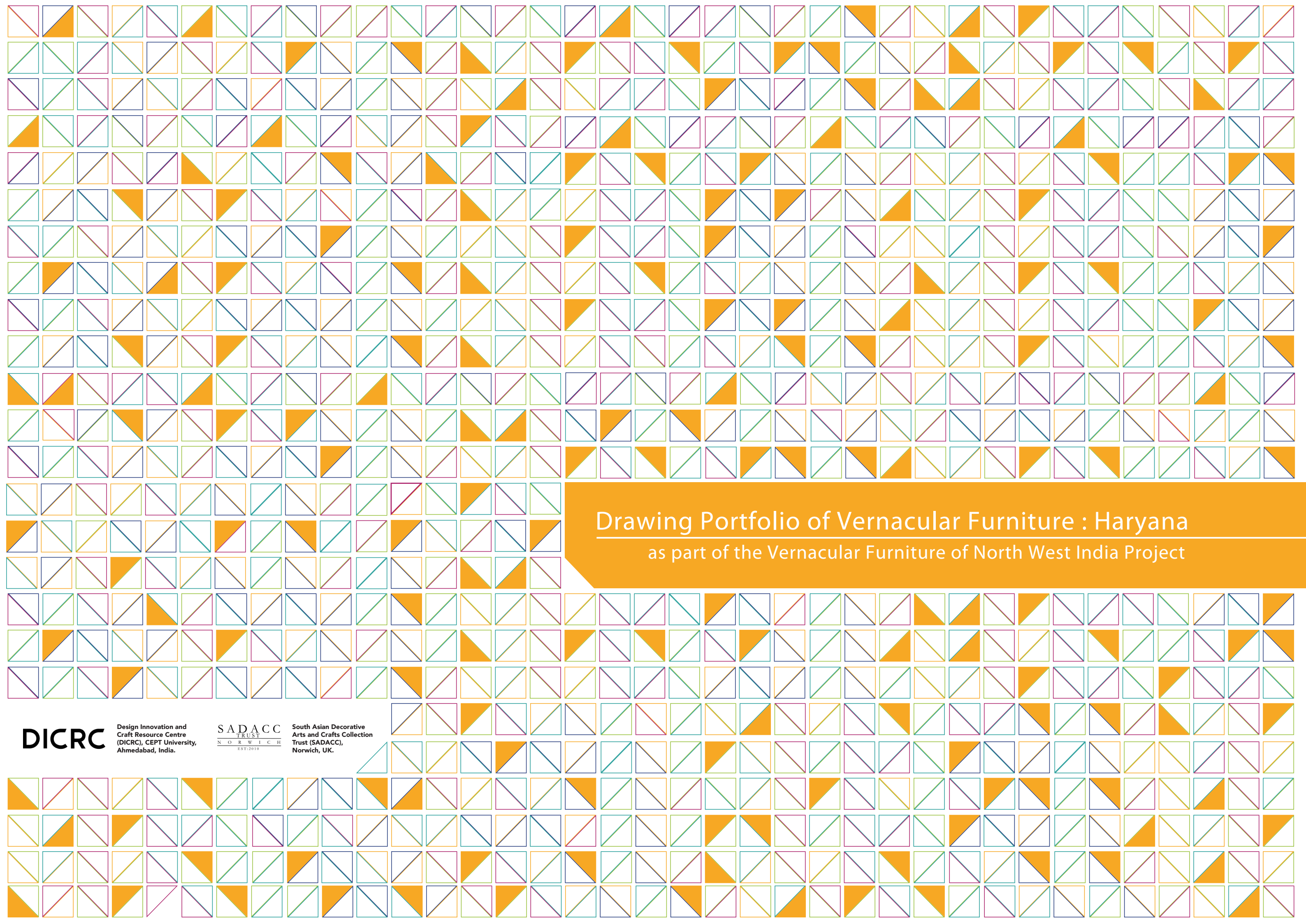




Drawing Portfolio of Vernacular Furniture : Haryana

as part of the Vernacular Furniture of North West India Project

DICRC

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

SADACC
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EST:2010

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

Drawing Portfolio of Vernacular Furniture : Haryana

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 third phase of the project in Haryana. More information on the vernacular furniture of Gujarat can be found in the publication, *Catalogue of Vernacular Furniture: Haryana* by Mansi S Rao, Rishav Jain, Ben Cartwright and Radha Devpura. The research will also be presented in a forthcoming book on the Vernacular Furniture of Punjab and Haryana.



Project envisioned by:

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Jay Thakkar, Associate Professor, Faculty of Design, Executive Director & Co-founder, DICRC, CRDF, CEPT University.

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Publication Design: Rishav Jain

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

The contents of this Portfolio are available as open source resources. This may be used for research and educational purposes with due credit given to the creators and organisations.

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: Gujarat
Drawing Portfolio of Vernacular Furniture: Rajasthan
Drawing Portfolio of Vernacular Furniture: Punjab

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.

Contents

About the portfolio	04
Categories	05
Furniture typology	06

aasan 07

bench - *takhat*
floor seat - *gaadi*
masnad
floor seat - *mudda*
low chair - *pidha*
low seat - *patada*
stool - *pidi*
stool - *mudha*
chair - *mudha*

manch 22

bed - *palang*
charpoy - *khaat*
charpoy - *manja*
cradle - *palna*

manjush 31

alcove - *almari*
in-built cabinet - *almari*
cabinet - *sandook*
chest - *sandook*
granary - *kothi*
granary - *kuthla*
hanger - *alagni*
in-built cabinet - *khuniya*
lamp holder - *todhi*
larder - *jaali*
shelf - *taand*
wall niche - *aala*
wall peg - *khuti*
water pitcher storage -
paindi
water pitcher storage -
penda
water pitcher storage -
tipai

sapaat 68

low surface - *chowki*

Collaborators	71
Acknowledgements	72

About

Drawing Portfolio

Drawing Portfolio of Vernacular Furniture: Haryana is a collection of technical drawings of 29 vernacular furniture pieces from Haryana. It is one of the outputs of the Vernacular Furniture of North-West India project. 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.

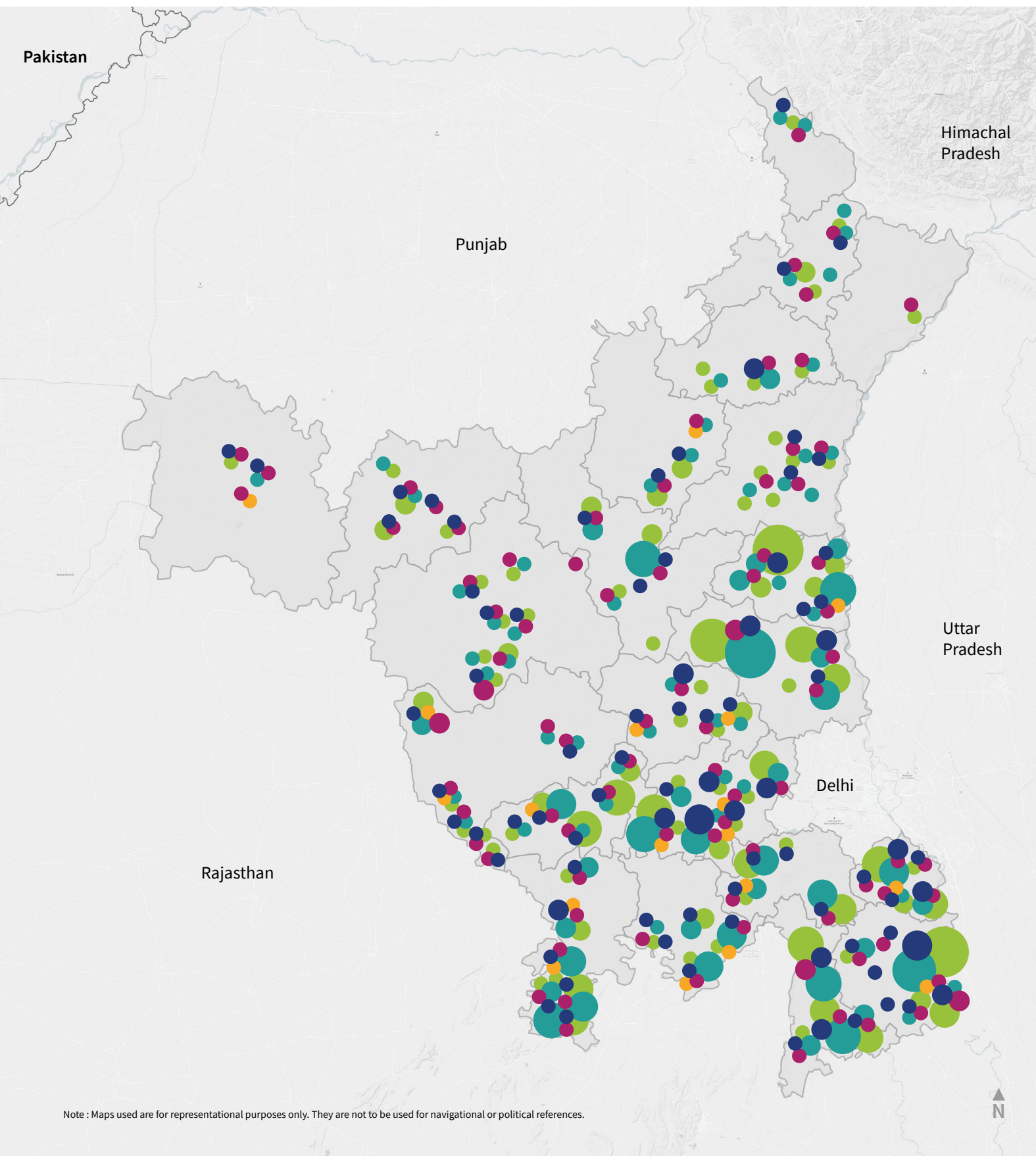
This portfolio highlights the role of drawings in studying and representing the ingenuity of craft techniques used in the making of vernacular furniture. Each item of vernacular furniture recorded during fieldwork has unique features, style and at times deformity, owing to a bespoke approach employed 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 furniture is in use, or when interaction with the furniture is limited. In many cases, a response to this mode of inquiry leads to the discovery of hidden features of furniture pieces. A good case example would be discovery of secret compartments in a *sandook (cabinet)* while recording the measurements of the furniture for preparing the drawings.

Most of the craftspeople and communities who made these furniture pieces have stopped practising the craft forms owing to changing 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.



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 charpoy. A variety of charpoy forms and other vernacular furniture pieces, like cradles, are used for sleeping and are included in this category.

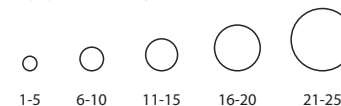
Manjush is derived from the Sanskrit term '*manjusha*', meaning a storage space. In different parts of north-west India, *manjush* is also known as *majus* or *majju*, because of the change in vernacular dialect from region to region. A range of storage furniture including in-built options like wall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

NUMBER OF ELEMENTS

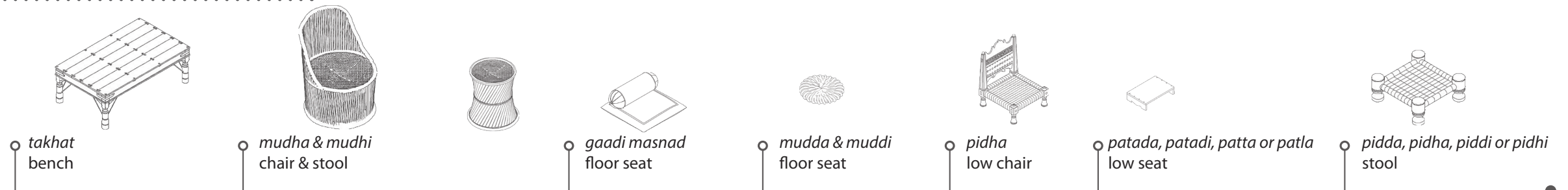


Categories

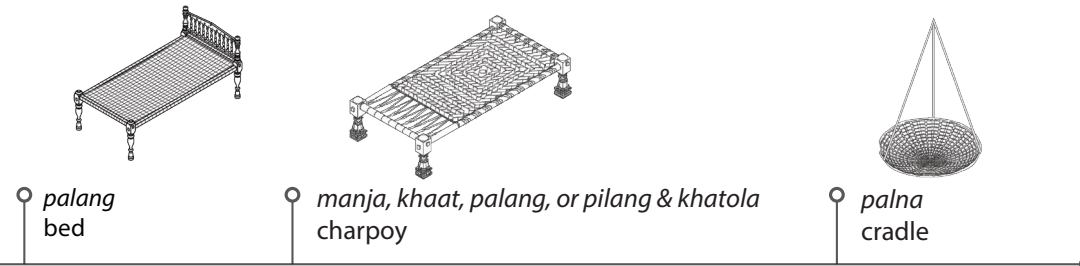


Typology of Furniture: Haryana

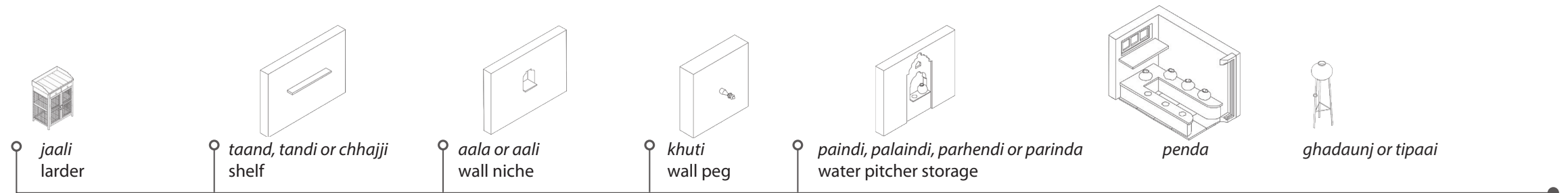
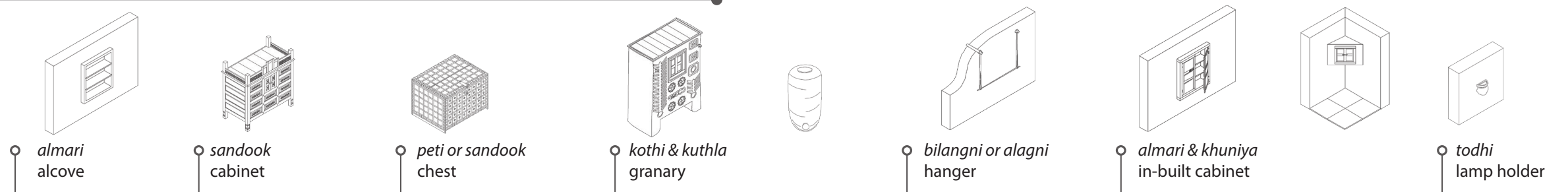
Aasan seating



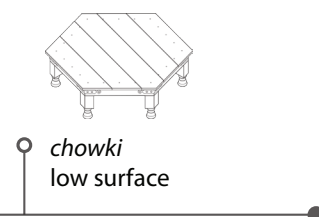
Manch sleeping



Manjush storage



Sapaat surface

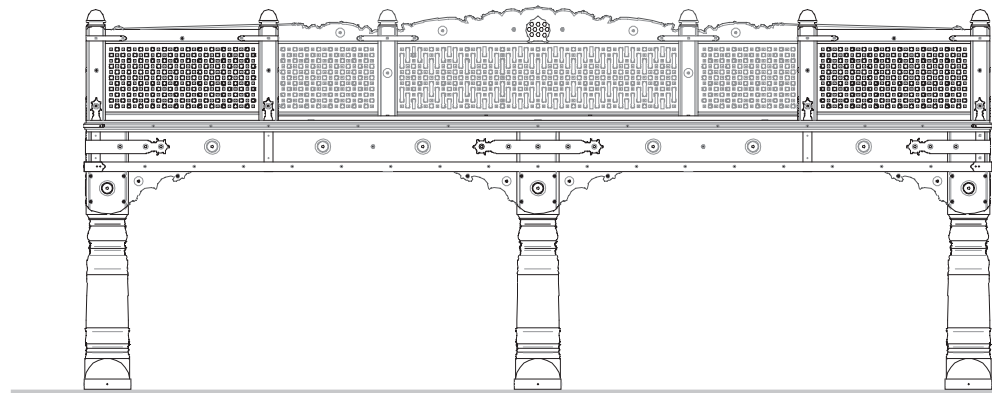


Vastu objects

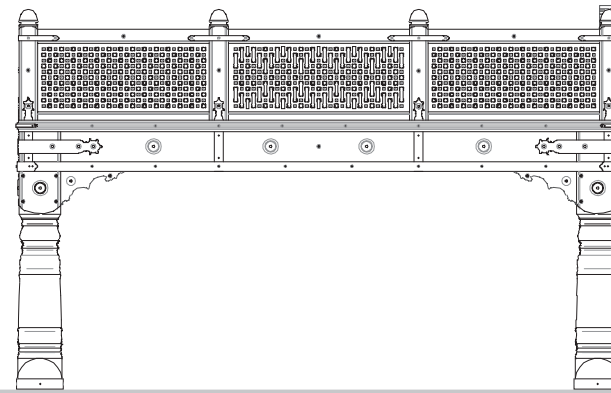




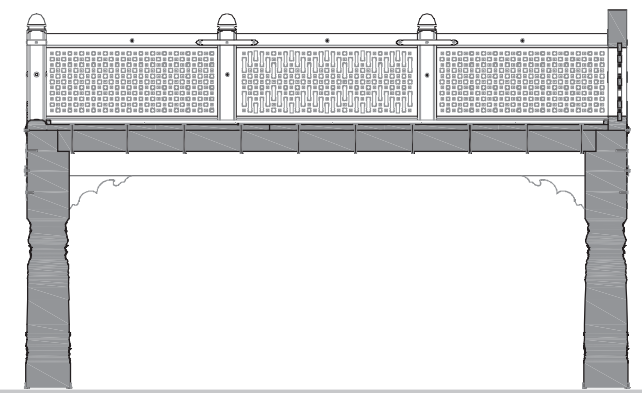
aasan
seat



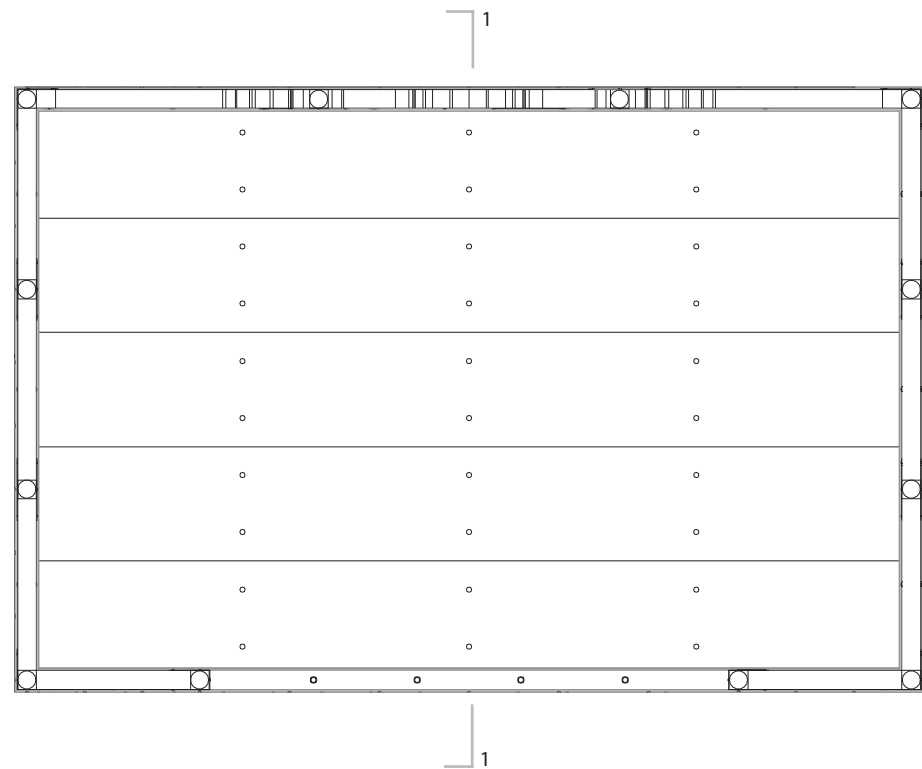
Front elevation



Side elevation



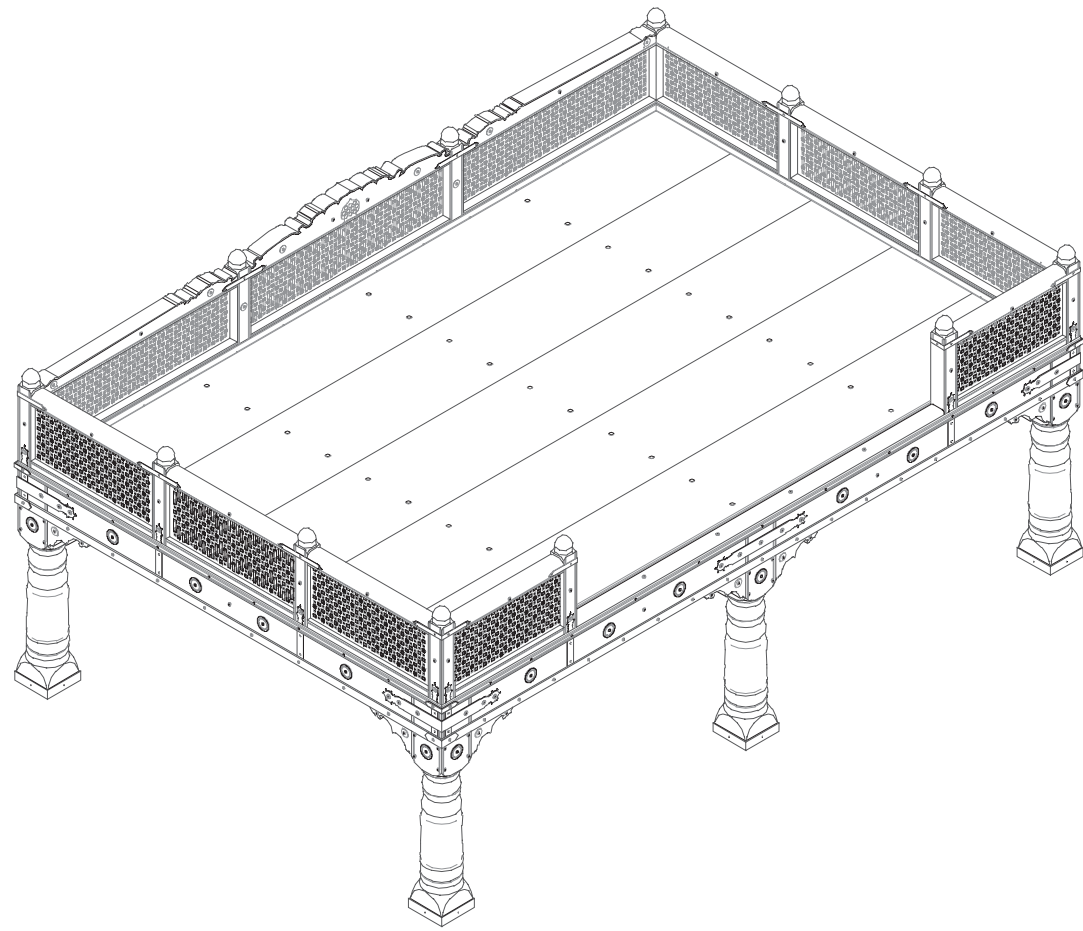
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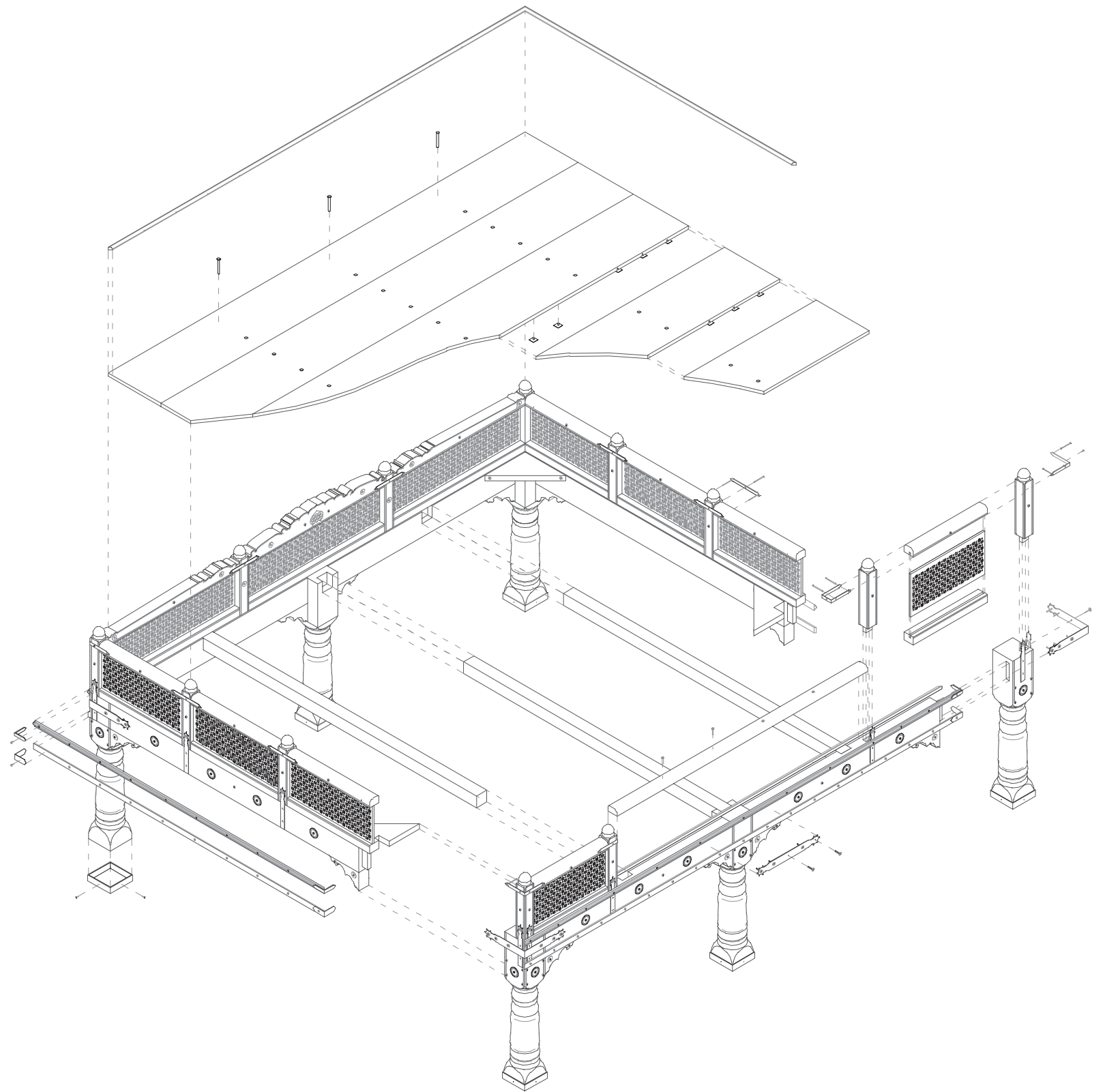
Plan (Top View)

Vernacular Furniture of Haryana





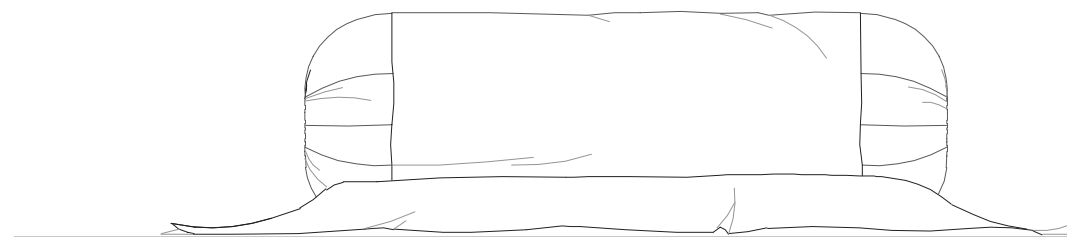
Isometric View



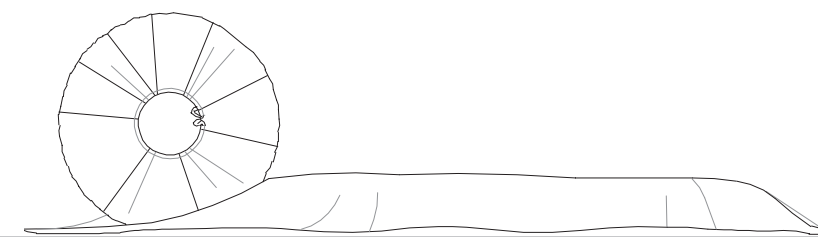
Exploded Isometric View

Vernacular Furniture of Haryana

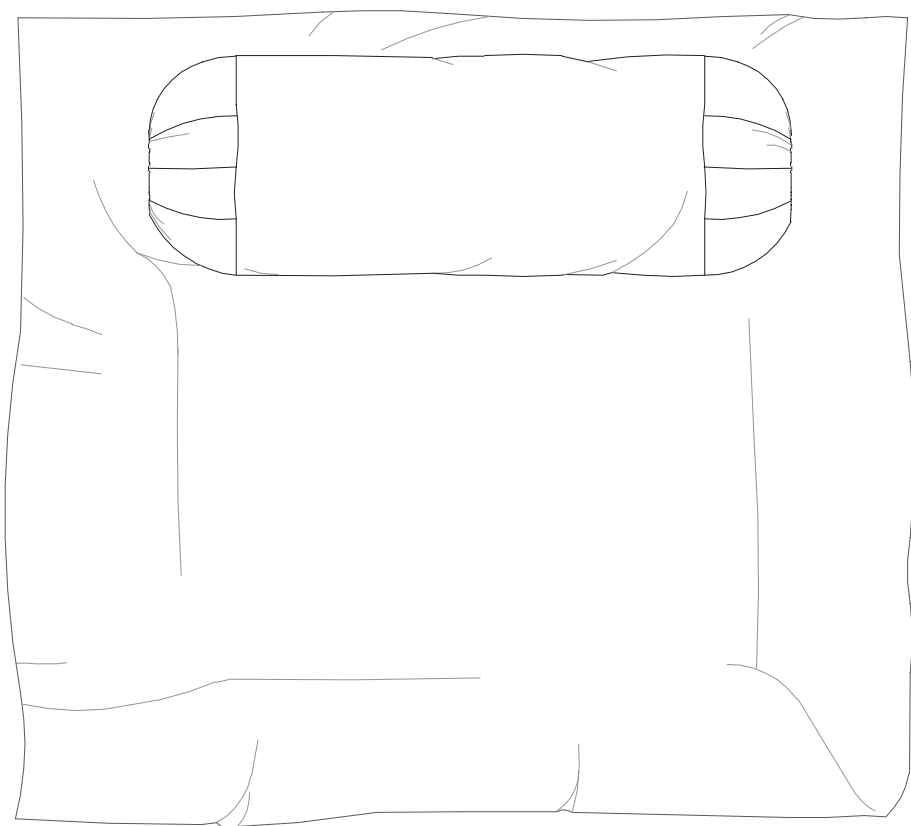




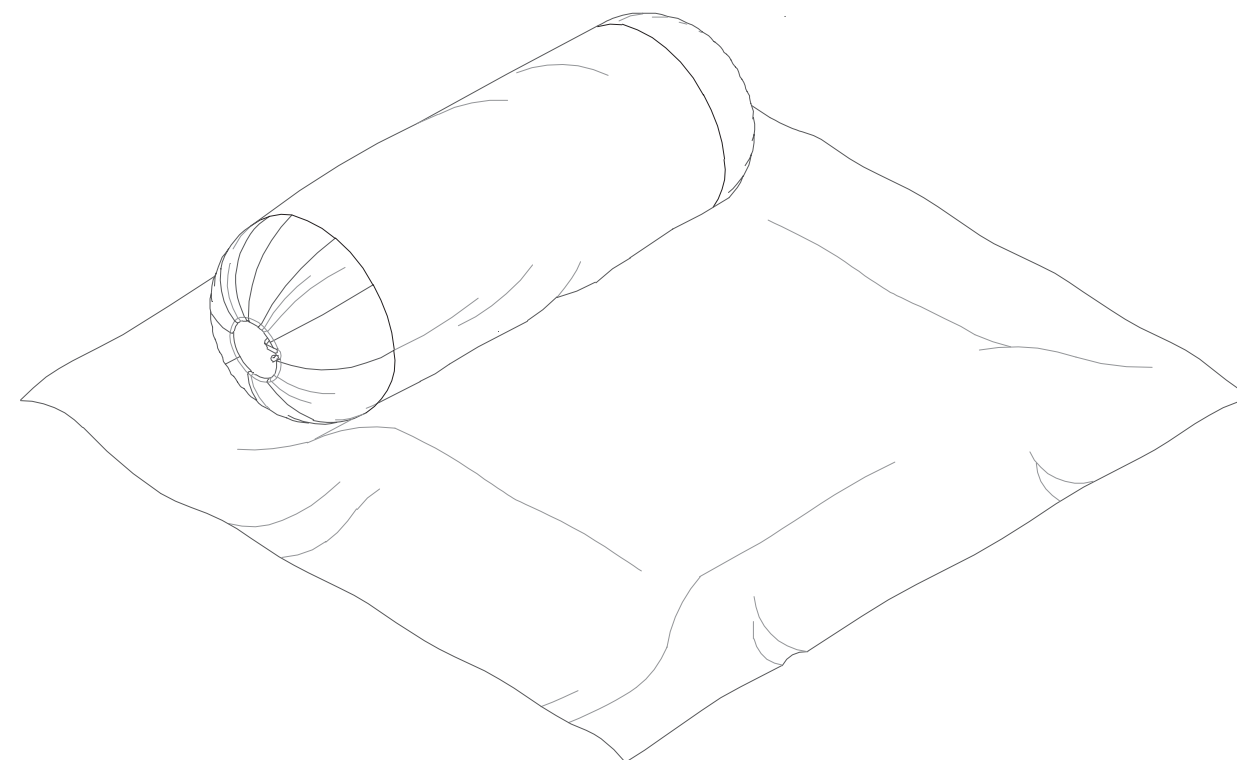
Front elevation



Side elevation

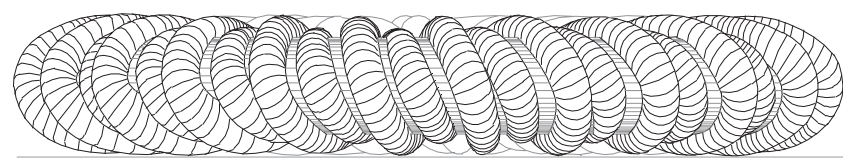


Plan (Top View)

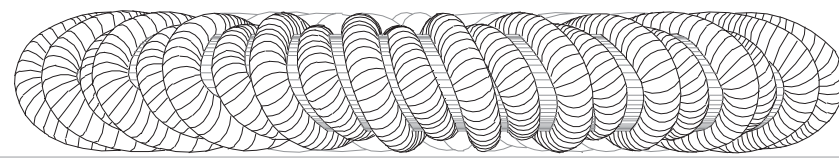


Isometric view

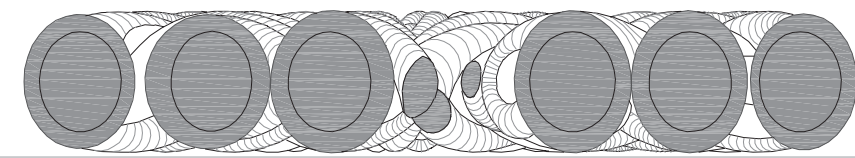




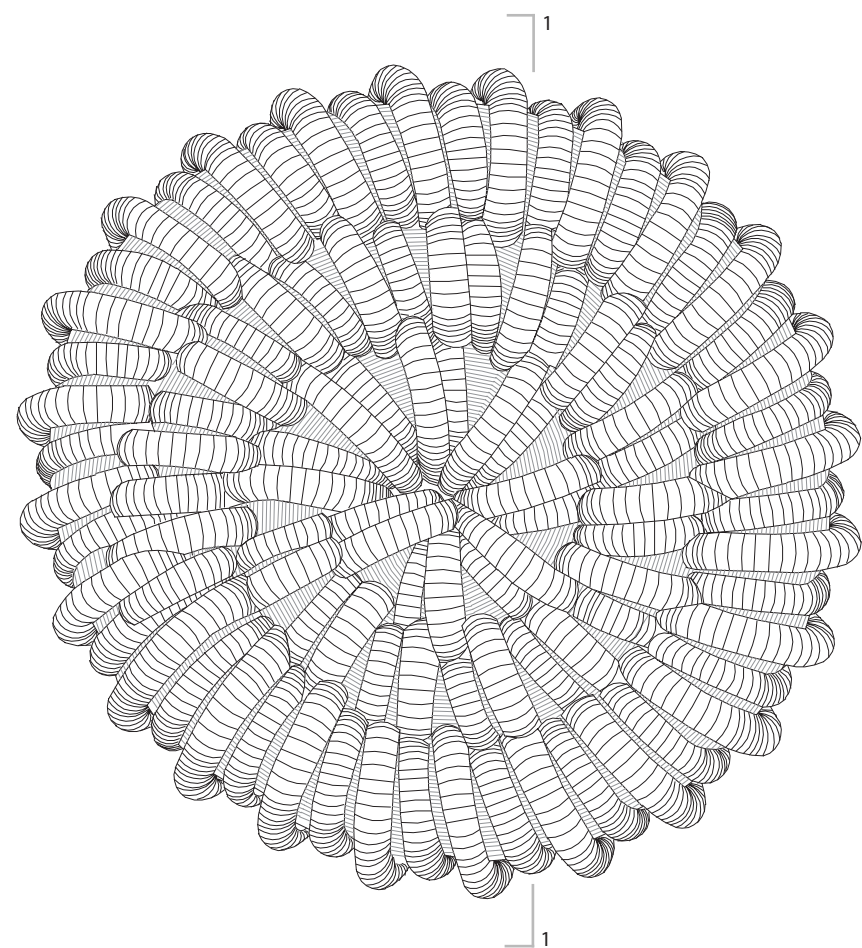
Front elevation



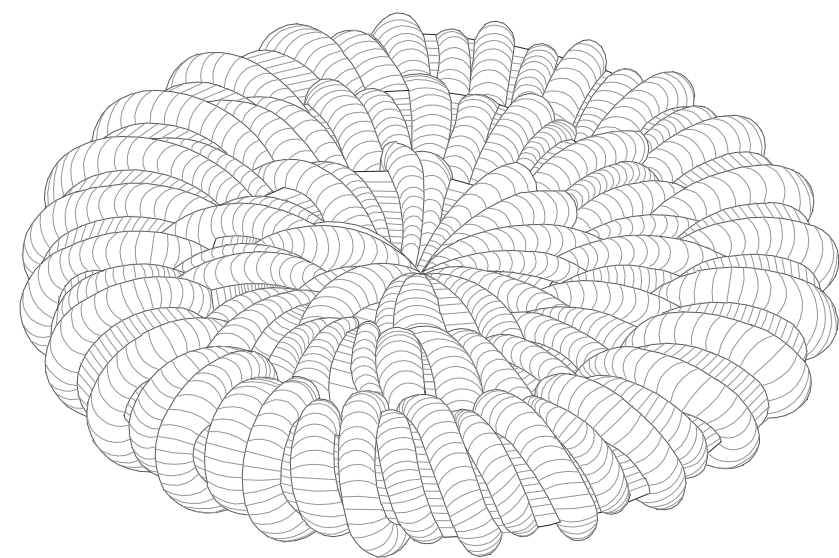
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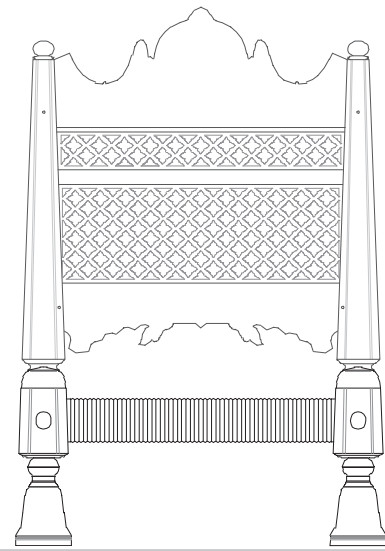


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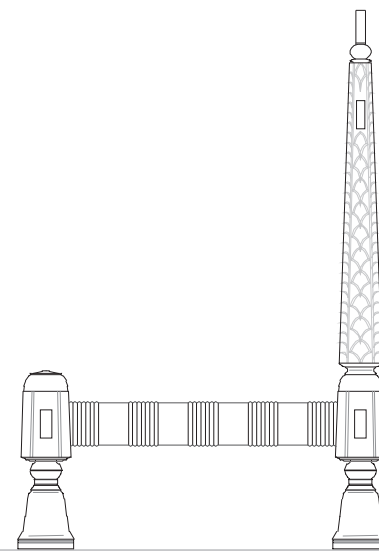


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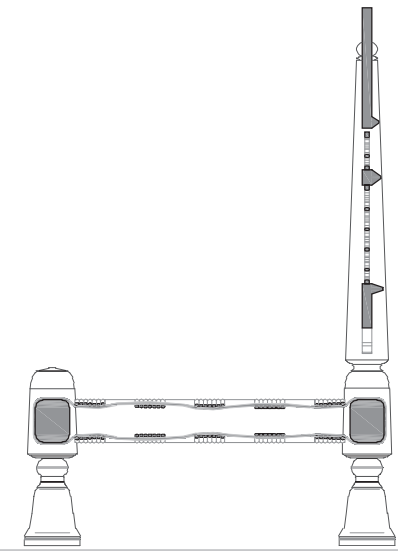




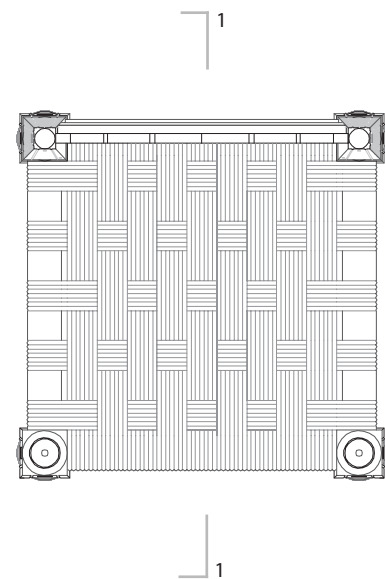
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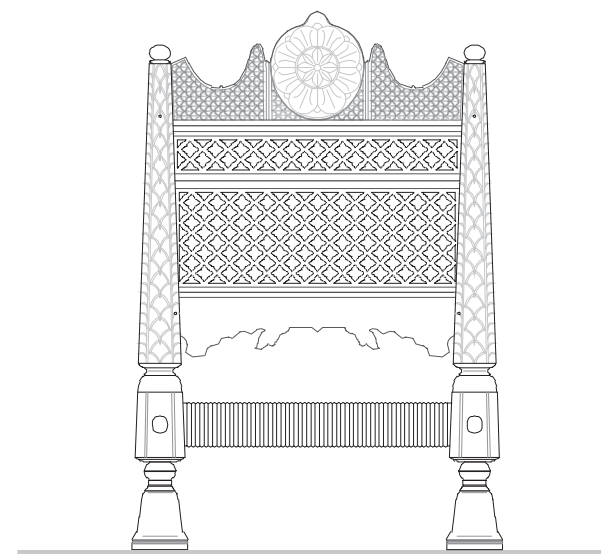
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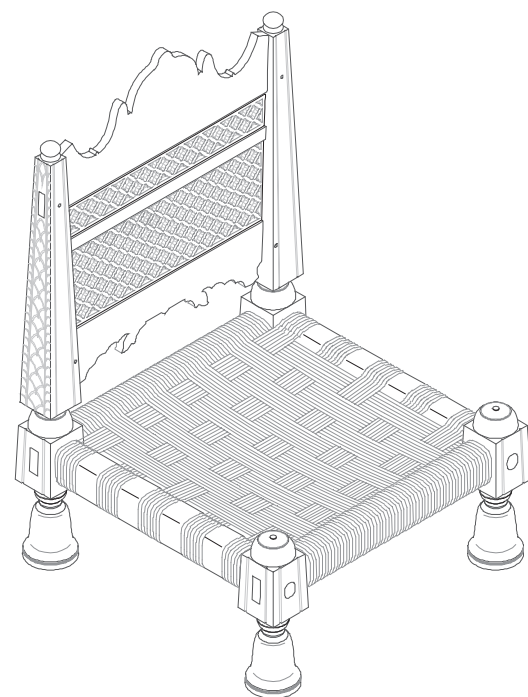


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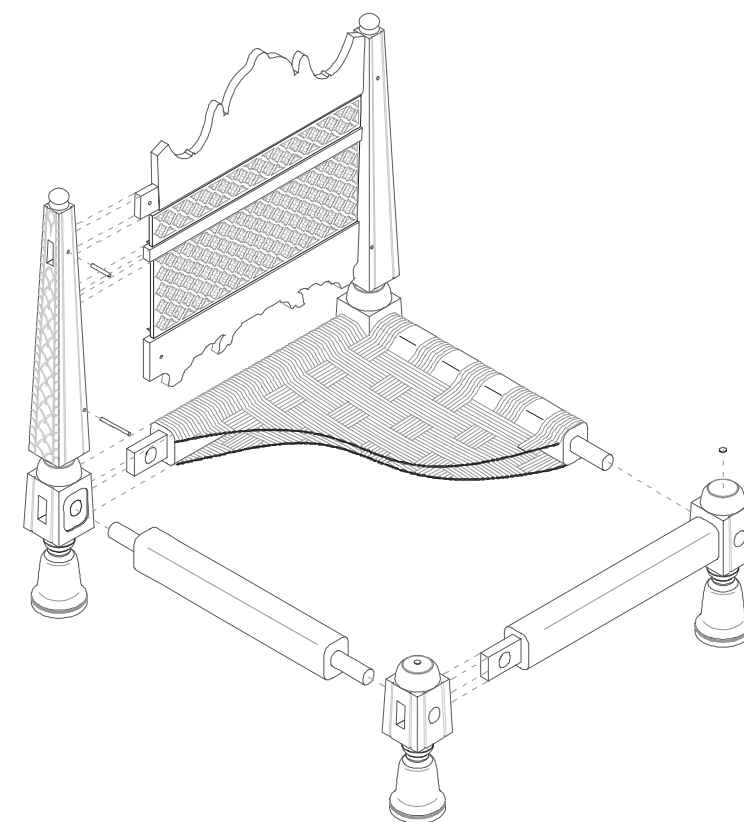


Back elevation



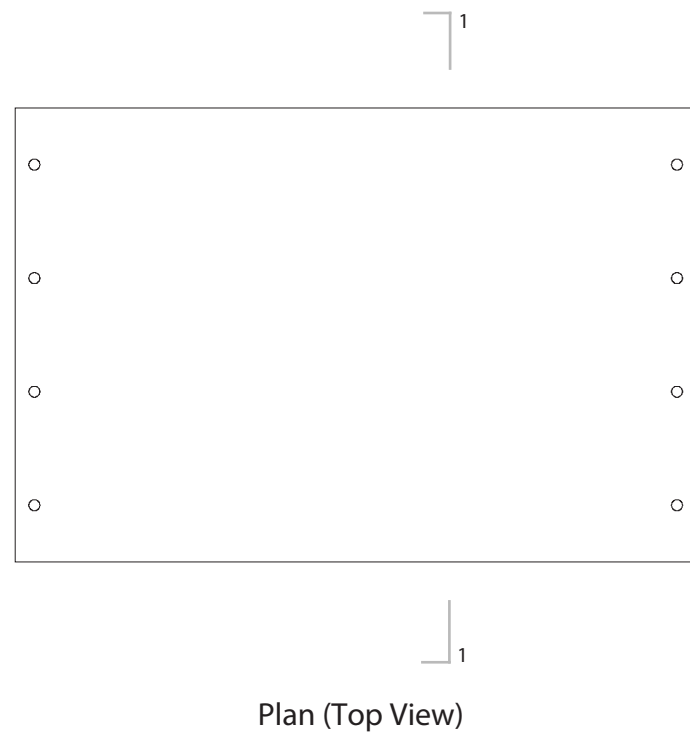
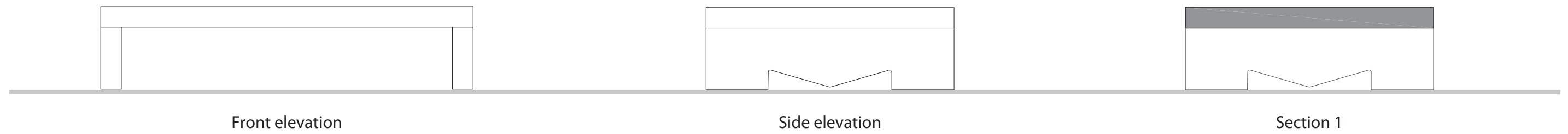


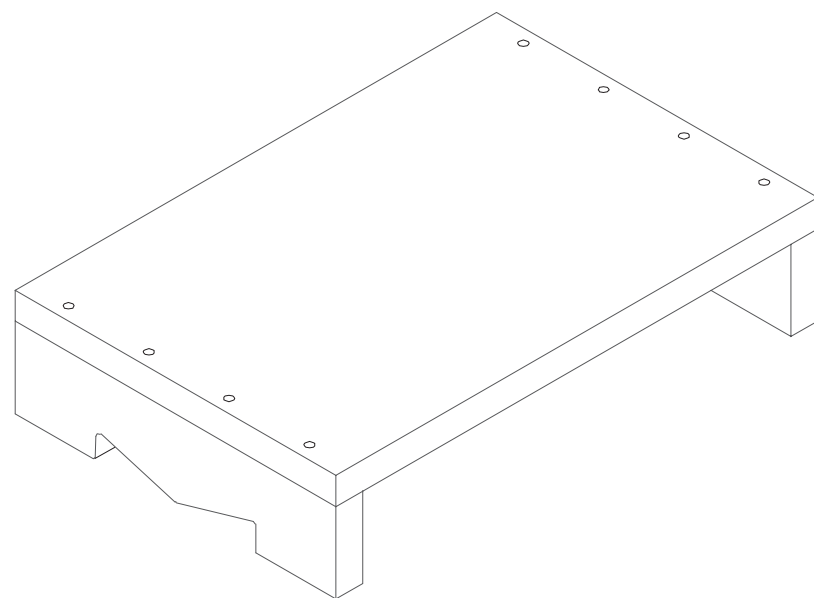
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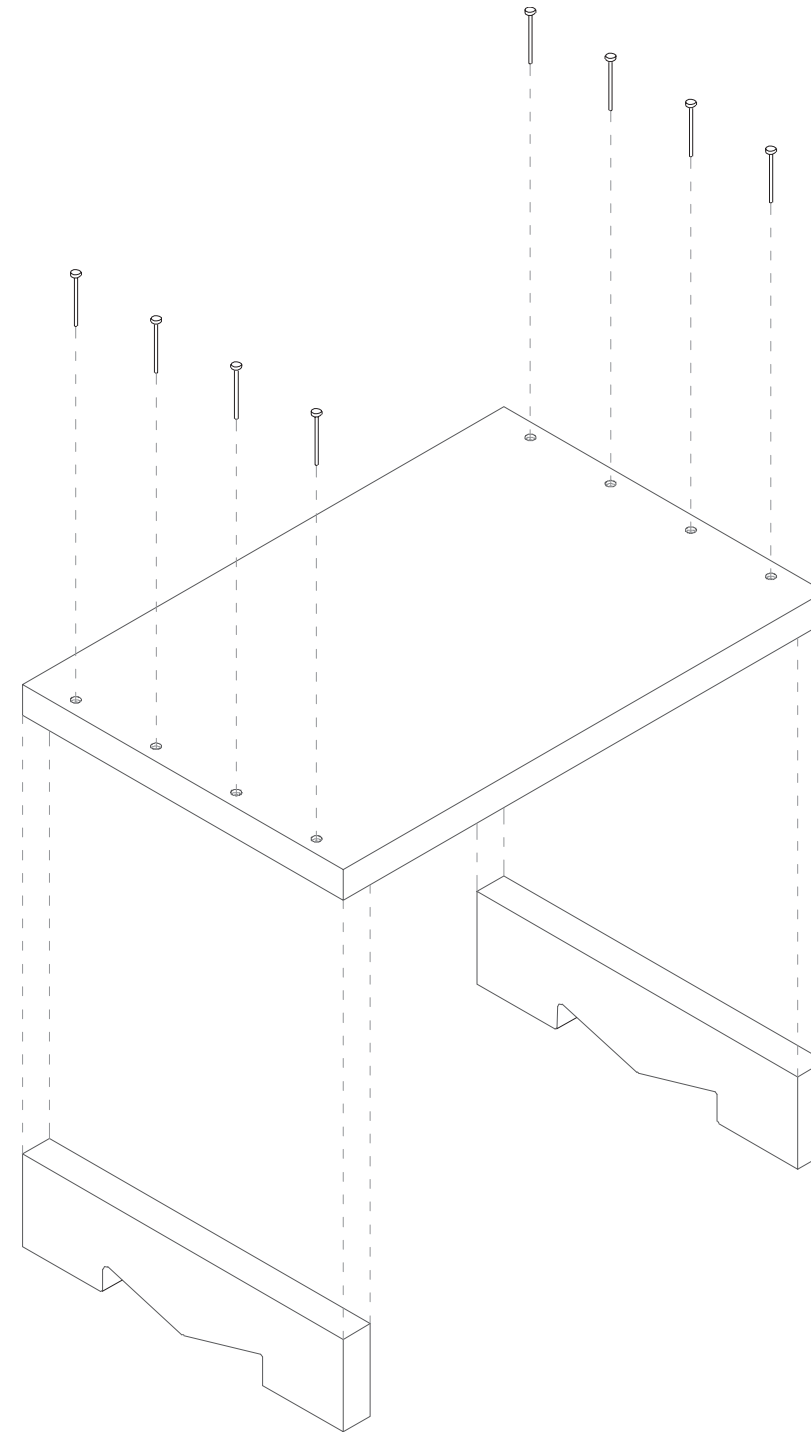
Exploded Isometric view





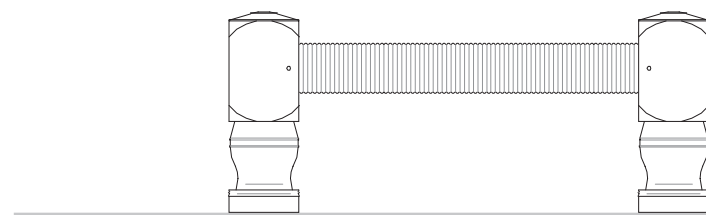


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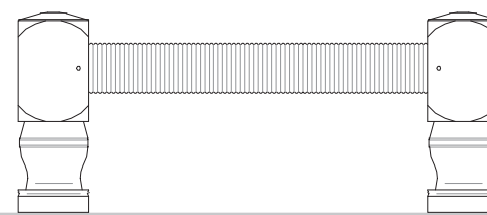


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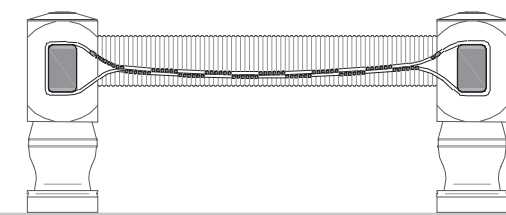




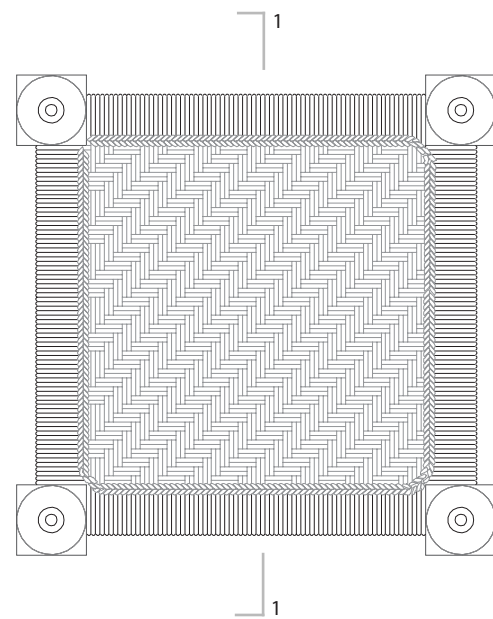
Front elevation



Side elevation

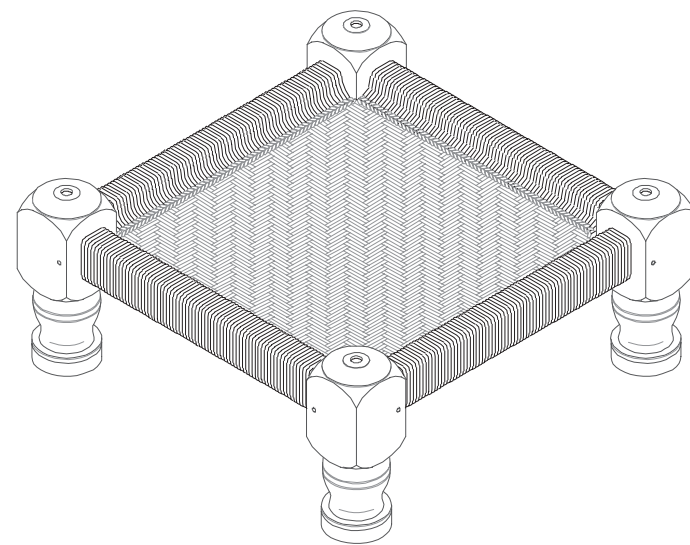


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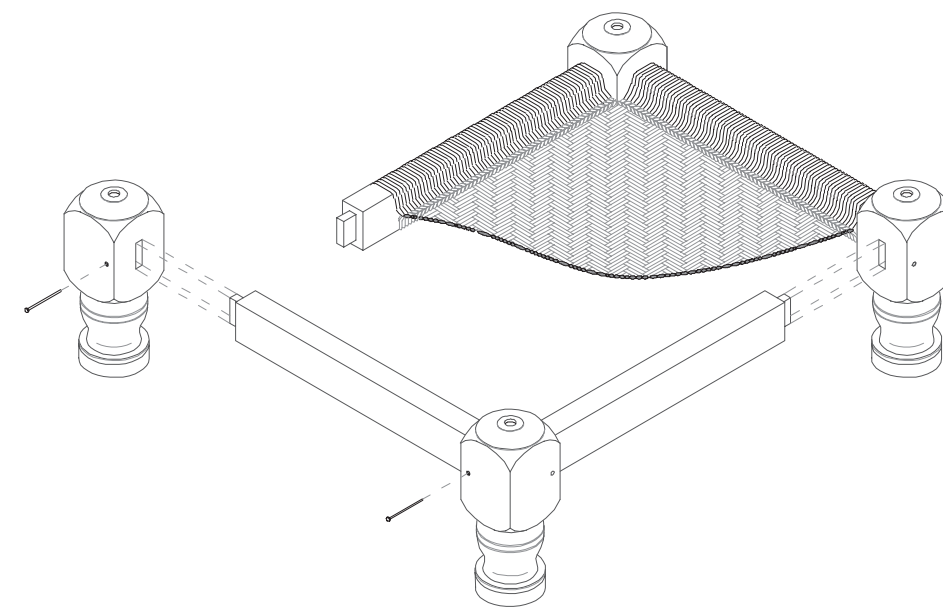


Plan (Top View)



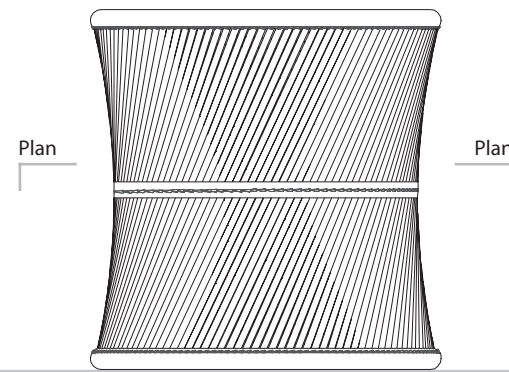


Isometric view



Exploded Isometric view

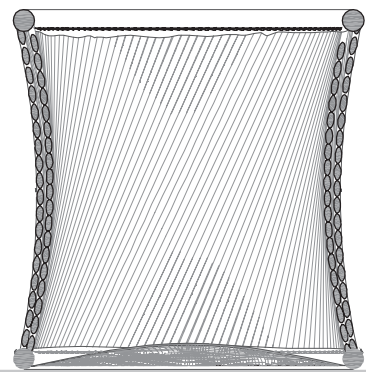




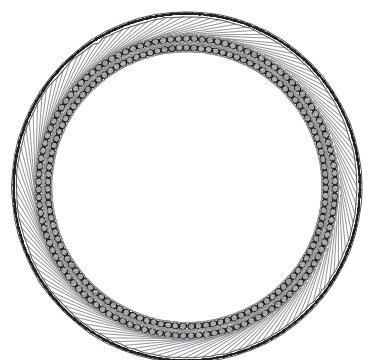
Plan

Plan

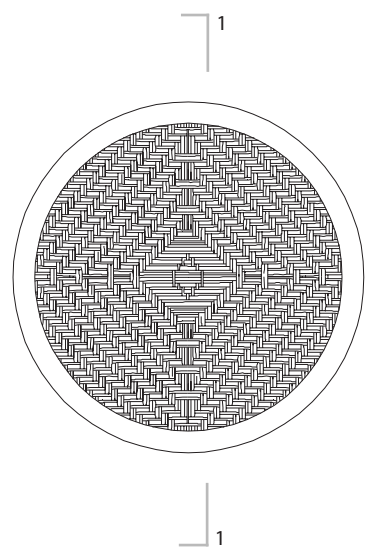
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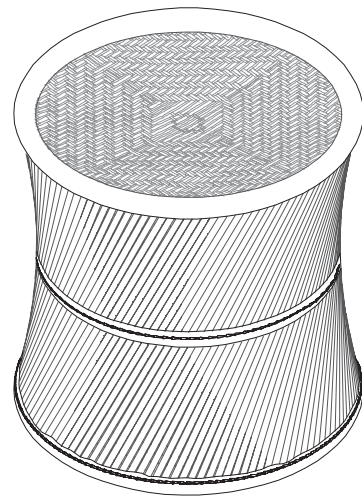


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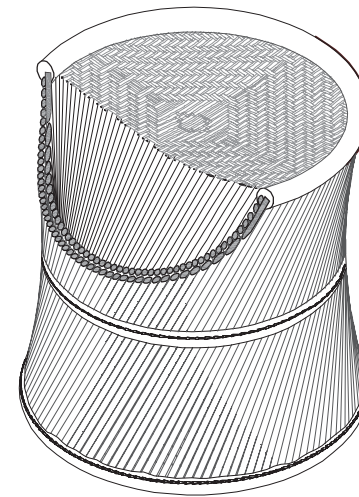


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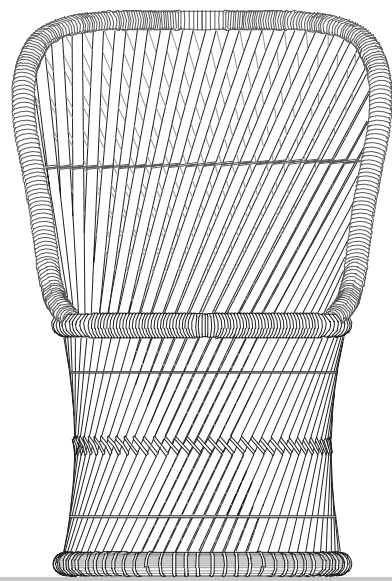


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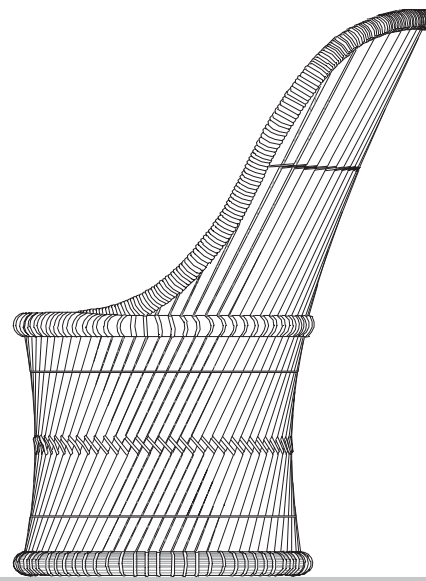


Isometric view (cut)

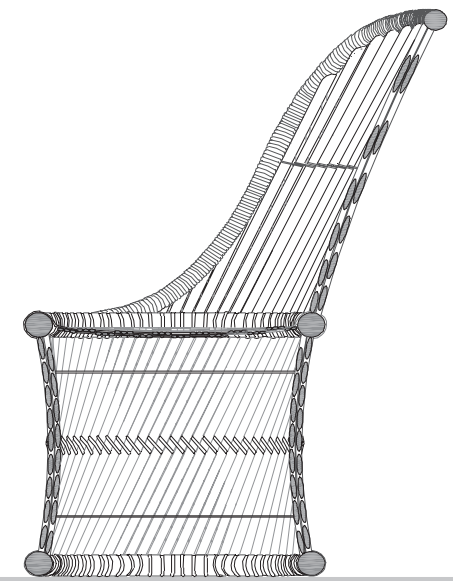




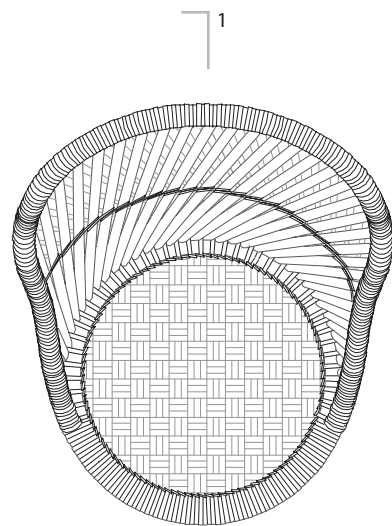
Front elevation



Side elevation

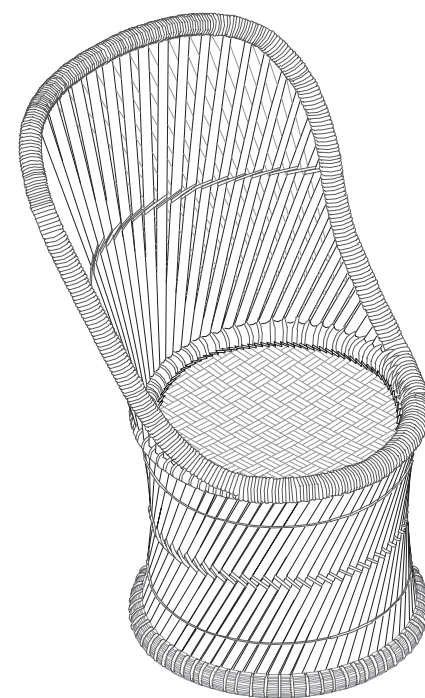


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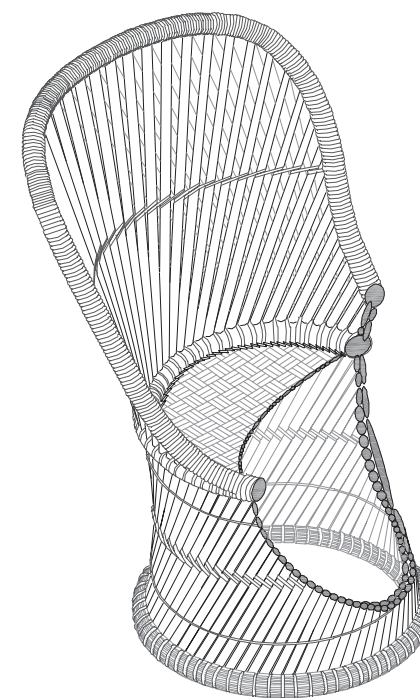


Plan (Top View)





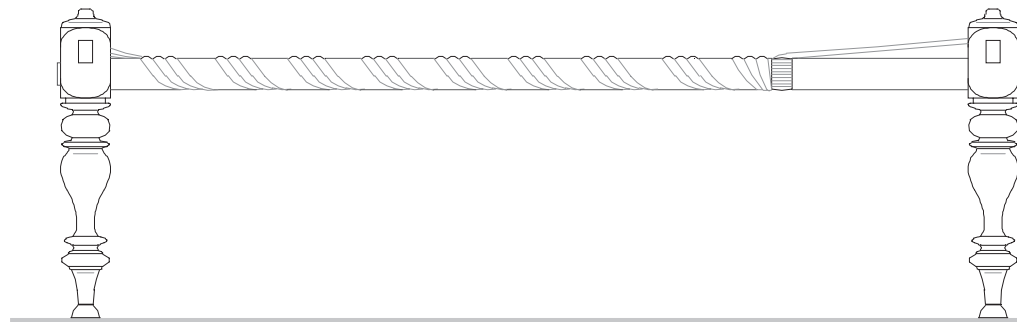
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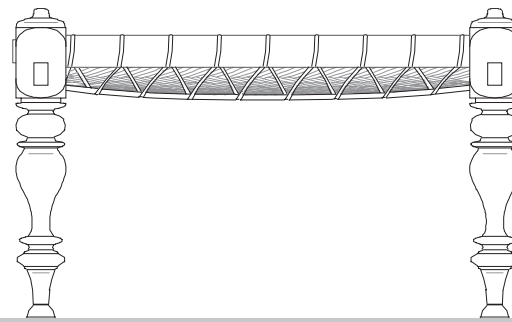
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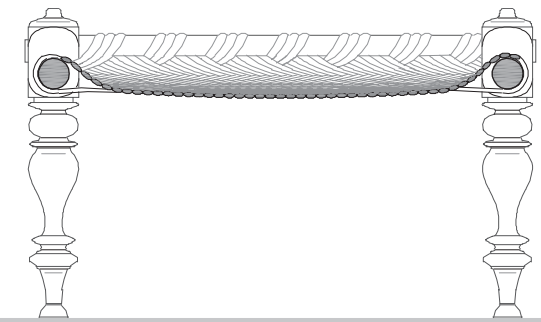
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bed



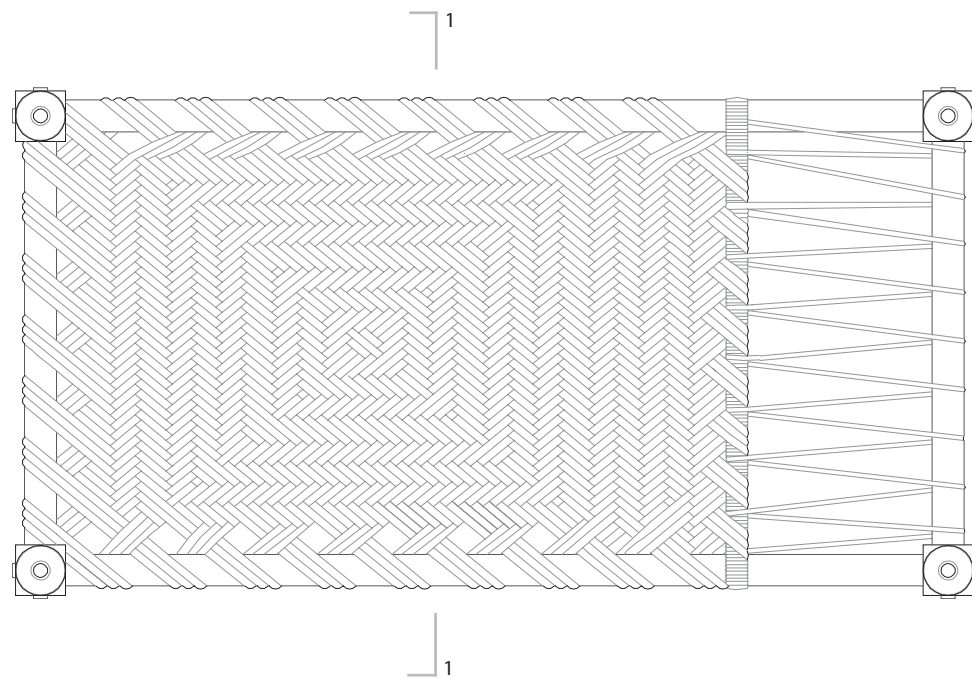
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Side elevation



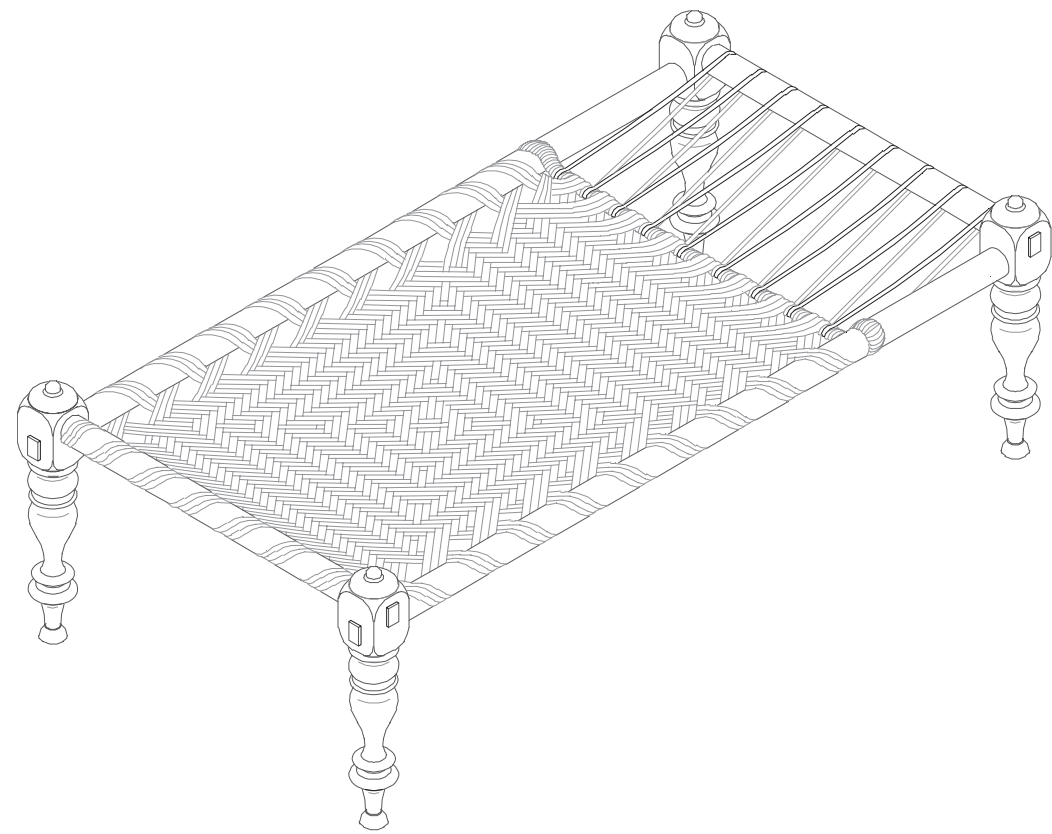
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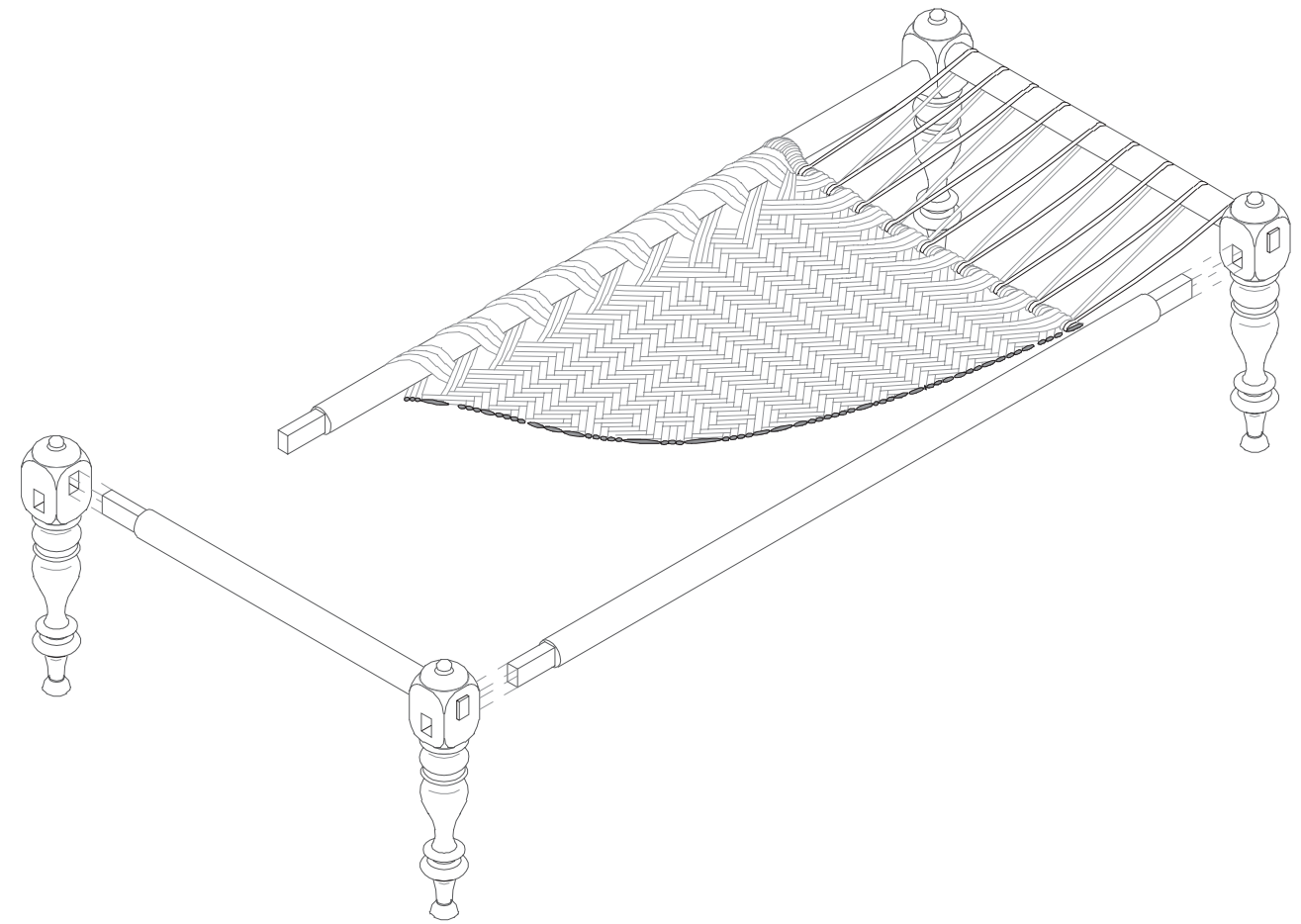
Plan (Top View)

Vernacular Furniture of Haryana



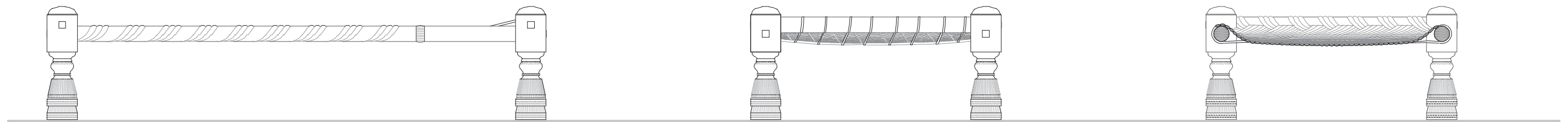


Isometric View



Exploded Isometric View

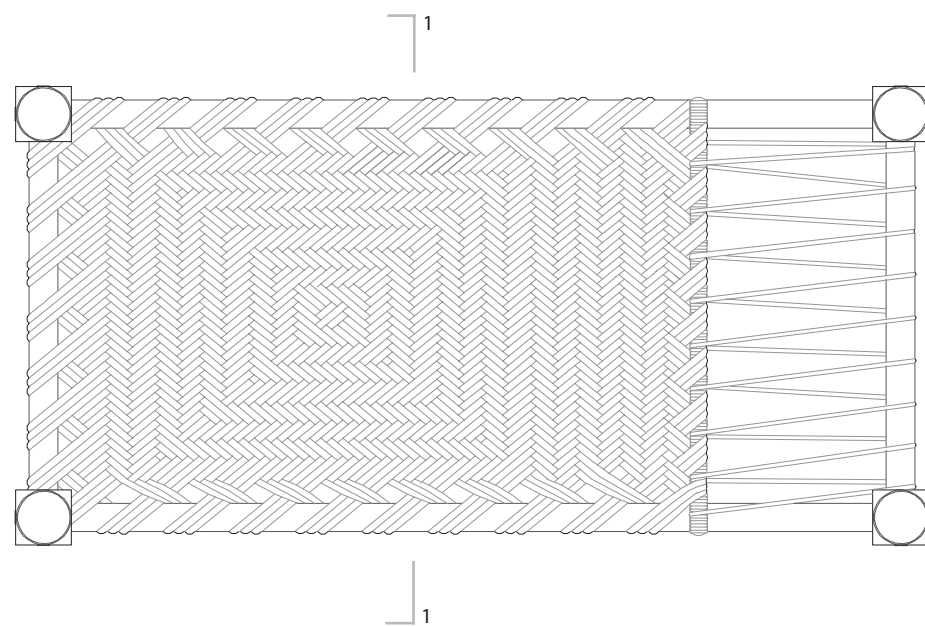




Front elevation

Side elevation

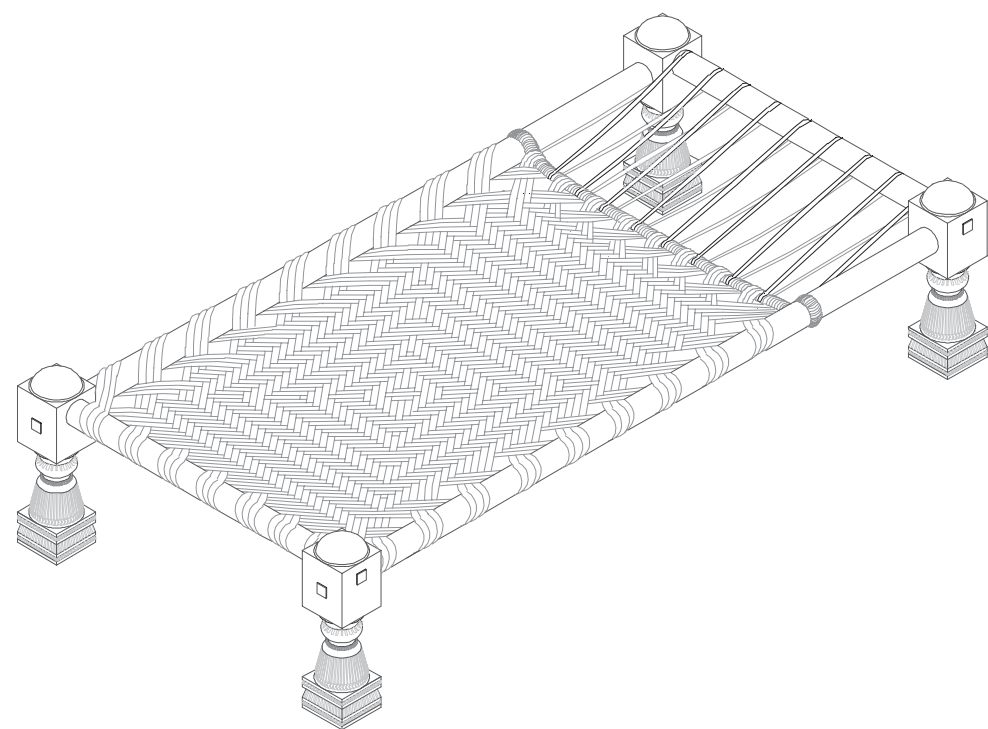
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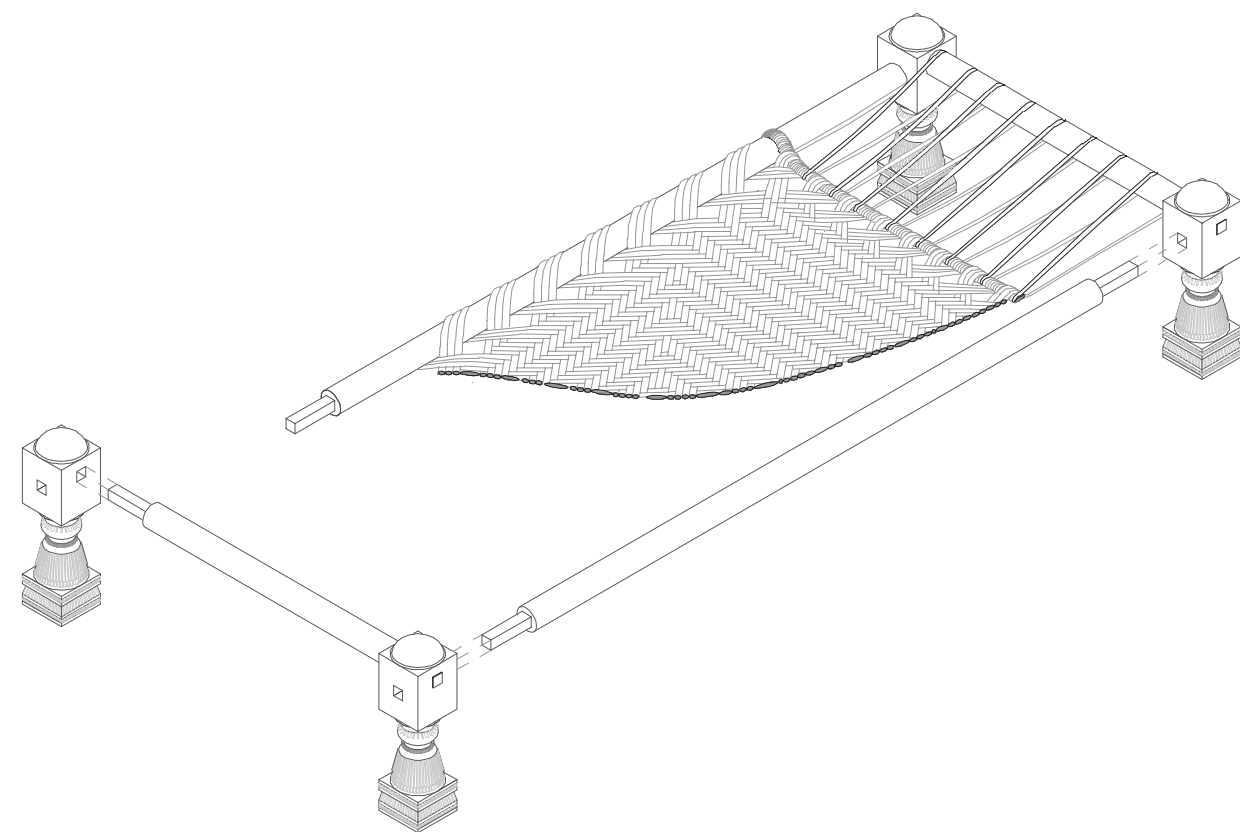
Plan (Top View)

Vernacular Furniture of Haryana

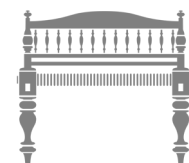


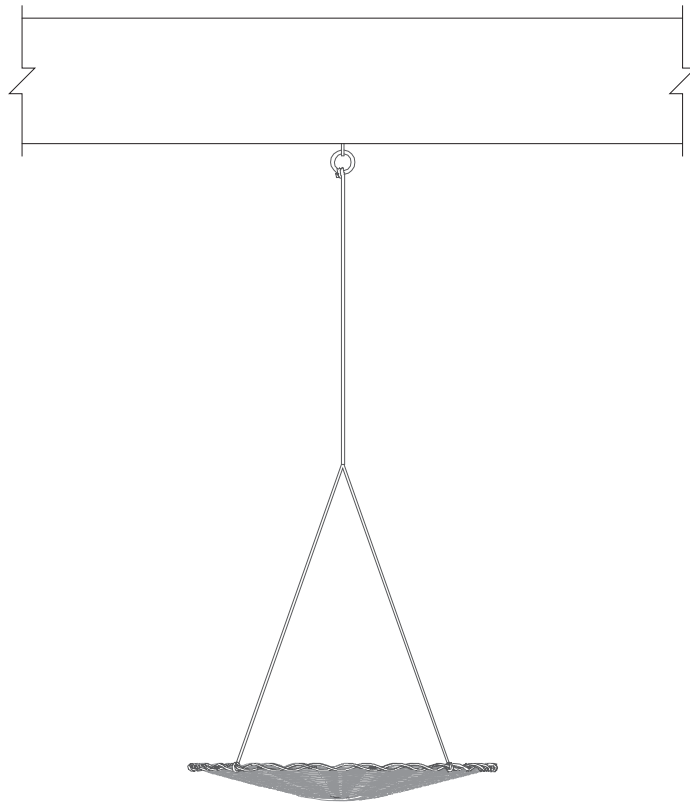


Isometric View

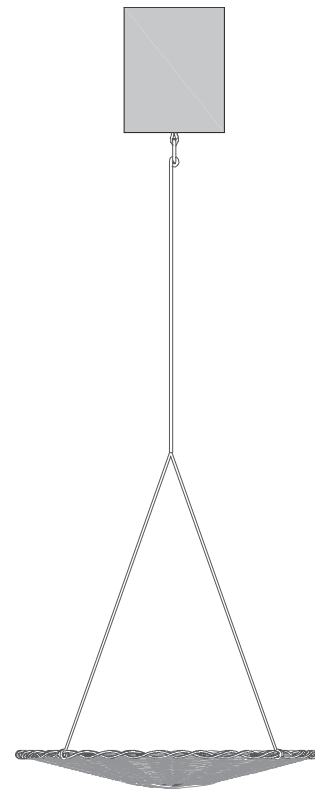


Exploded Isometric View





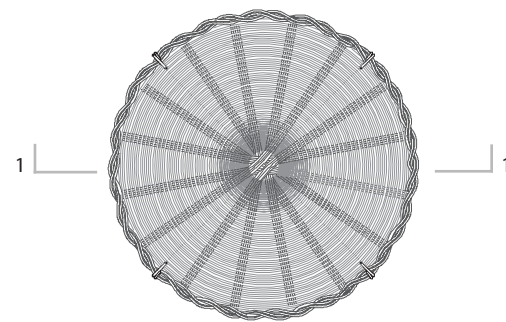
Front elevation



Side elevation



Section 1



Plan (Top View)



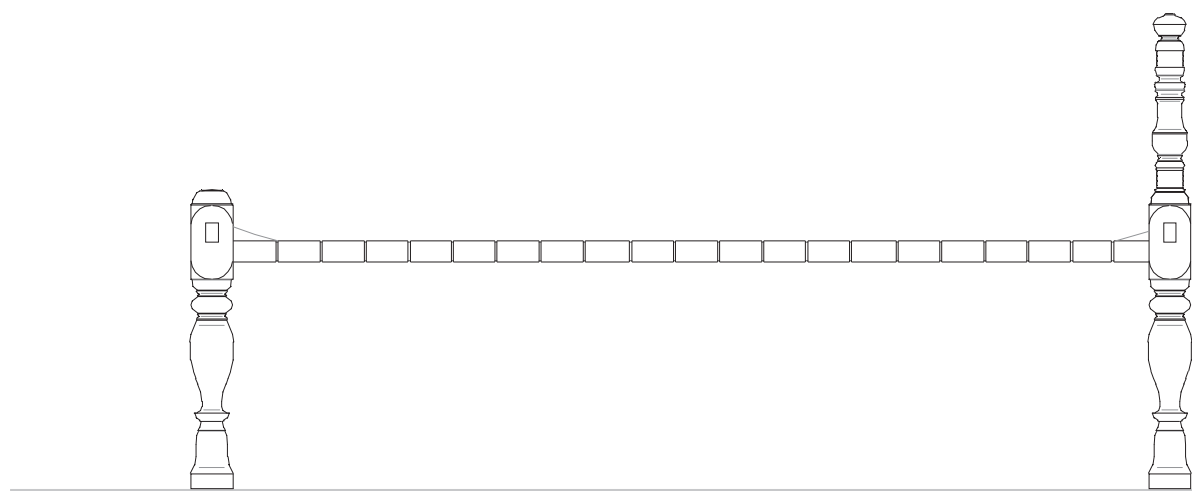


Isometric view

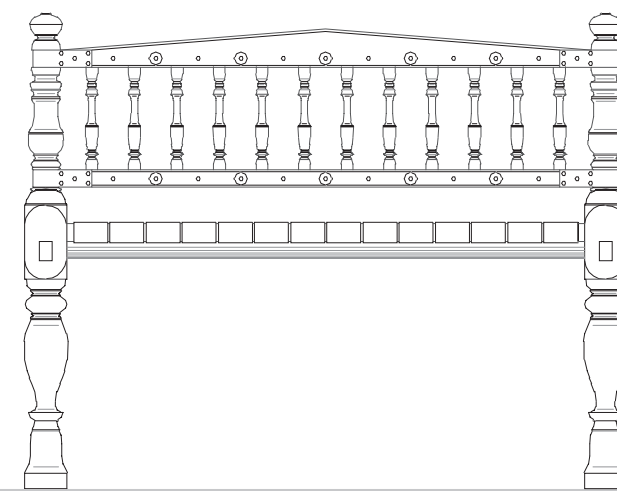


Exploded Isometric view

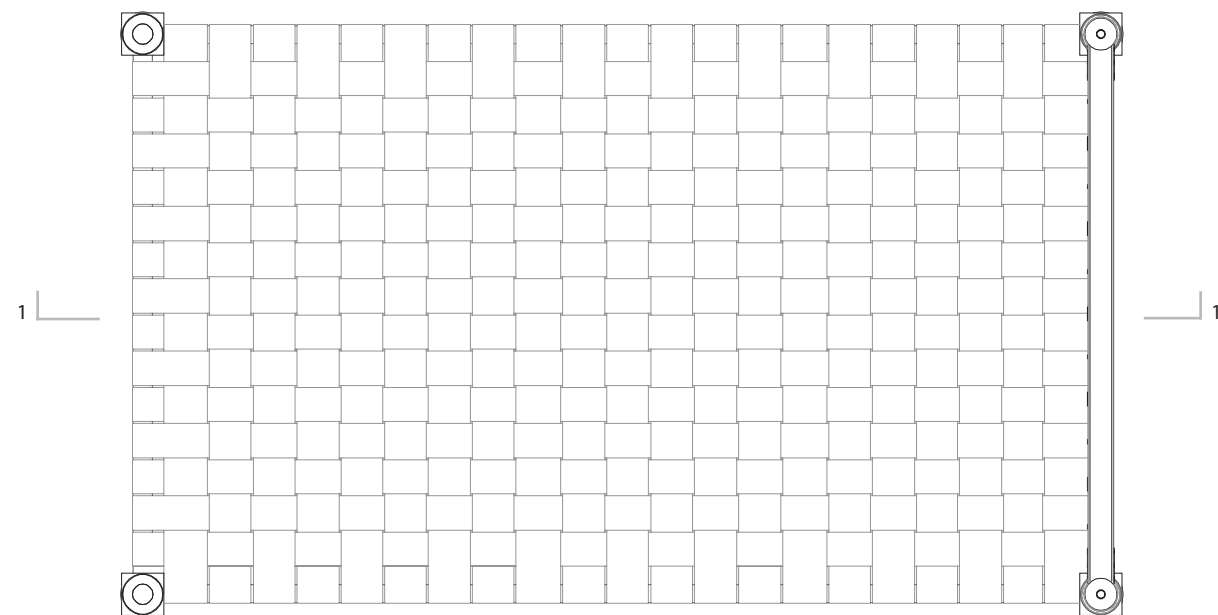




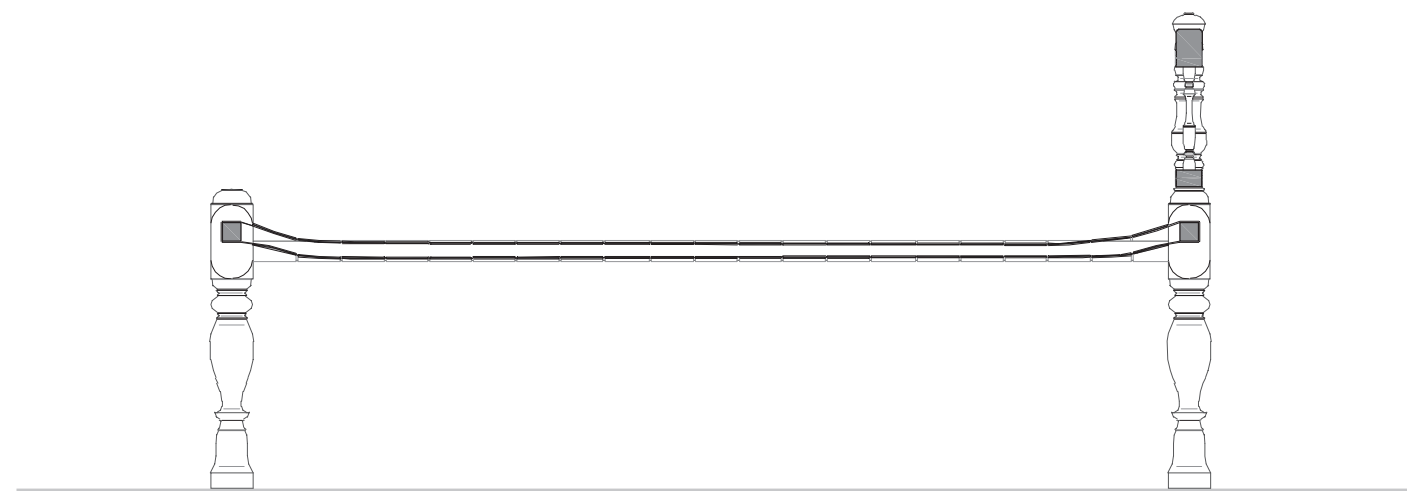
Front elevation



Side elevation

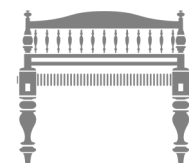


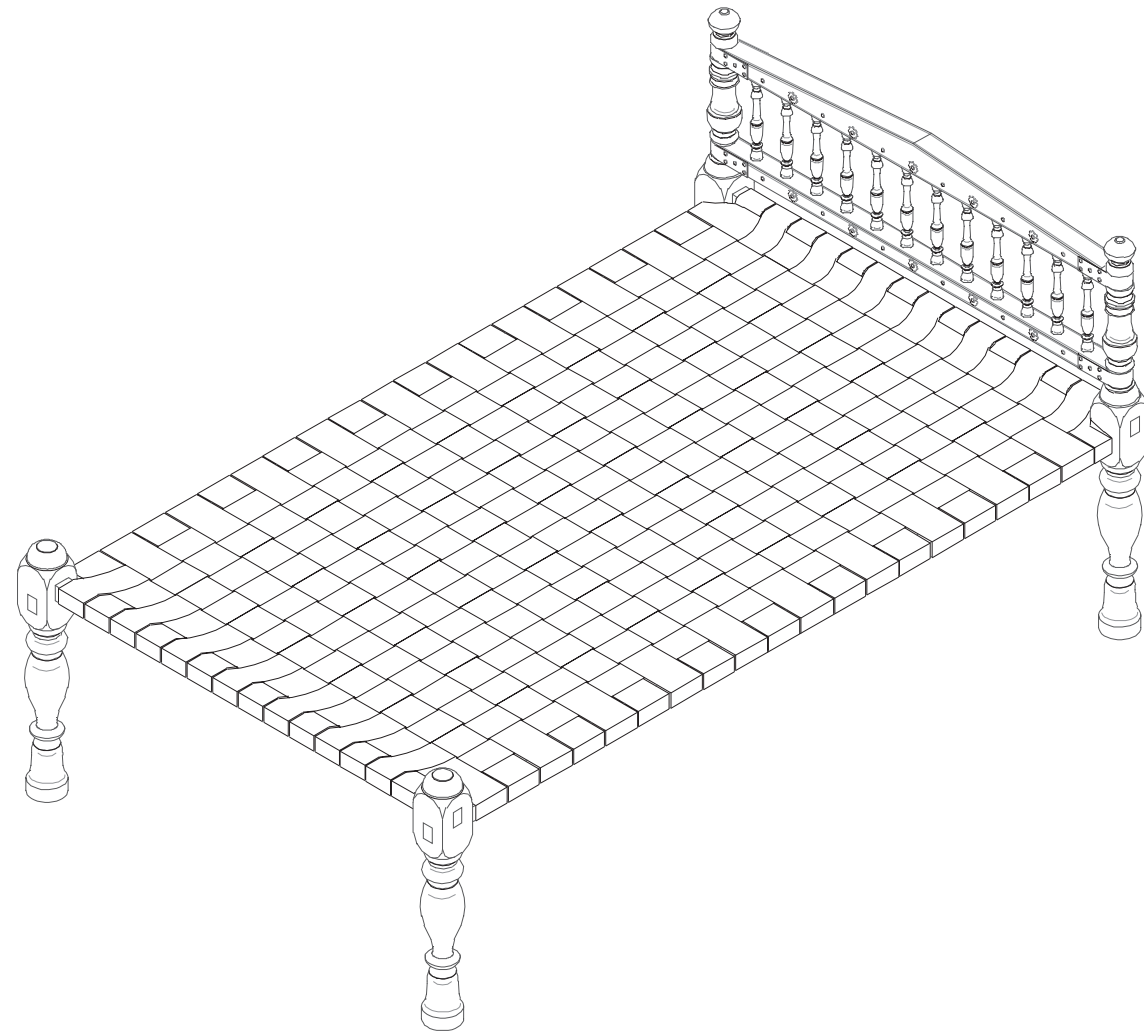
Plan (Top View)



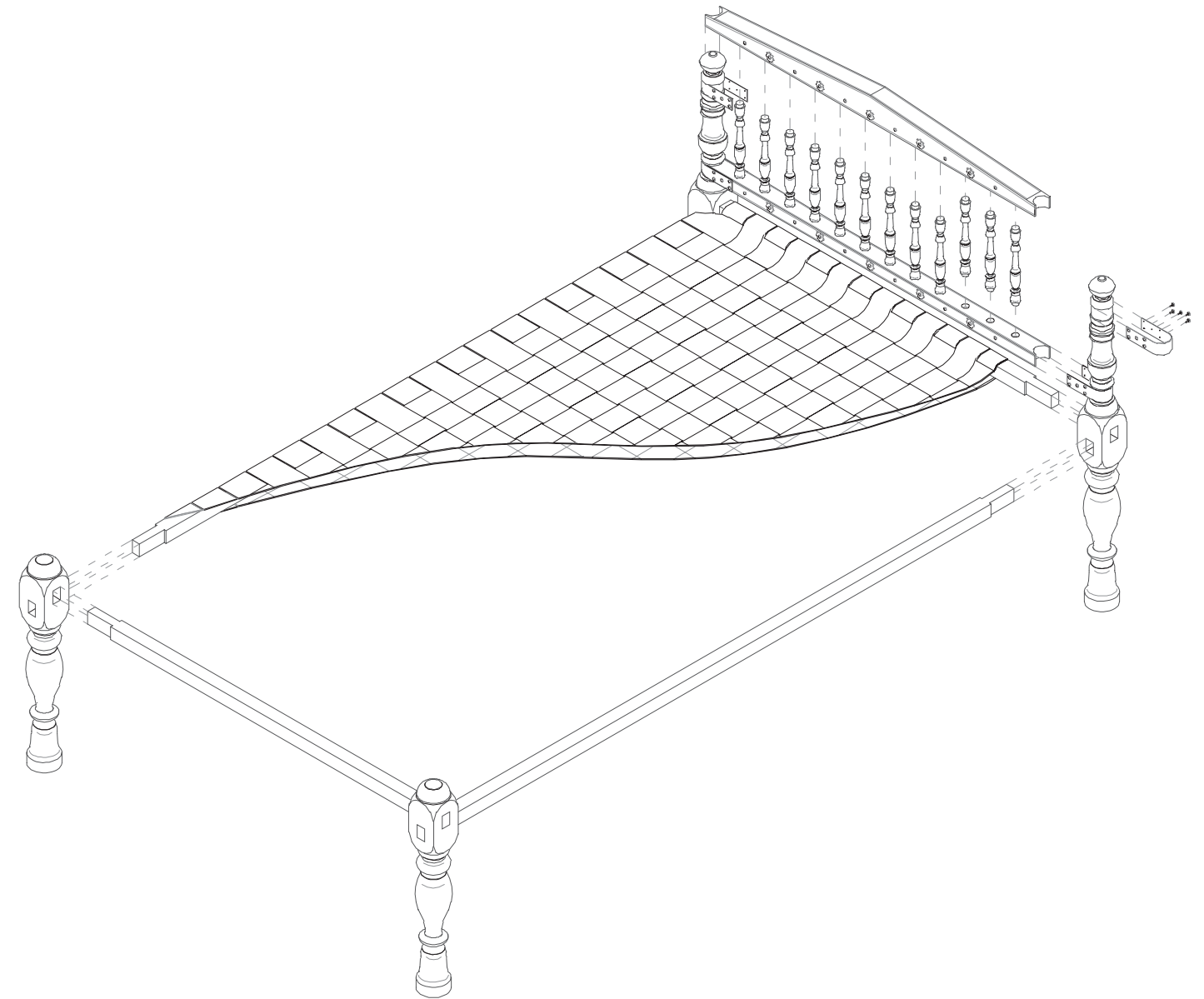
Section 1

Vernacular Furniture of Haryana



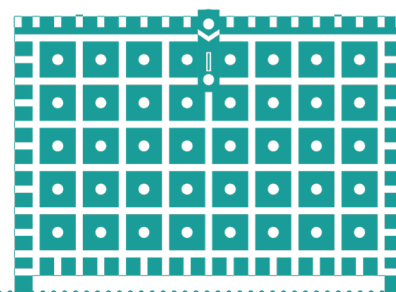


Isometric View

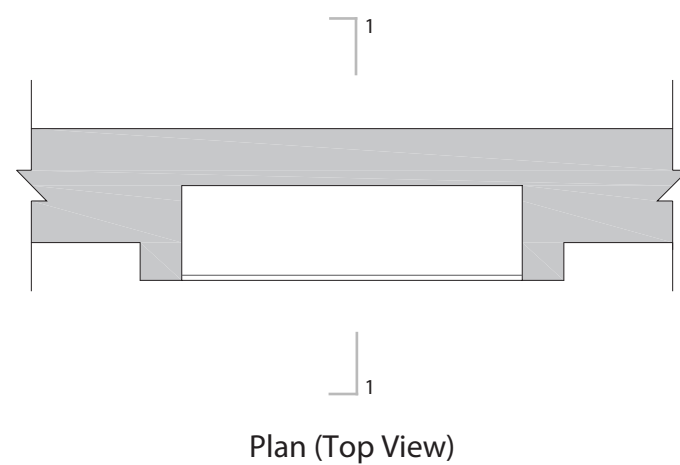
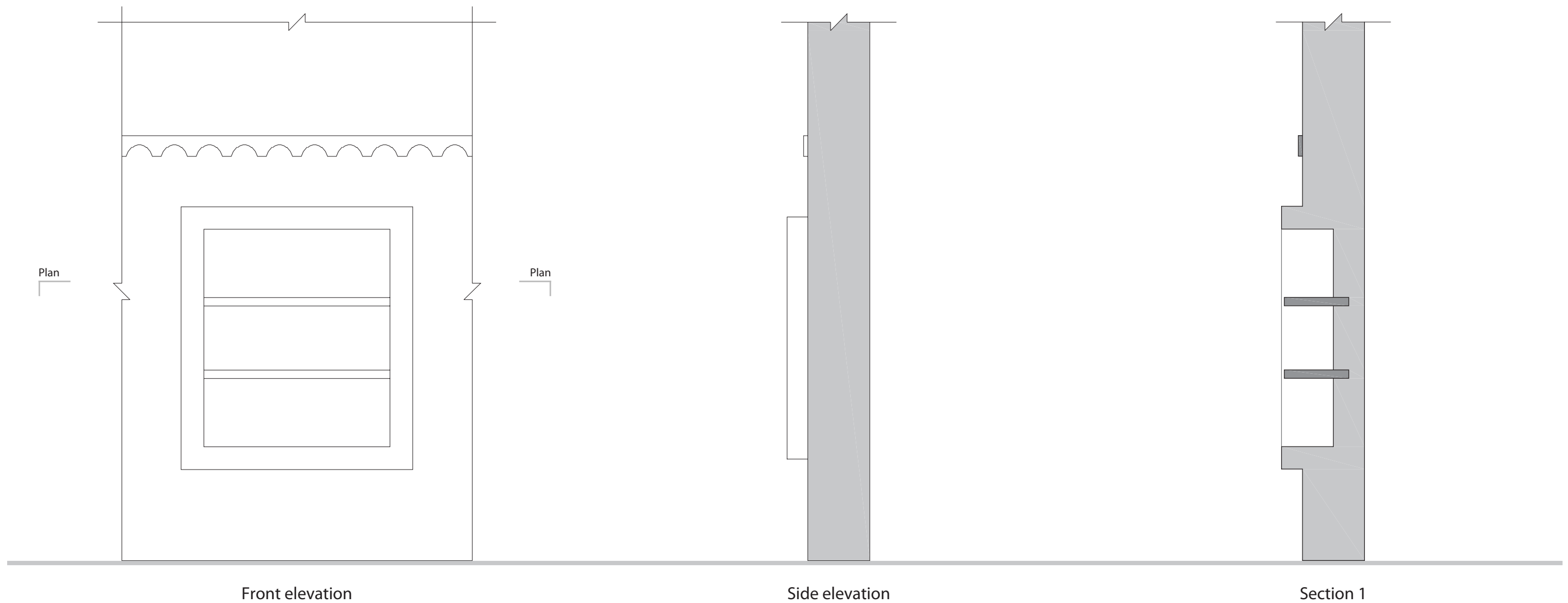


Exploded Isometric View

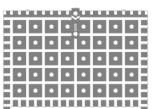


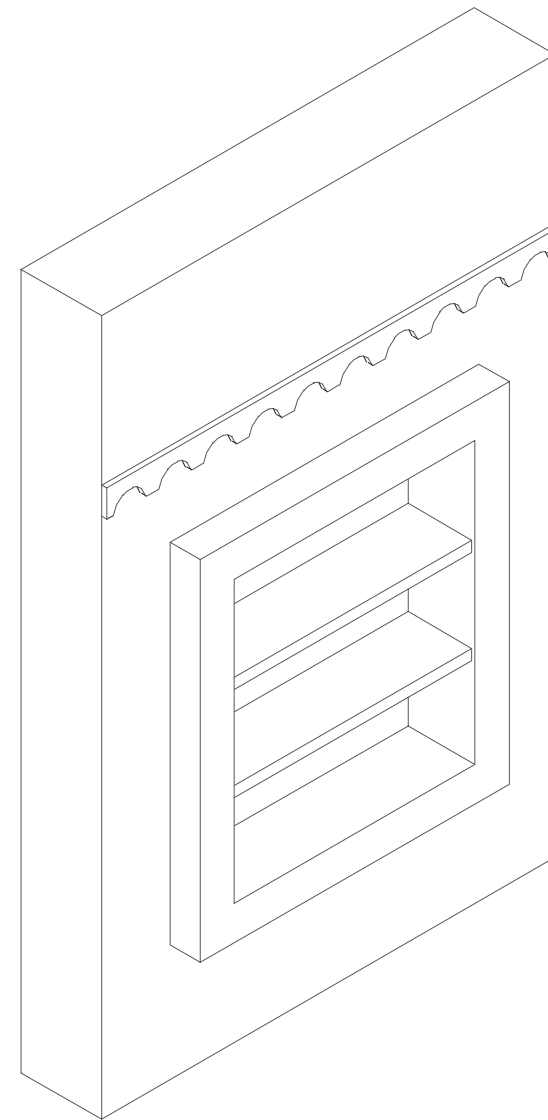


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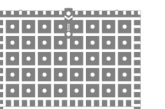


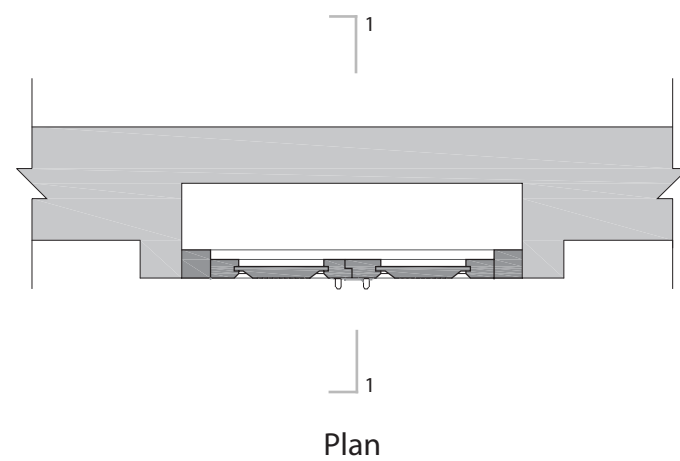
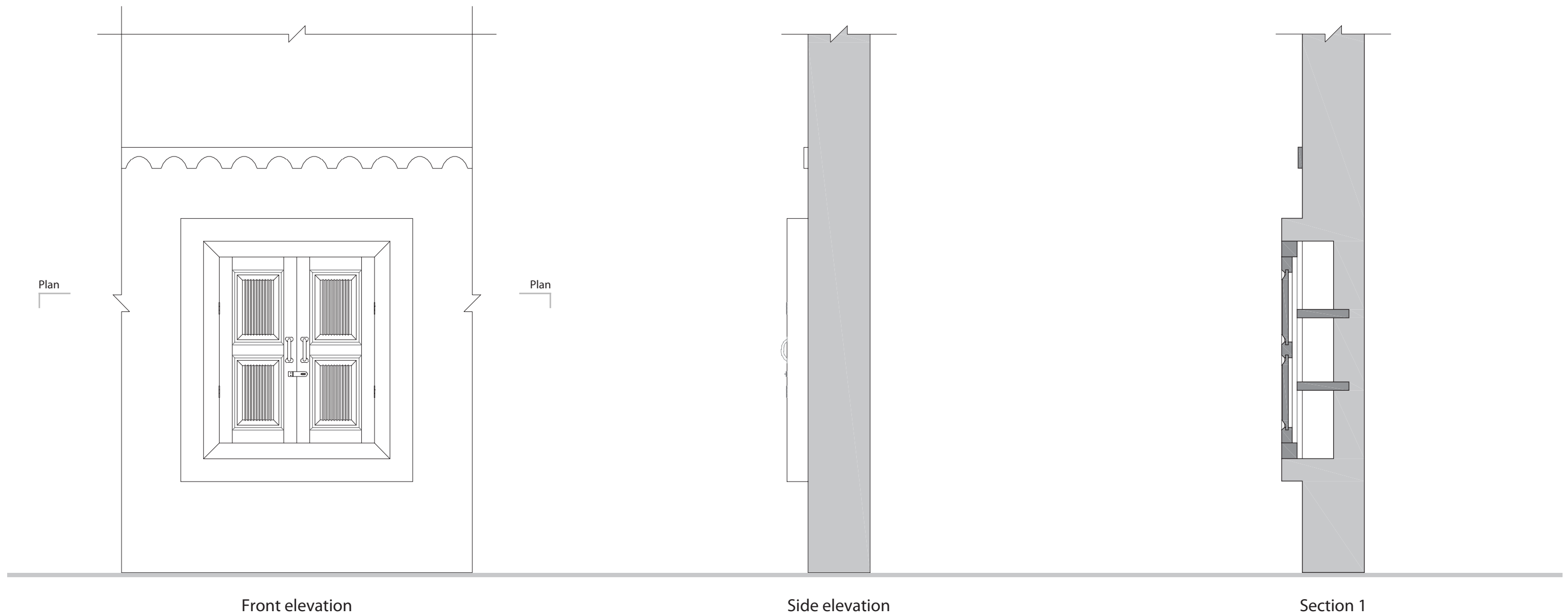
Vernacular Furniture of Haryana



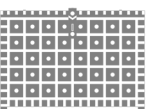


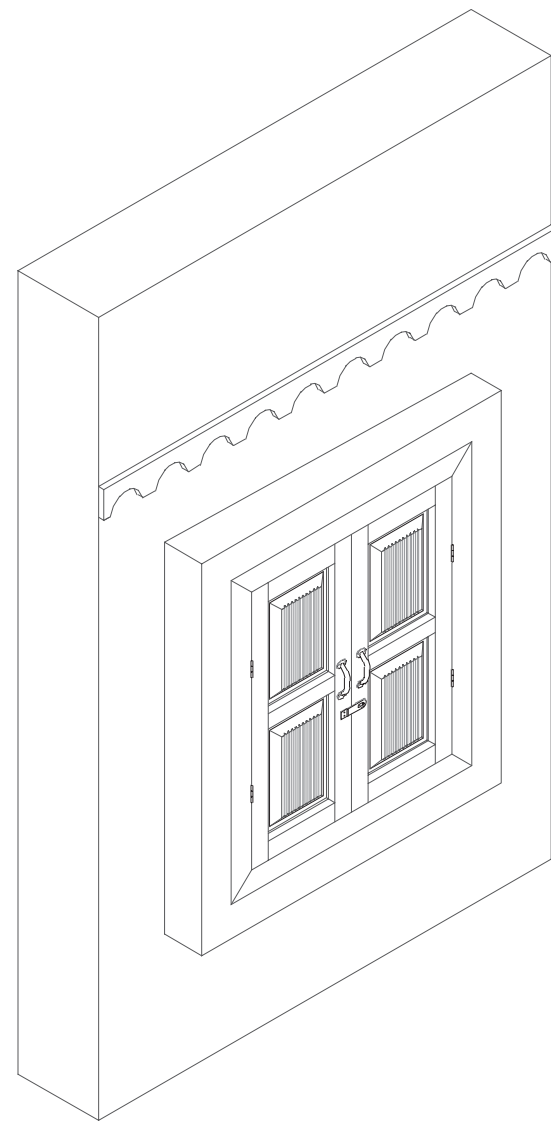
Isometric view



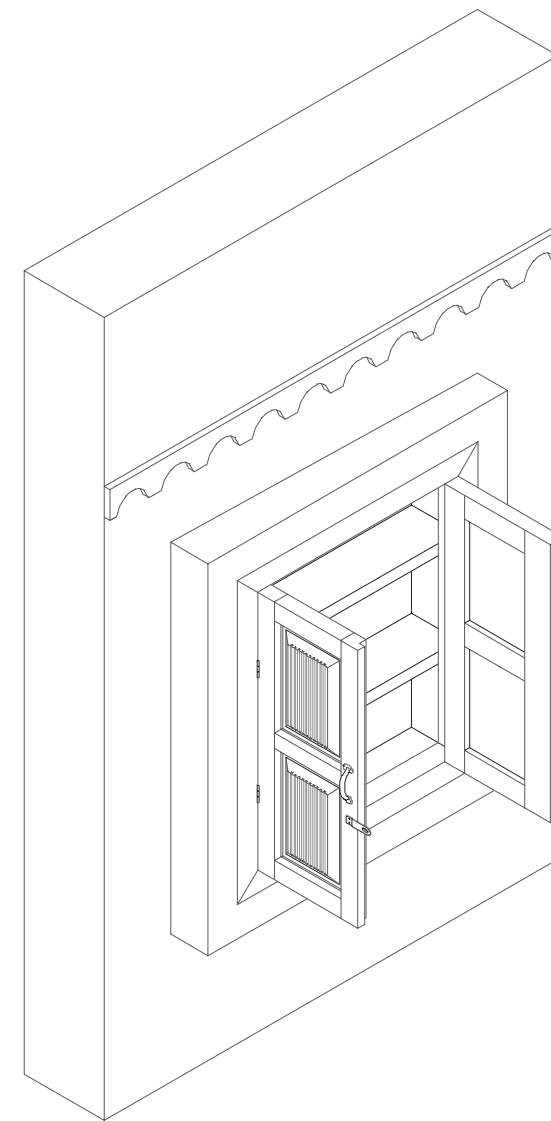


Vernacular Furniture of Haryana

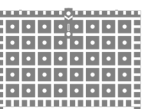


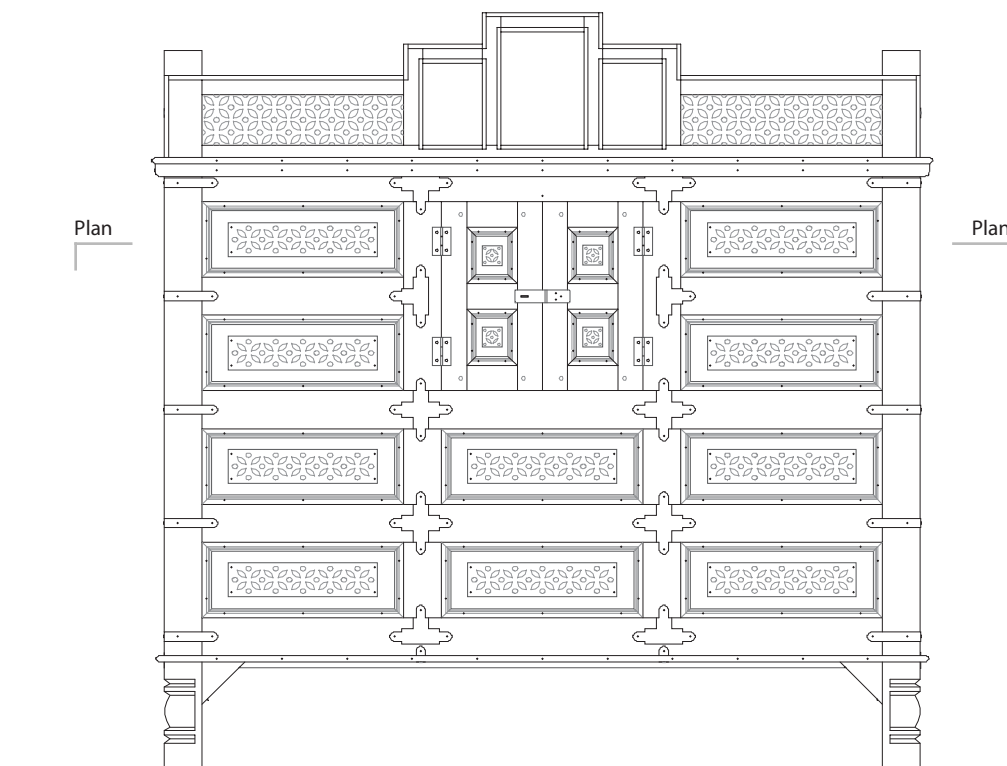


Isometric view

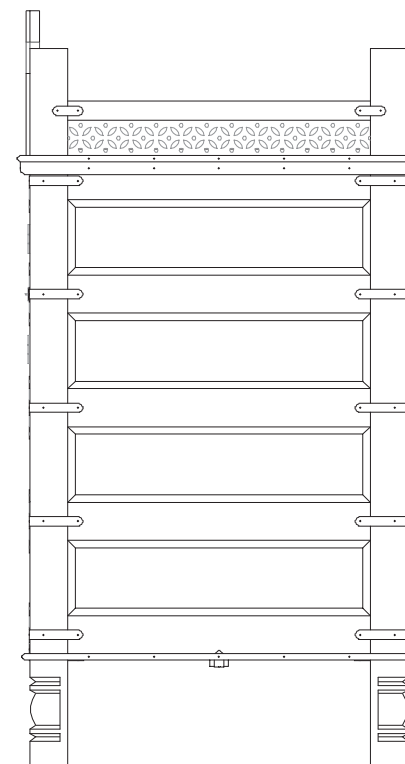


Isometric view (open)

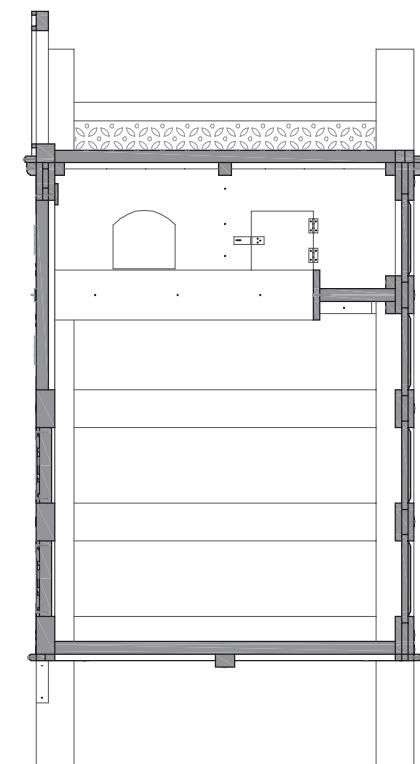




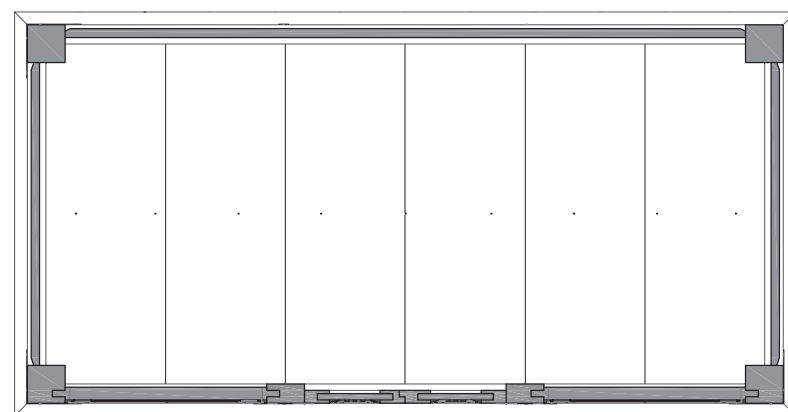
Front elevation



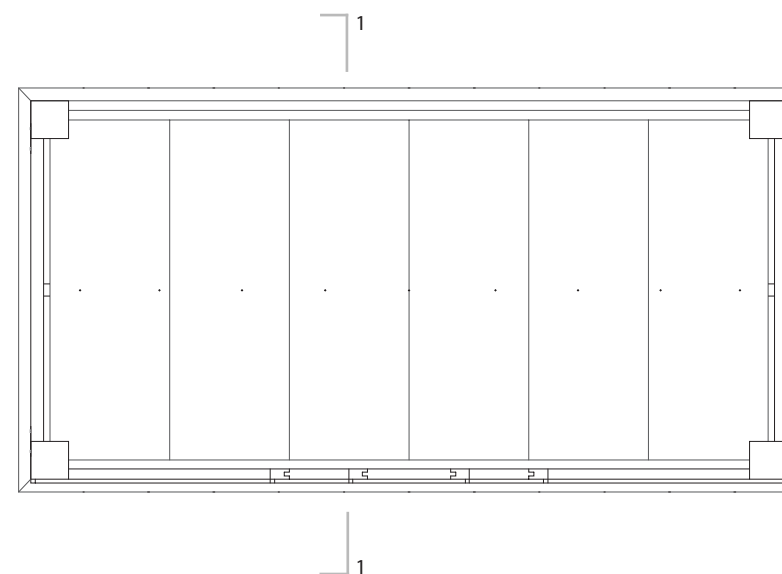
Side elevation



Section 1

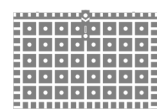


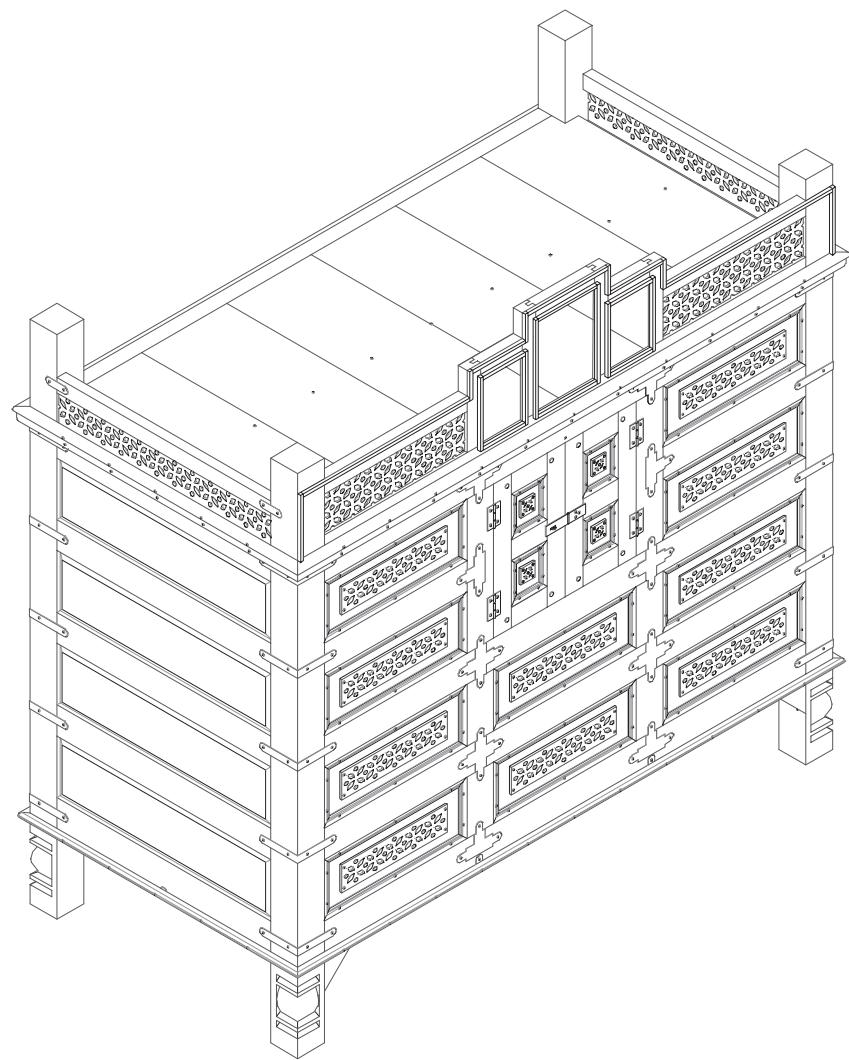
Plan



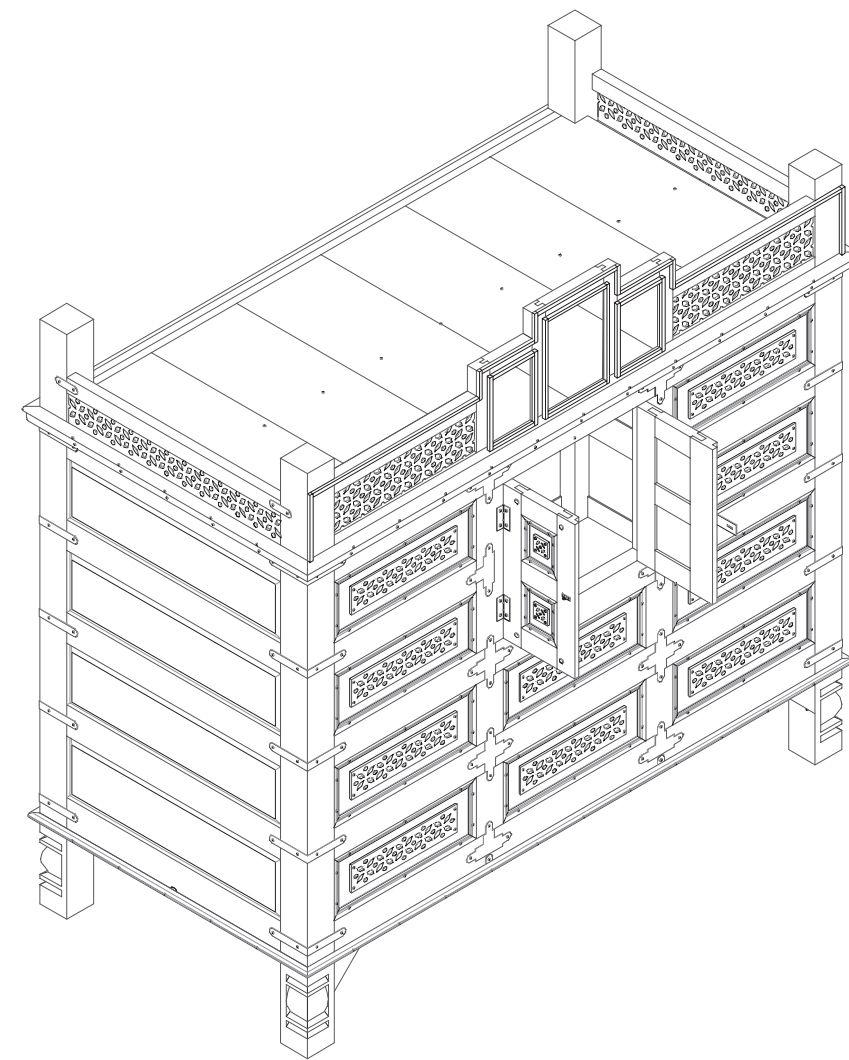
Plan (Top View)

Vernacular Furniture of Haryana



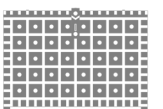


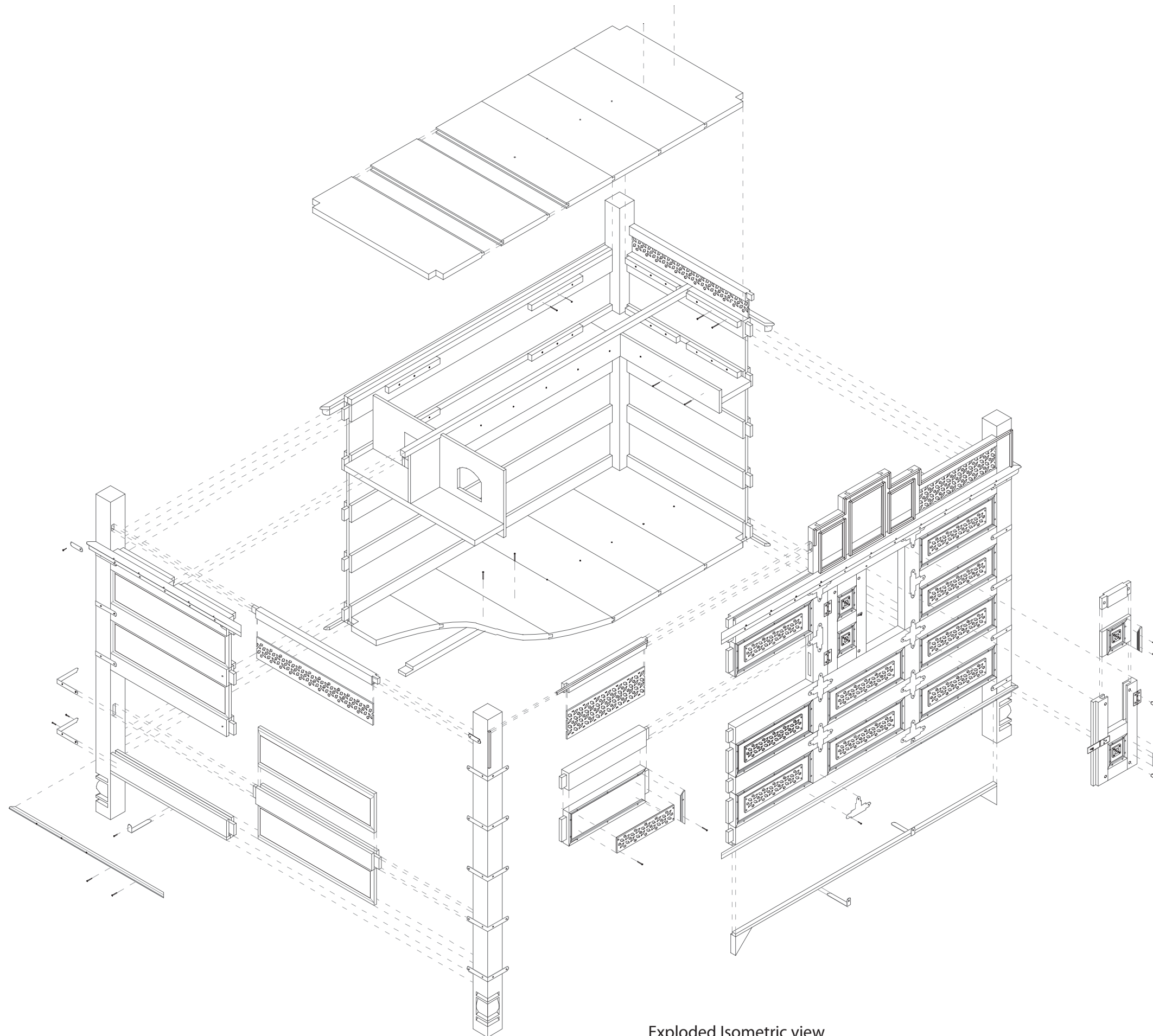
Isometric view



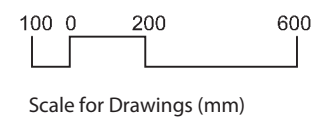
Isometric view (open)

Vernacular Furniture of Haryana

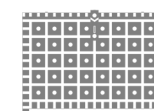


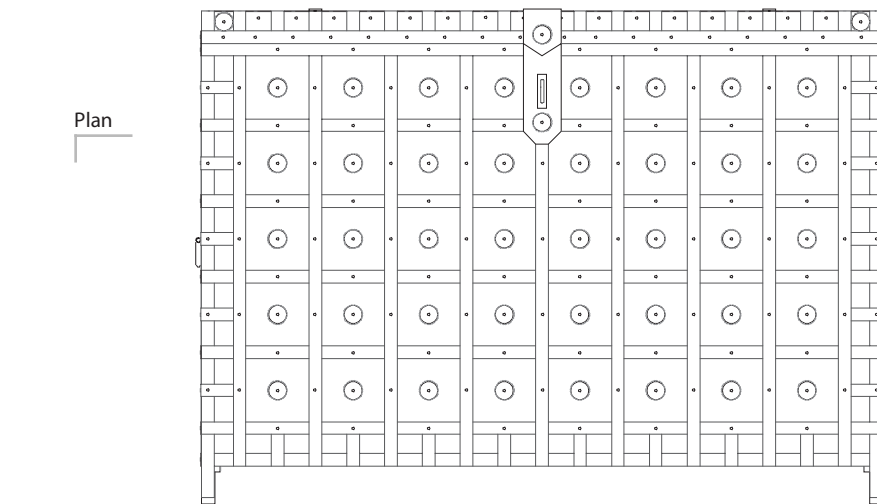


Exploded Isometric view

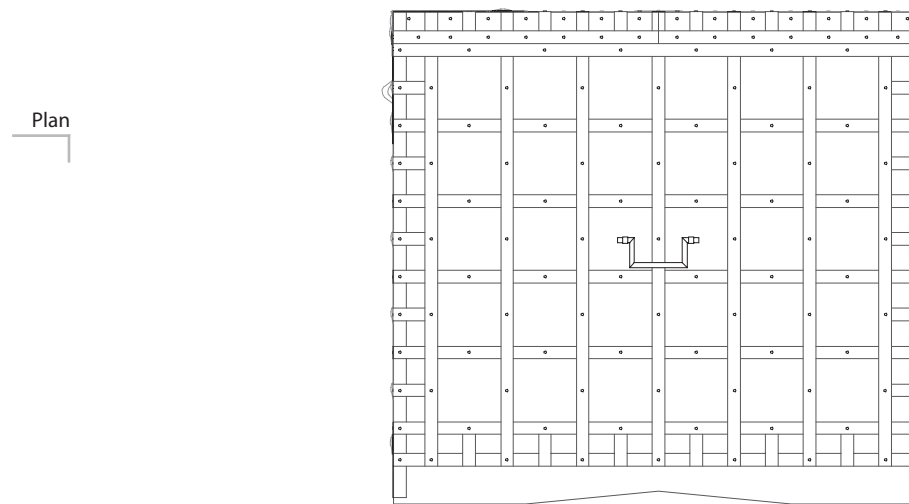


Vernacular Furniture of Haryana

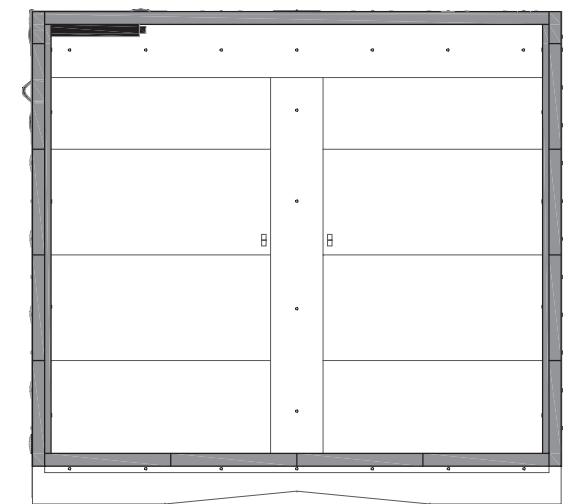




Front elevation



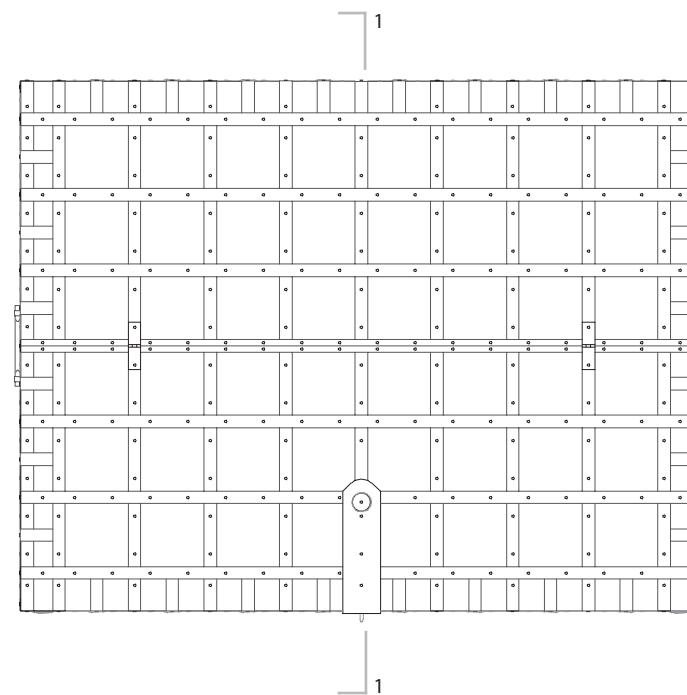
Side elevation



Section 1

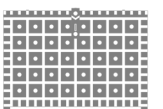


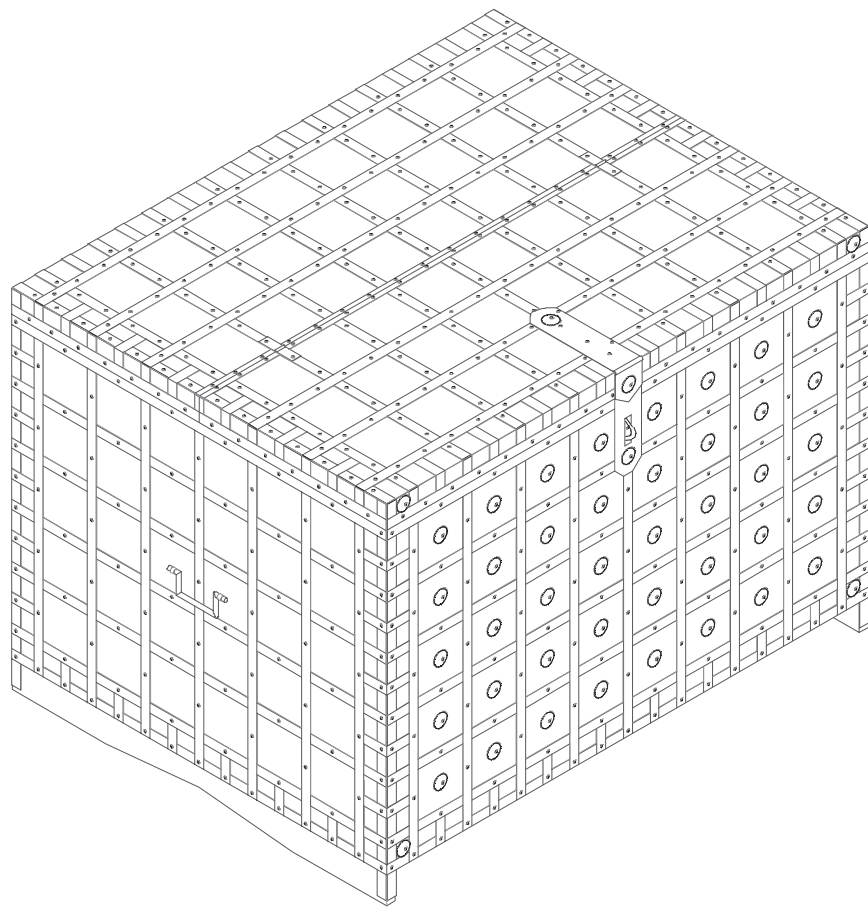
Plan



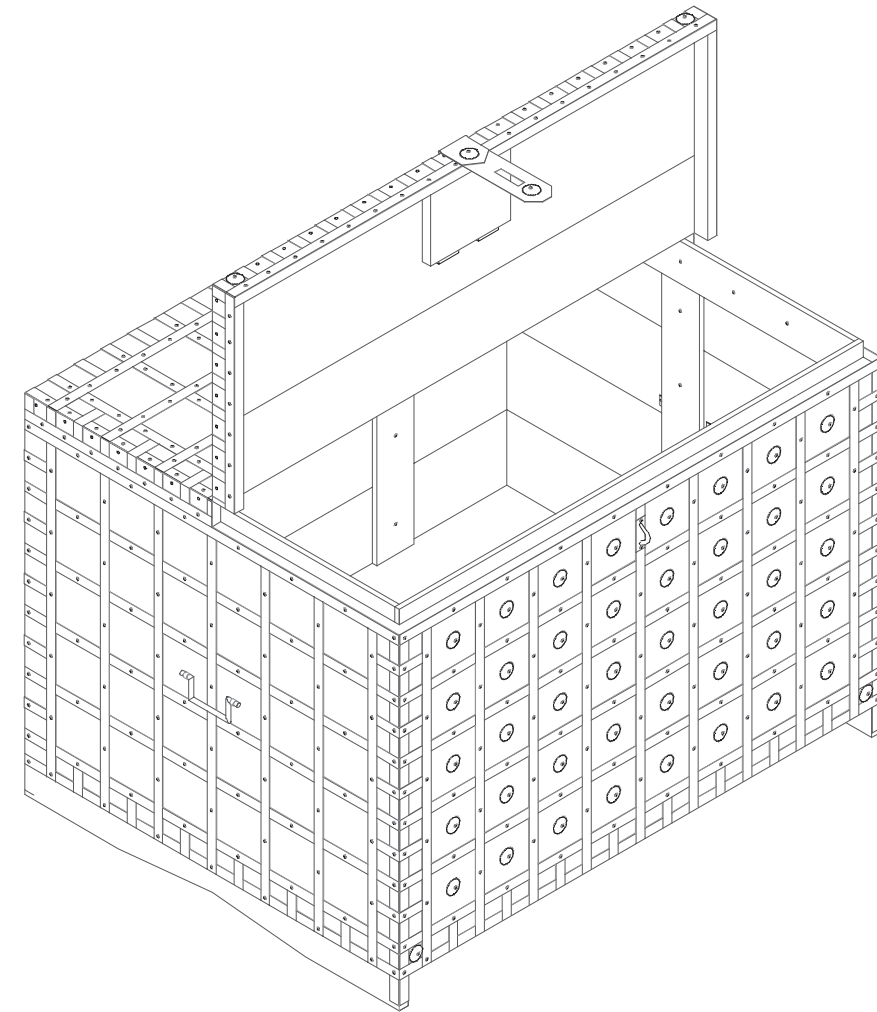
Plan (Top View)

Vernacular Furniture of Haryana

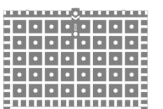


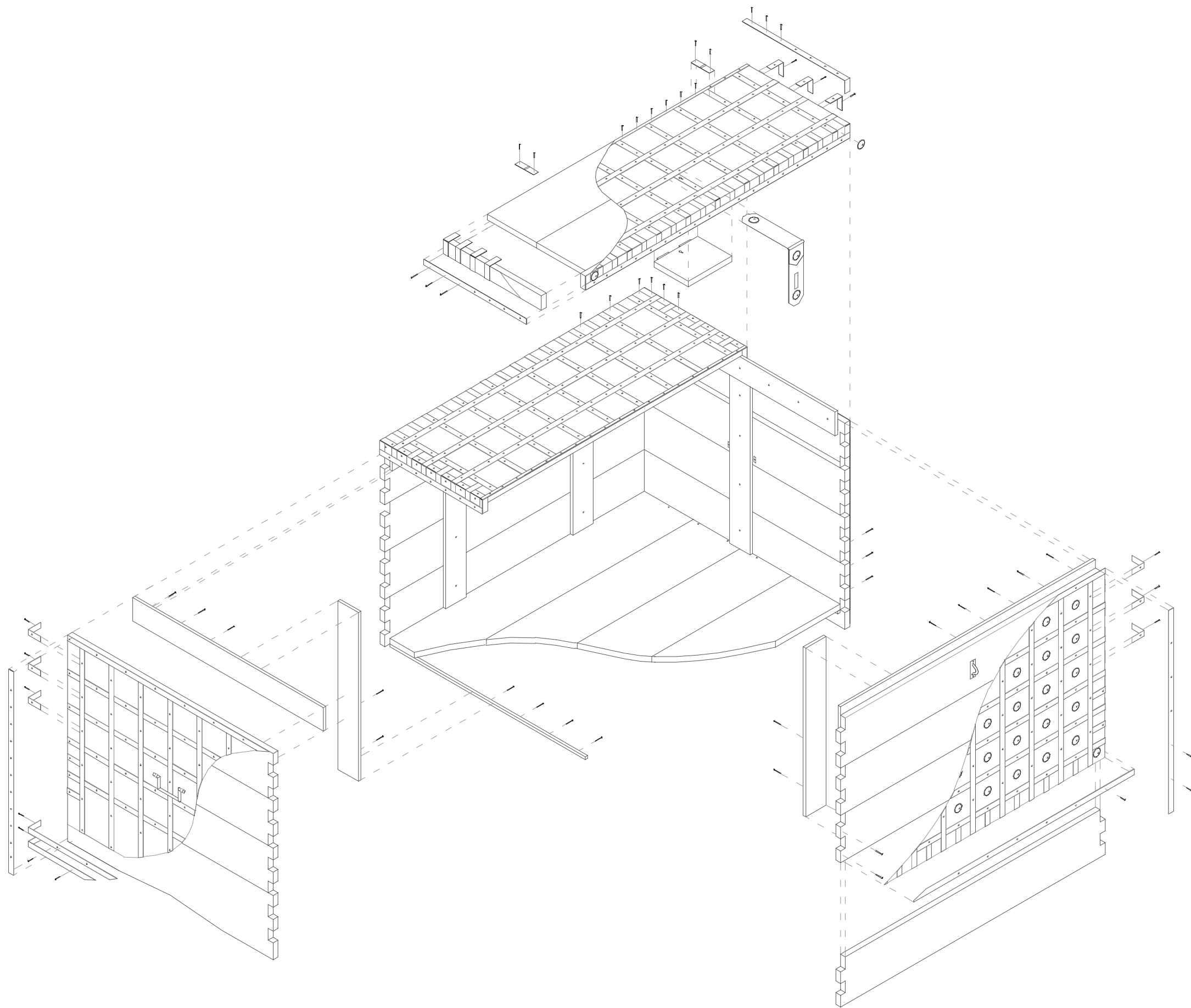


Isometric view

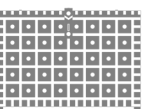
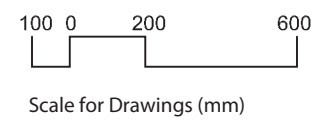


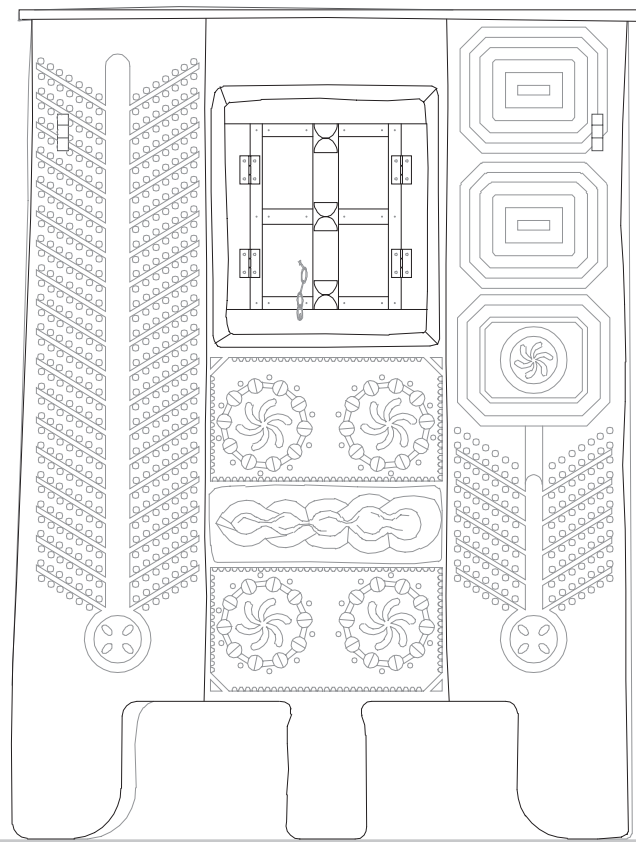
Isometric view (open)



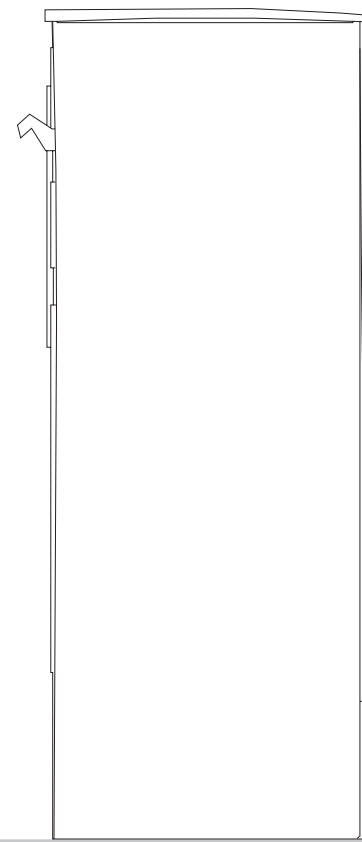


Exploded Isometric view

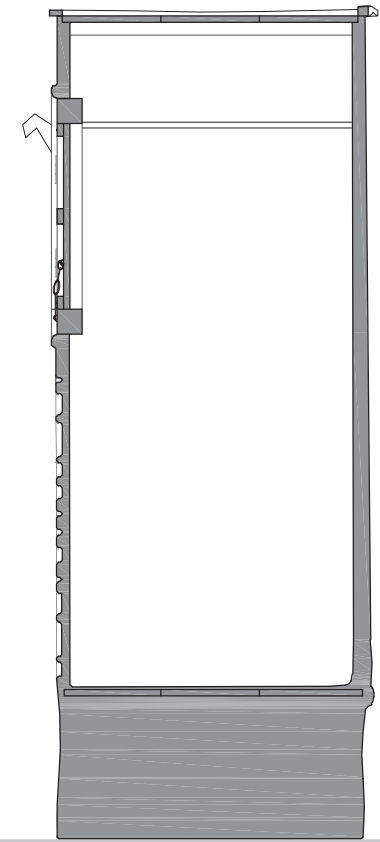




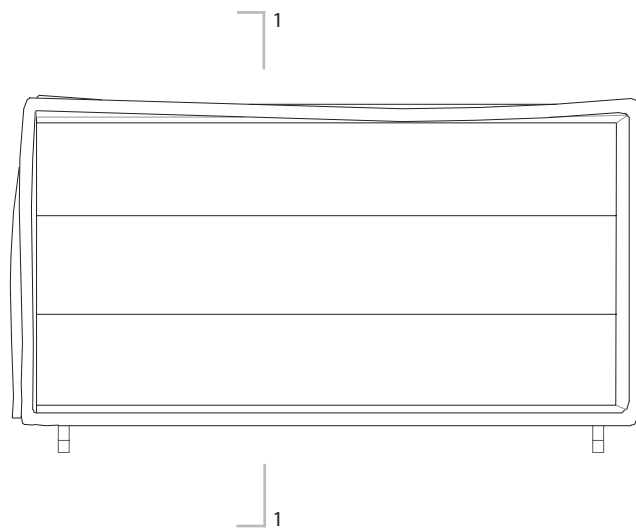
Front elevation



Side elevation

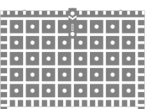


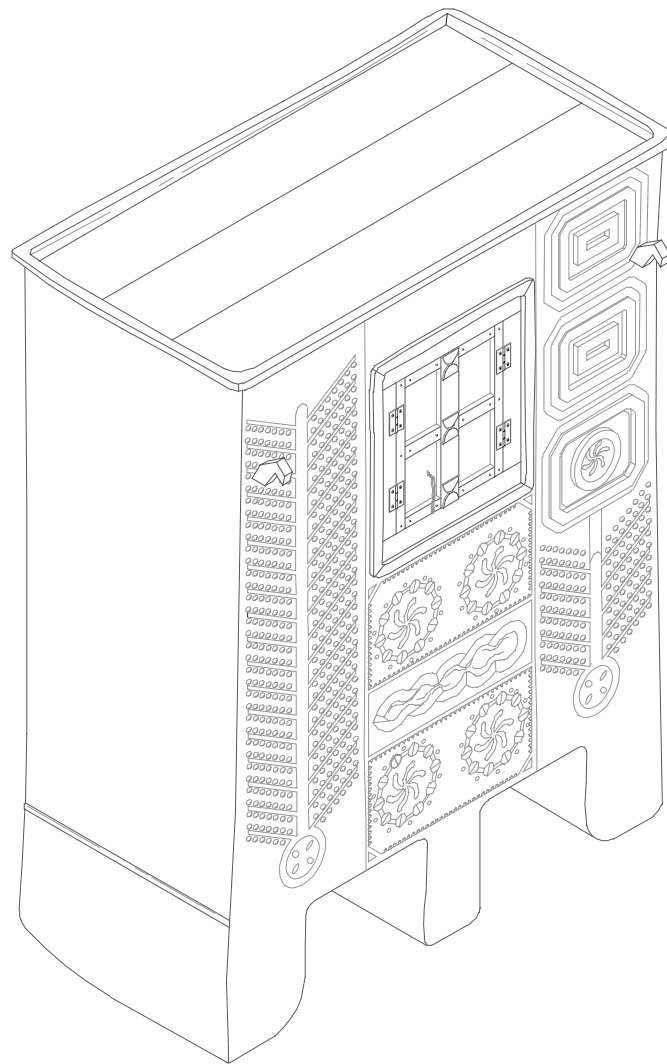
Section 1



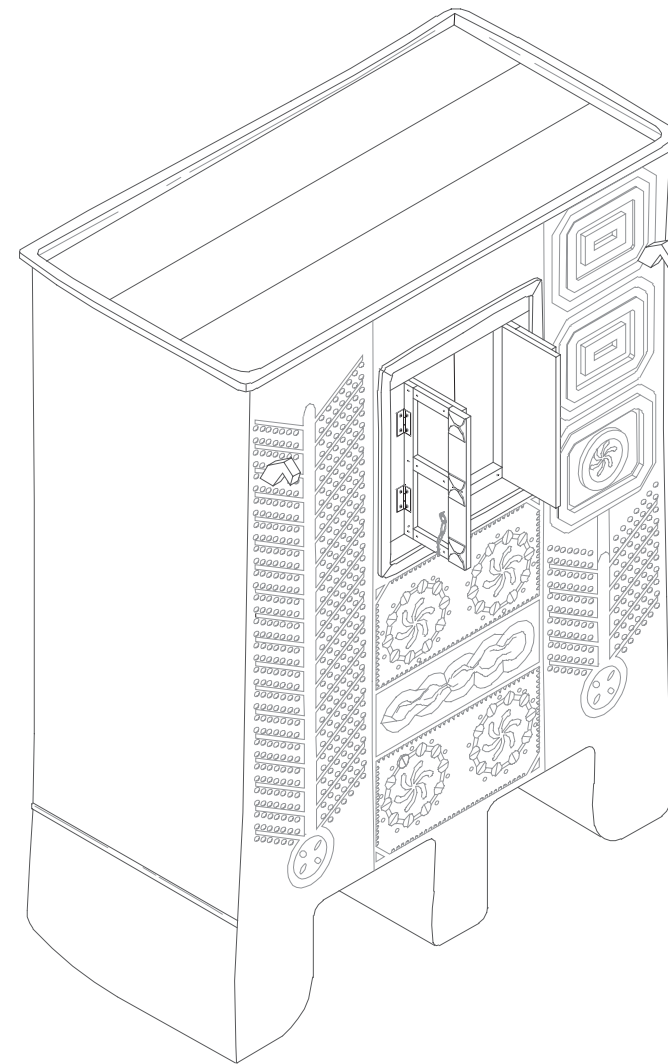
Plan (Top View)

Vernacular Furniture of Haryana



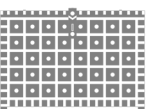


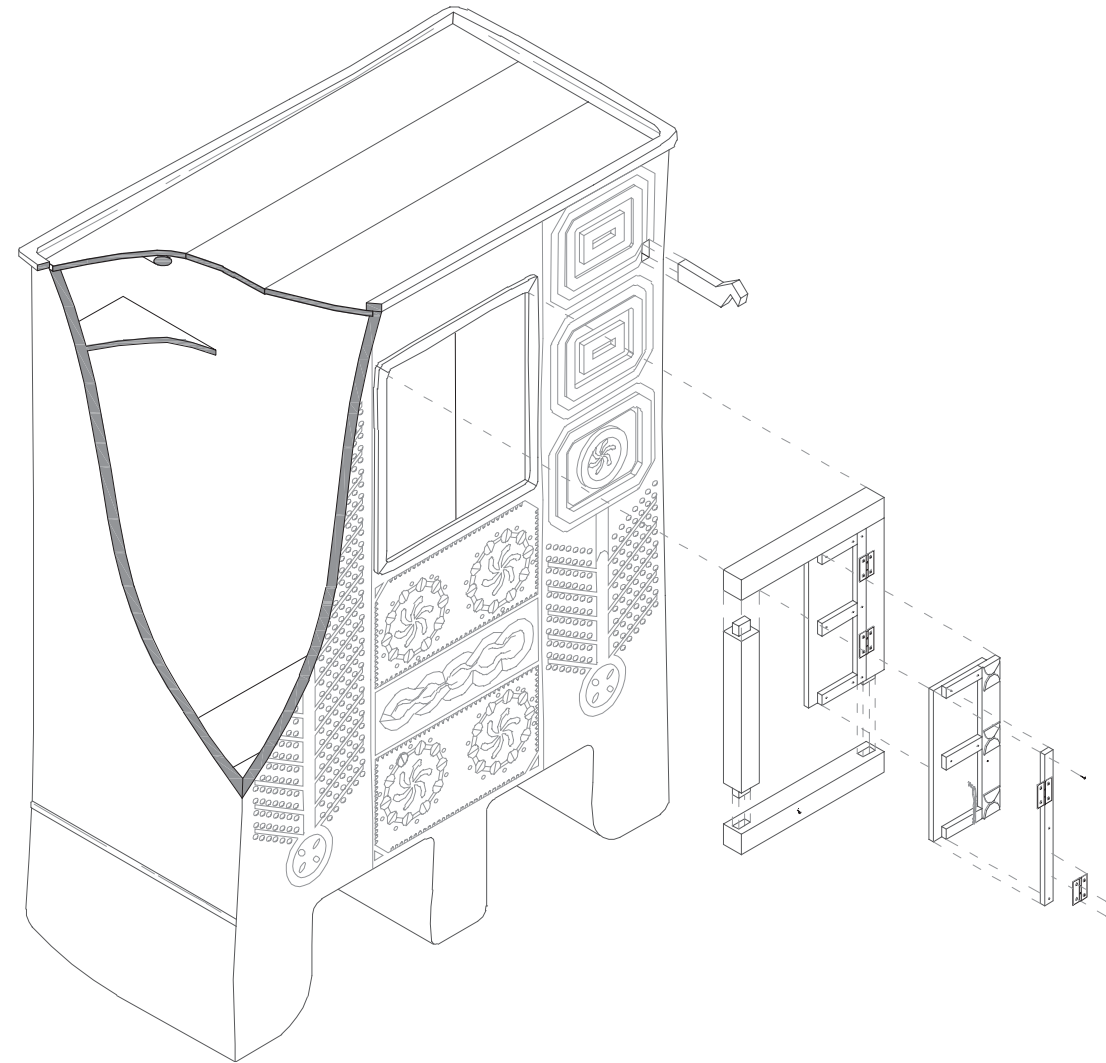
Isometric view



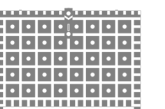
Isometric view (open)

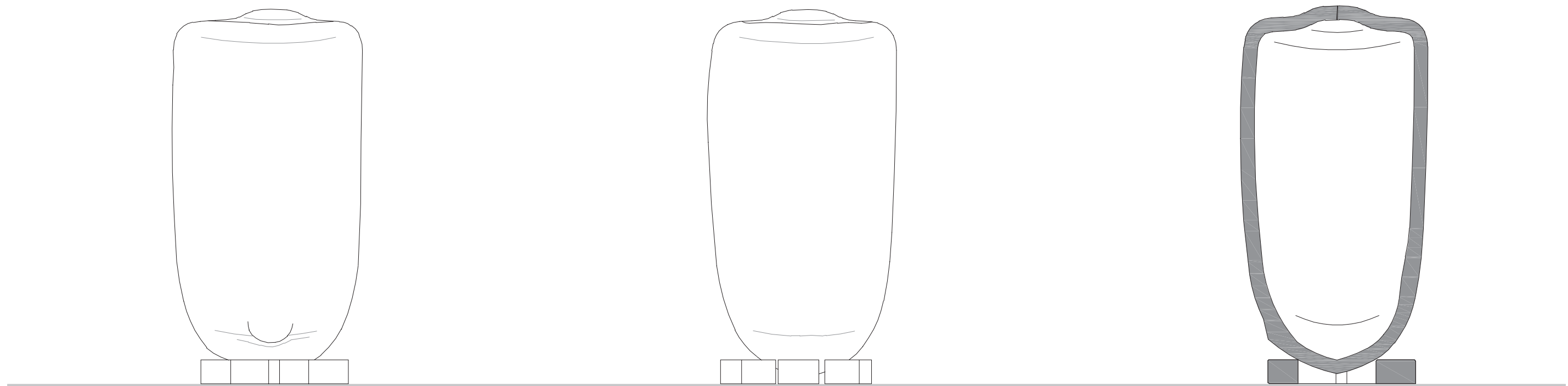
Vernacular Furniture of Haryana





Exploded Isometric view

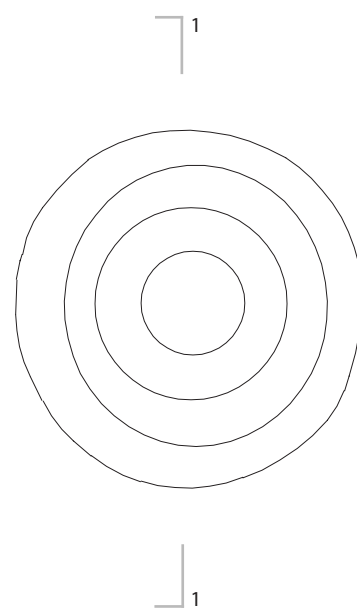




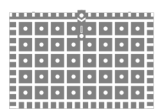
Front elevation

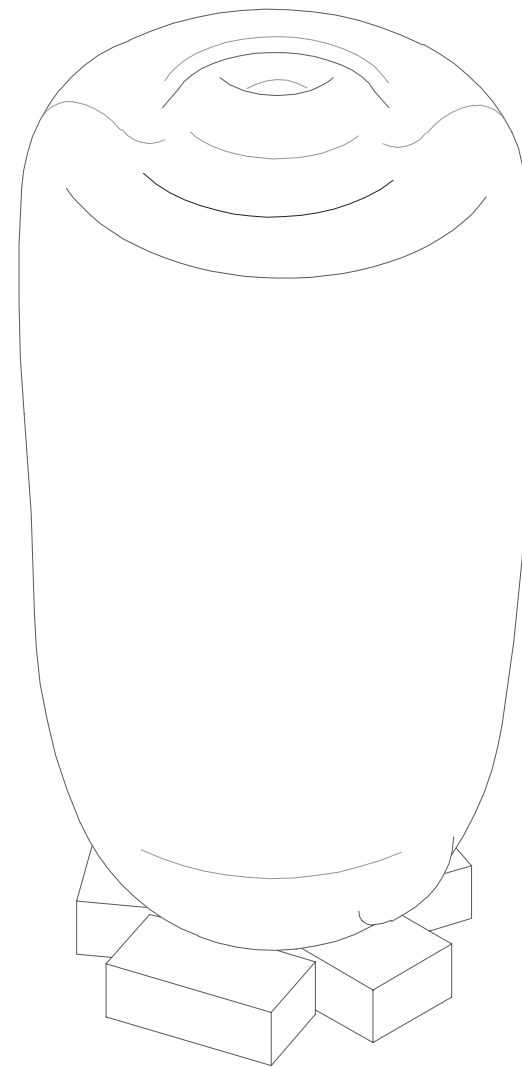
Side elevation

Section 1

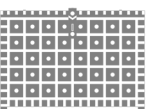


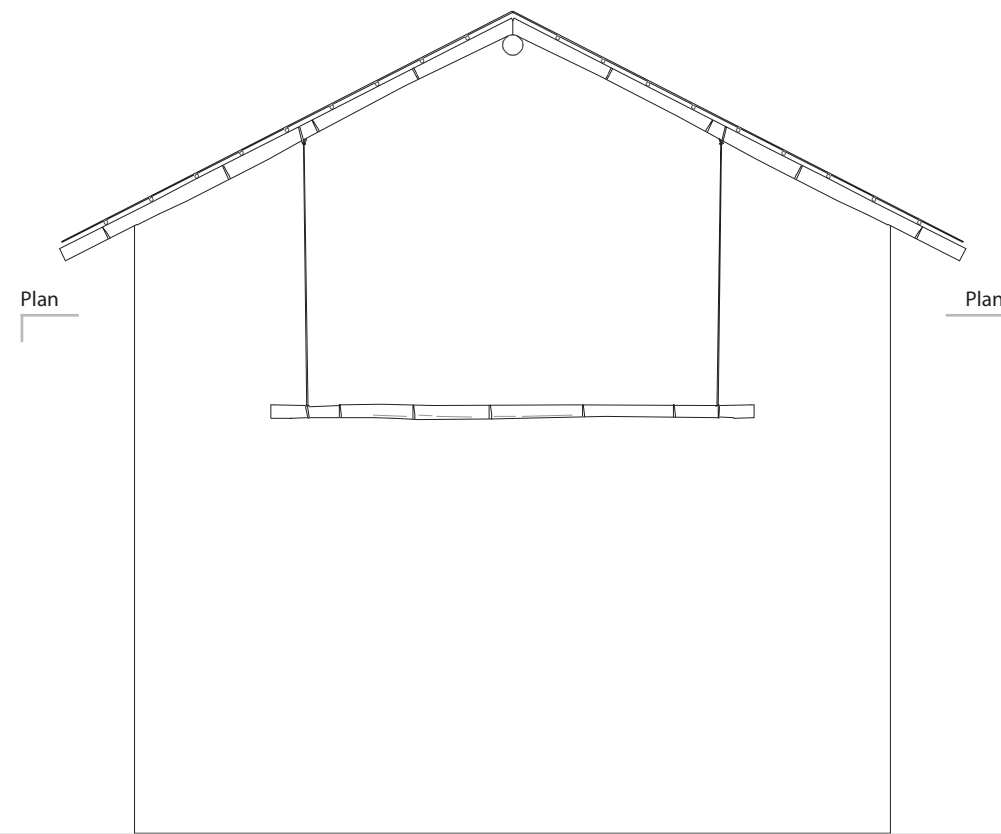
Plan (Top View)



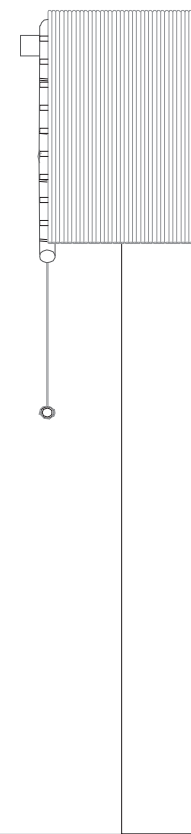


Isometric view

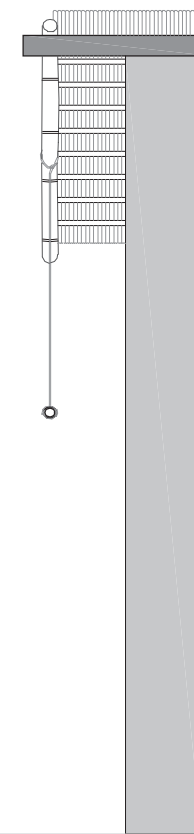




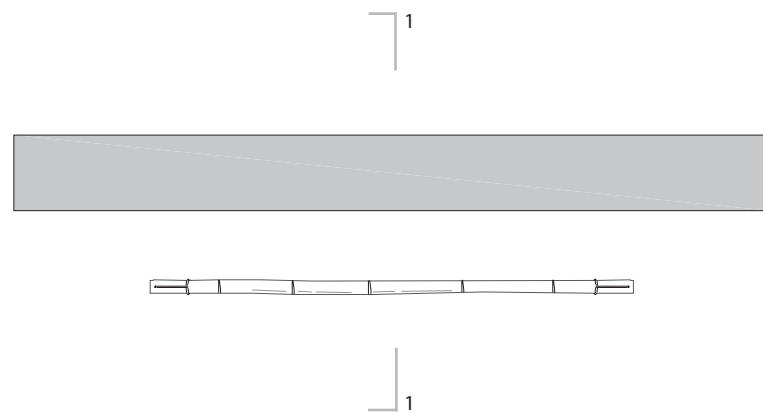
Front elevation



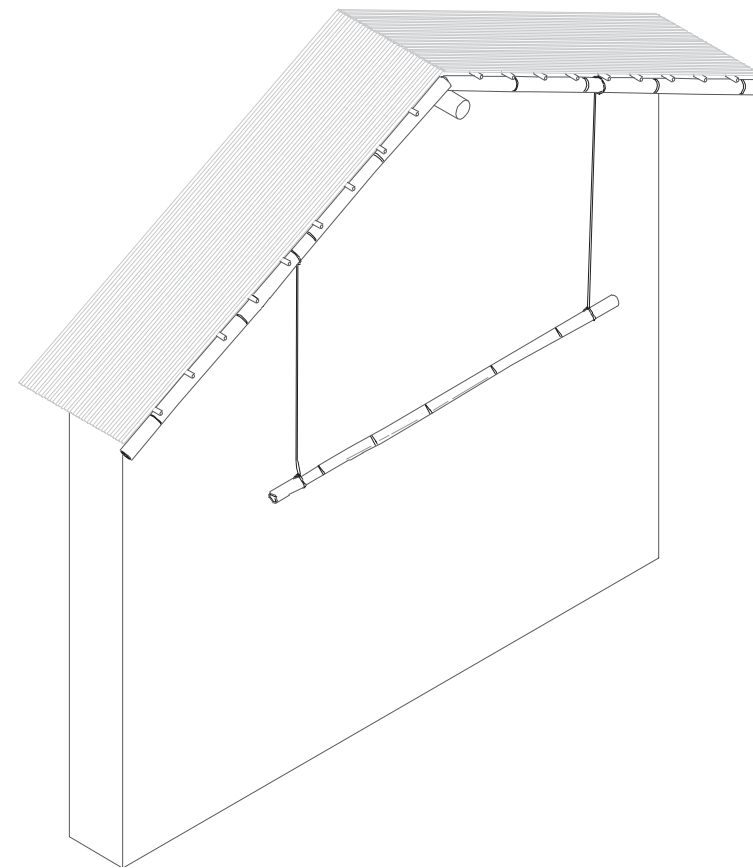
Side elevation



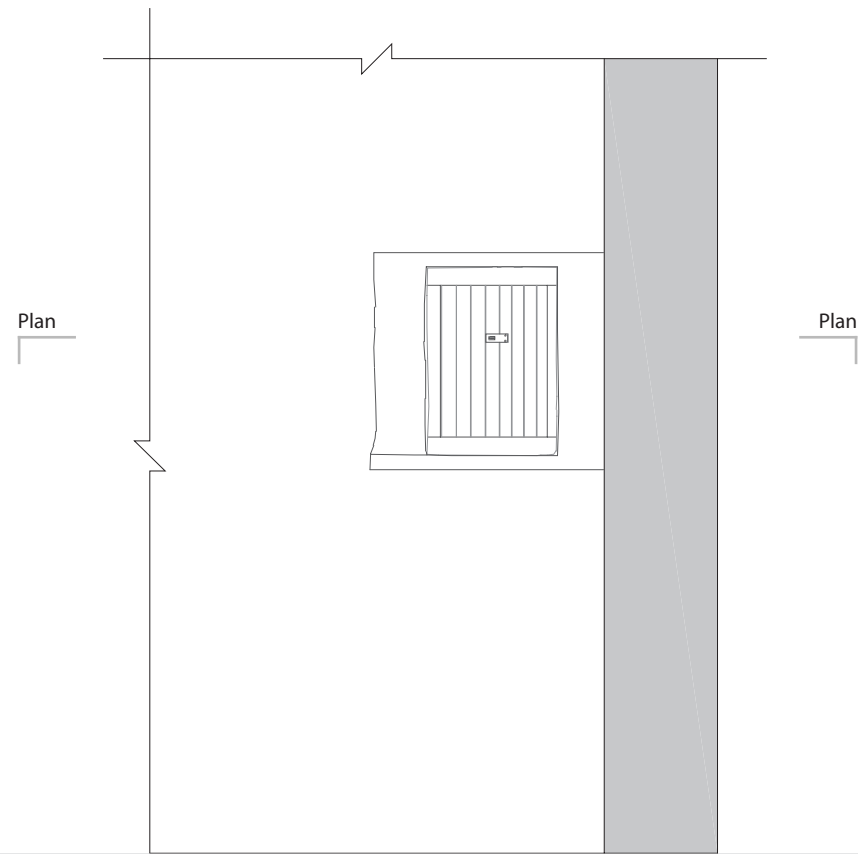
Section 1



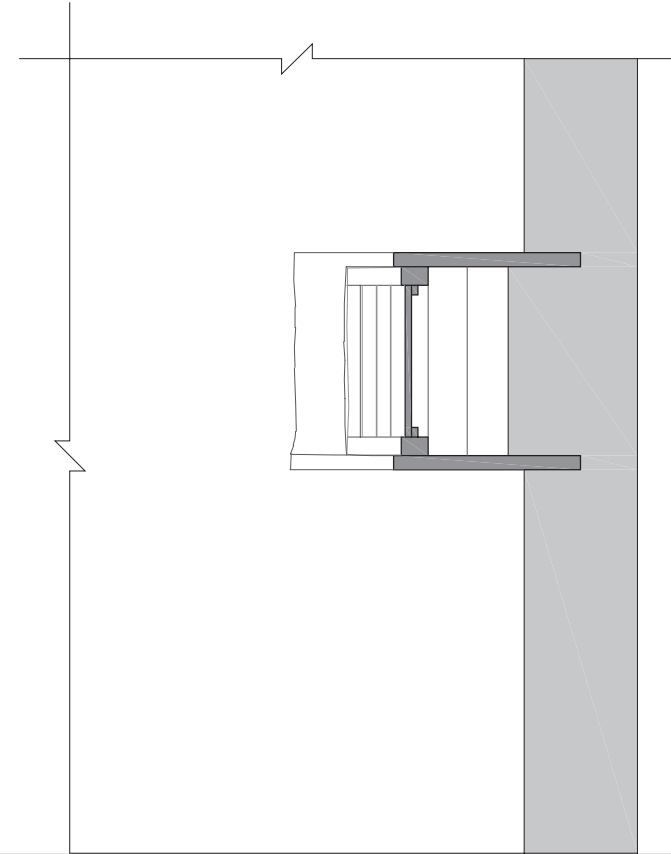
Plan (Top View)



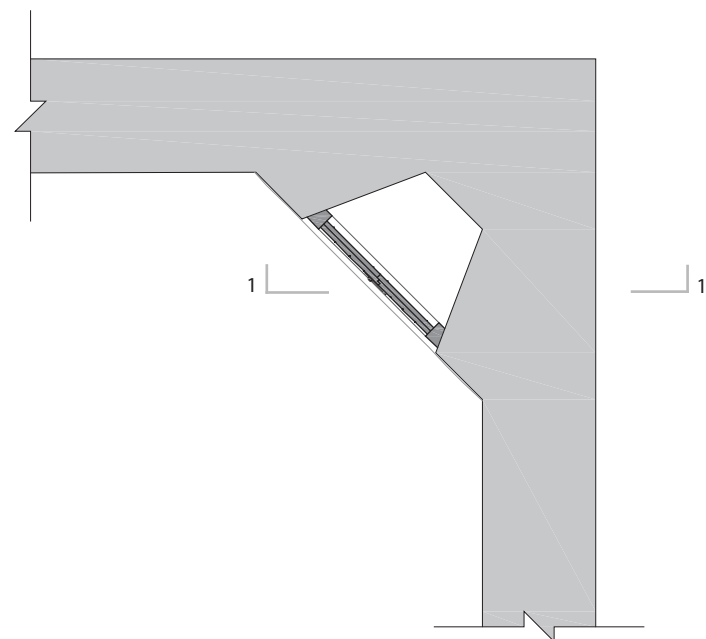
Isometric view



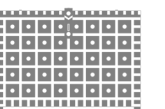
Front elevation

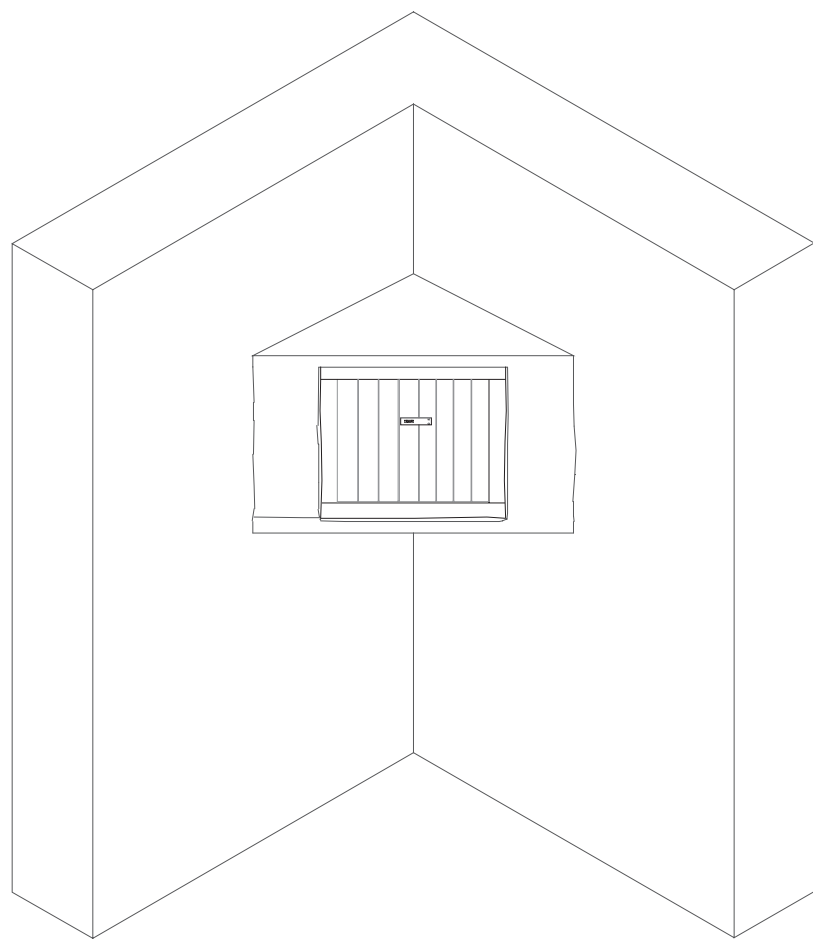


Section 1

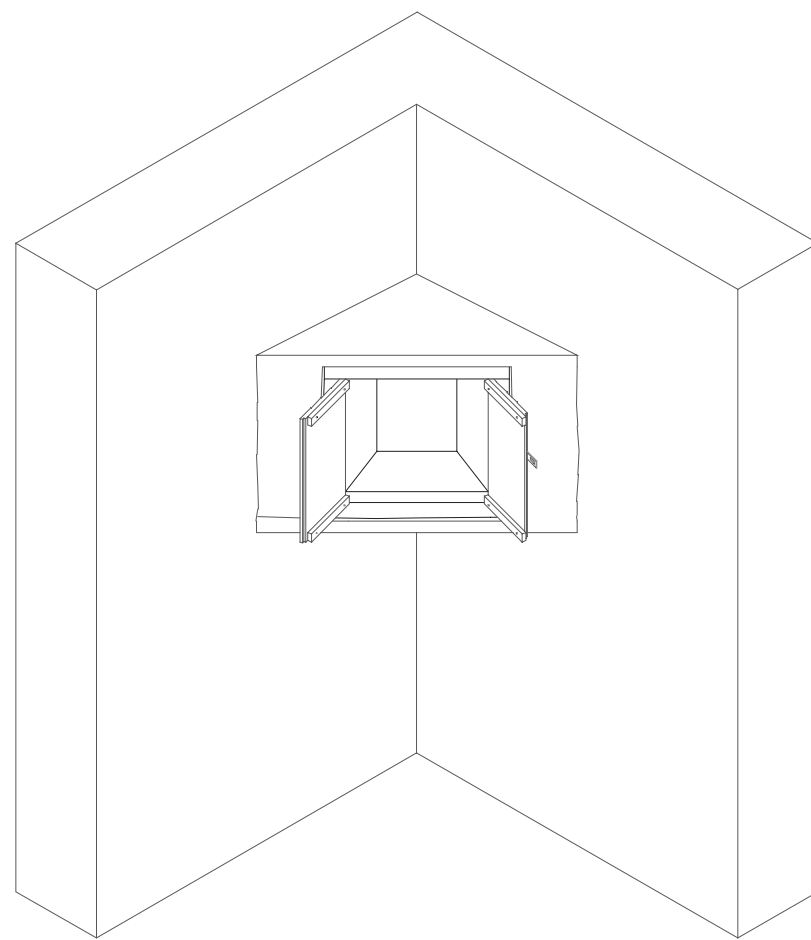


Plan

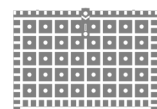


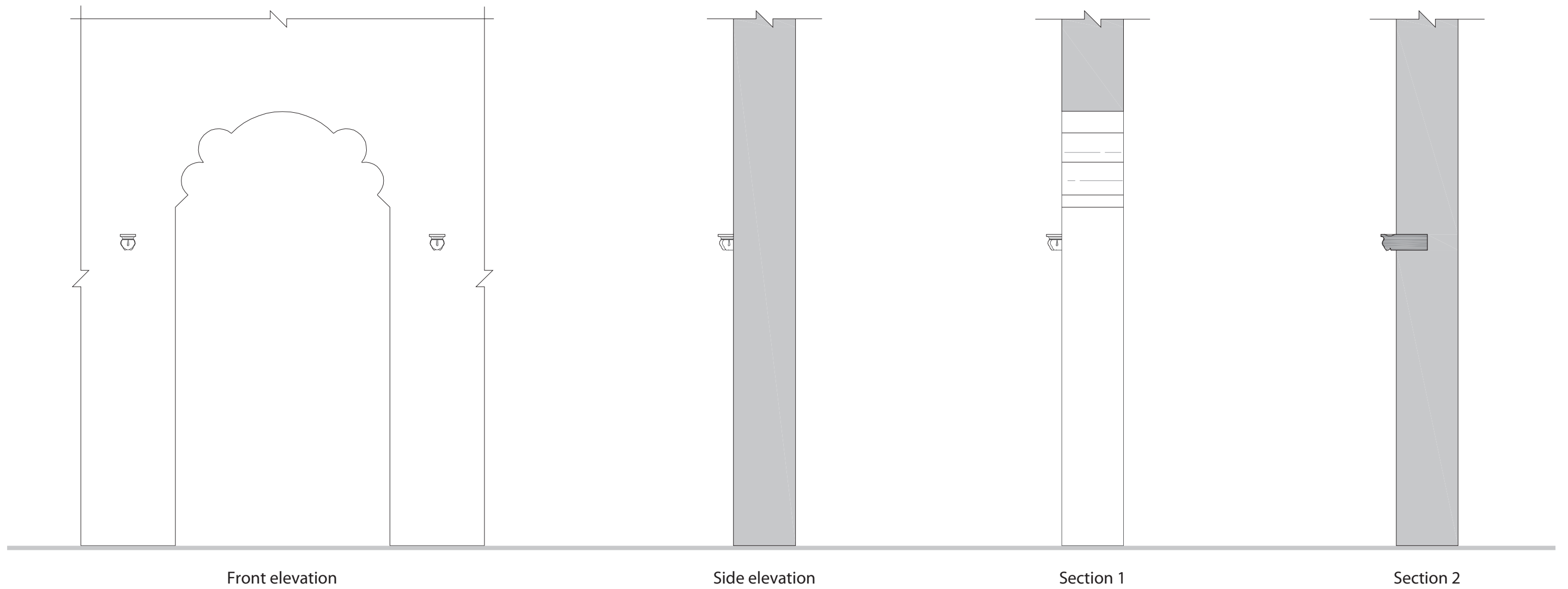


Isometric view



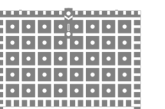
Isometric view (open)

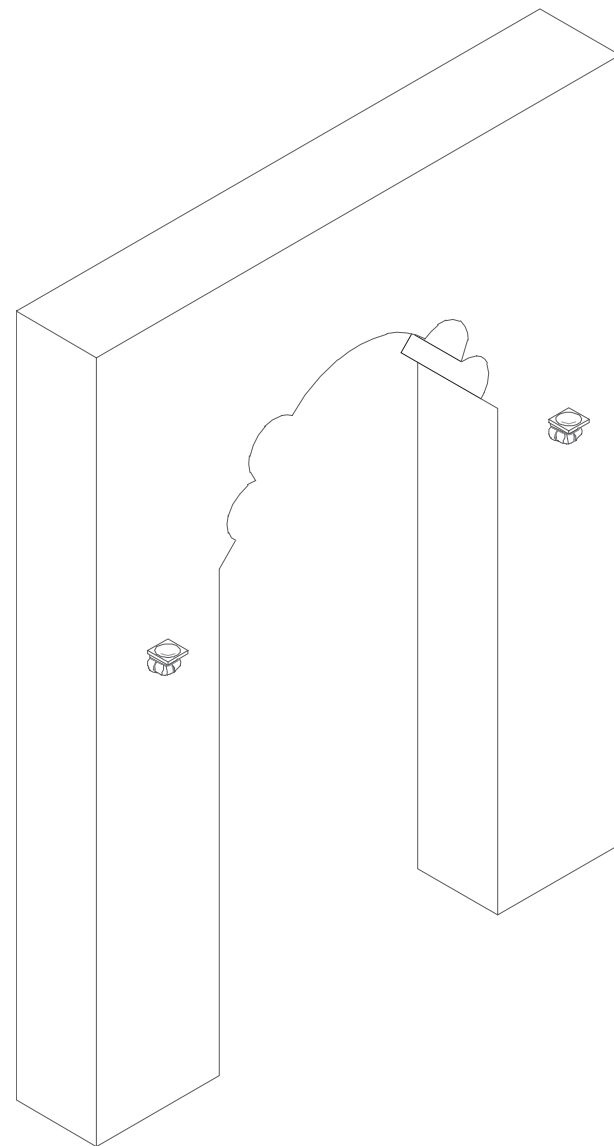




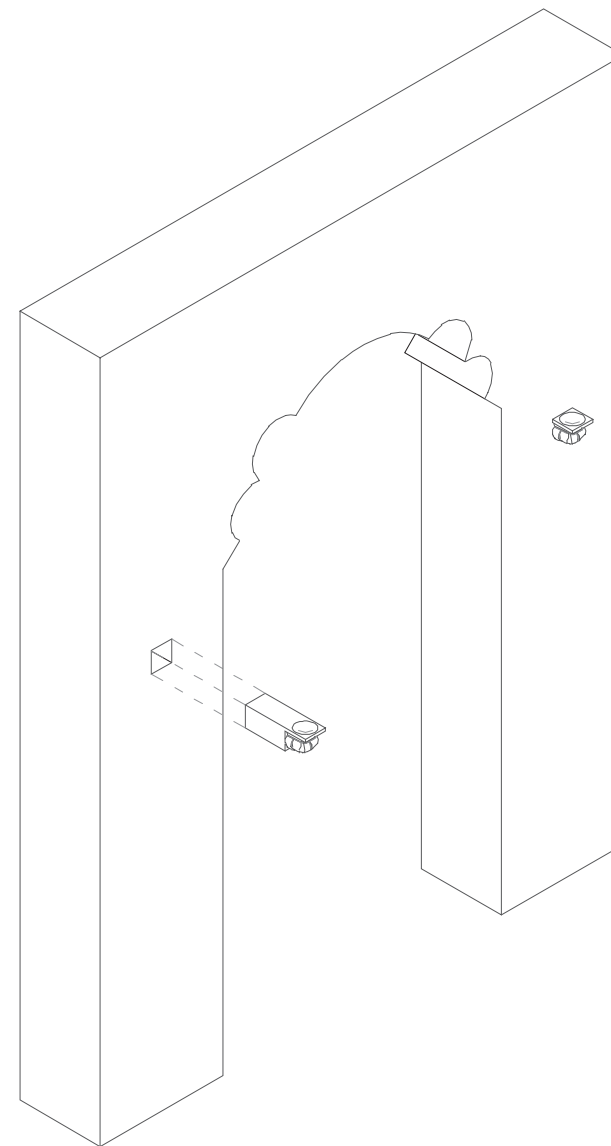
Plan (Top view)

Vernacular Furniture of Haryana

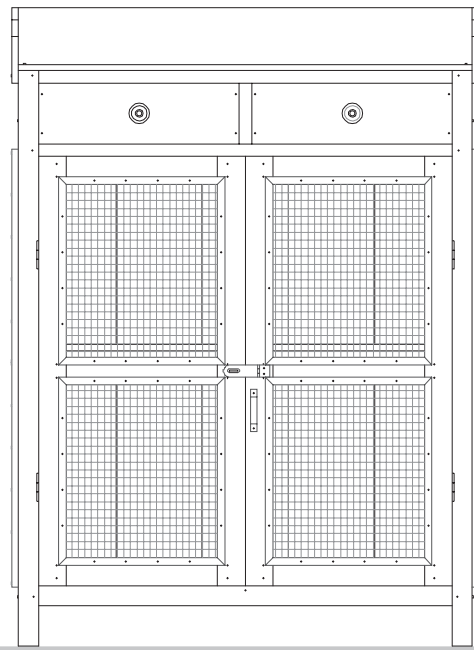




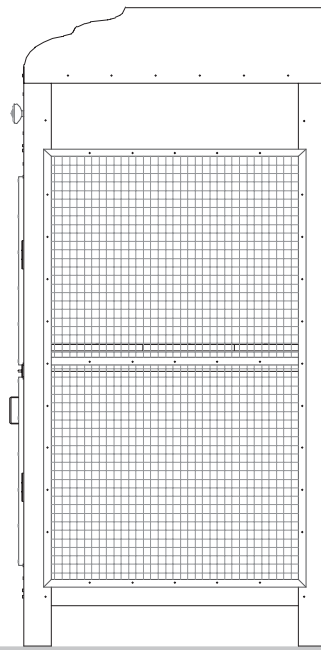
Isometric view



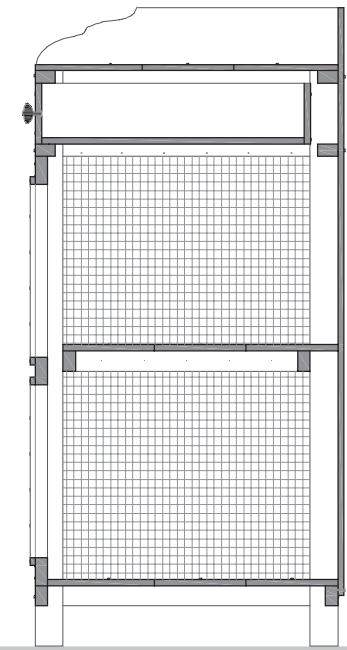
Exploded Isometric view



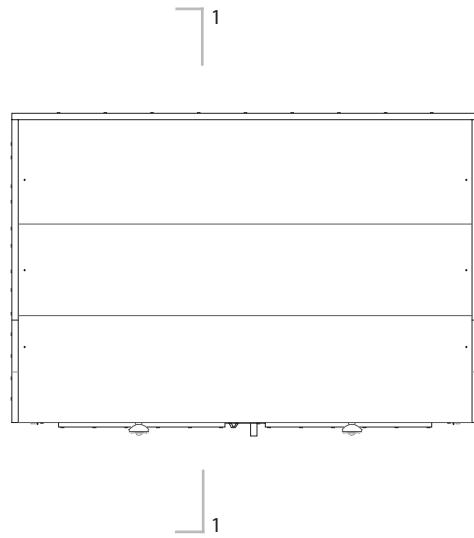
Front elevation



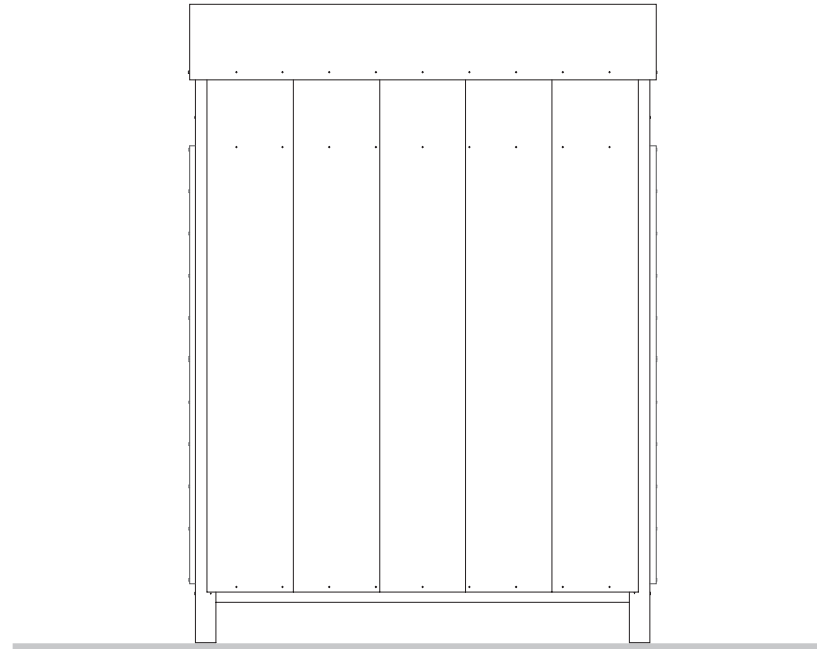
Side elevation



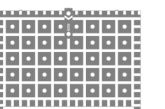
Section 1

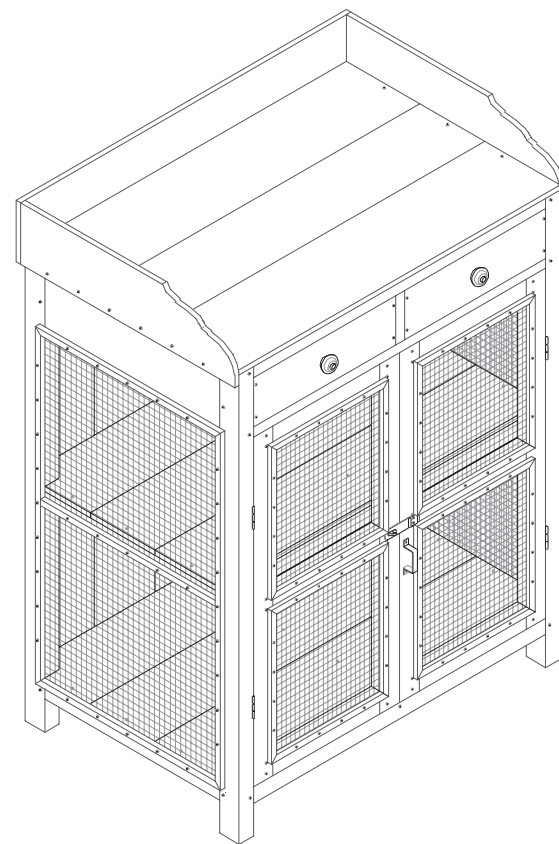


Plan

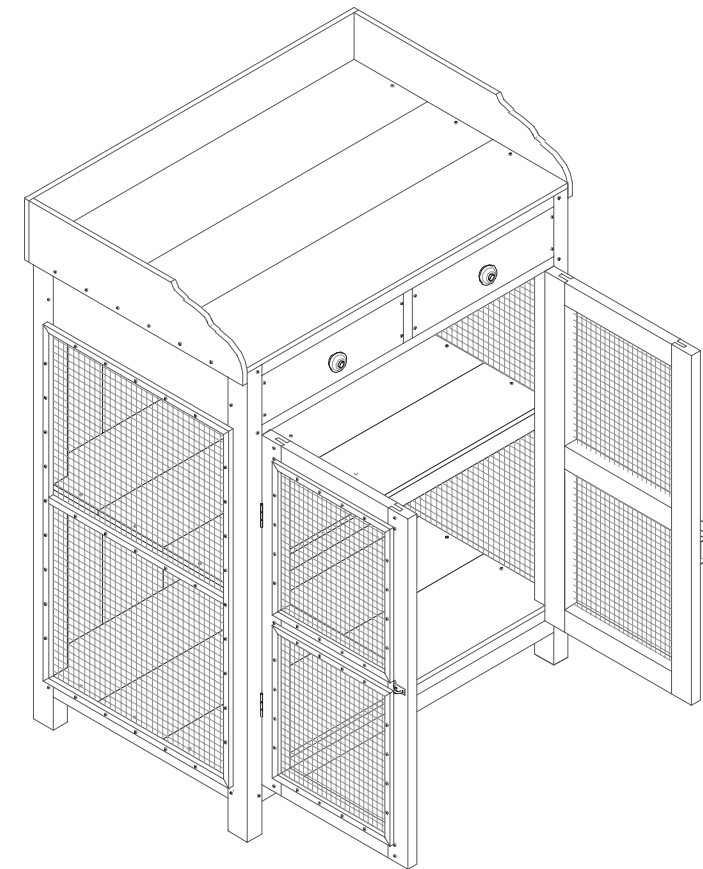


Back elevation

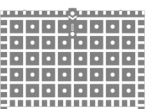


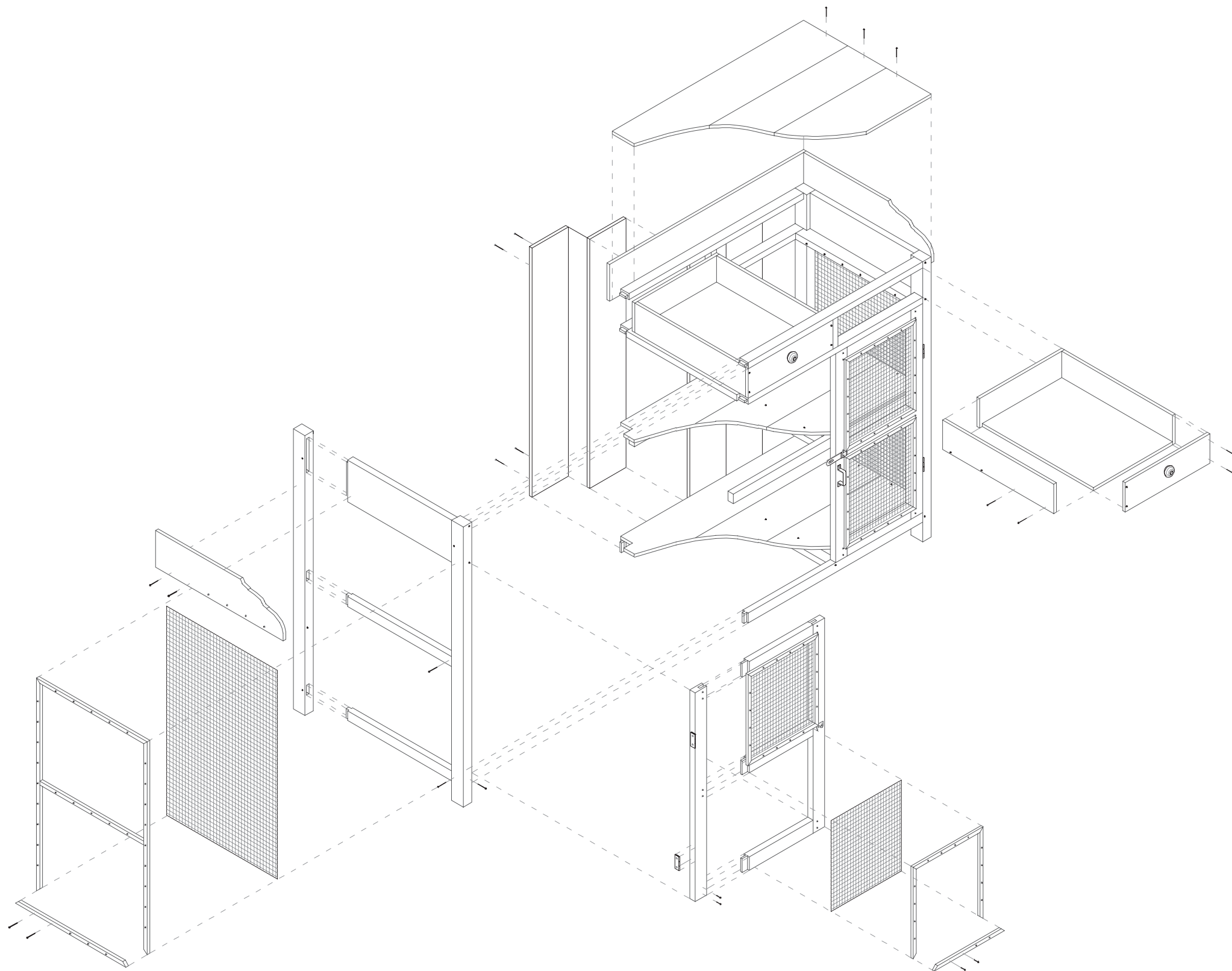


Isometric view

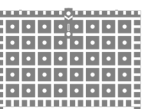


Isometric view (open)

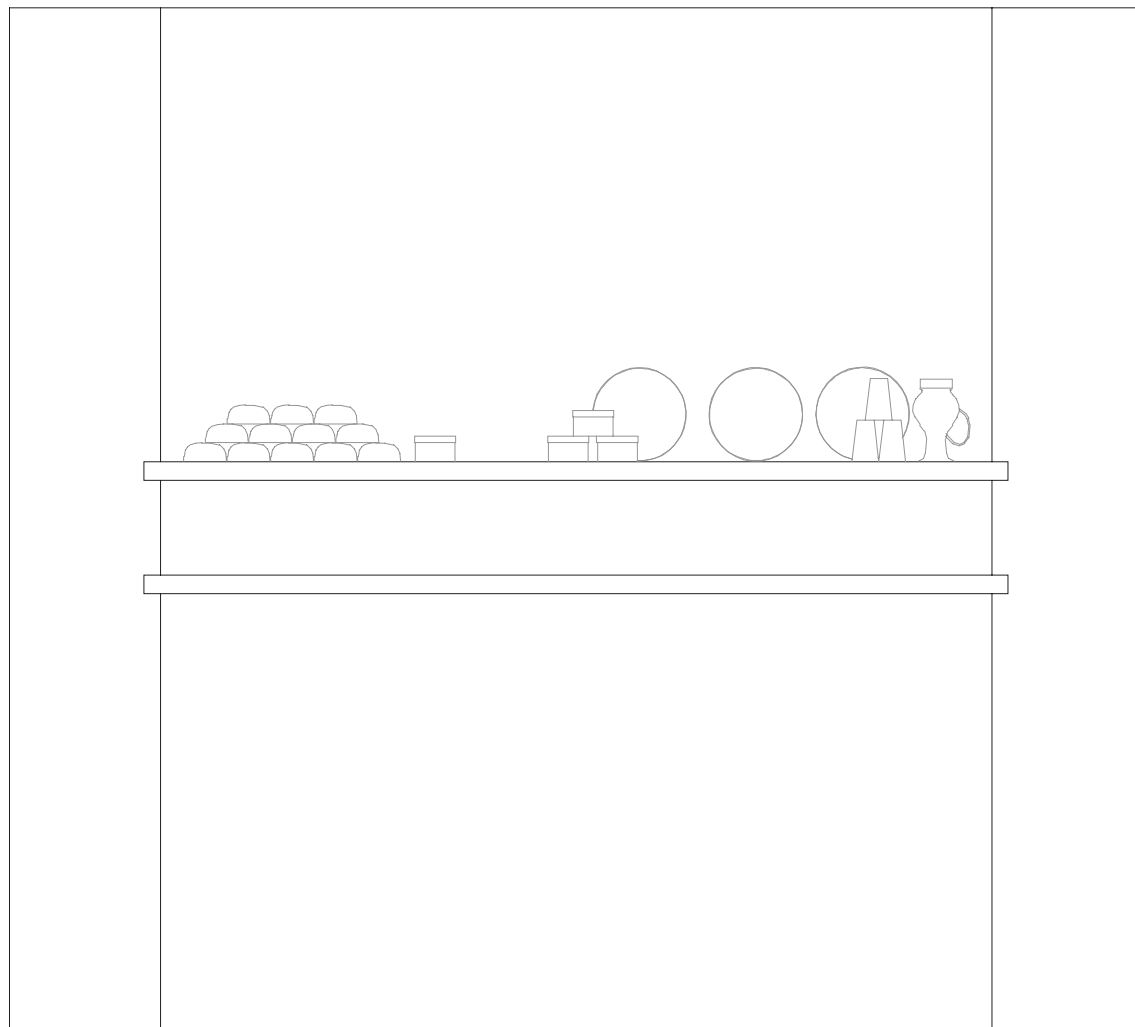




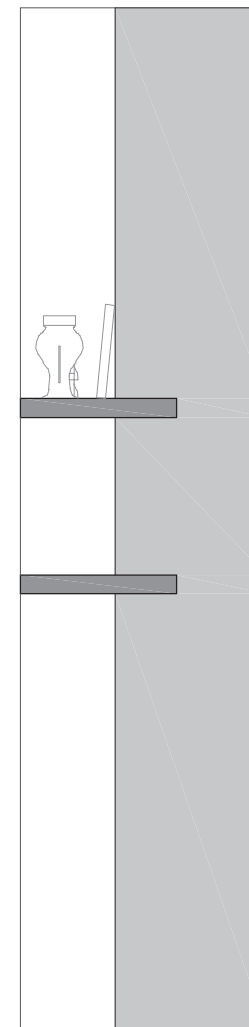
Isometric view (open)



Plan



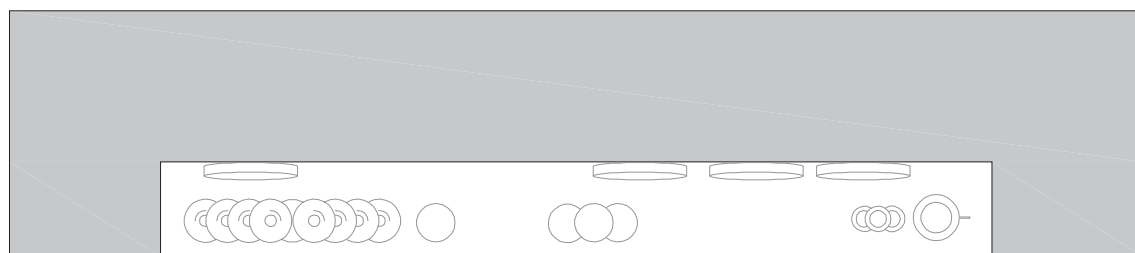
Plan



Front elevation

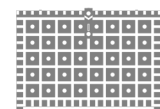
Section 1

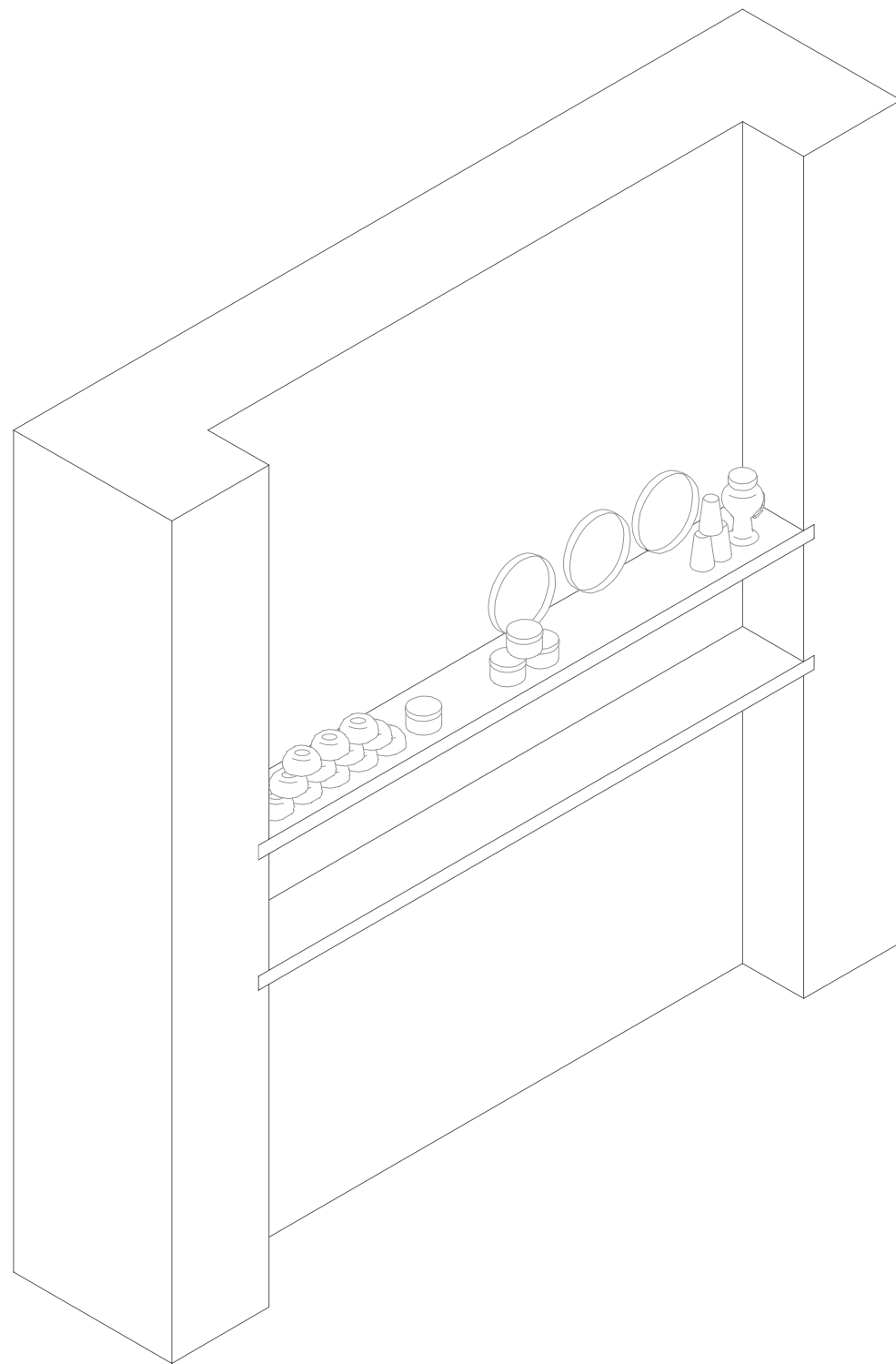
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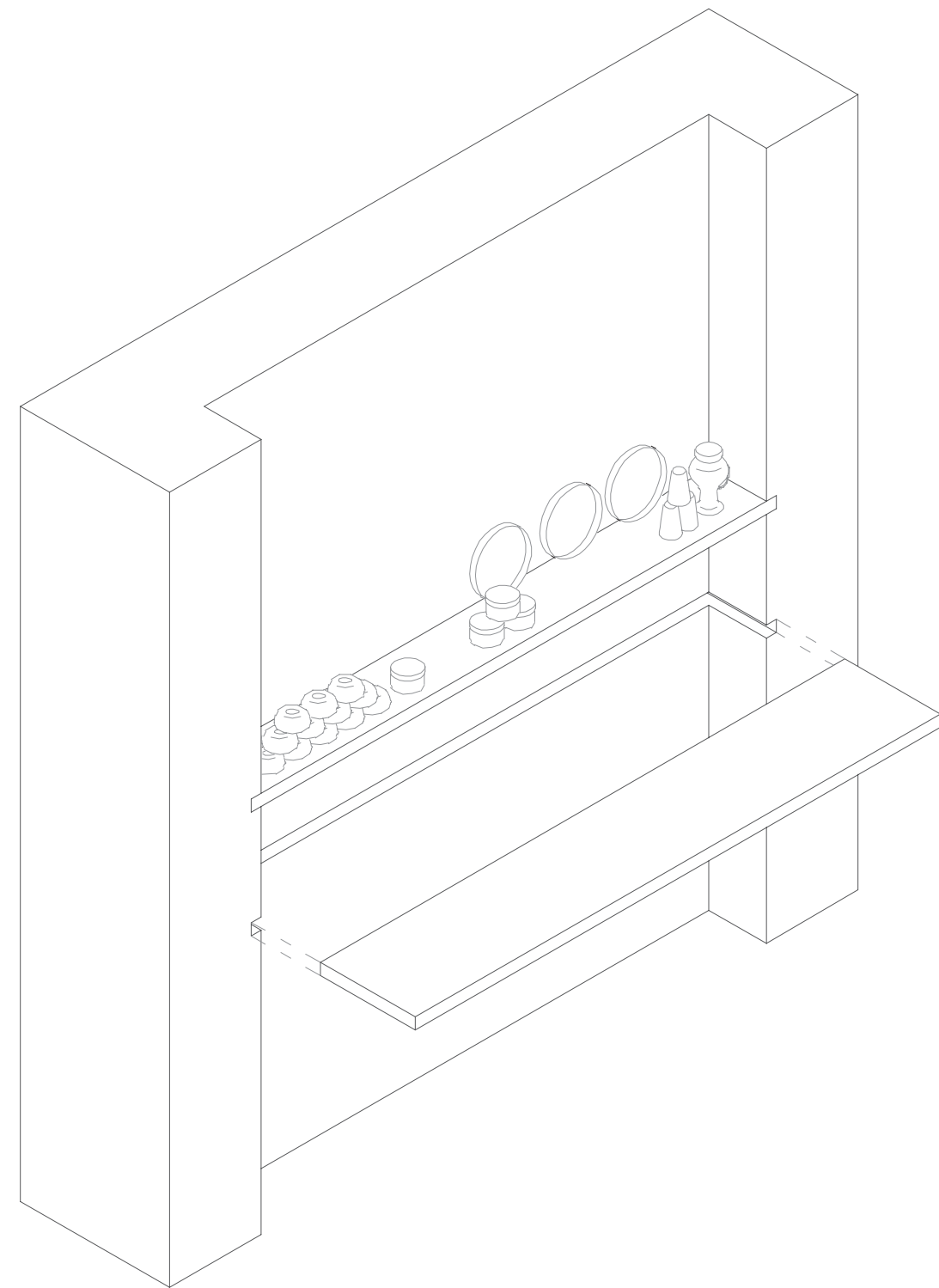
1

Plan

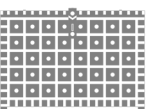
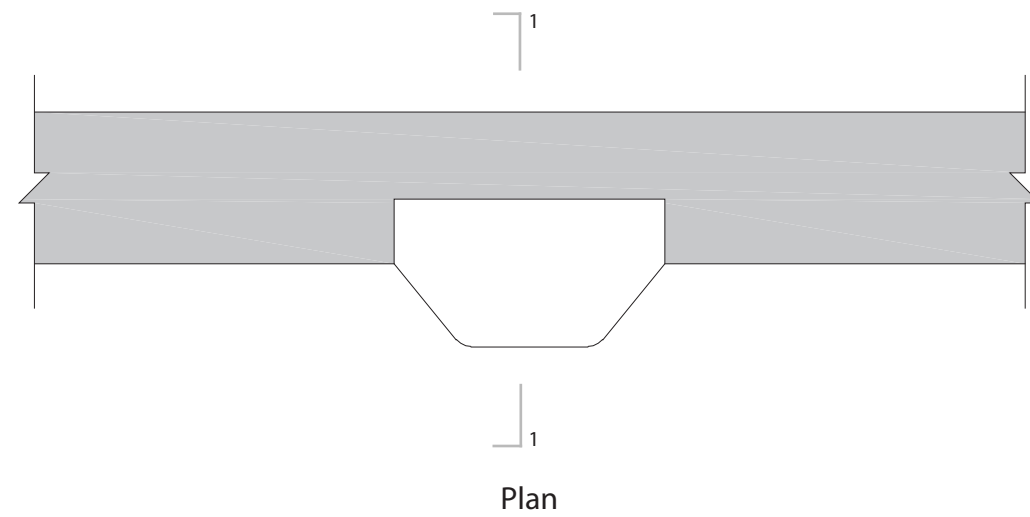
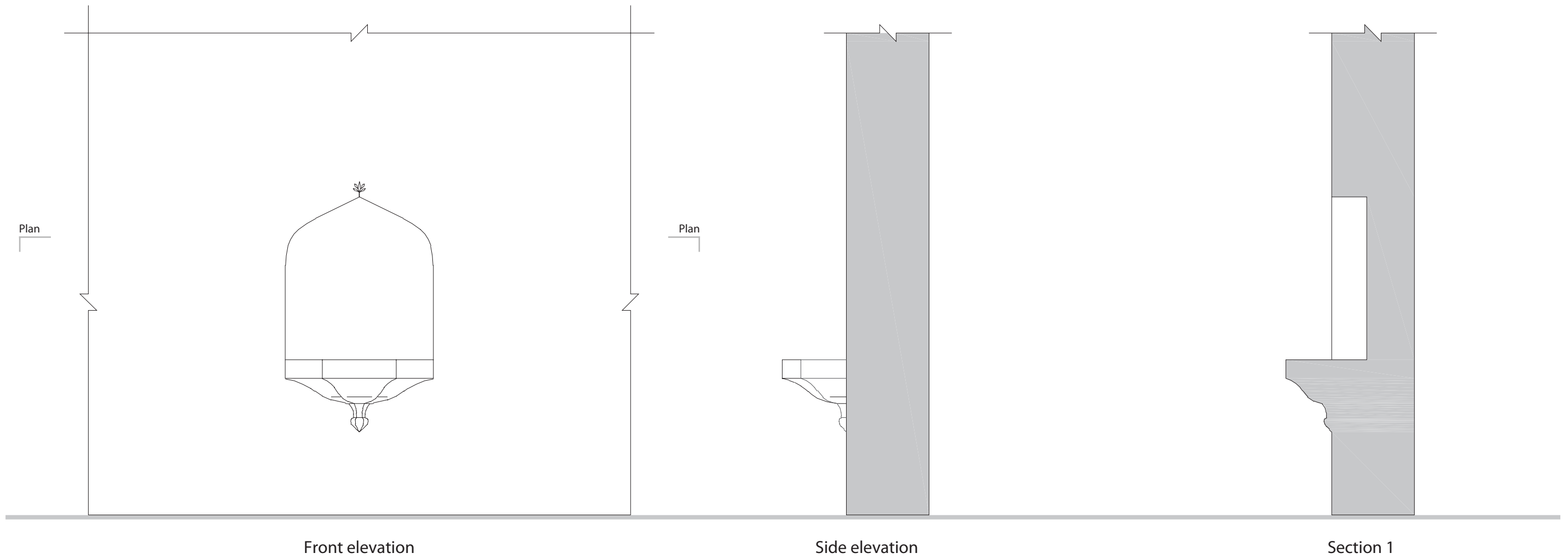


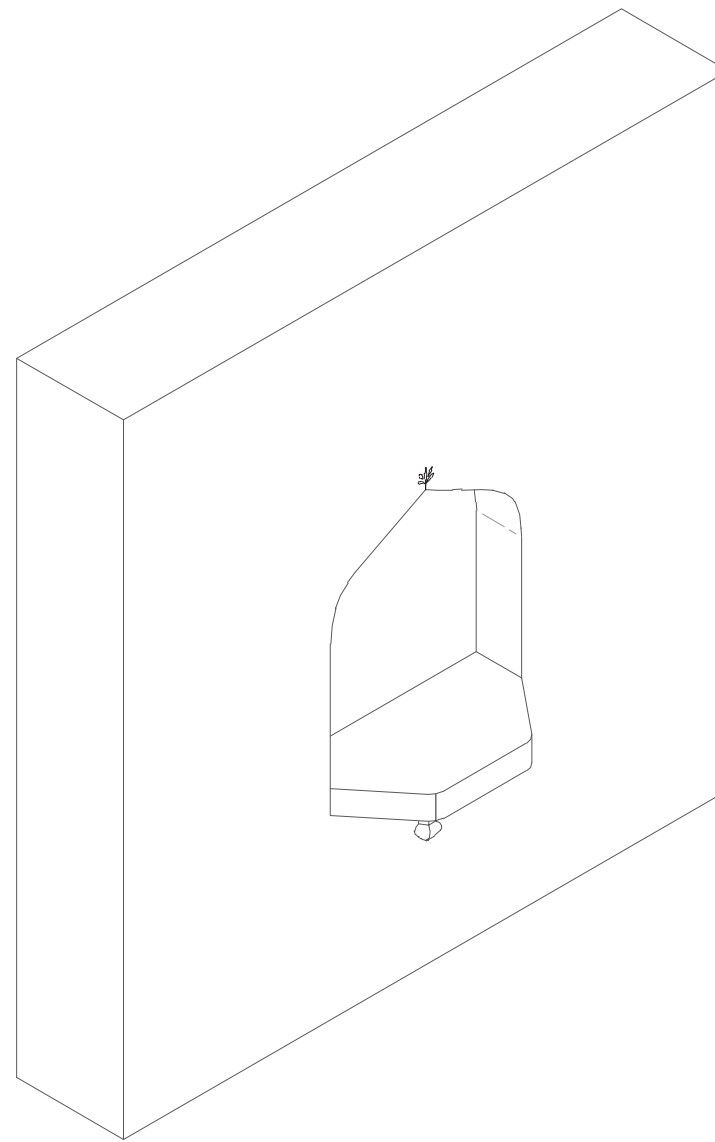


Isometric view

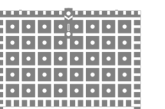


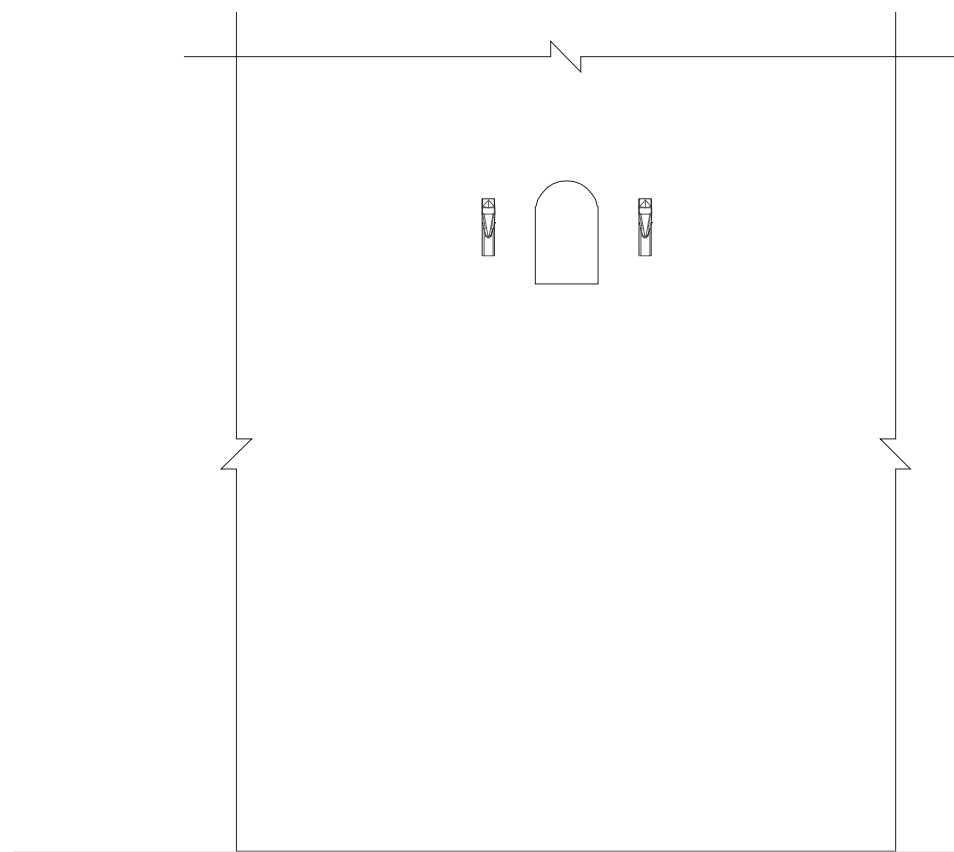
Exploded Isometric view



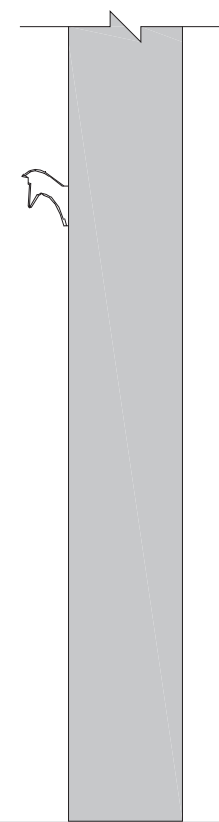


Isometric view

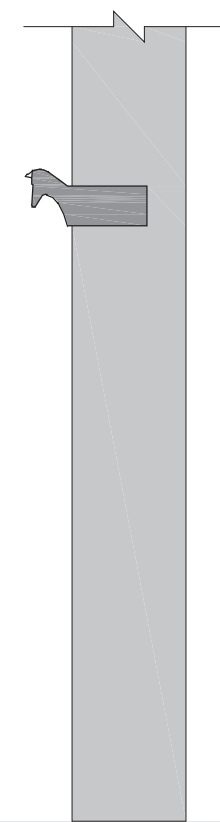




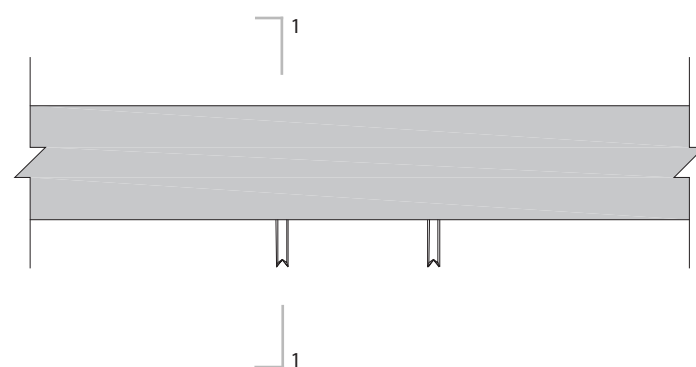
Front elevation



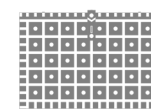
Side elevation

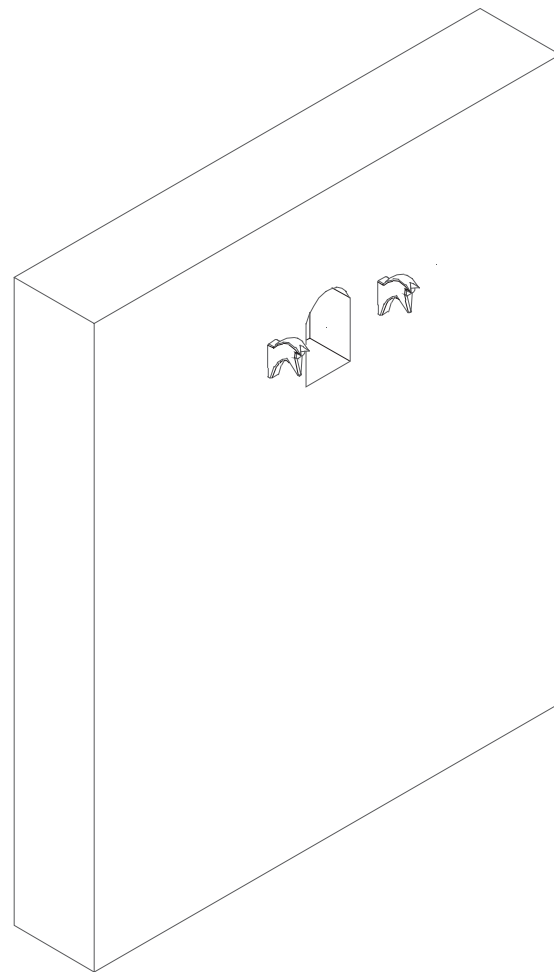


Section 1

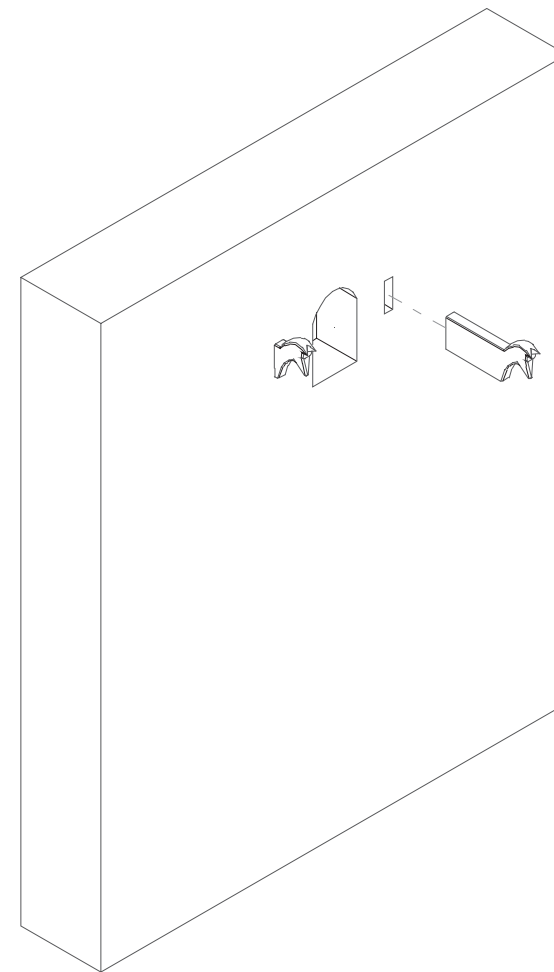


Plan (Top view)

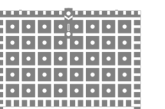


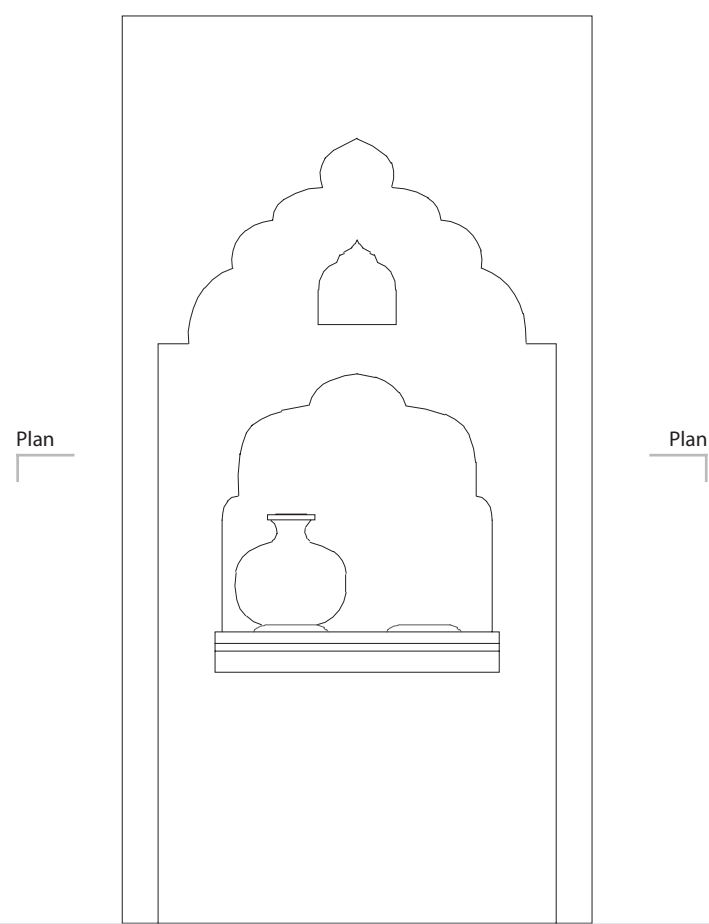


Isometric view

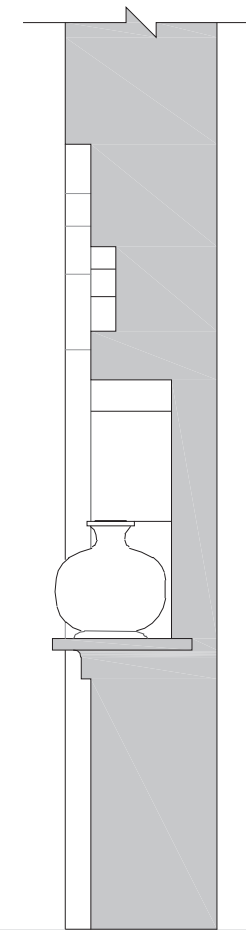


Exploded Isometric view

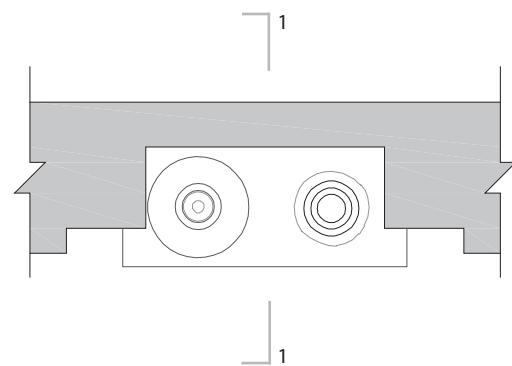




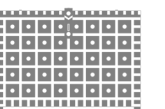
Front elevation

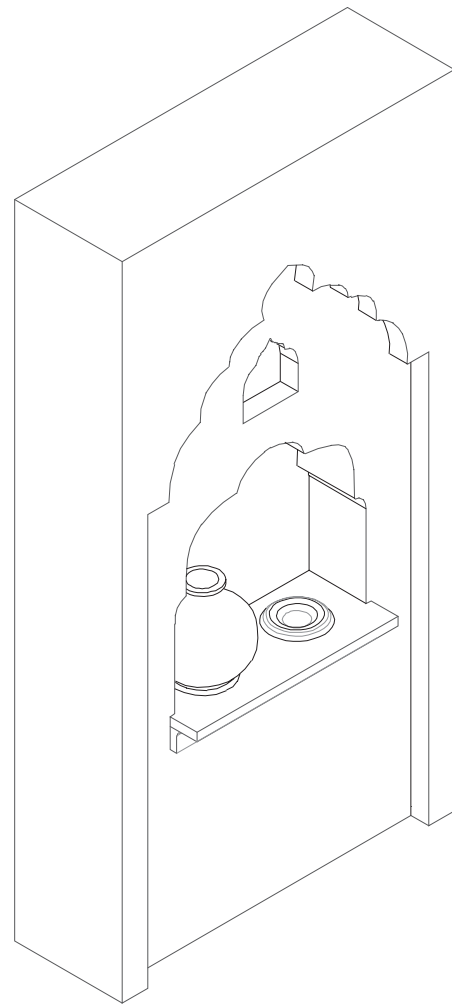


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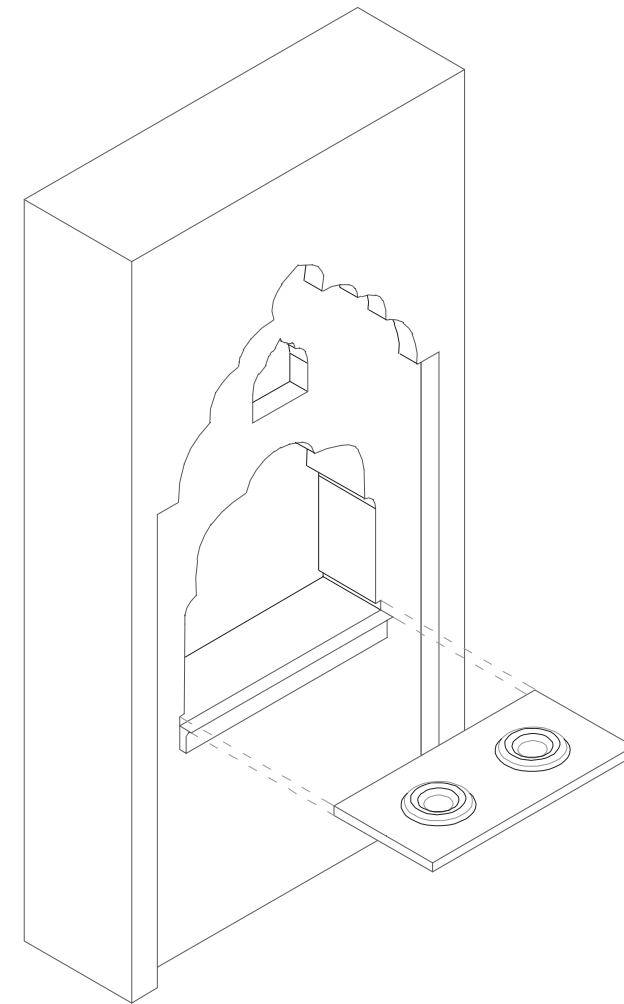


Plan

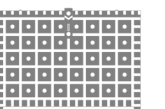




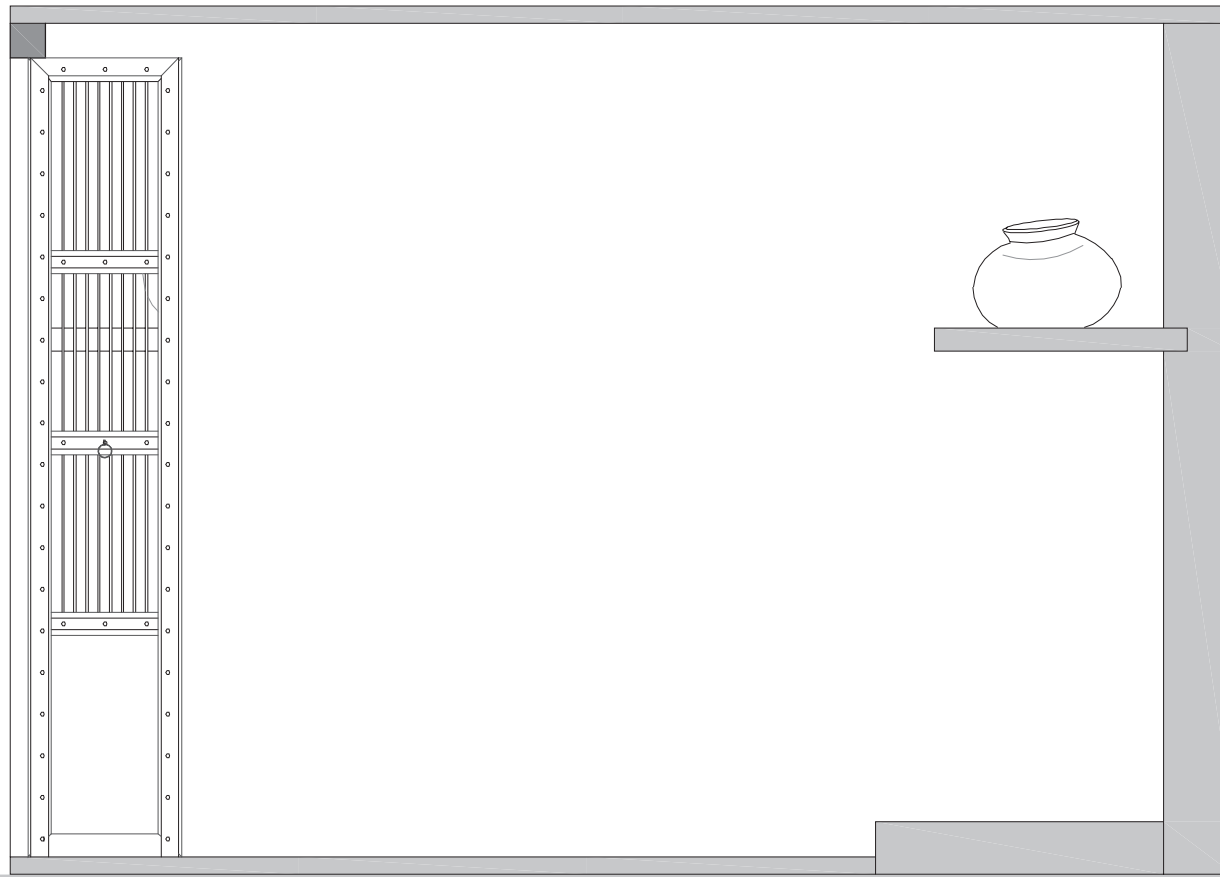
Isometric view



Exploded Isometric view

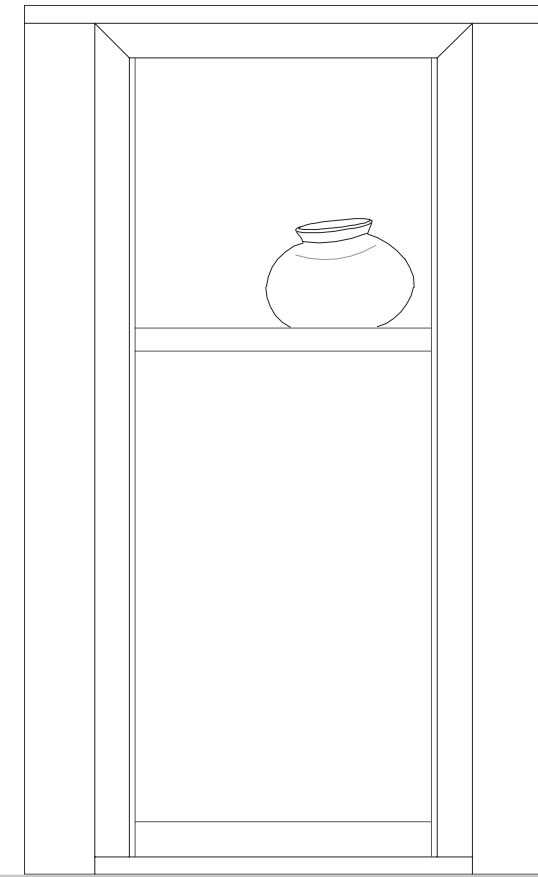


Plan



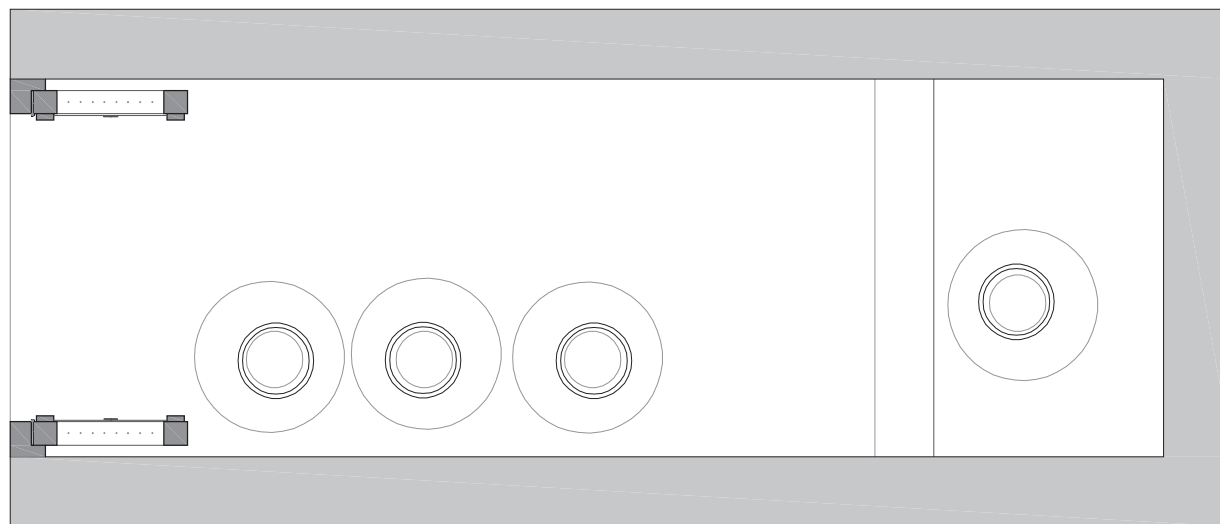
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Plan



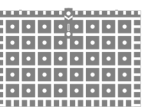
Side elevation

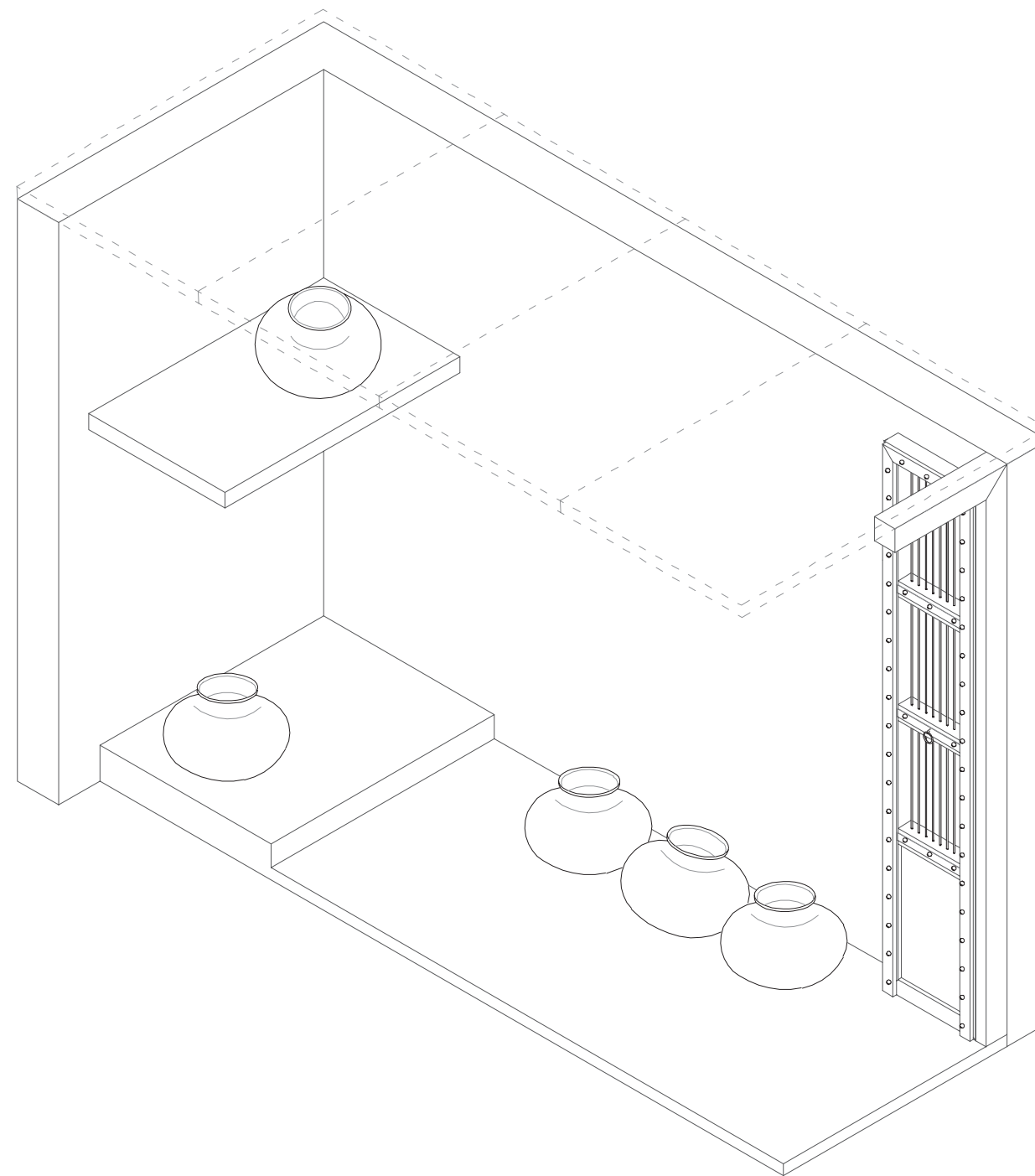
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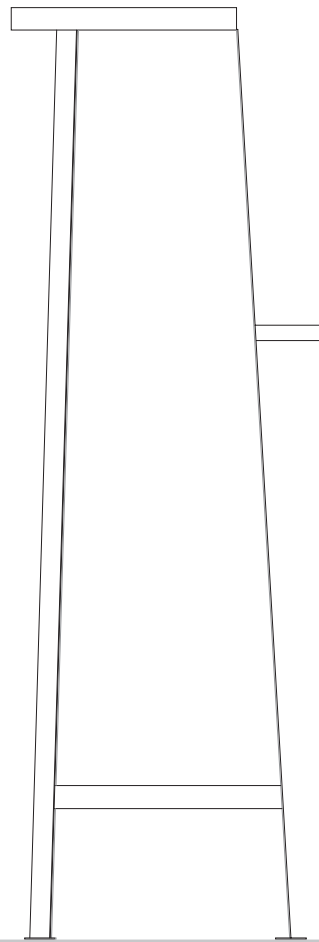
Plan

1

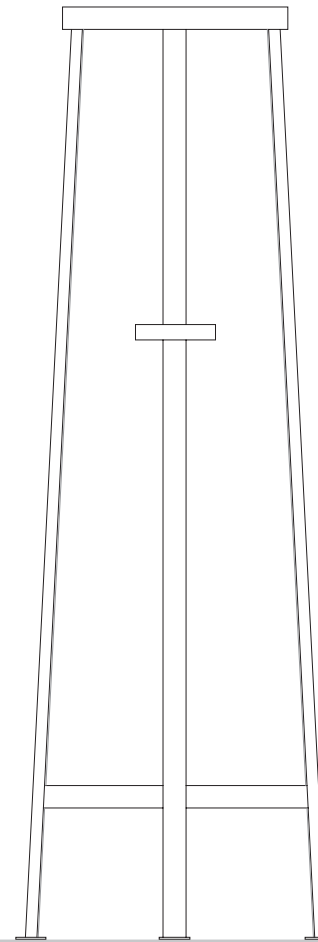




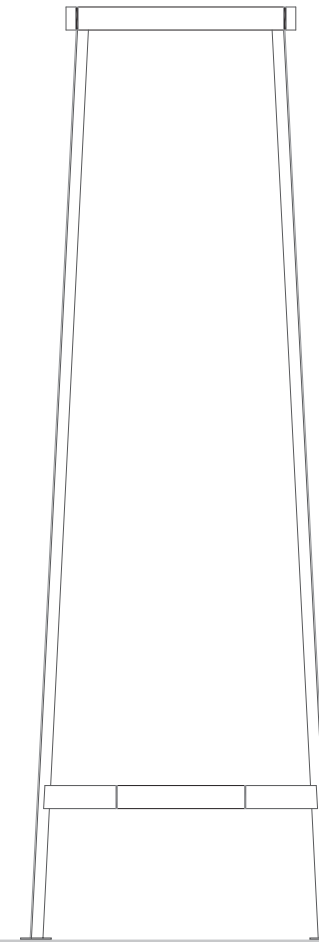
Exploded Isometric view



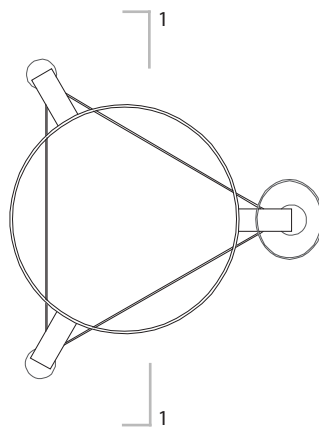
Front elevation



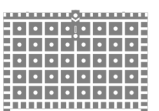
Side elevation

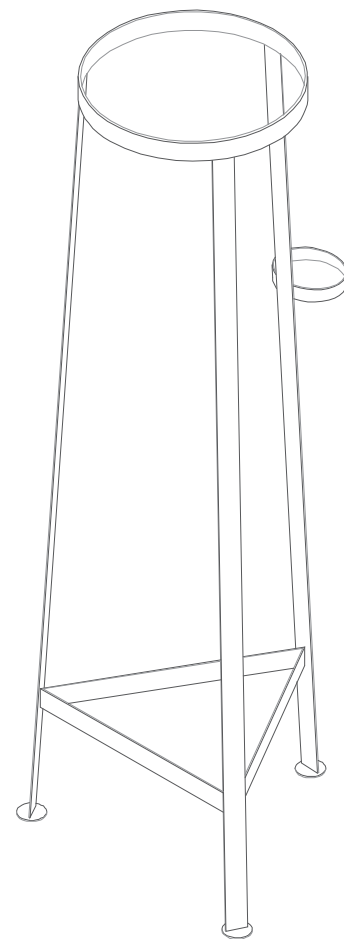


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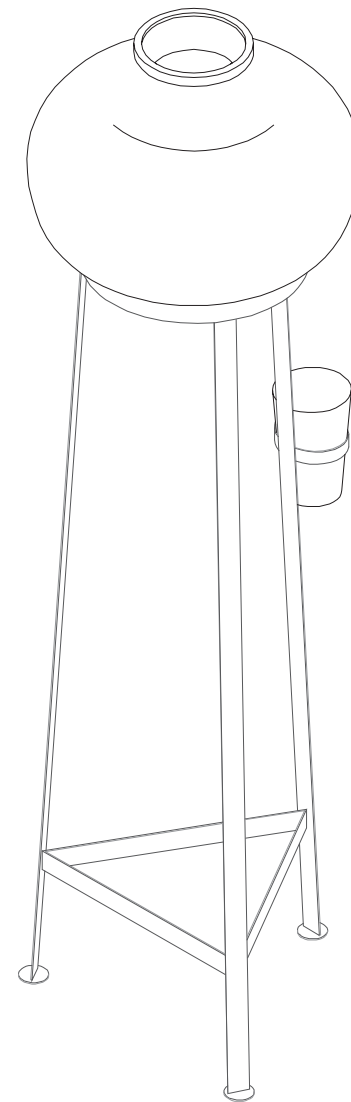


Plan (Top view)

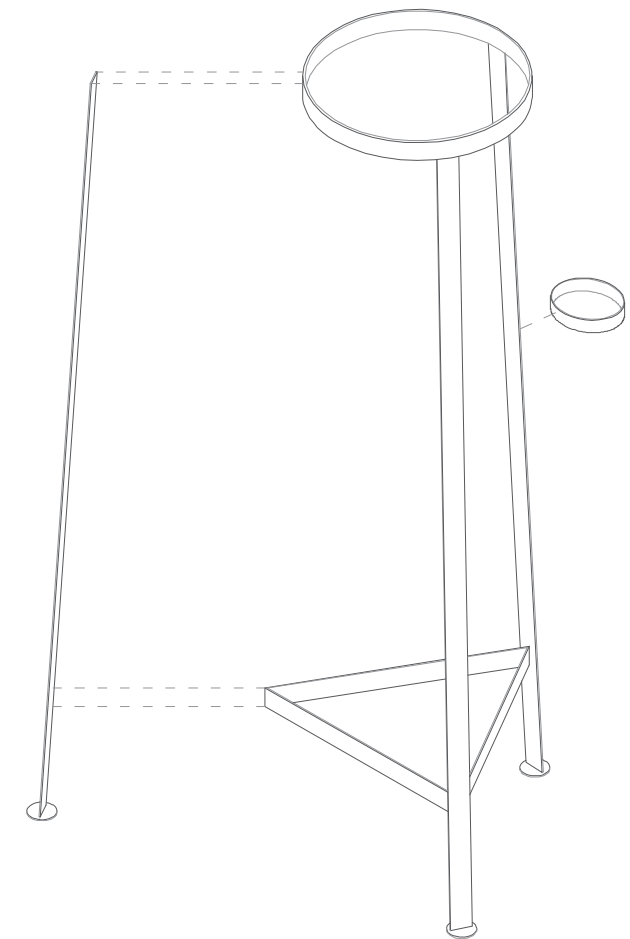




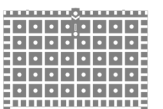
Isometric view



Isometric view

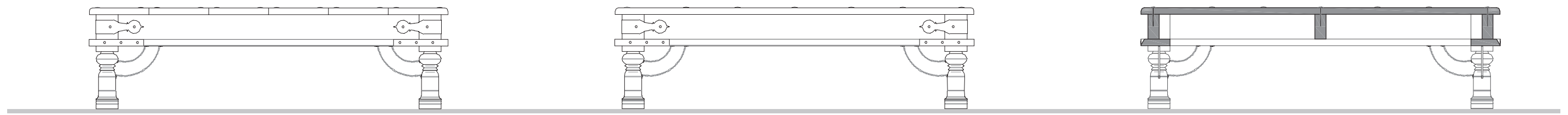


Exploded Isometric view





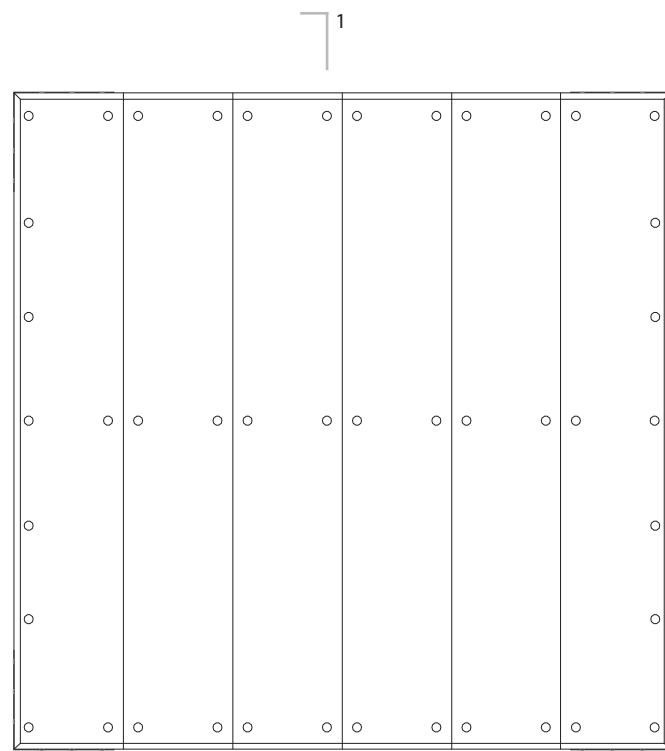
sapaat
surface



Front elevation

Side elevation

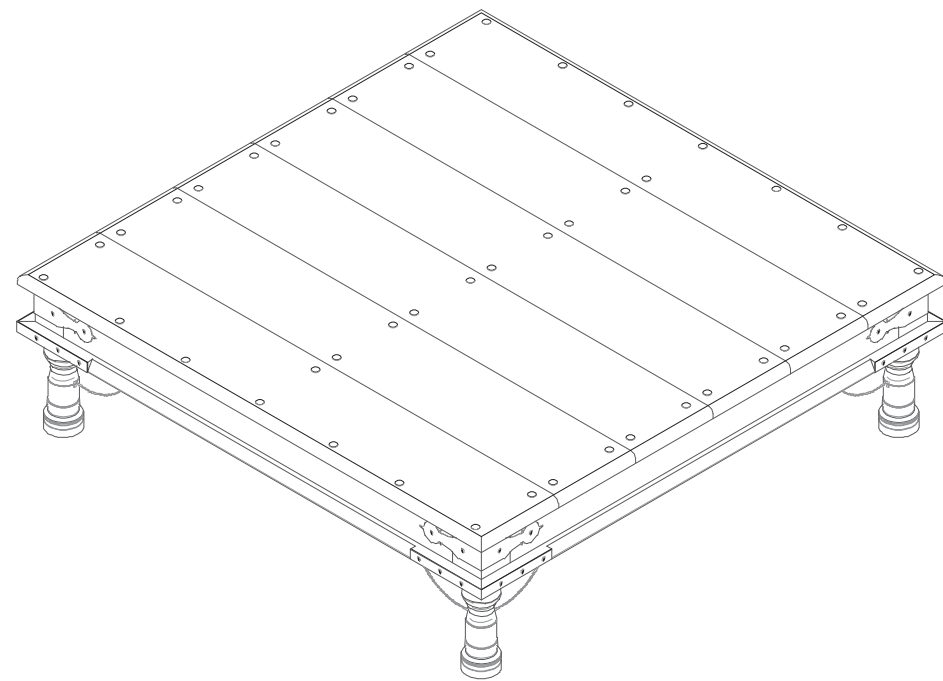
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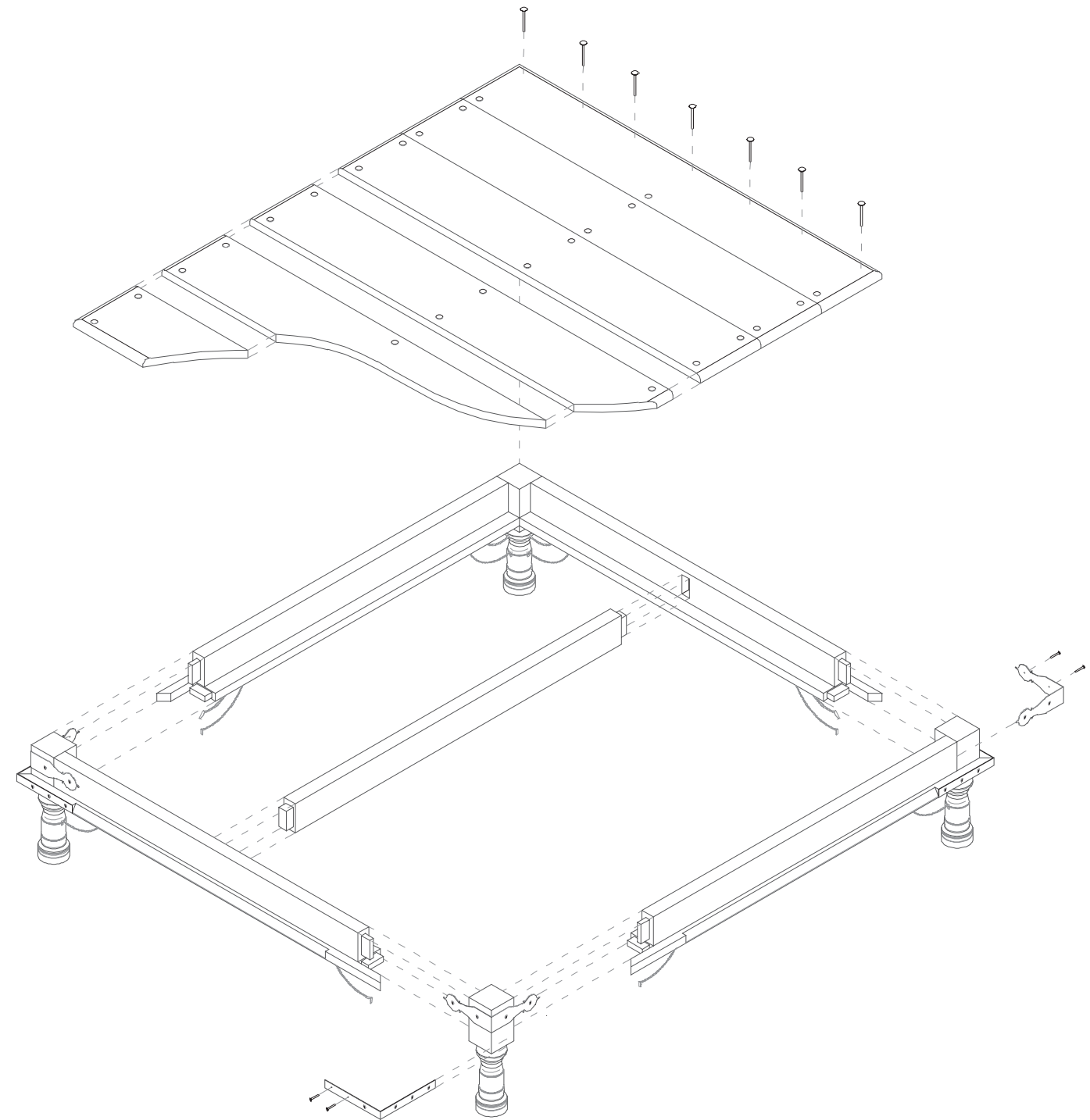
Plan (Top View)

Vernacular Furniture of Haryana





Isometric view



Exploded Isometric view

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: Haryana is the outcome of an extensive survey of the vernacular furniture of Haryana. 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.

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, Pooja Acharya, Anshula Prehar, Kirtan Shah. 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 co-author (along with Mansi S Rao, Rishav Jain and Radha Devpura) on the Catalogue of Vernacular Furniture: Haryana, 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, and Sandipan Goswami.

We are particularly indebted to Krishna Shastri (Former Dean, Faculty of Design, CEPT University, and Former Coordinator, DICRC) for her constant support towards the project. We would like to acknowledge Kireet Patel (Associate Professor, Faculty of Design) for his valuable inputs on the construction drawings of the vernacular furniture. We express our thanks to Suren Vakil (Vice-Chairman), Darshan Parikh (Director), Shivangie Srivatsava (HR Manager), Sonal Trajcker (Accounts) and the team at the CEPT Research and Development Foundation (CRDF) for their administrative support, especially Anu Sutaria (Director, Alumni Office) and Pooja Sanghani (Coordinator, Alumni Office). We would also like to thank Tridip Suhrud (Professor and Director, CEPT Archives and University Press), Saumya Das (Former Coordinator, CEPT Archives and University Press), Apurva Ashar (Navjivan Press) for their support.

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 S Rao (2017) and Samrudha Dixit (2018) – with research grants to visit SADACC and advance their study of vernacular furniture items and traditional architectural elements from north-west India.

We extend our heartfelt gratitude to the Dharohar Museum, Kurukshetra, Jainti Devi Archeological Museum, Jind and BRCM Archive & Alumni Centre have generously supported this

research by enriching our knowledge of the vernacular furniture of Haryana.

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 (Former Secretary, Charles Wallace Trust), Katherine Bridges (Collections and House Officer, National Trust), Rosemary Crill (Former Senior Curator, Asian Department, Victoria & Albert Museum), Alec Cummings (artist), Brian Durrans (Former Senior Curator, Asia Department, British Museum), Mark Elliott (Senior Curator, Anthropology, Museum of Archaeology and Anthropology, University of Cambridge), Richard Everitt (Former Director, Education and Society, British Council in India), Shreela Gosh (Secretary, Charles Wallace Trust), 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), John Mack (Professor of World Art Studies, Sainsbury Research Unit, University of East Anglia and Trustee of the SADACC Trust), John Mitchell (Emeritus Professor, School of Art, Media and American Studies, University of East Anglia), Victoria Mitchell (Research Supervisor, Norwich University of the Arts), Divia Patel (Senior Curator for South Asia, Victoria & Albert Museum), Naomi Pierrepoint (Collections Volunteer), 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 (formerly Head of Learning, Sainsbury Centre, University of East Anglia), Nadine Zubair (PhD Research Student, World Art Studies, University of East Anglia), Annie Woodman (Eye Film), Jason Ng (Research Assistant, Department of Architecture, National University of Singapore), Ivor Kemp (Former British Council First Secretary for Libraries and British Council Librarian, India), Urvashi Sabu (Associate Professor, University of Delhi).

During the field visits, we were lucky to meet members of the royal families of Haryana 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 Haryana. 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 Haryana. The contributors have been listed below in alphabetical order in the regions where they helped us.

Ahirwal
Charkhi Dadri
Ali Khan, Bajinder Singh, Baldeep Singh, Baljeet, Bharat Singh, Bimla devi, Deepchand, Dharam Singh, Dharampal, Gayatri devi, Indravati devi, Jaiveer, Jamil Khan, Jay Singh, Jaybeer Singh, Joginder Singh, Kamal Singh, Kamla devi, Kuldeep Singh Mohar, Leela Ram, Mahaveer Singh Phogat, Master Dharam Singh, Nafesingh Phogat, Naurang Lal, Omprakash Motilal Jhangda, Pardeep Ji, Poonam Devi, Rajesh, Ram Kishan (Dakiya), Ranbir Singh, Renu devi, Safard Ali, Sandeep Singh Mohar (Asst. Professor of Fashion Department at PLCSUPVA, Rohtak), Santra Devi, Satyanarayan Ji, Sharif Khan, Somveer Singh, Subeh Singh, Sukhbeer Singh, Suresh Khan, Ummaid (Fauji), Ummed Singh

Mahendragarh
Amilal, Anil Ji, Anju, Ankit Sharma, Baba Murla, Bahadur Singh, Bajrang Singh Tawar, Banarasi Devi, Basanti Devi, Bhagwani Devi, Brahmanand Ji, Dr. Gopichand Ji, Geeta Devi, Ghussa Singh, Hanuman Singh, Indravati Devi, Jagdish Singh, Jagdish Singh Shekhawat, Jagdish Ji, Joginder Singh, Kailash Yadav, Kamla Devi, Kamlesh Devi, Kavita Devi, Kitty, Mr. Bharat Singh, Mul Singh, Mul Singh Shekhawat, Neetu Devi, Omvati Devi, Pooja Devi, Pritam Sharma, Raj Bala Devi, Raju Singh, Ramkala Ji, Rohtaz, Sanjay Ji, Santosh Ji, Sarabati Devi, Sarvan Devi, Sauna Devi, Sher Singh, Soh Baiji, Sohlal, Subeh Singh, Sumer Singh, Surendar Singh (Lala), Veru Singh

Rewari
Anil Kumar Ji, Anju Sharma, Arjun Singh, Bijendar Singh, Brijmohan Singh, Dharmendra Singh, Dinesh Kumar, Harpal Singh, Hiralal Shyam Sunder, Jodha Ramji, Kamla Devi, Kanaram, Nahid, Nasir, Puran Lal, Raj Kumar, Rajbala Devi, Ramanarayan Ji, Ravinder Singh, Satendar Singh, Satish Kumar, Shri Bheemraj, Shri Krishan Chaudhary, Shri Shyam Lal, Simbhu Dayal, Subhash Ji, Sultan Singh, Sunil Kumar Ji, Umrao Singh, Vikesh Kumar, Yogeshwar Parsad

Bagad
Bhiwani
Dharamchand ji, Dharamchand Sheoran, Dhyan Singh Sheoran, Jay Prakash, Narendra Kumar Soni, Nawabzada Riazuddin Ahmed Khan, Pramod Dhanpatrai, Sajan Sabu, Vaibhav Gupta

Fatehabad
Aatma Ram, Amarjeet Singh, Ashok, Bhola Singh, Darshana, Devi Lal, Dharam Chand, Gaurjaan Devi, Harnaam Kaur, Kaku Singh, Kalawanti Devi, Kesar Singh, Mahender Kaur, Mariyan Devi, Naresh Kumar, Parmeshwari Devi, Rajwinder Singh, Ram Dulari, Ramesh Kumar, Ravinder Kumar, Shanti Devi, Sukhdev Singh

Hisar
Balbir Singh, Balraj Singh, Bhagat Singh, Bodh Ram, Dhapan Devi, Hoshiar Singh, Krishan Kumar, Master Tekchand, Naurang Singh, Parmeshwari Devi, Pratap Kumar, Raj Kumar, Ram Kumar Kudia, Ram Swaroop, Sachin, Shanti Devi, Vinod Kumar

Sirsa
Bhagchand, Bhagwandas, Inderpal Arya, Rajesh Kasaniya, Sandeep Saharan

Braj
Gurugram
Aarti Devi, Ami Lal, Chattar Singh, Dharmendra Khatana, Divan Singh, Harnav, Harphul Singh, Hawa Singh, Kamla Devi, Krishan Ji, Krishna Devi,Lakhan, Mamta Devi, Meenu Devi, Membati Devi, Omjit Swami, Poonam Devi, Rampath Ji, Rekha Devi, Sachin, Samahal Ji, Savitri Devi, Somat Singh, Suman Devi, Sunil Kumar, Vijay Khatana

Faridabad
Anand Bir, Bedi Singh, Bheema Ji, Chhibbi Ji, Daya Ram, Dhanesh Bharadwaj, Gaurav Chaudhary, Gurdeep Singh, Haji Israel Shah, Memvati Devi, Memwati Kaushik, Nasima, Natholi Ram Kaushik, Noor Mohmman, Om Veer, Pandit Ram Lal, Payal Devi, Pritam Singh, Rakesh Bharadwaj, Ram Veer, Ramesh Ji, Rehmati Devi, Santo Devi, Satto Devi, Shamsher, Shamsuddin, Shashi Devi, Sonam Devi, Suman Devi, Vinod Kumar

Nuh
Abdul Karim Gorwal, Aemna Begum, Ali Saiyed, Amri Begum, Angoori Devi, Anjum, Anwar Gorwal, Apsari Begum, Atri Begum, Atru Dada, Din Mohammad, Haaji Jahurradin, Khajaan Singh, Lakhan Ji, Manju Devi, Mewa Ram, Mohammad Hanif, Mohsin, Mukand, Nadiya Khan, Nazma Begum, Pawan Kumar, Pramod Ji, Pushpa Devi, Rajesh Bai, Ramdutt Ji, Rinky, Saripan Begum, Subah Khan, Teji Ram, Umar Mohammad, Yakub Zaildaar, Zakira Begum

Palwal
Ashok Kumar Yadao, Bali Ram, Batan Devi, Bijendar Tamar, Chandra Soni, Gopal Singh, Hans Raj, Hansraj, Joginder Singh, Lalchand, Maha Devi, Meenu Devi, Mohan Lal Nambardar, Pappu Singh, Puran Lohiya, Rakesh Kumar, Ranno Singh, Sukhdev Singh, Sundar Singh

Khadar
Jhajjar
Asharfilal, Ashish Kumar, Azaad Singh, Bedpal, Bheem Singh, Darshna Devi, Dinesh Kumar Lambardaar, Dinesh Singh, Gaanda Devi, Geeta Devi, Ghumnilal, Jatinder Singh, Jaypal Ji,

Kuldeep Singh Mohar, Mahaveer Prasad, Manju Devi, Maya Devi, Mewa Devi, Muktiar Ji, Munni Devi, Najbuddin, Naseeb Singh, Nathuram Mistry, Naveen, Ompati, Pardeep, Pardeep Bhut, Premrata Devi, Rajbala Devi, Rajbeer Singh, Rajiv Singh, Rajkumar, Ramesh Singh, Ranbir Singh Phogat, Ranjeet Kumar, Rekha Devi, Rukamuddin, Saggal Devi, Santari Devi, Satbir Singh, Seema Devi, Subeh Singh, Sudesh Kumar, Sukhpati Devi, Sumitra Devi, Sunil Kumar, Vikas, Vinod Krishan Kumar Parjapat

Jind

Amar Singh, Dayanand, Kuldeep, Narendra Kumar, Panmishree, Raghav Kumar, Rajeev Jindal, Ranjendra Kumar Dhull, Virender Kumar

Panipat

Ajit Jain, Atul, Devendra, Jagbir Singh Nambardar, Jaybir, Jeet Singh Deshwal, Karan Singh Saini, Kavita Devi, Kunal, Mamen Chhachhiya, Nafay Singh Nambardar, Omprakash Gahalyan, Prem Devi, Priyanka, Rajendra Deshwal, Rajkumar Kashyap, Ram Kishan Deshwal, Ram Kishan Ji, Ram Singh Nambardar, Ramnarayan, Ramrati Devi, Ratan Singh, Savitri Devi, Shanti Devi, Sumer Deshwal, Sumita Devi, Surendra Sharma, Sushilaji Devi, Vinay Arora

Rohtak

Deepak Hooda, Devilal Bharadwaj, Rajni Devi, Rampath Bhardwaj, Ranbir Singh Phogat, Samunder Hooda

Sonipat

Alka Sachdeva, Anju Bhanwala, Bala Devi, Basant Singh, Dharamveer Singh, Gyanandar Bhanwala, Jayprakash Bhanwala, Joginder Singh Kataria, Karan Singh, Kishan Singh, Krishan Singh, Kuwarpal, Mahipal Singh Bhanwala, Meena Bhanwala, Monali Wanker, Mukesh Devi, Narendra Bhanwala, Parveen Bhanwala, Prem Kaur, Priyanka, Rajesh Bhanwala, Ram Kumar, Rampal Bhanwala, Satish Kataria, Sudesh Kataria, Vijaypal Bhanwala, Vikas Ji

Nardak

Ambala

Binder Jaypal, Darshani Devi, Kamla Devi, Maya Devi, Prem Kaur, Rajbala Kaur, Samsheer Singh

Kaithal

Inder Devi, Ramphal Snoph Deva, Surajbhan

Karnal

Beer Singh, Bhagti Devi, Bhim Singh, Bunt, Chanwa Singh, Choodia Ram, Dharampal, Jai Bhagwan, Kanta Devi, Lalita Devi, Mann Singh, Meena Devi, Nanak Singh, Pintu, Ravinder Singh,

Ronik, Shyam Lal, Subhash, Sunita Devi, Sushil Kumar, Vidyavati Devi

Kurukshetra

Amar Singh, Dakhan Devi, Jaswant Kaur, Krishan Lal, Lachhi Ram Halwai, Leela Devi, Maha Singh Punia, Pandit Vinod Kumar Pachauli, Peeru Ram, Raj Kishan Nain, Shakuntla Devi, Tara Chand, Vijay Kumari

Panchkula

Neik Mohammad, Sadhu Ram

Yamunanagar

Jamila, Raja Ratan Anmol Singh

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Drawing Portfolio of Vernacular Furniture: Haryana is a collection of technical drawings of 29 vernacular furniture pieces from Rajasthan. 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.

