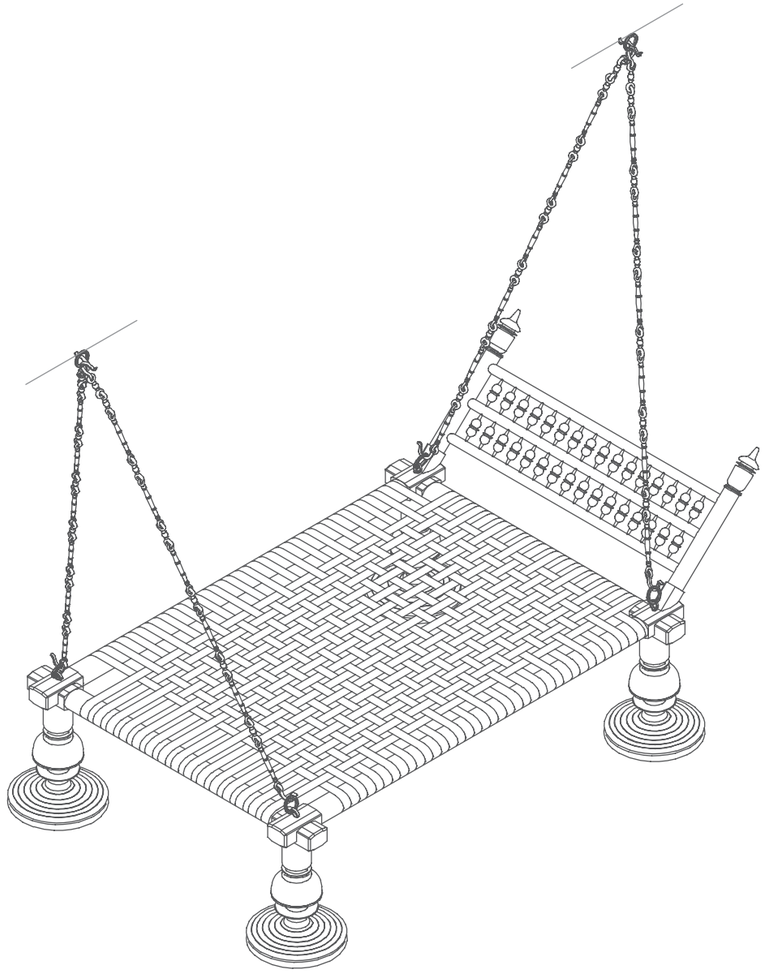
Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

100 0 200 600

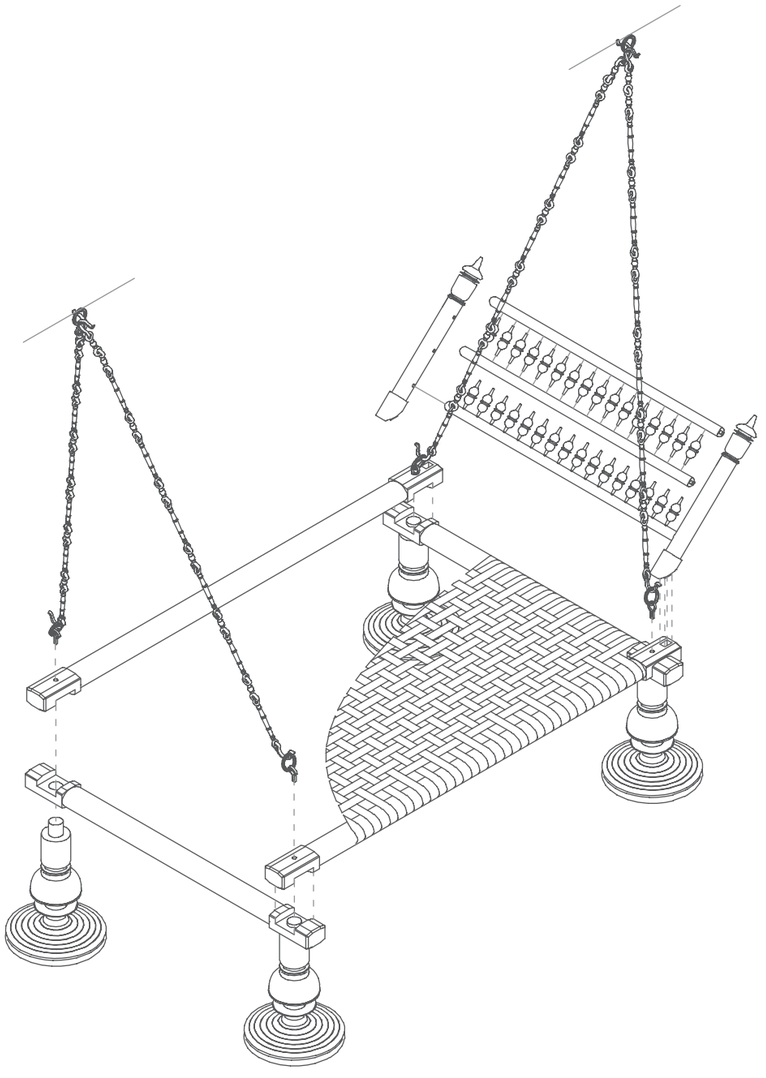
Scale for Drawings (mm)

Dhorni (Swing bed)

Ghoba, Amreli



Isometric view



Exploded view

Vernacular Furniture of Gujarat

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

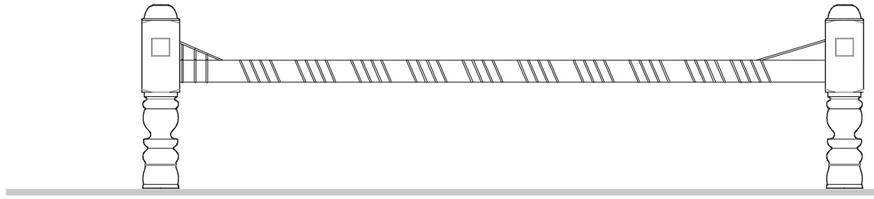
Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

100 0 200 600

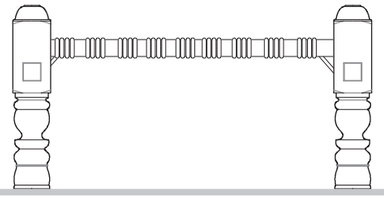
Scale for Drawings (mm)

Dhorni (Swing bed)

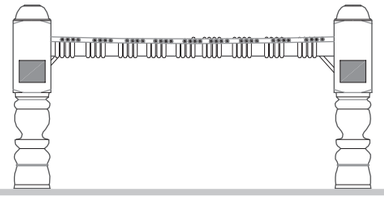
Ghoba, Amreli



Front elevation



Side elevation



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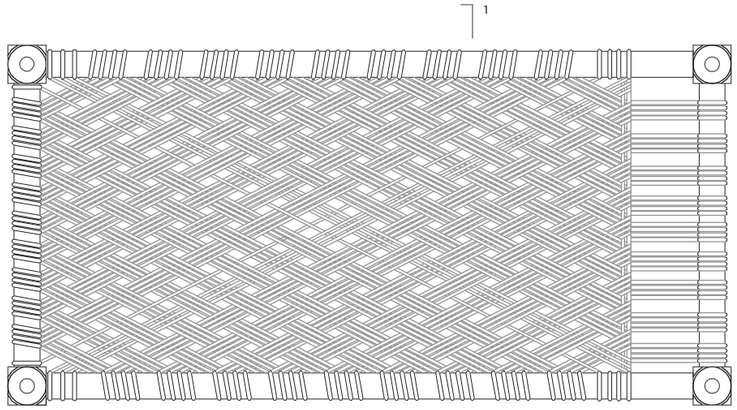


Plan (Top view)

Vernacular Furniture of Gujarat

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

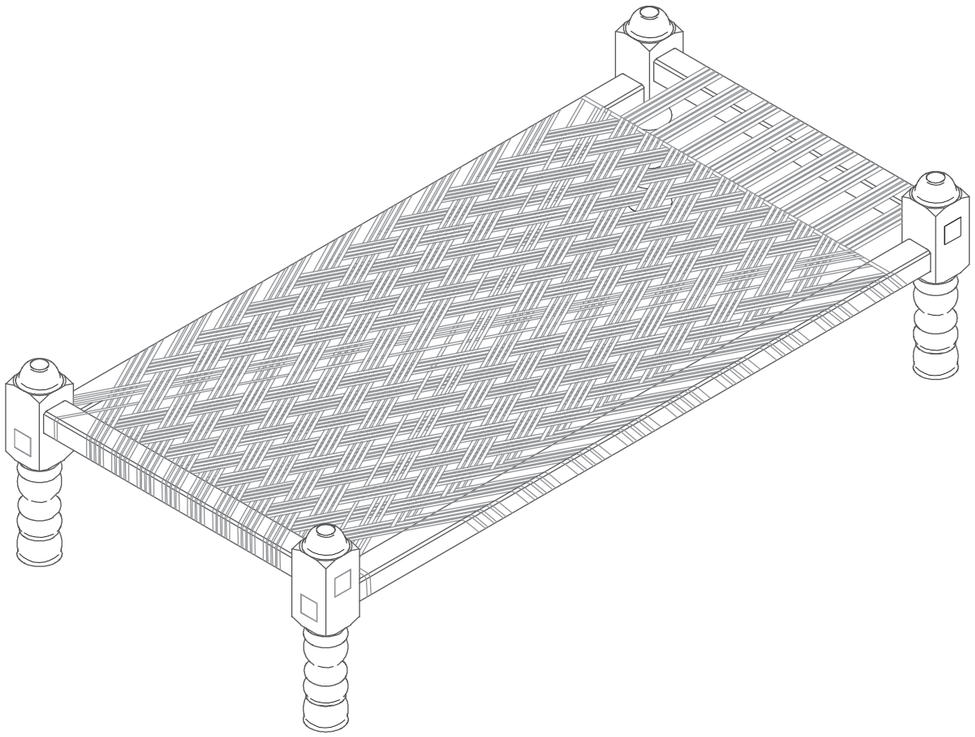
SADACC TRUST NORWICH EST:2010

Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

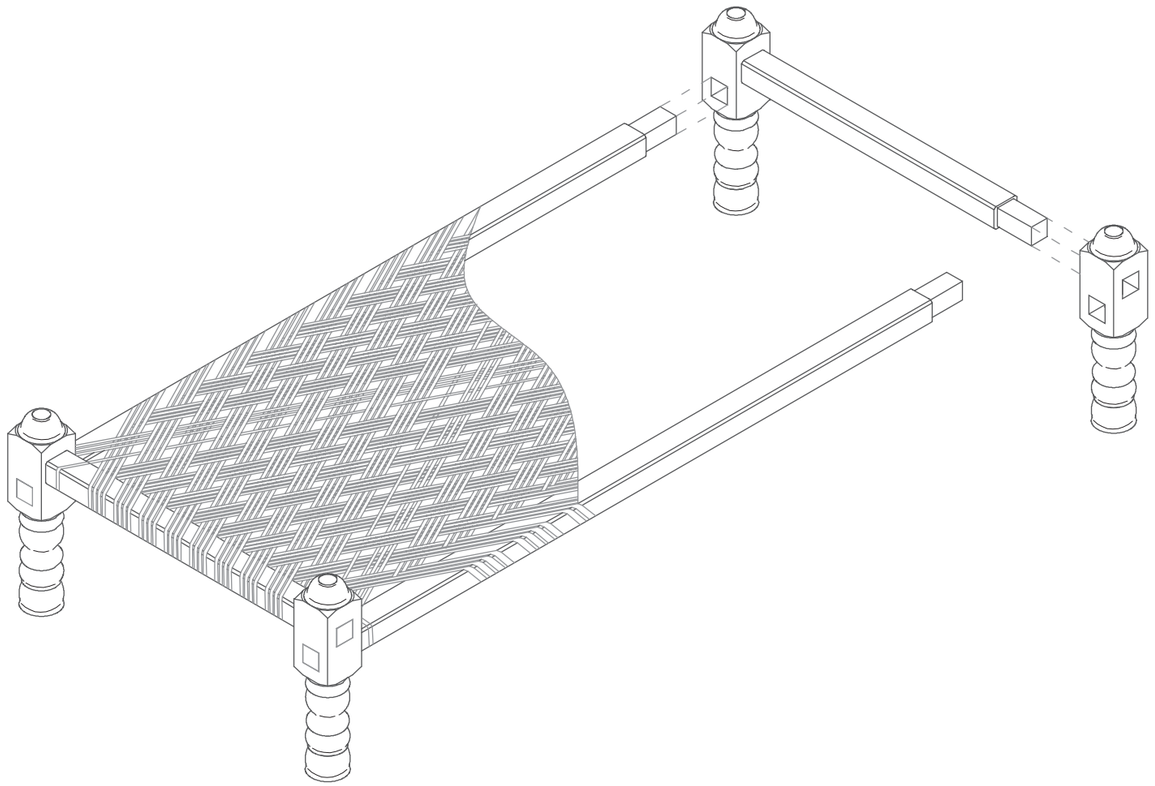
50 0 100 300

Scale for Drawings (mm)

Khatlo (Charpoy)
Ahmedabad



Isometric view



Exploded view

Vernacular Furniture of Gujarat

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

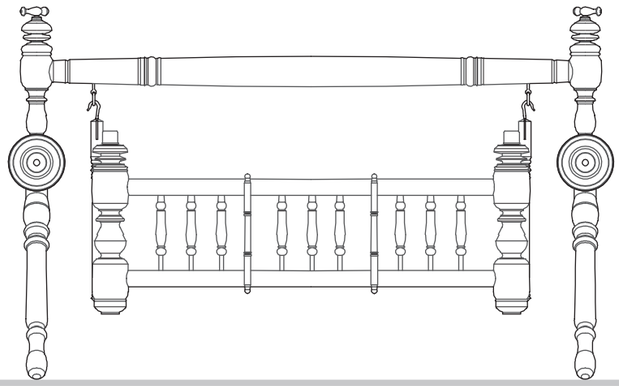
SADACC TRUST NORWICH EST:2010

Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

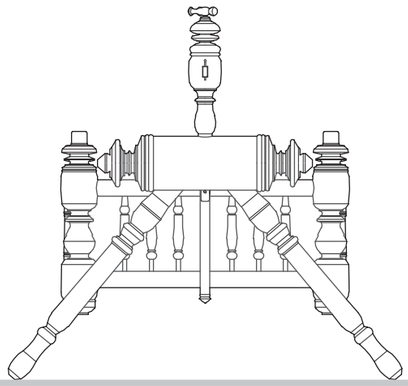
50 0 100 300

Scale for Drawings (mm)

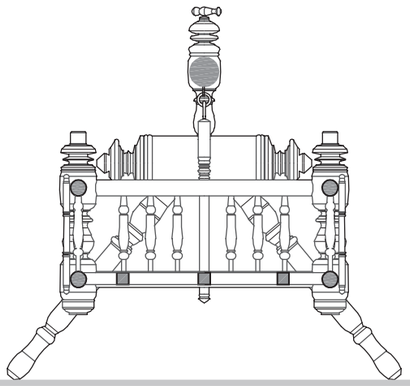
Khatlo (Charpoy)
Ahmedabad



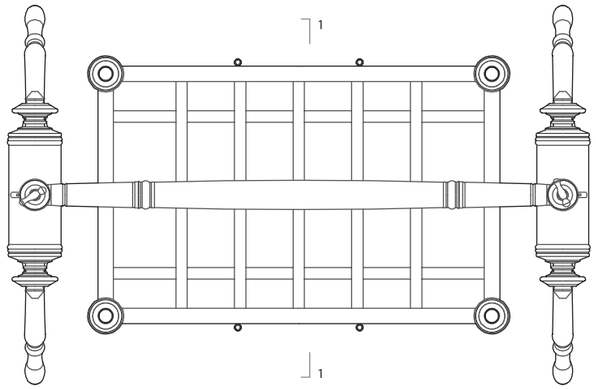
Front elevation



Side elevation



Section 1



Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

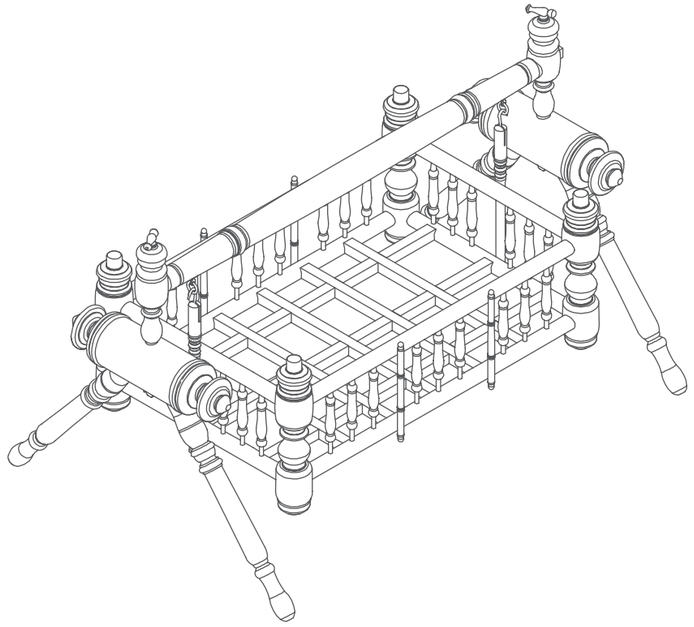
Neha Singh | Rajdeep Routh | Yash Rathod | Manushi Mathur | Sonal Dudhrejya

50 0 100 300

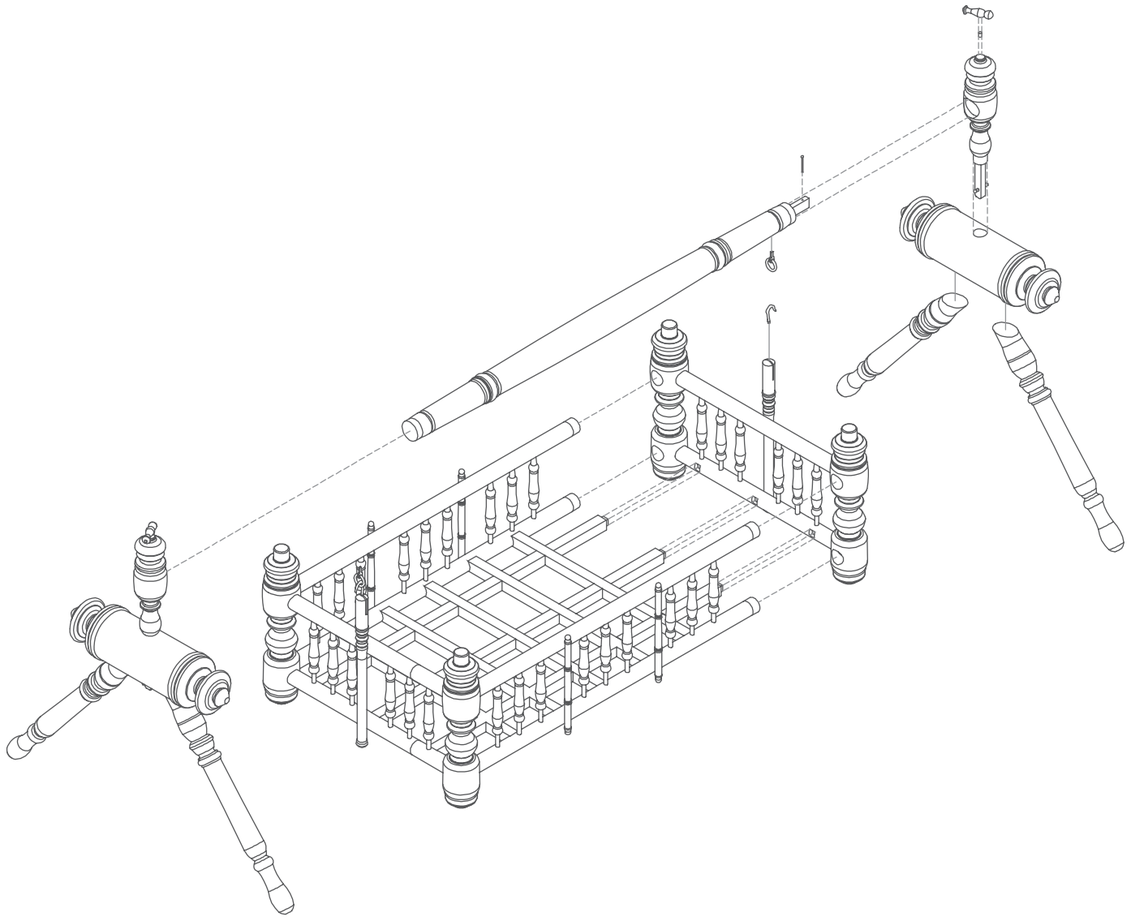
Scale for Drawings (mm)

Parnu (Cradle)

Mandvi, Kutch



Isometric view



Exploded view

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

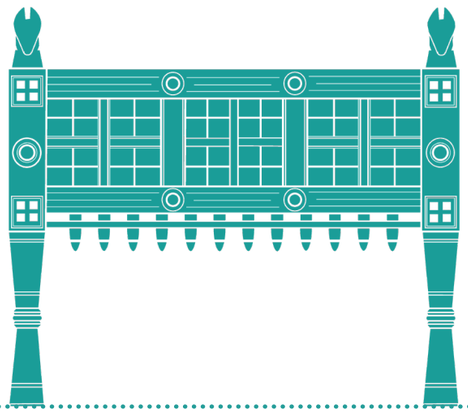
Neha Singh | Rajdeep Routh | Yash Rathod | Manushi Mathur | Sonal Dudhrejya

50 0 100 300

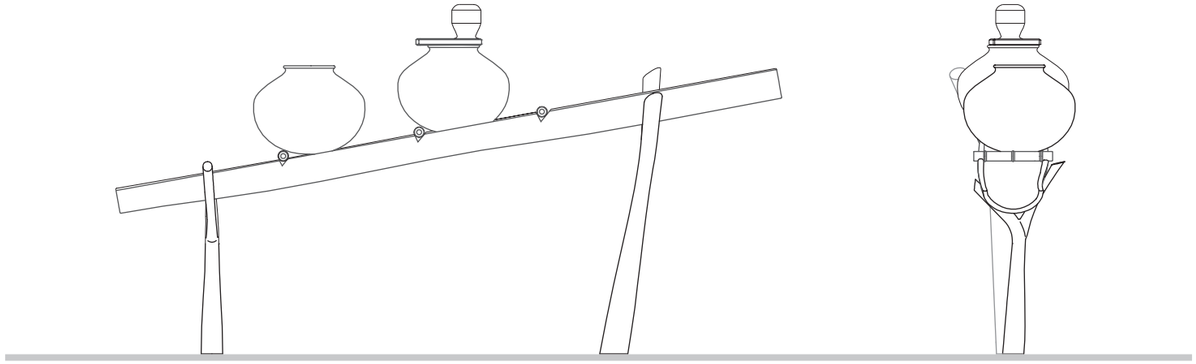
Scale for Drawings (mm)

Parnu (Cradle)

Mandvi, Kutch

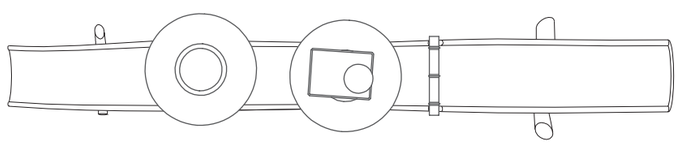


manjush
storage

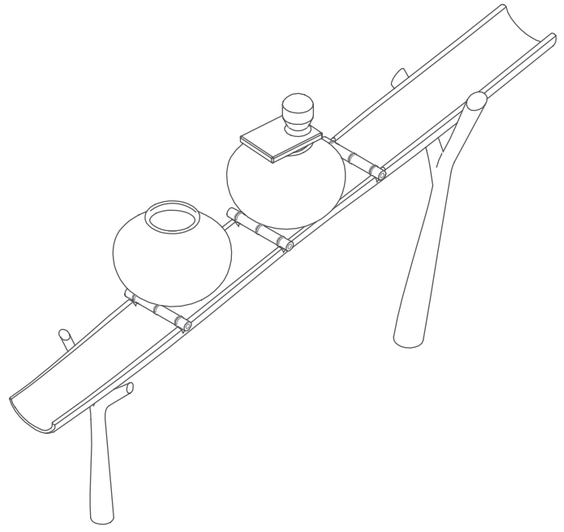


Front elevation

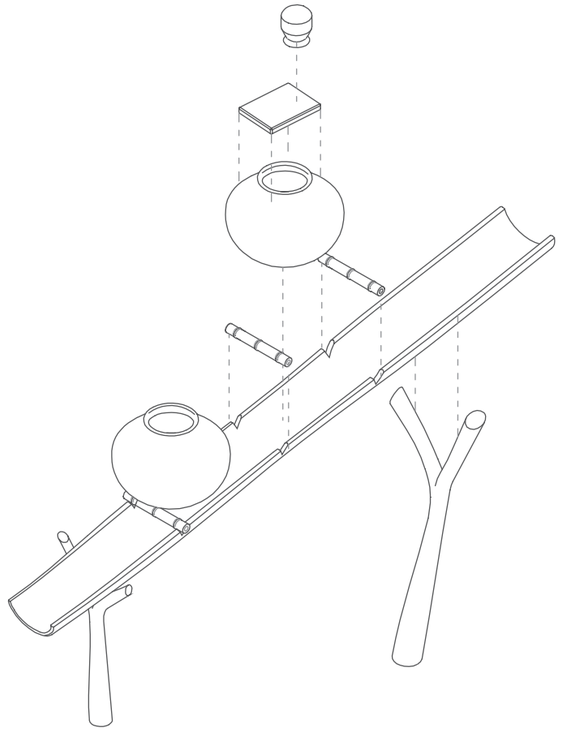
Side elevation



Plan (Top view)



Isometric view



Exploded view

Vernacular Furniture of Gujarat

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

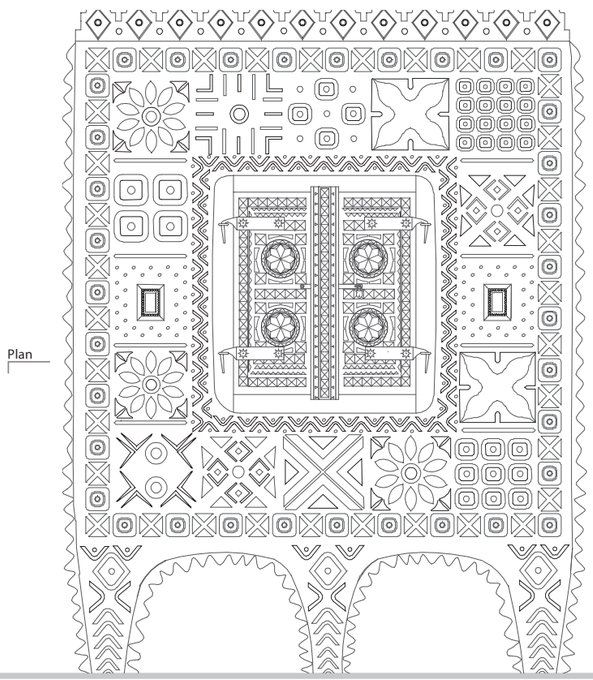
SADACC TRUST NORWICH EST:2010

Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

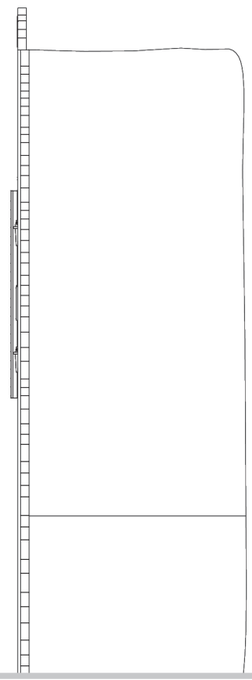
100 0 200 600

Scale for Drawings (mm)

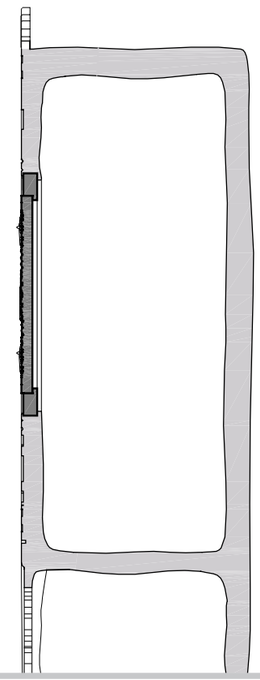
Paniyaro (Water pitcher storage)
Serulla, Tapi



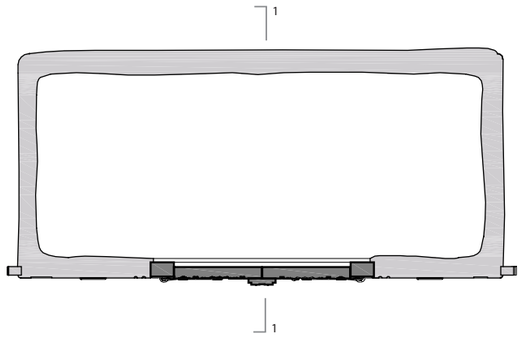
Front elevation



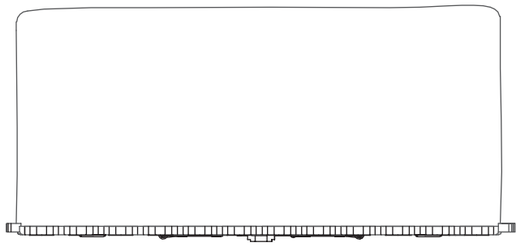
Side elevation



Section 1



Plan



Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

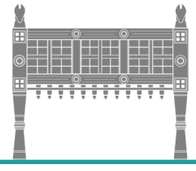
Rajdeep Routh | Yash Rathod | Neha Singh | Bhargav Shukla | Dana Ibrahim

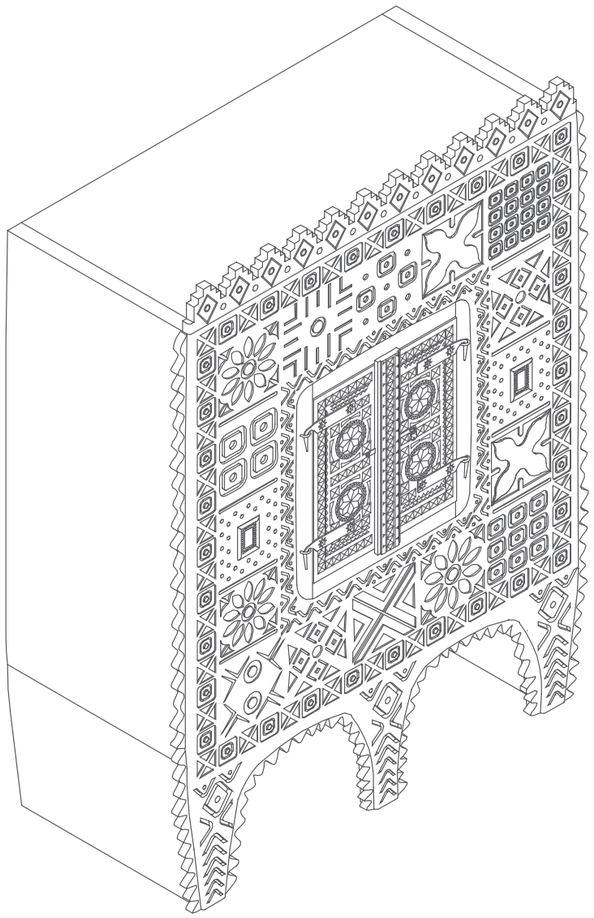
50 0 100 300

Scale for Drawings (mm)

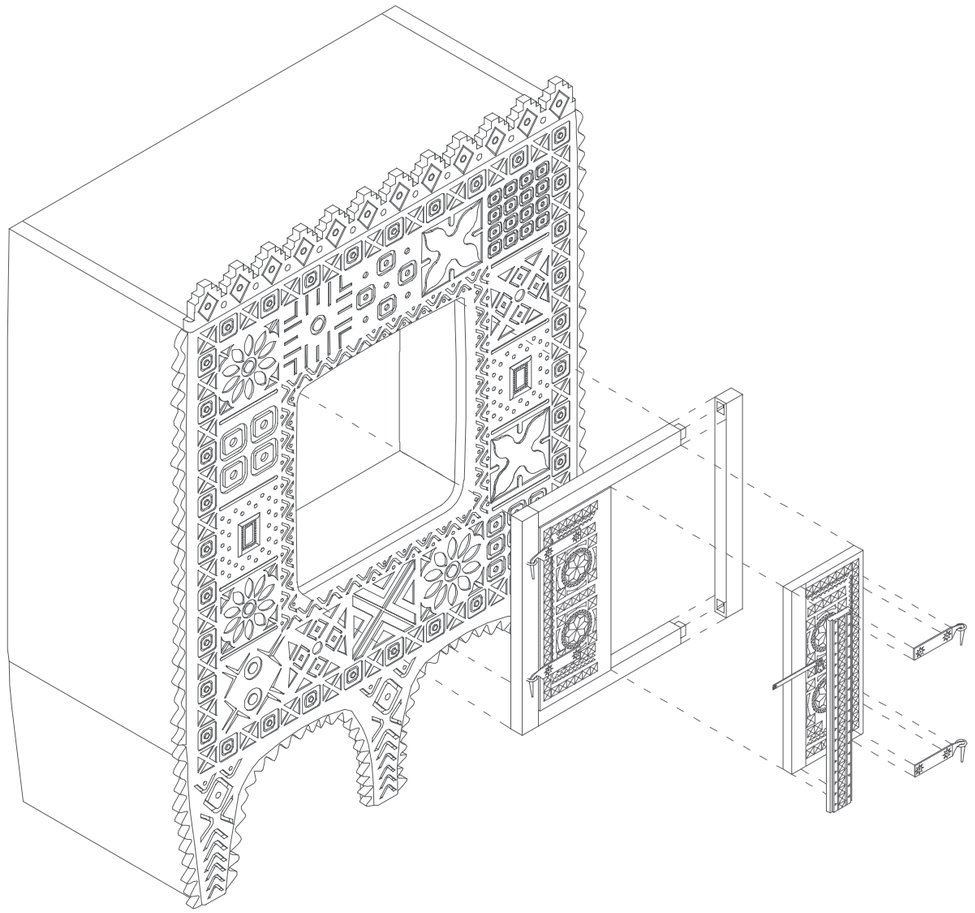
Sanjeriyu (Larder)

Gandhi nu Gam, Kutch





Isometric view



Exploded view

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

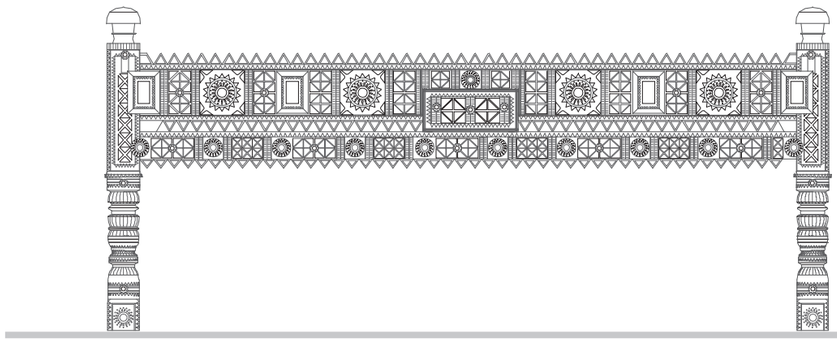
Rajdeep Routh | Yash Rathod | Neha Singh | Bhargav Shukla | Dana Ibrahim

50 0 100 300

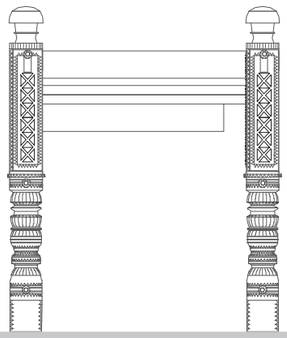
Scale for Drawings (mm)

Sanjeriyu (Larder)

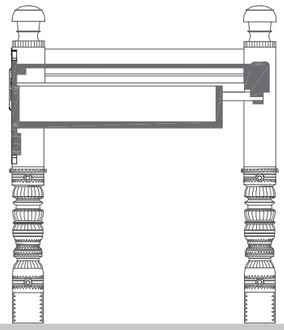
Gandhi nu Gam, Kutch



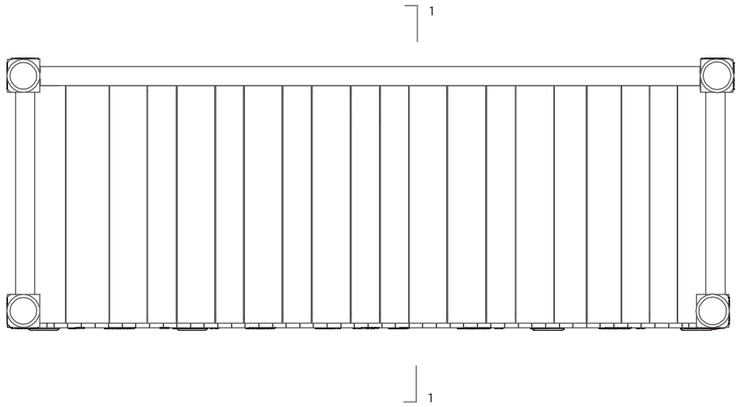
Front elevation



Side elevation



Section 1



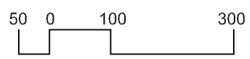
Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

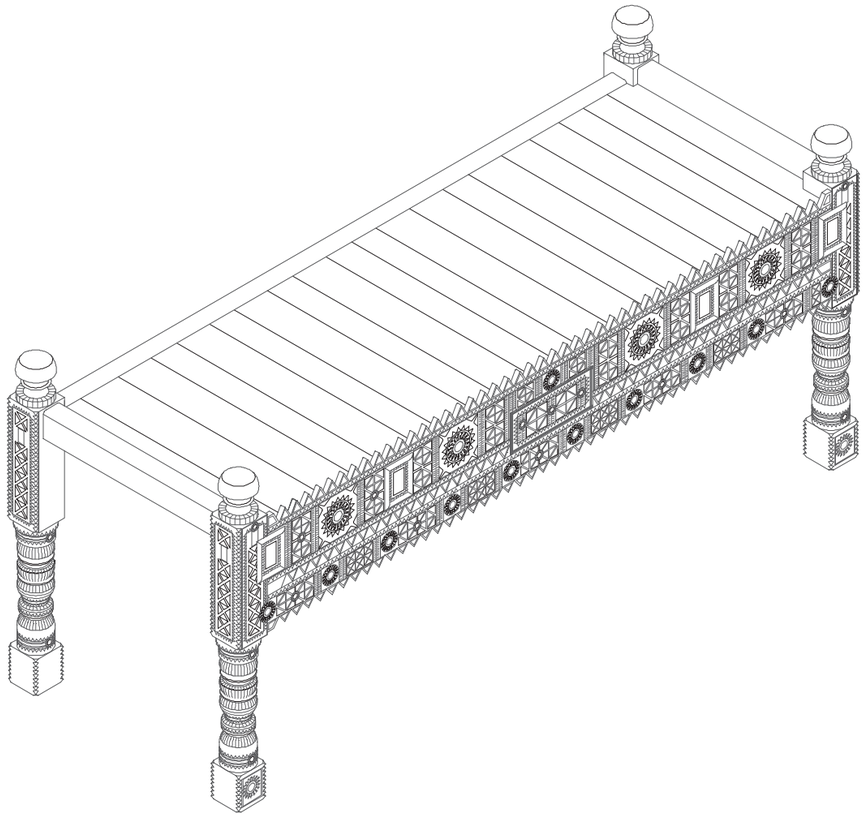
Rajdeep Routh | Yash Rathod | Neha Singh | Bhargav Shukla | Dana Ibrahim



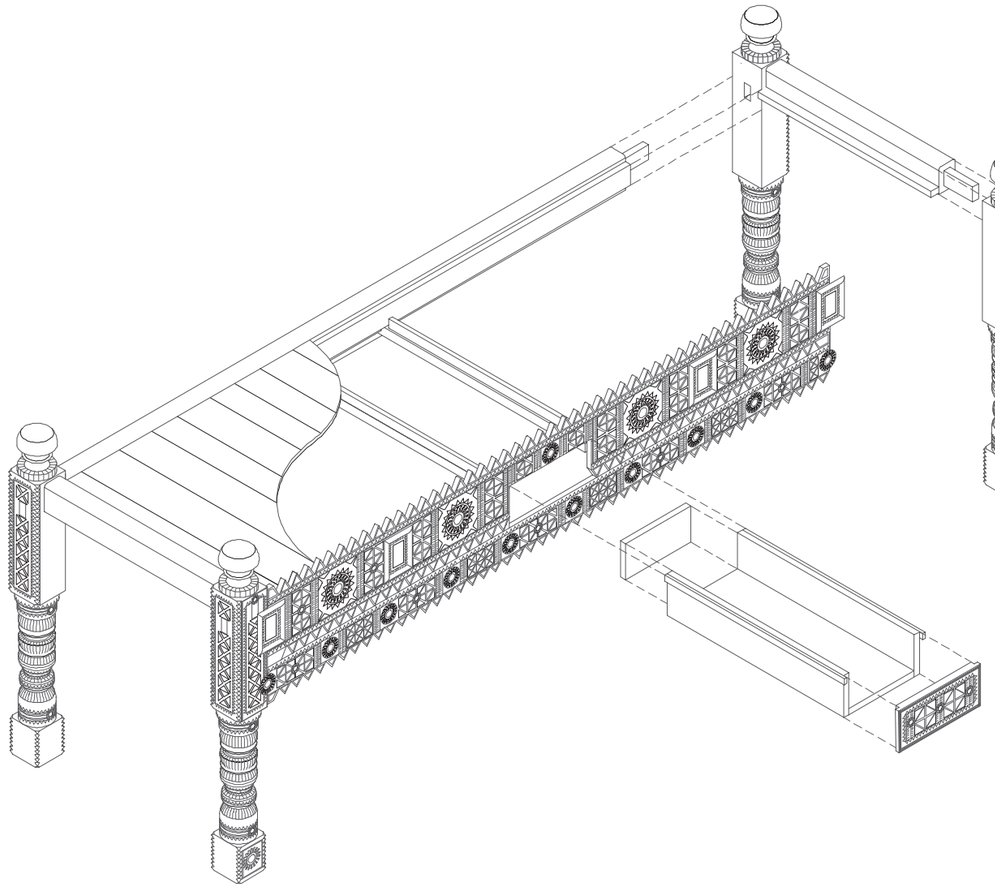
Scale for Drawings (mm)

Damachiyo (Mattress bench)

Gandhi nu Gam, Kutch



Isometric view



Exploded view

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

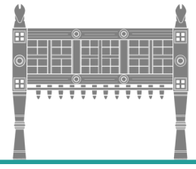
Rajdeep Routh | Yash Rathod | Neha Singh | Bhargav Shukla | Dana Ibrahim

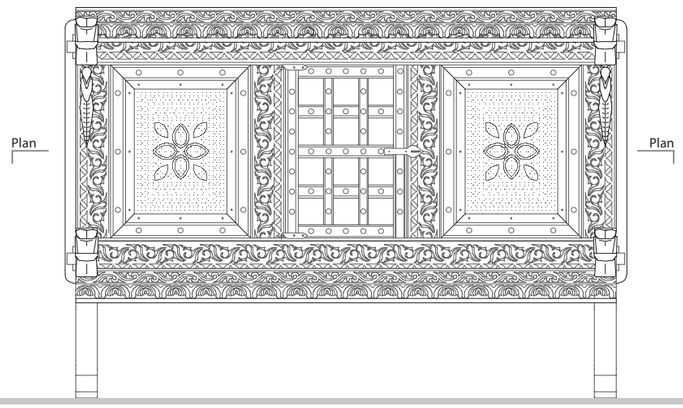
50 0 100 300

Scale for Drawings (mm)

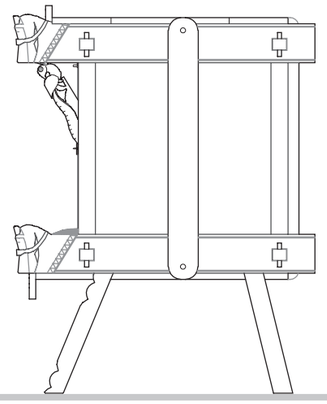
Damachiyo (Mattress bench)

Gandhi nu Gam, Kutch

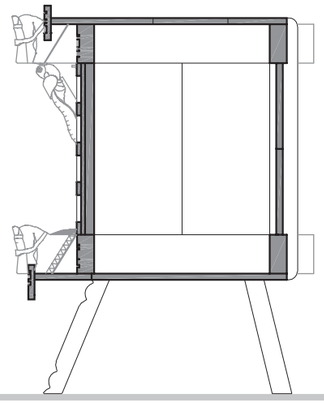




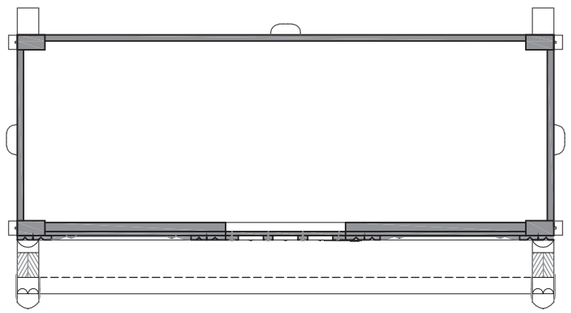
Front elevation



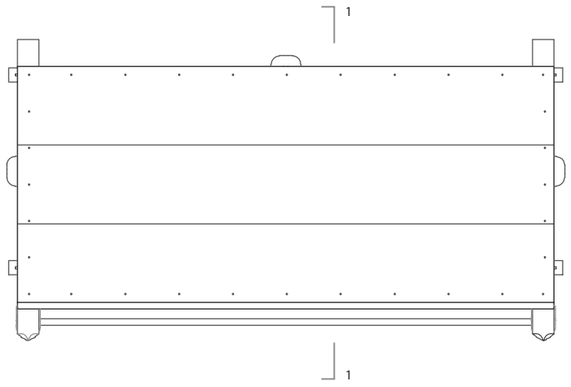
Side elevation



Section 1



Plan

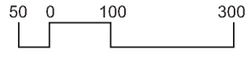


Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

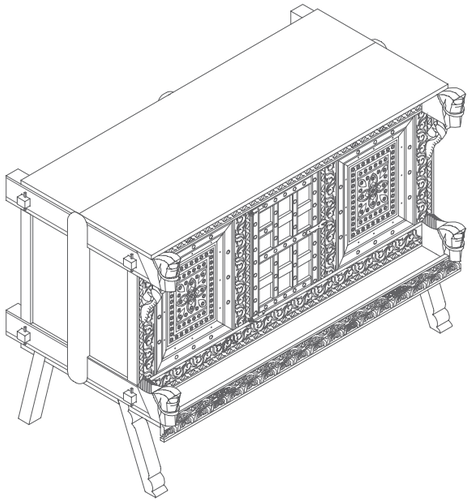
SADACC TRUST NORWICH EST:2010

Drawings prepared by:
Samrudha Dixit | Mansi S Rao | Radha Devpura | Upasana Jain

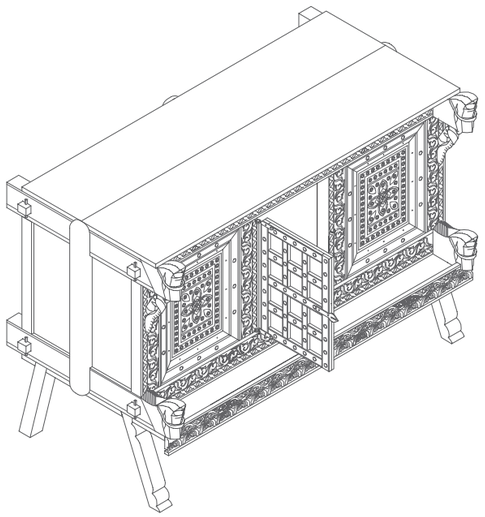


Scale for Drawings (mm)

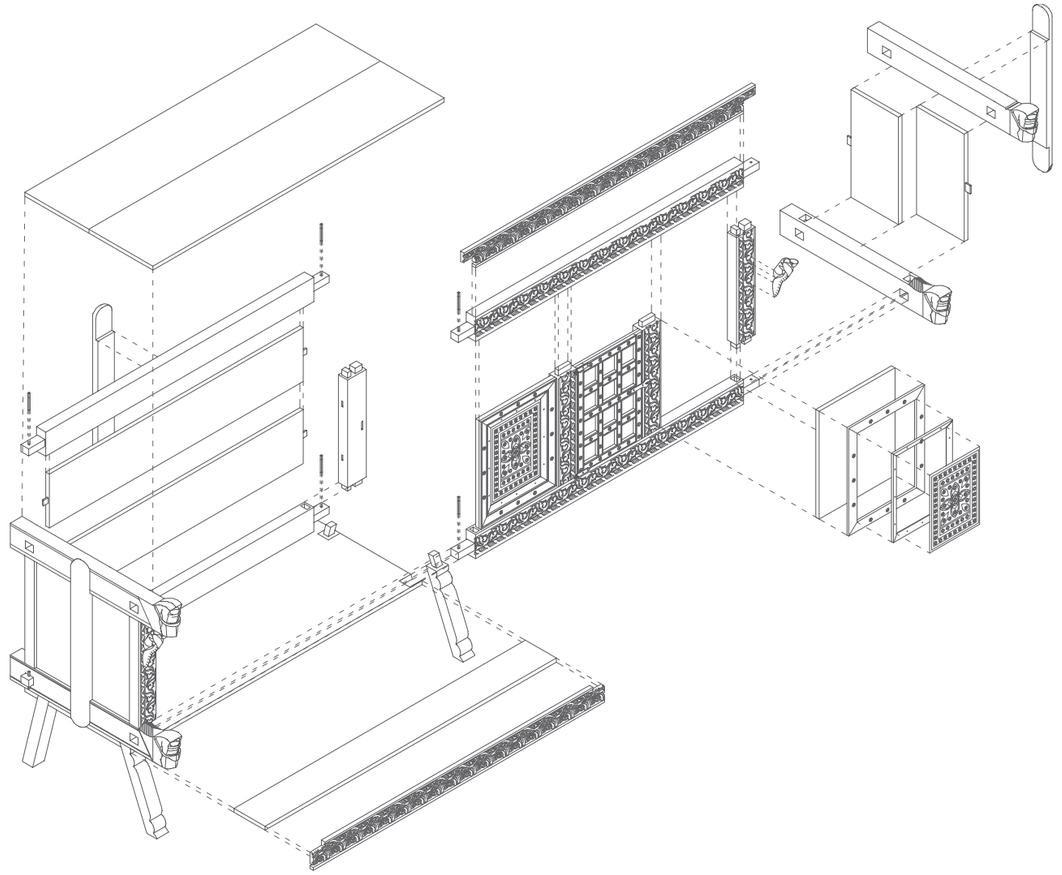
Majus (Cabinet)
Limbdi, Surendranagar



Isometric view (Closed)



Isometric view (Open)



Exploded view

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

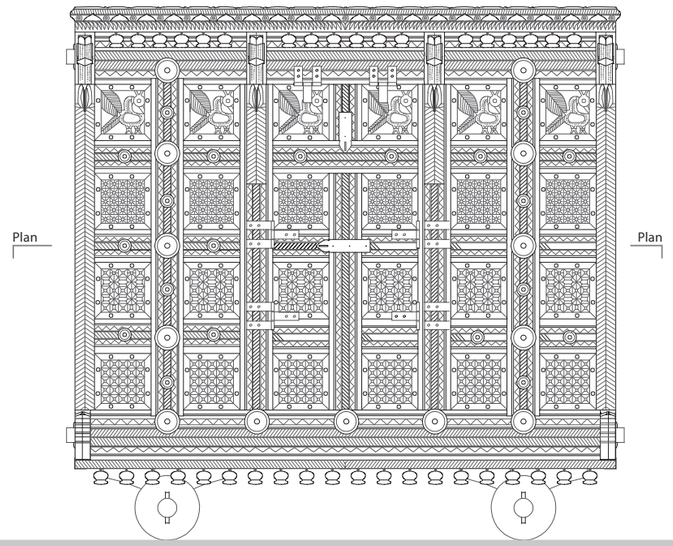
Samrudha Dixit | Mansi S Rao | Radha Devpura | Upasana Jain

100 0 200 600

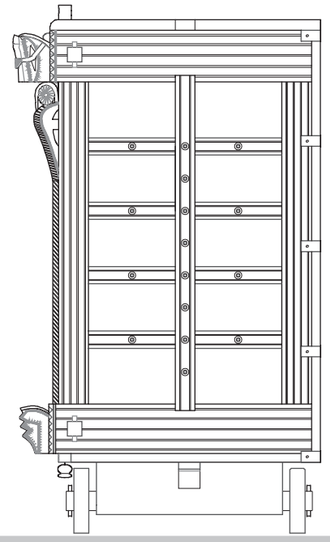
Scale for Drawings (mm)

Majus (Cabinet)

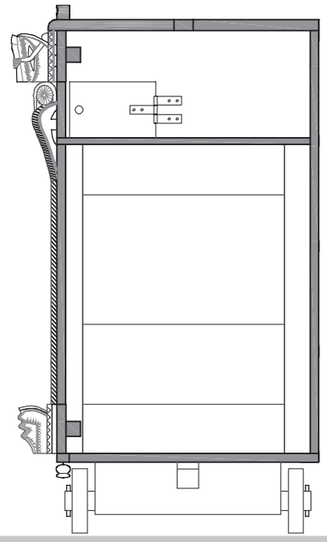
Limbdi, Surendranagar



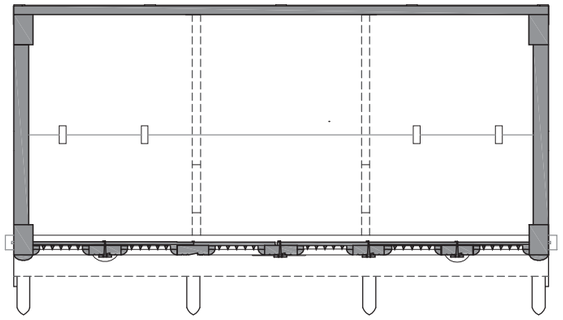
Front elevation



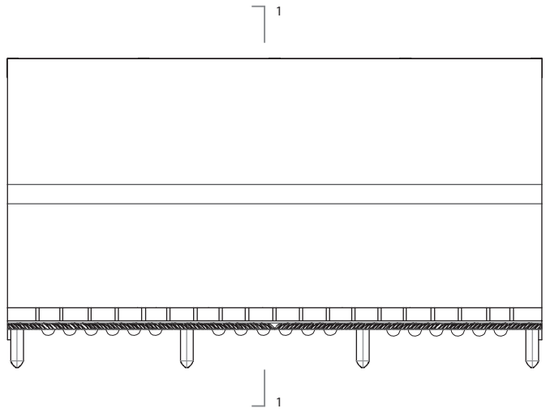
Side elevation



Section 1



Plan



Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

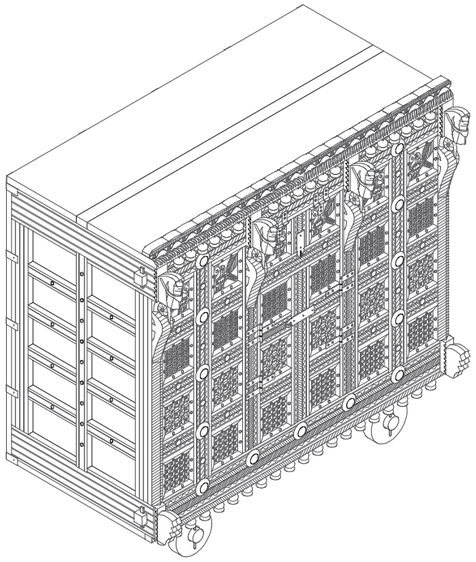
SADACC TRUST NORWICH EST:2010

Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

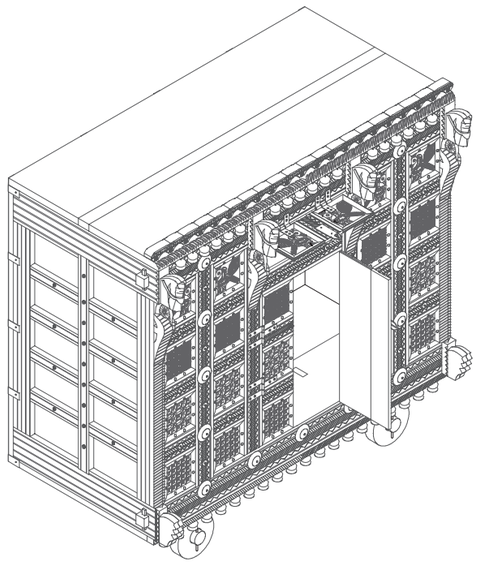
50 0 100 300

Scale for Drawings (mm)

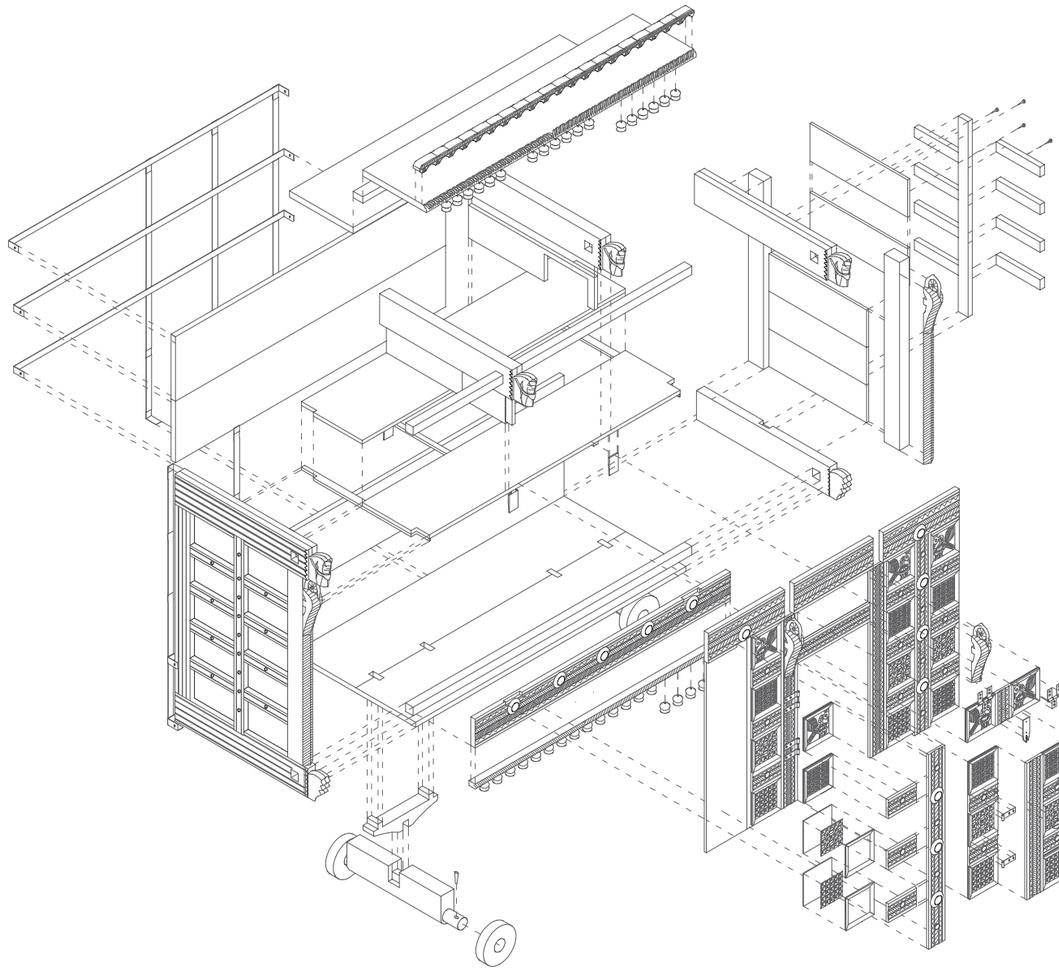
Majju (Cabinet)
Chingariya, Porbandar



Isometric view (Closed)



Isometric view (Open)



Exploded view

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

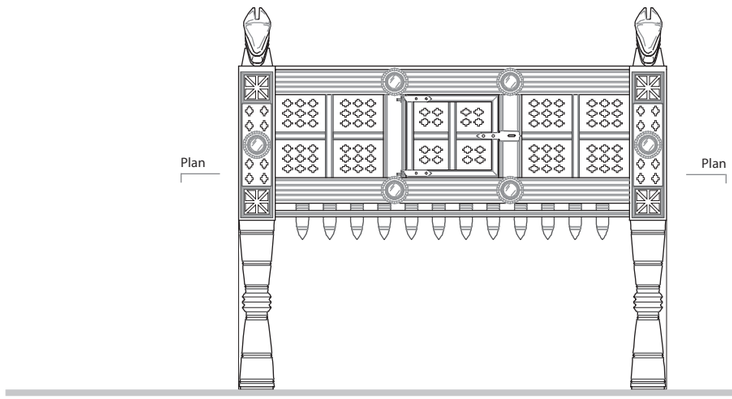
SADACC TRUST NORWICH EST:2010

Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

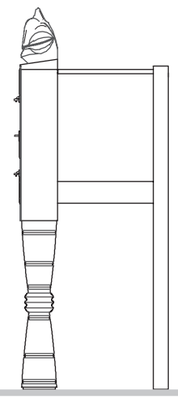
100 0 200 600

Scale for Drawings (mm)

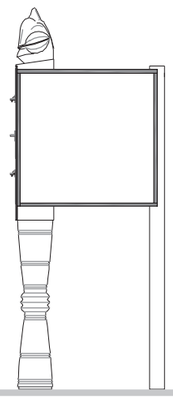
Majju (Cabinet)
Chingariya, Porbandar



Front elevation

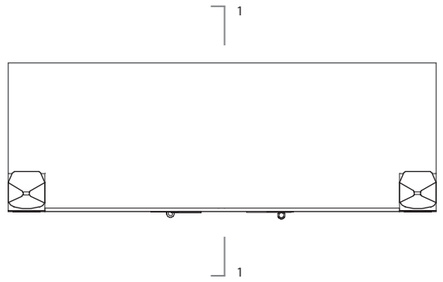


Side elevation



Section 1

Plan



Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

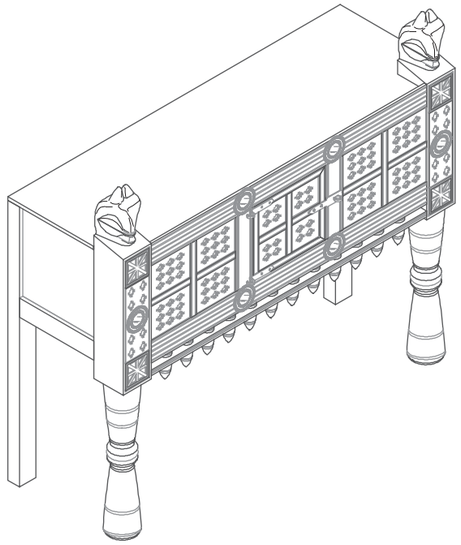
Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain | Abhishek Ruikar

50 0 100 300

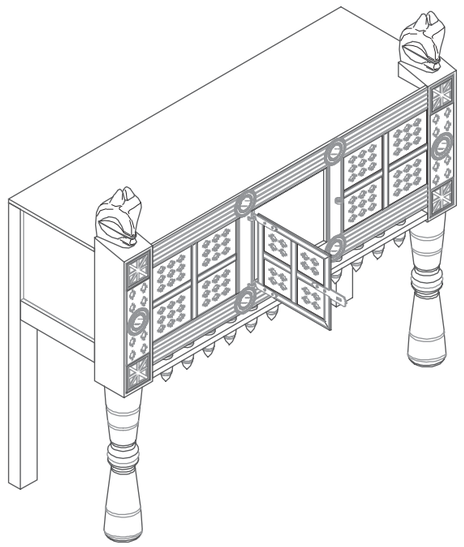
Scale for Drawings (mm)

Manjush (Cabinet)

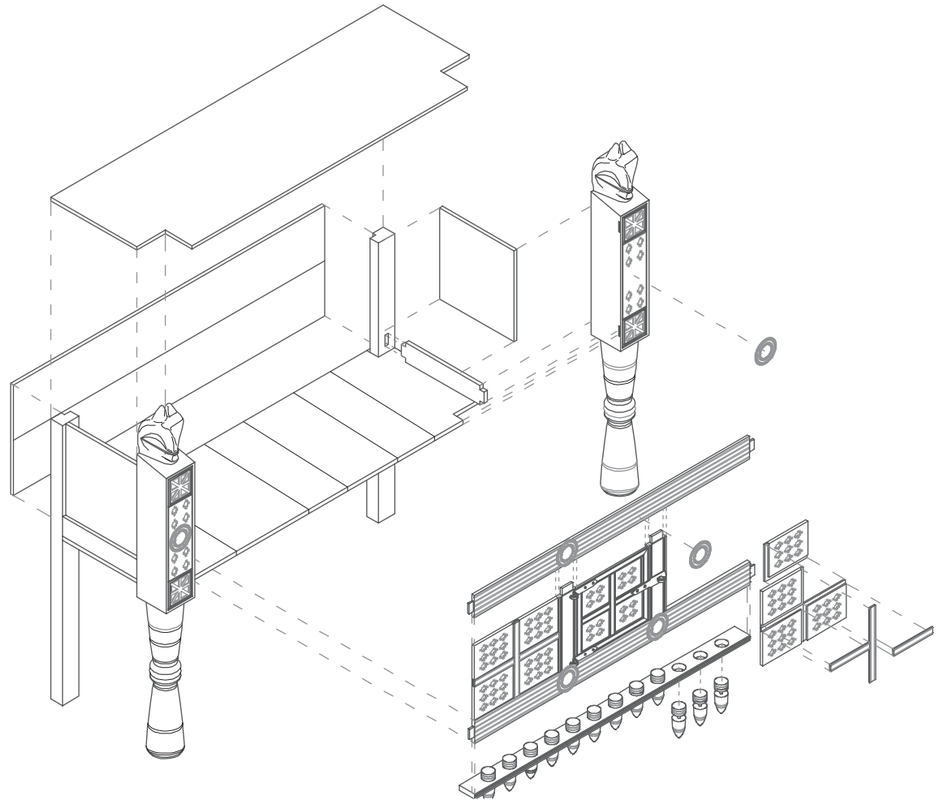
Gandhi nu Gam, Kutch



Isometric view (Closed)



Isometric view (Open)



Exploded view

Vernacular Furniture of Gujarat

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

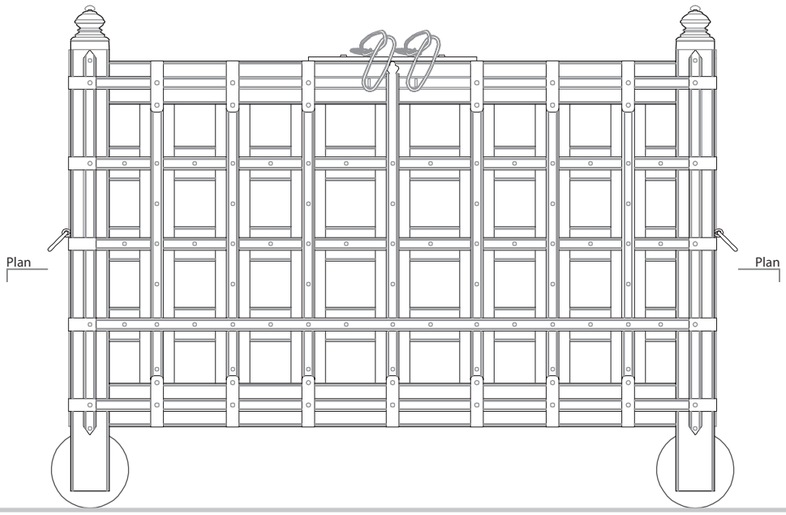
SADACC TRUST NORWICH EST:2010

Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain | Abhishek Ruikar

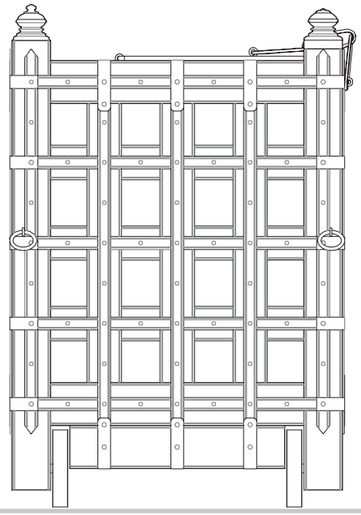
50 0 100 300

Scale for Drawings (mm)

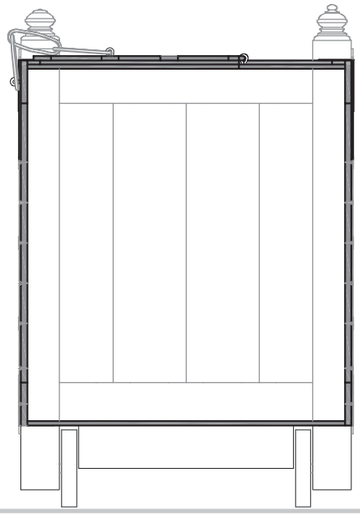
Manjush (Cabinet)
Gandhi nu Gam, Kutch



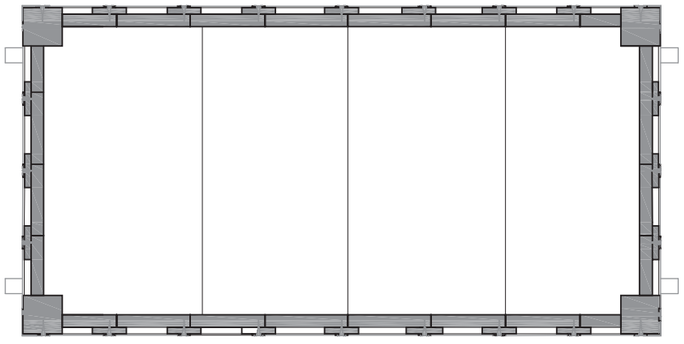
Front elevation



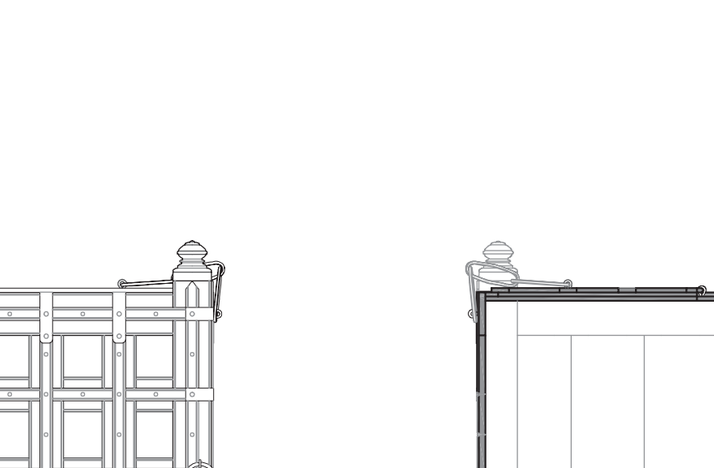
Side elevation



Section 1



Plan



Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

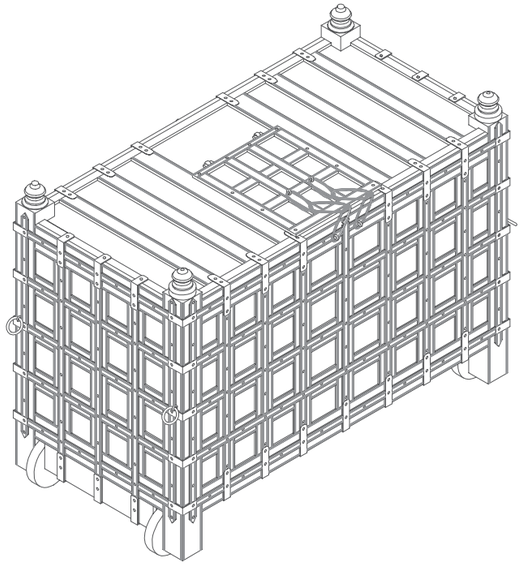
SADACC TRUST NORWICH EST:2010

Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

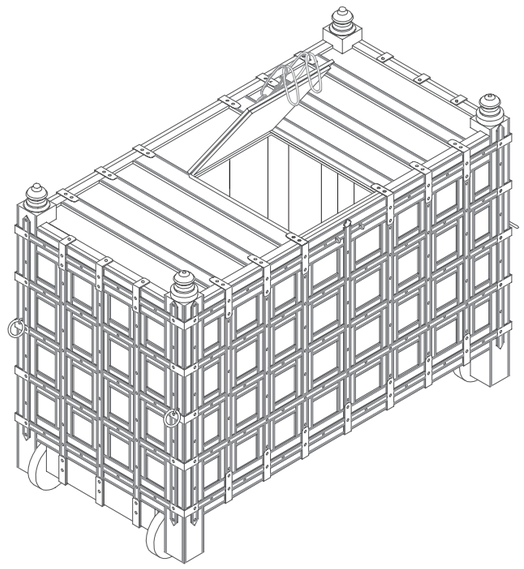
50 0 100 300

Scale for Drawings (mm)

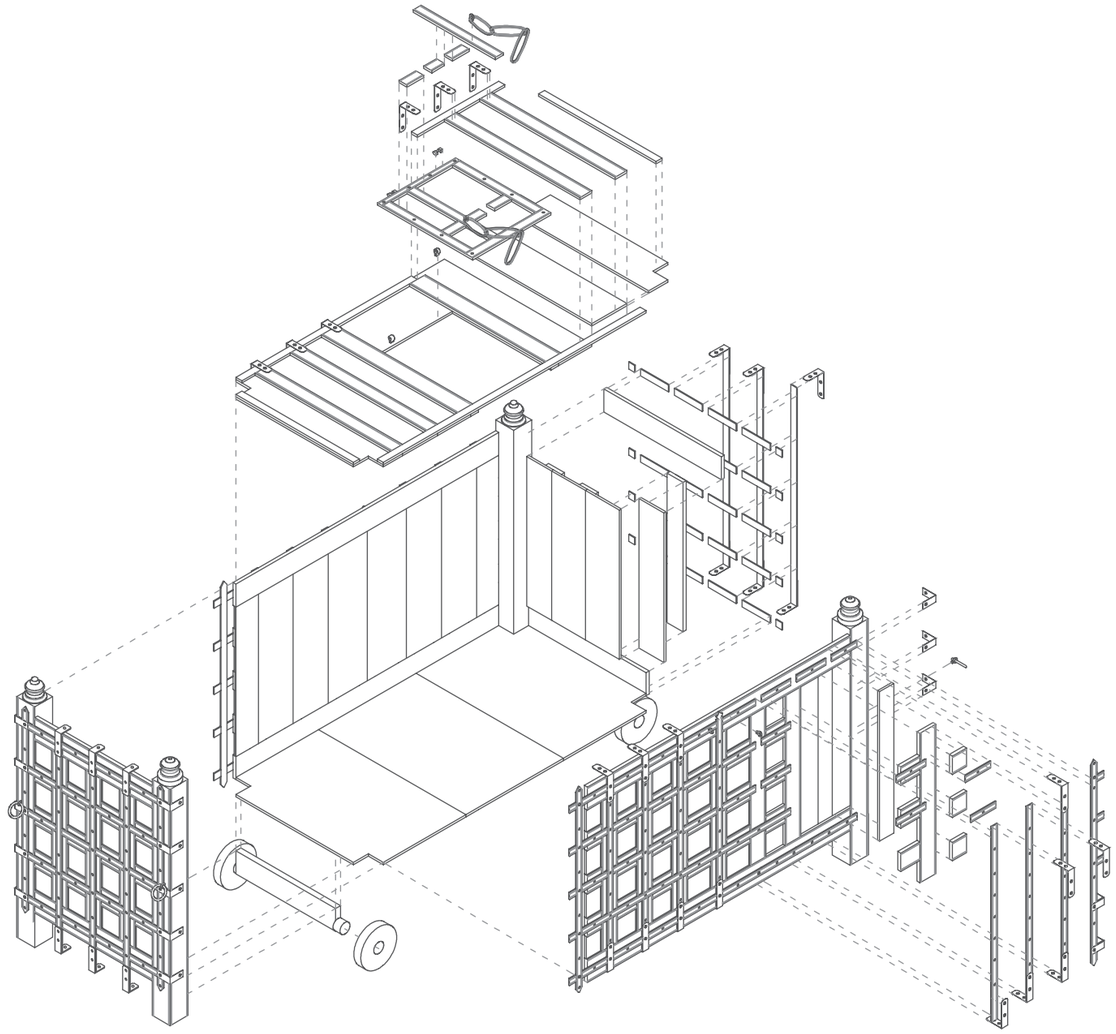
Kothla majus (Chest)
Chhota Udepur



Isometric view (Closed)



Isometric view (Open)



Exploded view

Vernacular Furniture of Gujarat

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

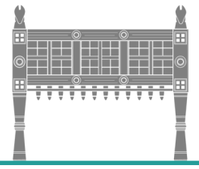
SADACC TRUST NORWICH EST:2010

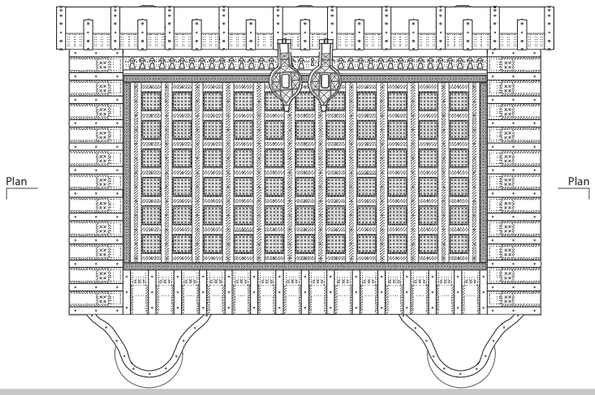
Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

100 0 200 600

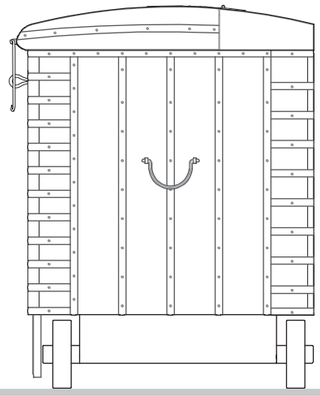
Scale for Drawings (mm)

Kothla majus (Chest)
Chhota Udepur

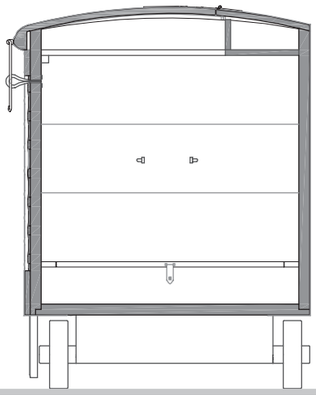




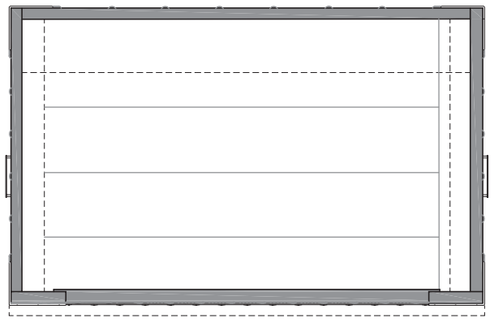
Front elevation



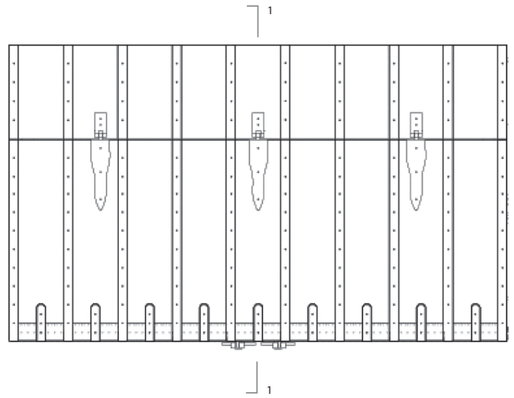
Side elevation



Section 1



Plan



Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

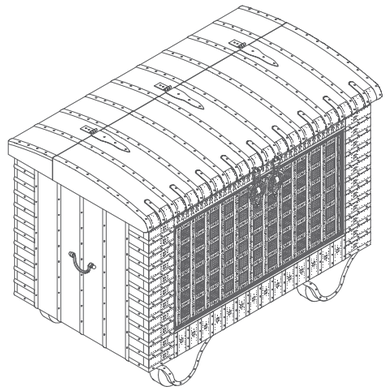
Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

50 0 100 300

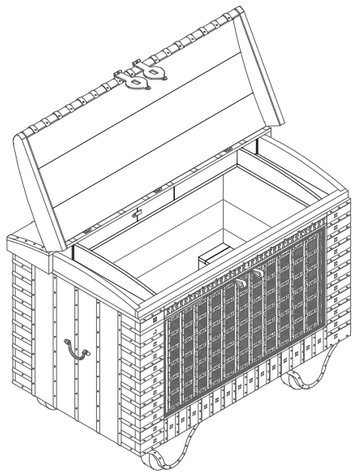
Scale for Drawings (mm)

Pataaro (Chest)

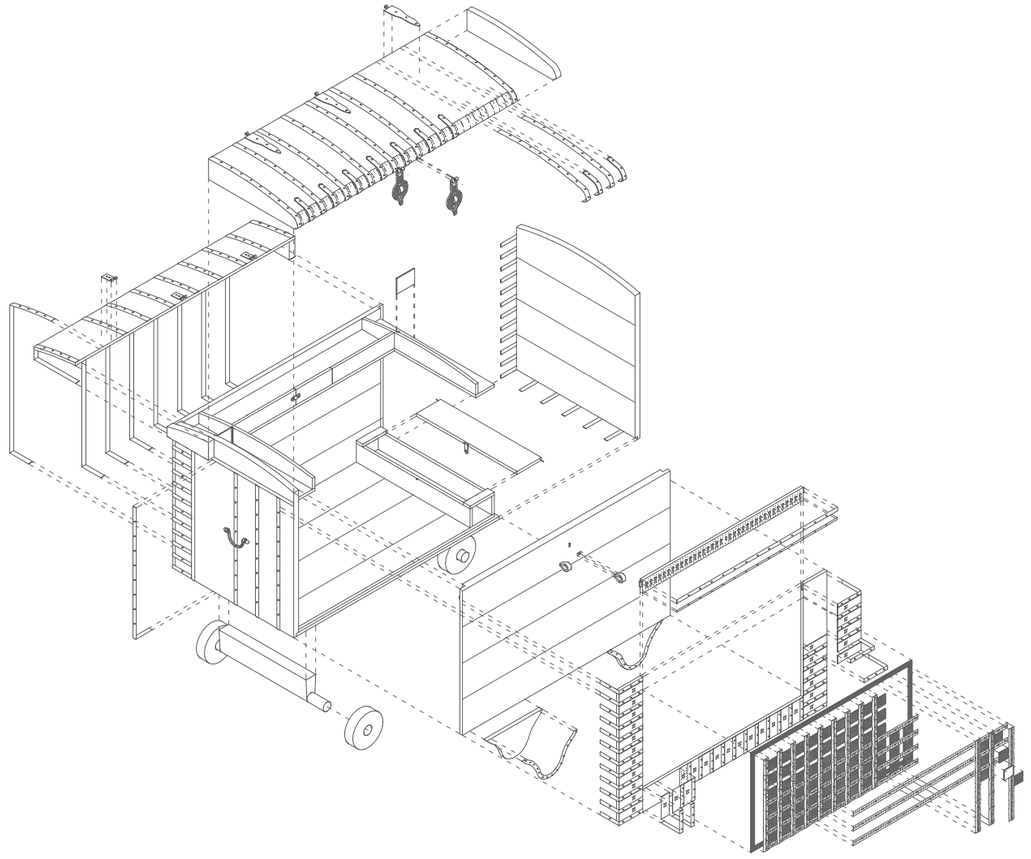
Ahmedabad



Isometric view (Closed)



Isometric view (Open)



Exploded view

Vernacular Furniture of Gujarat

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

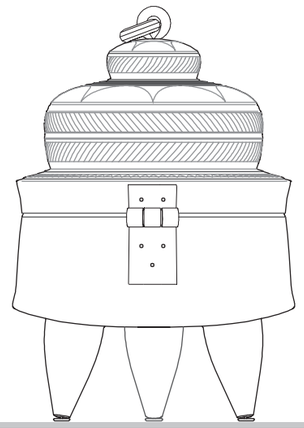
SADACC TRUST NORWICH EST:2010

Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

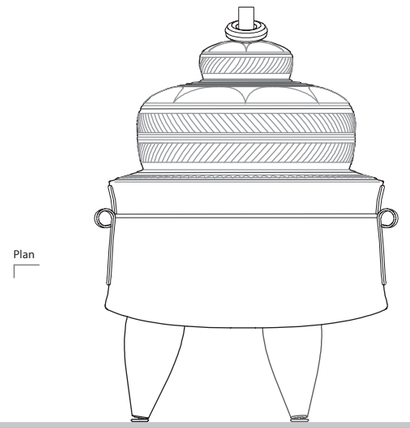
100 0 200 600

Scale for Drawings (mm)

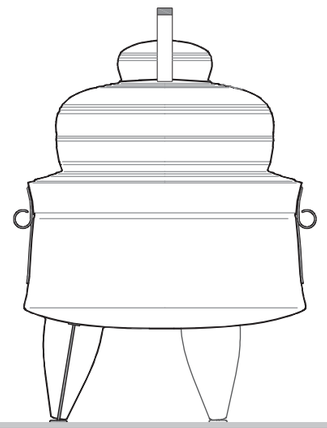
Pataaro (Chest)
Ahmedabad



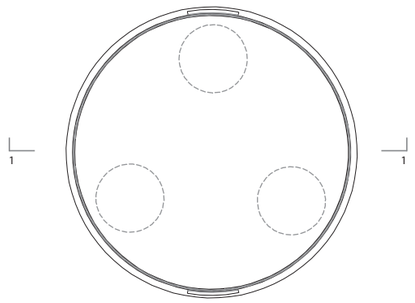
Front elevation



Side elevation



Section 1



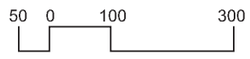
Plan

Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

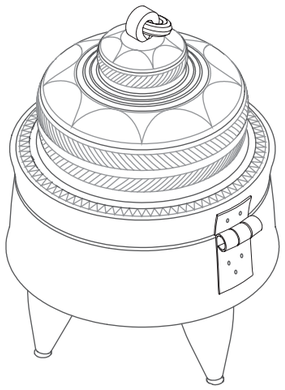
SADACC TRUST NORWICH EST:2010

Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

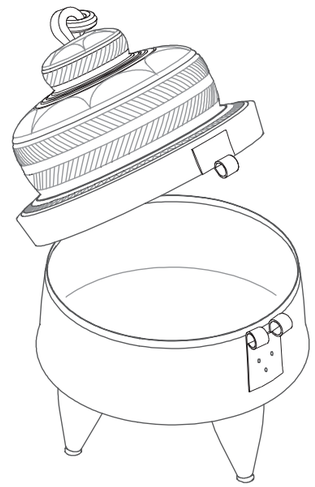


Scale for Drawings (mm)

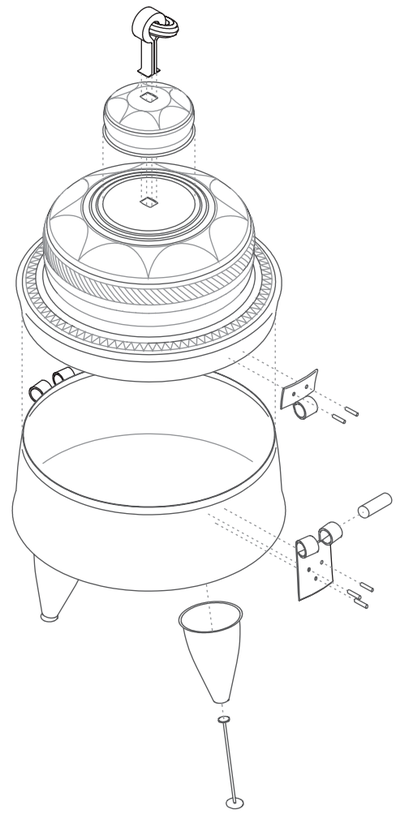
Dablo (Container)
Devgadh Baria, Dahod



Isometric view (Closed)



Isometric view (Open)



Exploded view

Drawings prepared by:

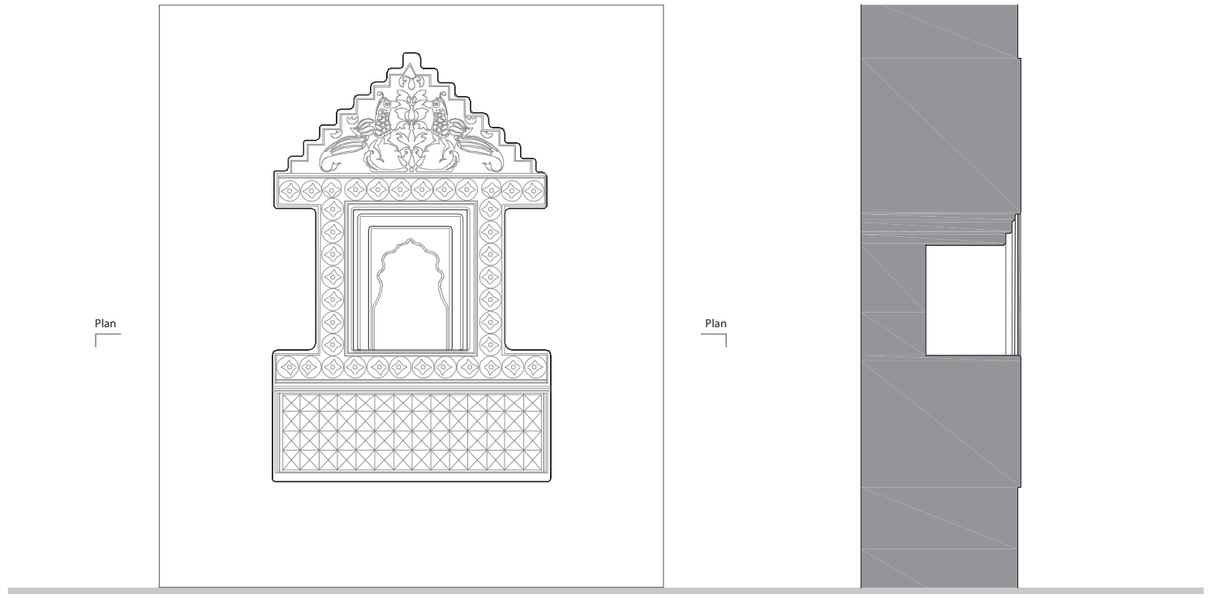
Samrudha Dixit | Radha Devpura | Upasana Jain

50 0 100 300

Scale for Drawings (mm)

Dablo (Container)

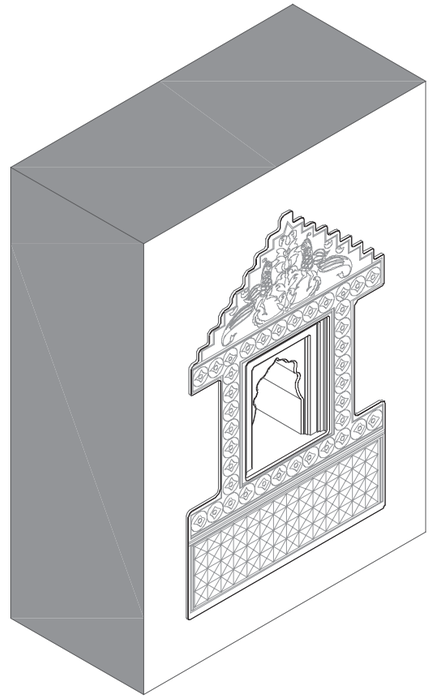
Devgadh Baria, Dahod



Front elevation

Section 1

Plan



Isometric view

Vernacular Furniture of Gujarat

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

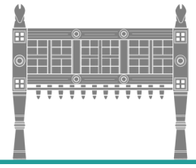
Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

50 0 100 300

Scale for Drawings (mm)

Gokhlu (Wall niche)

Saronda, Valsad

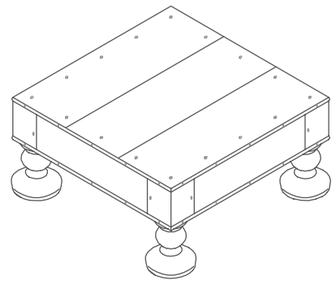


sapaat

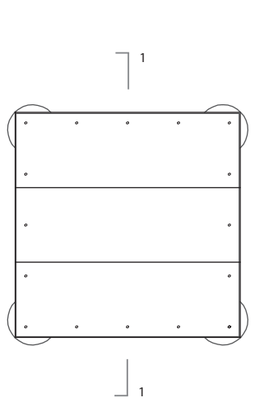
surface

Front elevation

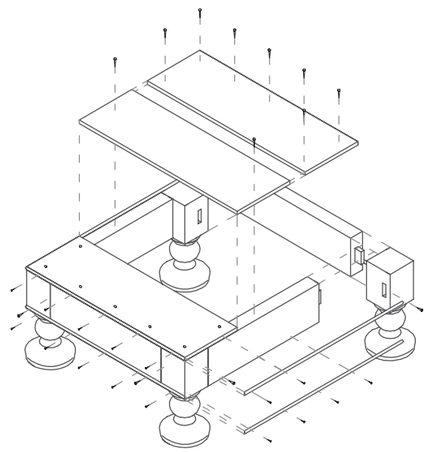
Section 1



Isometric view



Plan (Top view)



Exploded view

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

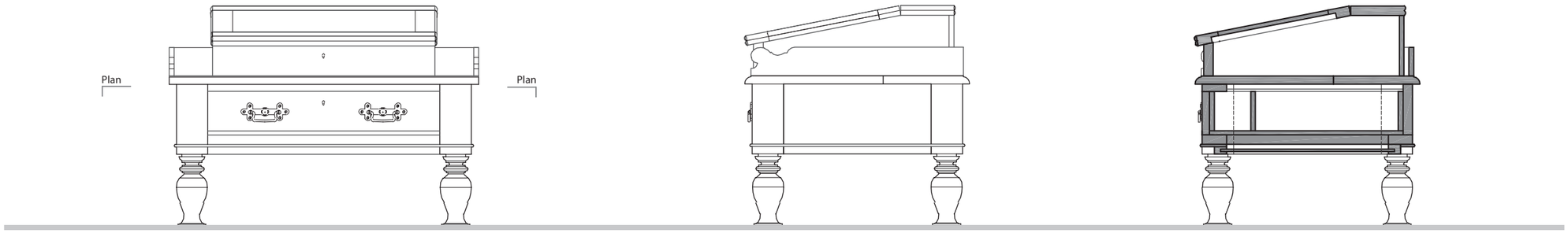
SADACC TRUST NORWICH EST:2010

Drawings prepared by:
Samrudha Dixit | Radha Devpura | Upasana Jain

50 0 100 300

Scale for Drawings (mm)

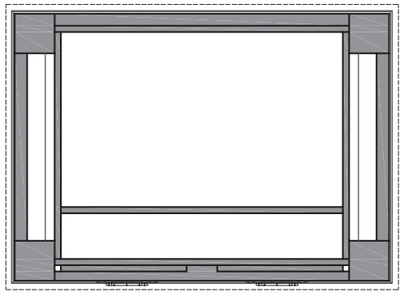
Bajot (Low surface)
Saronda, Valsad



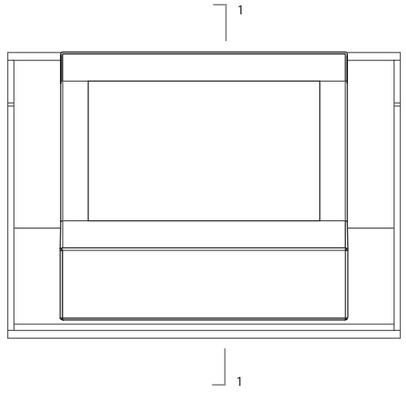
Front elevation

Side elevation

Section 1



Plan



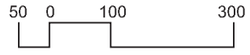
Plan (Top view)

DICRC DESIGN INNOVATION AND CRAFT RESOURCE CENTER

SADACC TRUST NORWICH EST:2010

Drawings prepared by:

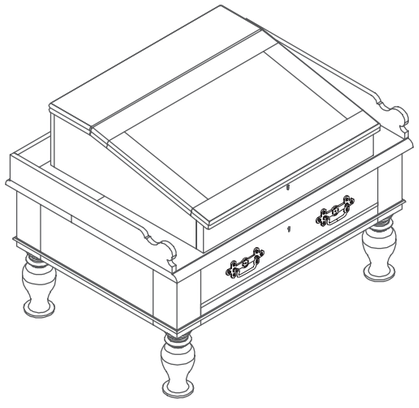
Neha Singh | Rajdeep Routh | Bhargav Shukla |Sonal Dudharejya | Yash Rathod



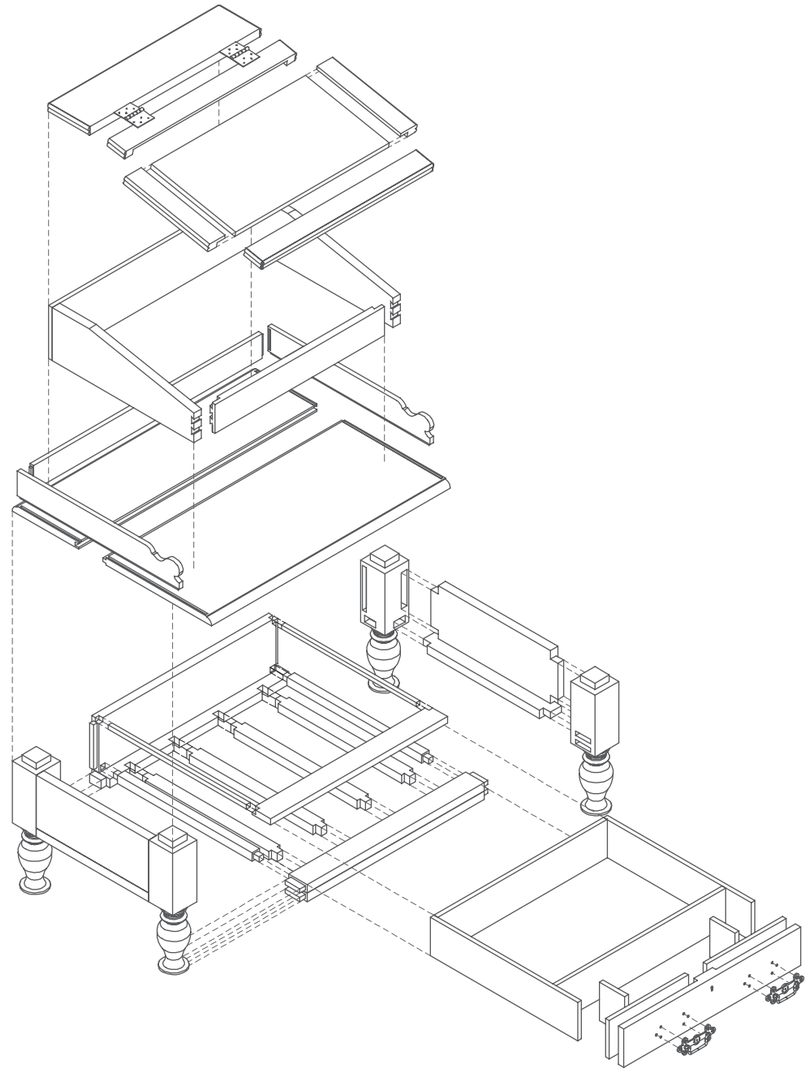
Scale for Drawings (mm)

Dhaliyu (Merchant's Desk)

Nadiad, Kheda



Isometric view



Exploded view

Drawings prepared by:

Neha Singh | Rajdeep Routh | Bhargav Shukla |Sonal Dudharejya | Yash Rathod

50 0 100 300

Scale for Drawings (mm)

Dhaliyu (Merchant's Desk)

Nadiad, Kheda

Collaborators

Design Innovation and Craft Resource Centre (DICRC)
CRDF, CEPT University, India

The Design Innovation and Craft Resource Centre (DICRC), CRDF, CEPT University, India functions as a research centre for the development and understanding of the traditional and vernacular building and craft practices of India. At DICRC, crafts are studied under two primary categories: SMC (Space Making Crafts) and SNC (Surface Narrative Crafts).

DICRC's prime goal is to promote the significance of, and encourage the study of, the traditional and vernacular building and craft practices of India by means of dedicated research and innovation.

In order to do so, DICRC relies on five major focus areas: Research and Documentation (which includes mapping, documentation, research and analysis), Innovation and Development (through workshops, internship and fellowship programs), Education and Training (by means of conducting lectures, seminars and forums to establish the role of craft in Interior Architecture at national and international level), Application and Collaboration (taking up national and international collaborative research projects), and lastly, Resource Building and Dissemination (sharing the collaborators process and results of all our activities on our open source platform the Building Craft Lab [BCL]).

DICRC is a conducive platform where design thinking engages with a range of crafts and traditional knowledge. It also provides consultancy services to creative persons, artisans and the interior architecture industry for the implementation of innovative ideas in the field of crafts within current interior architecture education as well as practice. DICRC was founded by Prof. Krishna Shastri (former Director, DICRC and former Dean, Faculty of Design, CEPT University) and Jay Thakkar (Executive Director, DICRC and Associate Professor, Faculty of Design, CEPT University).

South Asian Decorative Arts & Crafts
Collection Trust (SADACC), UK

The South Asian Decorative Arts and Crafts Collection Trust (SADACC) cares for and manages The South Asia Collection Museum. SADACC is a registered charity, founded in 2010. The mission of the Trust is to record, conserve and promote the arts, crafts and cultures of South Asia and neighbouring countries, including Burma, Thailand, Indonesia, Uzbekistan, Afghanistan and Iran.

SADACC cares for a collection of over 6000 objects and artworks from South Asia. This primary focus on the arts and crafts of South Asia makes The South Asia Collection Museum unique when compared to museums in both Europe and South Asia. The importance of this collection was assessed by a number of external experts when the SADACC Trust was founded.

SADACC aims to become a leading research centre for the arts and crafts of South Asia. As such, the SADACC team co-ordinate a number of research projects in South Asia and the UK.

SADACC hosts a research library, is involved in archive building, shares the collection through exhibition displays, and organises events and lectures which provide a platform for external academics, independent arts organisations and our own research.
SADACC has supported postgraduate research into the arts and crafts of South Asia, provides student placements, hosts visiting research fellows, works closely with local universities, school groups, arts organisations and with local, national and international museums.

The South Asia Collection Museum (cared for and managed by the SADACC Trust) and The South Asia Collection Shop (managed by Country & Eastern) are both housed in the same building – a restored Grade II listed Victorian roller skating rink, in Norwich, UK. The museum, the SADACC Trust and Country & Eastern were founded by Philip and Jeannie Millward, who have been working in South Asia since the late 1970s.

Acknowledgements

Drawing Portfolio of Vernacular Furniture: Gujarat is the outcome of an extensive survey of the vernacular furniture of Gujarat. The study undertaken for the Portfolio is part of a pioneering research project titled: Vernacular Furniture of North-West India, carried out by the Design Innovation and Craft Resource Centre (DICRC), CEPT University, Ahmedabad, India, in collaboration with the South Asian Decorative Arts and Crafts Collection Trust (SADACC), Norwich, UK. Both organisations would like to acknowledge the many individuals and institutions whose contribution has led to the successful completion of this Portfolio and the first phase of the project in Gujarat.

While this Portfolio has been mainly prepared by a team at DICRC who have been credited at the start, we would like to express our gratitude to the rest of the team who have worked on or contributed to this project; Piyush Shah, Palak Patel, Sanskruti Patel, Aatish P, Daksh Dev, Isha Bodawala, Kirtan Shah. A few drawings made for earlier DICRC projects by Bhargav Shukla, Neha Singh, Sonal Dudhrejiya and Dana Ibrahim were used in this portfolio and we would like to credit them. The team at SADACC have actively participated and supported the project in various capacities. We are greatly indebted to Dr Ben Cartwright, Collection Curator at The South Asia Collection is also a co-author (along with Mitraja Bias, Jay Thakkar, Samrudha Dixit) on the book, Sahaj: Vernacular Furniture of Gujarat, a main output of this project. His involvement in the project is invaluable. We are grateful to the SADACC team; Collection Manager: Hannah Bentley, Assistant Curator: Christine Blackburn, Graphics Assistants: Charlotte Reeve, Amy Fellows, Patricia Mercer-David, Collection Photography: Jake Mann, Zac Massey, Louis Pugsley Birch, IT Support: Sidney Reeve, Nick Lewers, Nahim Islam.

We are particularly indebted to Krishna Shastri (former Dean, Faculty of Design, CEPT University) for her constant support towards the project. We are incredibly grateful to Jyotindra Jain for writing the foreword to Sahaj: Vernacular Furniture of Gujarat, and for sharing his invaluable expertise on vernacular furniture with the team. We would like to acknowledge the faculty members at CEPT University – Kireet Patel, Arthur Duff , Vishwanath Kashikar, Seema Khanwalkar, and Snehal Nagarsheth – who enabled numerous scholarly discussions regarding the subject. We express our thanks to Shailesh Trivedi (former Director, CRDF), Suren Vakil (Vice-Chairman, CRDF), Anu Sutaria (Director, Alumni Office) and Pooja Sanghani (Coordinator, Alumni Office) and the team at the CEPT Research and Development Foundation (CRDF) for their administrative support. We would also like to thank Tridip Suhrud (Provost, CEPT University and Director, CEPT Archives), Saumya Das (former Coordinator, CEPT Archives and CEPT University Press), Apurva Ashar (Navjivan Press) for their support in realising the publications in the series.

We are grateful to the Charles Wallace India Trust (CWIT) and the Simon Digby Memorial Charity (SDMC) for providing members of the DICRC team – Jay Thakkar (2015), Mitraja Bais (2016), Mansi Sathyanarayan (2017), Samrudha Dixit (2018) and Rishav Jain (2019) – with research grants to visit SADACC and advance their study of vernacular furniture items and traditional architectural elements from north-west India. We would like to thank The Nehru Trust for the Indian Collections at the Victoria and Albert Museum, who generously supported Ben Cartwright's research visit to Gujarat in 2016. The Indian Travel Award helped him to conduct research into the manjush in Kutch, and to work at DICRC in Ahmedabad. A special note of thanks should also be reserved for Amy Chang (Public Programmes Coordinator, The Wallace Collection), who was Collection Curator at SADACC when this project was first conceptualised.

Various museums have generously supported this research. We extend our heartfelt gratitude to the Lalbhai Dalpatbhai Museum, Ahmedabad; Sardar Vallabhbhai Patel Museum, Surat; Shreyas Folk Museum, Ahmedabad; Tribal Museum, Chhota Udaipur; and Vechaar Museum and Vishalla, Ahmedabad; for enriching our knowledge of the vernacular furniture of Gujarat.

There are a number of people who have assisted our work researching the vernacular furniture at The South Asia Collection. These include the colleagues, academics, museum professionals and others who have given valuable advice, insights and those who have reviewed the written text on its journey to completion.

There are too many individuals to mention them all by name, but in particular we would like to thank: Richard Alford (Secretary, Charles Wallace Trust), Katherine Bridges (Preservation and Collections Officer, Girlguiding Norfolk), Katie Briggs (Collections Care Assistant, RAF Museum), Brian Durrans (former Senior Curator, Asia Department, British Museum), Eiluned Edwards (Associate Professor, Nottingham Trent University), Mark Elliott (Senior Curator, Anthropology, Museum of Archaeology and Anthropology, University of Cambridge), Richard Everitt (former Director, Education and Society, British Council in India), Clare Harris (Professor for Visual Anthropology, University of Oxford, and Curator for Asian Collections, Pitt Rivers Museum), Gustav Imam (Collection Curator, Sanskriti Museum and Art Gallery), O.P. Jain (Founder, Sanskriti Foundation and Chairman of Advisory Board), Stephen Larcombe (former Course Leader, Interior Design, Norwich University of the Arts), Danielle Lefeuvre, John Mack (Professor of World Art Studies, Sainsbury Research Unit, University of East Anglia and Trustee of the SADACC Trust), Chris Martin (Professor of Art and Visual Culture – Furniture, Iowa State University), Alisa Miller (Kings College, London, former Director of Research, Norwich University of the Arts), John Mitchell (Emeritus Professor, School of Art, Media and American Studies, University of East Anglia), Victoria Mitchell (Research Supervisor, Norwich University of the Arts), Jason Ng (University of East Anglia), Divia Patel (Senior Curator for South Asia, Victoria & Albert Museum), Tirthankar Roy (Professor, Department of Economic History, London School of Economics), Daniel Rycroft (Senior Lecturer in the Arts and Cultures of Asia, University of East Anglia),

Deborah Swallow (Professor, The Courtauld Institute of Art, and Executive Trustee for the Nehru Trust for the Indian Collection at the Victoria and Albert Museum), the team at Country & Eastern (The South Asia Collection shop), Laura Williams (Director, Art18/21), Alexandra Woodall (Head of Learning, Sainsbury Centre, University of East Anglia), Nadine Zubair (PhD Research Student, World Art Studies, University of East Anglia), Annie Woodman (University of East Anglia).

During the field visits, we were lucky to meet members of the royal families of Gujarat who opened the doors of their palaces and mansions and allowed us to record the vernacular furniture items within. Across the state, we were reliant on the kindness shown by numerous village residents who shared their knowledge and personal stories related to the vernacular furniture of Gujarat. We were also fortunate to meet and learn from the craftspeople and makers of vernacular furniture. We have made the best effort to maintain a detailed record of all the people whom we approached for help whilst conducting fieldwork in Gujarat. The contributors have been listed below in alphabetical order in the regions where they helped us.

Central Gujarat
Rajan Bappu, Joravarsinh Jadhav (Folklorist), Anil Jain (Owner, Anjana Handicrafts), Kunal Jain (Owner, Anjana Handicrafts), Jagdip Mehta, Jogi Panghal, Rajiv Patel (Owner, French Haveli; Co-owner, Deewanji Ni Haveli; Co-founder, City Heritage Centre; Founder, Threee foundation), Surendra Patel (Founder, Veechar museum and Vishalla restaurant), Erroll Pires Nelson, Paulomi Shah, Mukarram Shaikh (Johnny), Gopal Singhji, Ranvir Sisodiya (Director, Dharohar Craft Pvt. Ltd) and Melissa Smith (Co-founder/owner, Banduksmithstudio)

East Gujarat
Dineshbhai, Krunalbhai, Rakesh Patel, Atri Shah (Co-founder/owner DA Architects) and Vichhiyabhai

Kutch
Bhailobhai, Basharburabhai, Hirabhai, Krutharthsinh Jadeja (Owner, Devpur homestay) and family, Tejas Kotak (Executive Director, Hunnarshala Foundation), Meena Kushuk (Qasab), Juhi Pandey (Director, Khamir), Prakash Sanghvi, Ramesh Sanghvi, Salaambhai, Ramnik Shah and Kiran Vaghela (Founder and Director, Hunnarshala Foundation)

Saurashtra
Haji Asif, Muzammil Asif, Durbarshri Bharatkumarsinhji, Hitesh Changela (Dean and Academic Coordinator, Faculty of Architecture, Indubhai Parekh School of Architecture, Rajkot), Joy Chatwani (Director of Administration and Core Faculty of Construction, National School of Interior Design, Rajkot), Meera Chatwani (Director of Academics, National School of Interior Design, Rajkot), Bharatbhai Dhadar, Adityabhai Dhadhal, Durbarshri Godawala, Mer Aodara Aogadh Hoja, Nathabhai Mer, Falgunsinhji Jhala, Kuvar Shaktisinhji Jhala, Somrajsinhji Jhala, Thakore Saheb Prithvirajsinhji Surendrasinhiji, Durbarshri Jiluwala of Vaganiya, Yuvraj Saheb Ranjitsinhji Jitendrasinhji, Durbarsahib Shri Mahavirsinhji Khachar, Durbarsahib Shri Pradeepsinhji Khachar, D.S. Vanrajsinhji Khavad of Dhandalpur, Durbarshri Samanth Bapu Khuman, Durbarshri Narendra Sinh Kotila, Maharani Saheb Shri Ulash Kunwarba, Durbarshri Maheshwala of Bavishi, Rajkumar Nirmalvala, Elyas Panwala, Durbarshri Ramvala, Bhavesh Randhanpura, Deepakbhai Sangeda, Hemen Sanghvi, Satguru Sahadev Durbarshri Matravala Savantvala, Brinda Parth Shah, Namdar Thakorsahib Shri Chaitanyadevsinhji, Thakorsahib Prithvirajsinhji Jhala, Mahavir Vank, Durbarshri Harpal Vala, Durbarshri Dada Pappu Varu, Durbarshri Goutamsinh Varu, Durbarshri Viravala, Deviba Wala, H.H. Namdar Durbarshri Ajaykumar Sinhji Wala of Amarnagar State and Zahidbhai

South Gujarat
Jeero Dalal, Falguni Desai (Director, Laxmi Institute of Architecture) Jagdish Jani (Principal, Laxmi Institute of Architecture), Aparna Kadikar (Architect and Social worker), Pankaj Kadikar, Bhamini Mahida (Curator, Sardar Patel Museum, Surat), Dhansukh Mistri, Jigisha Modi, Sarosh and Azmi Wadia, Vasantbhai and Anuj Zaveri

We are indebted to the wonderful people of Gujarat for the warm hospitality they extended to our team during fieldwork. In case we have missed out any names, we would like to add here that we extend our sincere gratitude to all those who have contributed to this publication.

Drawing Portfolio of Vernacular Furniture: Gujarat is a collection of technical drawings of 22 vernacular furniture pieces from Gujarat. It is one of the outputs of the project, 'Vernacular Furniture of North-West India'. The project uses three main mediums to represent the findings of the research - text, photographs and drawings. The text and photographs provide an insight into anthropological aspects such as location, community, landscape and the social roles of the vernacular furniture pieces in their everyday or ceremonial contexts. Drawings on the other hand act as a tool to understand the structural complexity and dexterity of making of vernacular furniture.