

Wooden Architecture Collection of Gujarat at South Asian Decorative Arts and Crafts Collection (SADACC) Trust, United Kingdom

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in partnership with South Asian Decorative Arts and Crafts Collection (SADACC) Trust,
Design Innovation and Craft Resource Centre (DICRC) and Faculty of Design, CEPT University



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Research Project Summary

This research project titled “ Wooden Architecture Collection of Gujarat at South Asian Decorative Arts and Crafts Collection (SADACC) Trust, United Kingdom” is primarily investigating the South Asian collection of the SADACC Trust. The Trust holds a unique collection of the architectural and furniture pieces from India and Pakistan, which is the principal reference material for this project. The emphasis of this project is on the interior architecture elements (like doors, windows, columns, etc.) of traditional houses of Gujarat, India. These traditional houses constitute a major part of the cultural repository, but yet they are most often neglected in the academic literature. Typically research has favoured royal collections or religious buildings, hence there is great lacunae in research on the everyday traditional and vernacular buildings. This investigation uses my book *Naqsh: The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation* (2004), and the research of the Design Innovation and Craft Resource Centre (DICRC) at CEPT University, which has a vast digital catalogue of traditional and vernacular buildings, interior architectural elements, furniture and objects from Gujarat (<http://buildingcraftlab.dicrc.in/>).

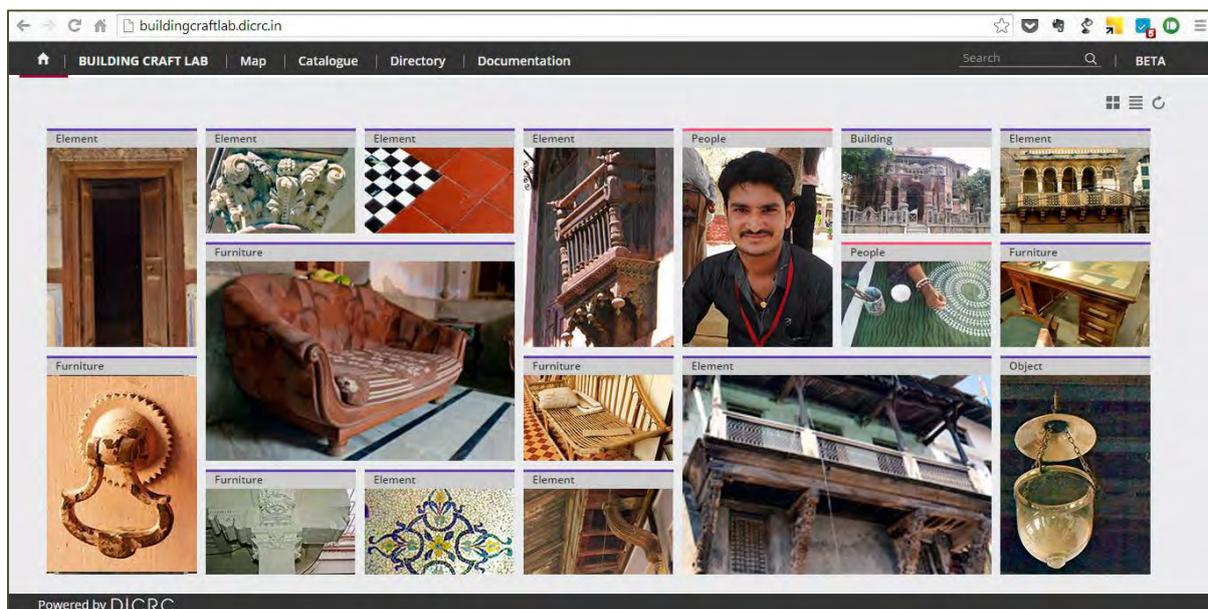


Fig 1. Building Craft Lab - an online portal developed by Design Innovation and Craft Resource Centre (DICRC), CEPT University

The SADACC Trust has more than 4000 items in their collection, out of which the Indian and Pakistani items were segregated and further divided into architecture, furniture and objects. A preliminary investigation was done for all the items in the collection (through cataloged files, digital data and looking at actual items) to see the possibility of the investigation, cataloging and researching the relevant information for selected items. After a detailed discussion with founders Philip and Jeannie Millward and curator Amy Chang at SADACC as well as researchers from University of East Anglia (Harjeet Kaur and Nadine Zubair), the project was narrowed down to the wooden architectural items focusing mainly on Gujarat. It was collectively decided to work with only architectural pieces from Gujarat for three main reasons. The architectural pieces constitute the earlier set of collections and they have not been documented in detail and also lacked detailed research data. SADACC having the largest public collection of Indian Architectural items in United Kingdom became a second reason to give this set a priority. The third reason being my expertise in wooden architecture of Gujarat and Himachal Pradesh would help in assimilating and researching necessary information related to these items. The furniture and the objects were not taken into this research primarily due to the time constraints.



Fig 2. SADACC Trust building (Old Skating Rink)

Activities at SADACC

Research and Cataloging

The wooden architecture collection of Gujarat at SADACC is spread across the Old Skating Rink and houses at Wrampingham and Blakeney. This collection was investigated and thoroughly photodocumented. Each of the architectural pieces from Gujarat were selected and classified into groups like facade, door, window, column, bracket, ceiling and balcony (and in some cases the sub categories were also developed). Further the task was to understand the indigenous cataloging system developed by Philip and Jeannie Millward over number of years as well as the recently adopted ADLIB archival system. On basis of this a new format was developed which would complement with both these system still operational at SADACC, henceforth the research data can be fed into both these system with ease. Total of 22 items were researched and cataloged out of 34 wooden architectural items from Gujarat at SADACC. Each of the selected items were then researched through secondary sources and primary inspection of the pieces. Detailed information about each piece was written in the prescribed format. This information will be used not only for the online cataloging system but also to generate awareness about the significance of the architectural heritage to the local people, scholars, academicians and students of United Kingdom.

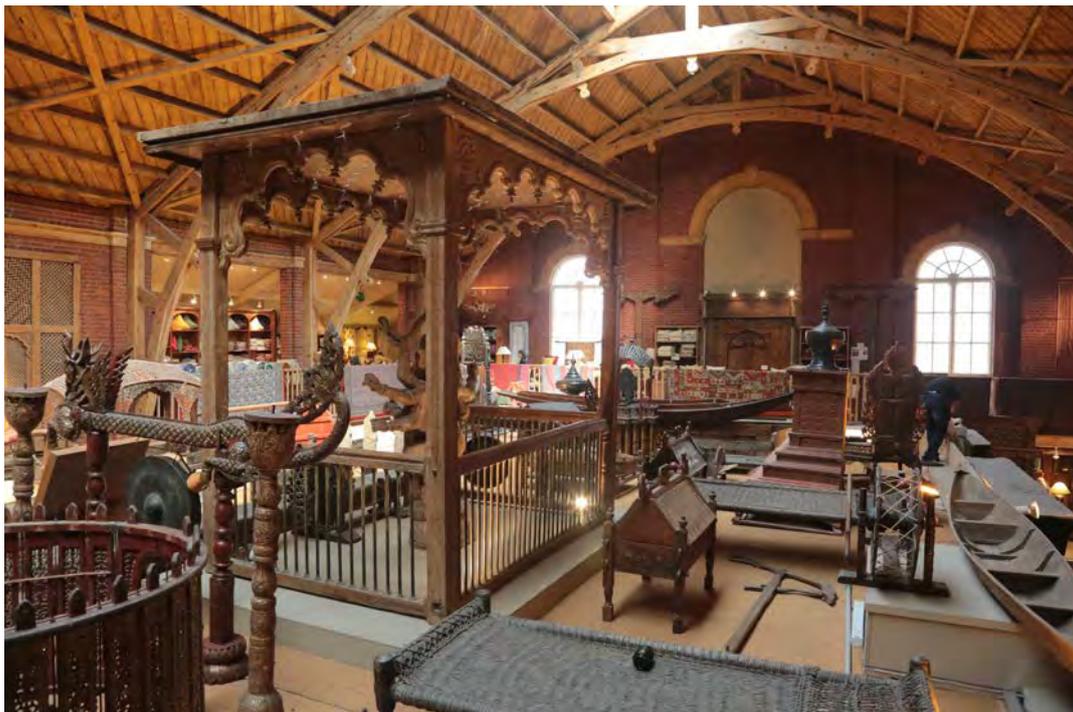


Fig 3. SADACC collection of some of the wooden items from South and Central Asia

Presentation

I gave a presentation to faculty members and post-graduate students from the MSt in Building History, Department of Architecture, University of Cambridge. The presentation focused on the Traditional and Vernacular Architecture of Gujarat and research projects of Design Innovation and Craft Resource Centre (DICRC), CEPT University. It was followed by question and answer and discussion session on the position of the heritage in Gujarat and

possibility of Cambridge University students doing some research on traditional architecture and crafts of Gujarat, India.



Fig 4. Presentation by Jay Thakkar to the faculty members and post-graduate students of MSt in Building History of Department of Architecture, University of Cambridge

Interactions

During the course of my research, I had the opportunity to meet a couple of people from the field of art, architecture and craft related to museums and universities. Philip, Jeannie and SADACC team were instrumental in organising these meetings. A meeting with Prof. John Mack, Professor, School of Art History and World Art Studies, and Chairman, The Sainsbury Institute for Art (UEA), Norwich was arranged to see the possibility of collaboration between SADACC trust, UEA (specifically Sainsbury Centre for Visual Arts) and CEPT University. This collaboration would initiate the research in the field of traditional and vernacular architecture as well as furniture of India (with focus on northwest India). Another meeting with Prof. Hilary Carlisle, Dean of Arts and Design at Norwich University of The Arts (NUA) was very fruitful in terms of possible student exchange program between NUA and Faculty of Design and Design Innovation and Craft Resource Centre (DICRC), CEPT University. NUA has Bachelor of architecture course and going to start Interior Architecture course in this year. Further NUA very strongly believes in the vocational oriented course structure which fits very well with the research activities of DICRC and many courses at CEPT University. A detailed discussion with Kerryn Greenberg, Curator (International Art) at TATE Modern gave insight into the various acquisition policies and procedures of TATE gallery for collecting the artwork from across the world. This has been enriching information as it will help in refining some processes of CEPT Archives (for built environment and culture in India) at CEPT University. Additionally I had the opportunity to meet Dame Elizabeth Esteve-Coll, previous director of the V&A, and former Vice Chancellor of the UEA..



Fig 6. Interior of a vernacular house in Gandhi nu Gam, Kutch, Gujarat



Fig 7. View of the street in Radhanpur town, Gujarat

Significance of Traditional Wooden Architecture of Gujarat

Gujarat holds a unique position in terms of traditional wooden architecture in India. Gujarat was not rich in structural timber and yet it has the most profound and magnificent wood carved architecture as well as traditional furniture in India. This was possible due to the business attitude of the the Gujarati tradesmen who not only imported a large amount of timber from Daman, Malabar and Burma but also borrowed significant construction and craft techniques from the neighbouring states and countries. Gujarat was connected to her neighbours by various ancient land and sea routes. The two most important route are silk route and spice route. The silk route is a land route via Sindh and Punjab through which the Aryans were supposed to have entered and settled in Gujarat. The spice route is a sea route, which connected Gujarat to West Asia. This was facilitated by the monsoon winds blowing from southwest to northeast from April to September and then reverse from October to March. The seaborne trade of ancient Gujarat with West Asia and beyond persisted till 18th Century.

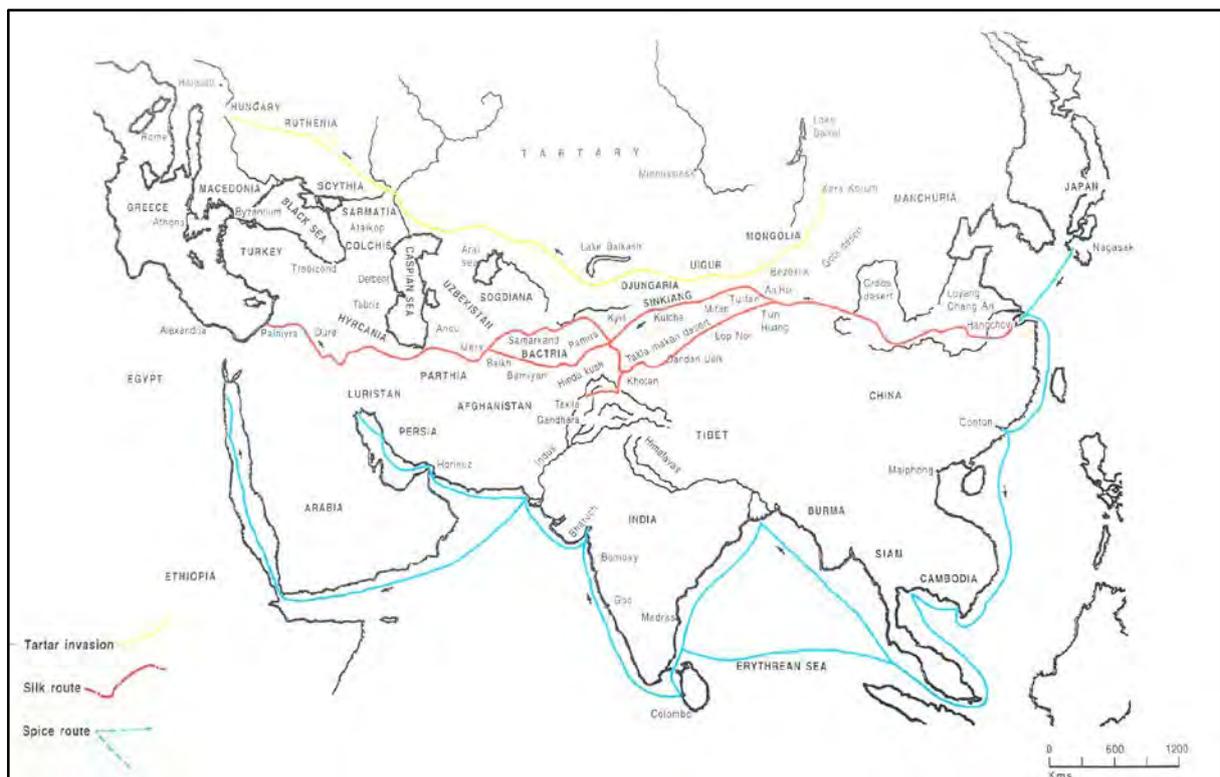


Fig 8. Map showing spice route, silk route and tartar invasions

These commercial relations not only nurtured the artistic influence across these trading countries but also exchanged various methods of building construction techniques. For example the traditional houses of Gujarat were made using a construction technique known as “half-timbering” or timber-bond construction could resist the earthquake forces. According

to Pramari (1989)¹, this technique has been known to exist in West Asia for almost 4000 years. Gujarat craftspeople borrowed this technique from West Asia with whom it had trade contacts since ancient times. Further there was significant amount of exchange of motifs, patterns, symbols and decorative form between Gujarat and its neighbouring states like Rajasthan, Madhya Pradesh, Maharashtra as well as countries like Pakistan and West Asia (i.e. Ancient Near East - Assyria, Persia, Ur, etc). Thus the traditional wooden architecture of Gujarat holds a significant position not only in terms of construction and the craft of wood carving but also in terms of cultural amalgamation across the boundaries.



Fig 9. Interior of traditional Bohra house in Sidhpur, Gujarat



Fig 10. Interior of traditional wooden house in Nadiad, Gujarat

¹ Pramari V.S. *Haveli: Wooden Houses and Mansions of Gujarat*, p.32-33, Mapin Pvt. Ltd, Ahmedabad, 1989

The South Asian Decorative Arts and Crafts Collection (SADACC) Trust was founded by Philip and Jeannie Millward in 2010 as a registered charity. It is based in Norwich at Old Skating Rink, which is a Victorian building built in 1876 and designed by E. Boardman and Horace Lacey. The mission of SADACC is to record, conserve and promote the arts, crafts and cultures of South Asia. Its founders have been collecting fine examples of the work produced by the local craftspeople from throughout South Asia. The collection focuses primarily on India and Pakistan and to a lesser extent on neighbouring countries of in Central Asia, as well as Burma, Thailand and Indonesia. The items have been acquired from either local makers and dealers in India or a reputable source in UK. SADACC has more than 4000 items in its collection. It includes large architectural elements, household traditional furniture, religious icons, costumes, day to day artefacts, as well as a large collection of paintings, pictures and prints. All the items were acquired by the founders and they have taken care that each item is cataloged and recorded according to their own system of classification. In the research done (in June 2011) by Taahir Hussain on the assessment of the SADACC Collection, he compares it with other public collections in UK. He concludes that SADACC has the largest public collection of architectural pieces from South Asia and it provides both an extensive and acutely concentrated insight into everyday art, craft and culture of South Asia - and in particular of India and Pakistan. SADACC also gives scholarships and grants to study of the decorative arts and crafts of South Asia. Currently it is supporting Nadine Zubair for her PhD titled "Journeys and encounters of wood-carved architecture and its fragments from the Punjab, Pakistan". Further as per the data received from the SADACC team, Indian items nearly constitutes 63 percent of total collection. Hence SADACC Trust holds a prominent position in the respect to the architecture collection especially from India (specifically northwest India) and Pakistan and it opens up many more possibilities for research across boundaries.

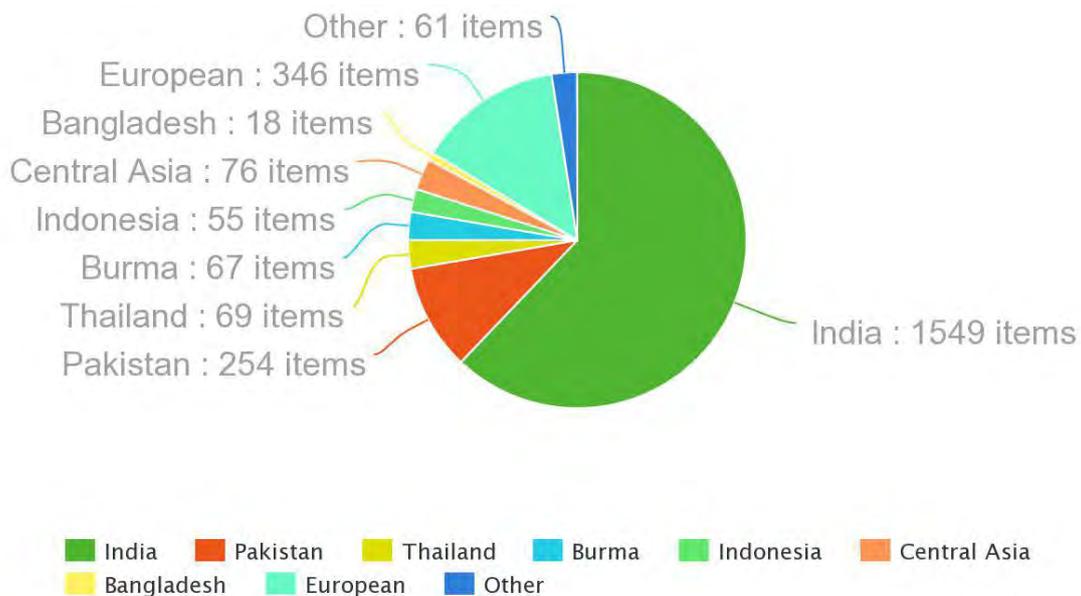


Fig 11. Chart showing total collection of SADACC in reference to each country

Indian Wooden Architecture Collection

There are around 577 items in the Indian collection at SADACC; out of which 218 pieces are architectural items, 135 furniture items and rest are objects. This means that nearly 38% of SADACC's Indian collection is of architectural items. The architecture and furniture collection can further be classified according material (wood, stone, etc) and also by the region. Looking at the record, it is evident that the majority of the collection in this section is made of wood and it belongs to northwest India (Gujarat, Rajasthan, Punjab mainly). It makes this research project highly relevant not only in reference to cataloging and classification of the items but also (in long run) in terms of historical evolution as well as significance of the wooden items of India .



Fig 12. Chart showing break-up of Indian items at SADACC collection (total items - 577)

There are around 34 large and mid scale Gujarat wooden architectural items in the collection; out of which 22 items are selected for research, cataloging and classification based on their importance. These items give a holistic view of the wooden architecture of Gujarat. They are classified into subcategories like arch, balcony, brackets, ceiling, column, door, facade and window. The following pages give a brief as well as detailed information about these items along with information on material, technique, production place, period, condition and any documents relevant to it. This format was evolved on basis of the existing cataloging system of SADACC. One more section added to it is the Associative References which give links to the Building Craft Lab online catalogue (which has similar set of items, currently existing in Gujarat). This will help scholars and researchers in future to throw light upon the historical evolution as well as socio-cultural significance of the wooden architecture of Gujarat.

Compound Door - IN 1



IDENTIFICATION

Object category	Indian Objects
Object name	Compound Door
Object name (local)	<i>Dela no darwajo</i> (Gujarati name)
Description	This is a main compound door for the group of traditional houses located in a guarded courtyard (known as <i>khadki</i>), generally occupied by the similar caste of people or a large family. Locally known as <i>Dela no darwajo</i> , it acts as a security door for the family members.
Production place	Porbandar, Gujarat
Period	Early 20th Century

CONTENT INFORMATION

Content description	<p>The door has got two sizes of shutters. The larger shutters are used for the vehicle entry and the smaller shutter will allow only a single person to enter the front courtyard connected to all the houses. The upper level supported by the brackets would have a small room which is generally used for housing the security guard. The carved wooden frame is three-layered recessing the main shutter. The outermost frame is more slender with multiple modulations and serrated textures (representing a cypress tree). The middle frame shows geometrical band patterns. And the innermost frame (jamb) is the biggest frame with single ogee sinusoid pattern (similar to <i>chaukrijal</i> patterns found on ceilings of many traditional houses of Gujarat). This sinusoid band is filled with florets at the junctions and the centre. The main shutter is plain and raw. The top and side rails are fixed with the panel with metal nails. The wooden planks in the panel are tied up together with metal flat bands nailed to the wood. The beam above the lintel supports the brackets and holds the door within the wall. This beam is carved with a peculiar leaf and flower pattern. The leaf is two dimensional with flower motifs which are like a hanging knobs carved sculpturally facing downwards. Single axis curvilinear brackets are carved with a two dimensional relief work on its side and a parrot figure on the top side and hanging pendant on bottom end. The sideboard of brackets are carved with two dimensional floral pattern highlighting the floret at the edge. The four panels between the brackets are carved with well dispersed floral patterns. The first two panels from left shows an eight petalled flower housed in a square grid pattern. Third panel shows an intersecting circular grid pattern with a stylised floret in the centre. The last panel is the most interesting two dimensional low relief wood carving showing tessellated patterns with palmette style petals.</p>
Technique	wood carving (low and relief carving, sculpturesque carving), carpentry
Material	wood, metal hardwares
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
Page mark	2

ASSOCIATIVE REFERENCE

1. House, Nani Khakhar, Kutch, Gujarat (<http://buildingcraftlab.dicrc.in/bca9b749-0de6-4b5c-a442-8a6aef008d4f>)
2. Door, Mansa, Gujarat (<http://buildingcraftlab.dicrc.in/EL480>)
3. Door, Nadiad, Gujarat (<http://buildingcraftlab.dicrc.in/EL136>)

Door - IN 3



IDENTIFICATION

Object category	Indian Objects
Object name	Door (Inner Door and windows with panels)
Object name (local)	<i>Andarno Darwajo</i> (door), <i>Baari</i> (window) (Gujarati name)
Description	Set of door and windows with the wooden panels is found in the interior of the house (possibly for inner room facing the courtyard) or a facade with a projected balcony.
Production place	Gujarat
Period	Late 19th century to early 20th Century

CONTENT INFORMATION

Content description	The set of door and windows, which are a part of a traditional wooden house are simple in expression with minimal carving found only on the door and window shutters. The windows flanking the door are surrounded by the framed wooden structure with panels carved with inverted curved edges. Such paneling system has reference to many Mughal buildings with strong sense of symmetry. The windows have a cusped arch with lotus flower carved on the spandrel. The structured paneling system and cusped arch flanking with lotus motif suggest it being part of a Muslim family house. The shutters are made out of wooden panel with metal strips nailed to the planks; similar to the door. The door is more planar except the side and middle rail which are carved with minimal floral pattern. The door knobs are metal casted and the metal strip and hardware are forged possibly out of wrought iron.
Technique	wood carving (low relief), metal casting, metal forging
Material	Wood, metal hardware, wrought iron/mild steel
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	Wood carvings of Gujarat
Author	V. S. Pramari
Page mark	116

ASSOCIATIVE REFERENCE

1. Door, Nadiad, Gujarat (<http://buildingcraftlab.dicrc.in/EL136>)
2. Door, Vaso, Gujarat (<http://buildingcraftlab.dicrc.in/EL92>)

Door - IN 592



IDENTIFICATION

Object category	Indian Objects
Object name	Door
Object name (local)	<i>Darwajo</i> (Gujarati name)
Description	This is a typical traditional Gujarati wooden door with two frames fixed to wooden base, single frame lintel with a <i>todla</i> (structural member protruding out of the corner of the door frame), and shutters with metal hardwares. The door is elaborately carved with floral and figural motifs. The size, scale and material of the door suggest it to be a part of the inner rooms on ground floor. Such kind of door were mainly found in North and Central Gujarat. Similar <i>todla</i> type structural members are found in the Coptic Churches of Abyssinia (a former name of Ethiopia) of the 11th Century AD
Production place	Gujarat
Period	Early 19th century

CONTENT INFORMATION

Content description	<p>The wooden door is elaborately carved in high relief carving and undercutting technique. The outer wooden jamb shows an ogee band interspersed with four-petalled leaf. The inner jamb is carved with chequered pattern and a peacock motif at the base and floral bands at the top portion of frame leaving the middle area uncarved. The layered wooden base exhibits a bead band at the bottom, cusped arch motif interspersed with floral motif in the centre and striated band at the upper part. The inner layer of the base shows a parrot motif perched in the corner. The door lintel is profusely carved with floral and figural motifs. The center shows a <i>kalasha</i> (pot) motif highlighted by indented designs. It is flanked by mythical bird with leaves and elephant motifs. The end portion of the lintels show palmette motifs in finite style. The figural motifs were mainly found in the Hindu houses in Gujarat. They are associated with mystical paraphernalia, that is to ward off the evil spirits and fetch good luck. The <i>todla</i> is carved in form of jagged motif (in form of a fully blown lotus with continuous indentation) with superimposed finite designs and peacock motifs at the edges. The shutter is left uncarved. The shutter frame is nailed to the panels with metal strips. The back of the shutter and the frames are left uncarved and also shows nails. The shutter has a cylindrical piece attached with metal hardware at the top and bottom edge acting as a pivot for the door.</p>
Technique	wood carving (low and high relief carving, incised carving, sculptural carving, undercutting carving), metal casting (for hardwares)
Material	wood, metal (hardwares)
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
Page mark	15, 131, 132

ASSOCIATIVE REFERENCE

1. Door, Bhavnagar, Gujarat (<http://buildingcraftlab.dicrc.in/EL57>)
2. Door, Vadnagar, Gujarat (<http://buildingcraftlab.dicrc.in/EL593>)
3. Door, Mansa, Gujarat (<http://buildingcraftlab.dicrc.in/EL440>)

Door - IN B1



IDENTIFICATION

Object category Indian Objects

Object name Door

Object Name (local) *Darwajo* (Gujarati name)

Description The wooden door belongs to a traditional house from Gujarat with colonial influences. The dual frame door with lintel shows *todla* (structural member protruding out of the corner of the door frame) and shutters with panels carved with sunburst motifs in a high relief carving technique. The carving and the wooden base at the outer frame suggest that this door was part of an inner room.

Production place Gujarat

Period Late 19th century to early 20th century

CONTENT INFORMATION

Content description	<p>The jamb of the door is richly carved on the lower part with three clear visual divisions, while the rest of the jamb is left plain with only bead pattern highlighting the edge. The lower division shows a simple leaf band, the middle one is carved with semi-circular disc with leaf pattern and the uppermost division shows a part-cusped arch terminating in leaf designs. Such ornamental forms are peculiar and does not have direct semblance with typical wooden Gujarati door ornamentation. The wooden base shows a distinctive growing bud design (in finite style) on outer layer and inner layer exhibits a half-cusped arch interspersed with leaves and floral patterns. The lintel has two frames. The lower frame is carved with palmettes, ornate tree flanked by parrot on its sides (in heraldic style) and a flowering palmette (in form of <i>kalasha</i>) highlighted by indented designs. The <i>todlas</i> on edge of this frame are left uncarved except a flower motif in the center. The top frame of lintel shows repetitive overlapped palmette motifs (similar to cone and flower band). The door shutter shows a strong colonial influence with six panels carved with sunburst design (rays or "beams" radiating out from a central portion in the manner of sunbeams) with flower motif at the center. The brass hardware on the shutters are of very high quality. The stile and rail of the door shutter shows line-and-dot motifs; a commonly found motif during colonial influence in Gujarat around late 19th and early 20th century.</p>
Technique	wood carving (low and high relief carving, incised carving, sculpturesque carving), metal casting (for hardwares)
Material	wood, metal (hardwares)
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
Page mark	159, 162

ASSOCIATIVE REFERENCE

1. Door, Patan, Gujarat (<http://buildingcraftlab.dicrc.in/EL721>)
2. Door, Patan, Gujarat (<http://buildingcraftlab.dicrc.in/EL661>)
3. Door, Sanand, Gujarat (<http://buildingcraftlab.dicrc.in/EL357>)

Balcony - IN 2



IDENTIFICATION

Object category	Indian Objects
Object name	Balcony
Object name (local)	<i>Jharukho</i> (Gujarati name)
Description	The set of four columns (two full and two half) along with the cusped arches would be originally a part of balcony (possibly on first or second floor) supporting the roof or a above floor balcony.
Production place	Gujarat
Period	Early 20th Century

CONTENT INFORMATION

Content description

The cypress-bodied slender tapering column are often found in facade balcony in traditional wooden houses of Gujarat. The columns here are fashioned similar to Mughal style column with a bulbous form of shaft at the base (in this case much thinner), tapering towards the capital and is segmented with convex flutes. The base also shows a pot-like form adorned with stylised flower motifs. The multi-foil type cusped arch with a hanging pendant at the edge is bedecked with aesthetically pleasing floral patterns and motifs. The spandrels of the both the arches on the sides are carved with low relief flower motifs. The centre arch spandrel is carved in a highly refined manner exhibiting tendrils with interwoven flowers in a classical style. The three panels at the top of the arches are carved in high relief technique. The first panel (from left) shows a complex polygonal pattern embedded with flower motifs in the centre of each hexagon. The middle and last panels are carved with various geometrical and floral patterns.

Note: The brackets here are an add-on feature procured from different set of facade and do not belong to this set. But in normal cases there will be brackets along with the columns supporting the roof or upper balcony.

Technique

wood carving (low and high relief carving, sculpturesque carving)

Material

wood

Condition

Excellent

DOCUMENTATION / REFERENCES

Lead word/title

Naqsh: The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation (2004)

Author

Jay Thakkar

Page mark

127

ASSOCIATIVE REFERENCE

1. Balcony, Sidhpur, Patan (<http://buildingcraftlab.dicrc.in/EL694>)
2. Balcony, Mansa, Gandhinagar, Gujarat (<http://buildingcraftlab.dicrc.in/EL453>)
3. Balcony, Vaso, Kheda, Gujarat (<http://buildingcraftlab.dicrc.in/EL105>)
4. Balcony, Vaso, Kheda, Gujarat (<http://buildingcraftlab.dicrc.in/EL106>)

Balcony - IN 16



IDENTIFICATION

Object category Indian Objects

Object name Balcony

Object name (local) *Jharukho* (Gujarati name)

Description This *jharukho* is a part of the first floor of traditional wooden house of Gujarat. The projection of the balcony with cusped arch and tapering columns with brackets is relatively small and would accommodate only one or two people. The low parapet suggest that it's mainly used as a viewing balcony in sitting posture. The carving and the style suggest that it belonged to the northern part of Gujarat. The overall style and the type of carvings of this piece are suggestive of Moghul influences. The *jharukho* has got four tapering columns with three bigger and two smaller cusped arches. The door on the inner side is embedded within a plain wooden panels acting as a backdrop to meticulously carved arches and columns. The projected balcony is supported by four twin-type brackets at the base and its roof is supported by a bracket system attached to the columns.

Production place Gujarat

Period Early 20th Century

CONTENT INFORMATION

Content description	<p>The columns are slender in proportion and very exquisitely carved. The transformation from the square shaft to a cylindrical tapering column is achieved through multiple modulations in capital. The capital exhibits bud patterns on upper part and repetitive leaf patterns circling the lower cylindrical part. The set of overlapping lines from the vertex of the leaves from the capital runs down on shaft till the base highlighting its verticality and making it aesthetically fragile. These lines creates segments at the lower end which are filled with leaf motifs. The base is an inverted bowl shape form carved with floral and fish motif (in the third column from left). The cusped arches are similar in proportion and size. The arch is flanked with roundel style flower motifs (all three arches have a different ones). The cusps are highlighted with a continuous leaf band ending up in a palmette at the crown of the arch. The brackets at the base of the balcony are simple with groove in middle giving a perception of a twin-type bracket. The brackets on the upper part (attached to the column) are of a peculiar shape similar to the elephant trunk ending up in a cone motif supporting the struts. There are two junction brackets at both ends acting as a highlighter and support to the upper roof or a balcony. The beam at the base is carved with repetitive alternating cone motifs with a sinusoid band. The beam at the top are simple with carving only on the longer edge. The door and wall panels at the rear end are simple and bereft of carving acting as a background to the meticulously carved column and arches. The parapet shows repetitive simplified stylised cypress tree form (in two-dimension). These wooden pieces are fitted in the wooden frame with the groove.</p>
Technique	wood carving (low and high relief carving, incised carving, sculpturesque carving)
Material	wood
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
Page mark	167, 168

ASSOCIATIVE REFERENCE

1. Balcony, Sidhpur, Gujarat (<http://buildingcraftlab.dicrc.in/EL694>)
2. Balcony, Bhavnagar, Gujarat (<http://buildingcraftlab.dicrc.in/EL53>)

Arch - IN 5A



IDENTIFICATION

Object category	Indian Objects
Object name	Arch
Object Name (local)	<i>Taq</i> (Hindi name), <i>Toran</i> (Gujarati name)
Description	The cusped arch with twin-columns are part of a larger wooden paneled frame carved with geometric and floral pattern. The arch is part of the series of another 3 arch collections at SADACC.
Production place	Possibly Gujarat
Period	Late 19th Century

CONTENT INFORMATION

Content description	This series of Arch collections (four in number) at SADACC are similar in form and composition. Dimensions may vary a little. One distinctive feature is the arc panel on top of the cusped arch is filled with hexagonal geometric pattern with flowers. A similar set of carving is found in the rest of the 12 panels in the frame. The cusp arched spandrel is carved with exquisite relief carving. The corner of the spandrel shows a meticulously carved blooming palmette with group of fronds spreading out of a single base. The centre is highlighted with line textured carving. Apart from this other smaller palmettes and cones are intertwined with foliage and stems. The interesting feature of this arch are the twin-columns. They are carved in cypress-bodied form showing chevron pattern (a formalization of the cypress leaf textures). The capital and pot-like double layered base are carved with leaf foliage and growing bud patterns. The panel shows metal strips nailed to it.
Technique	wood carving (low and high relief carving, incised carving, sculpturesque carving), metal forging (for hardwares)
Material	wood, metal (hardwares)
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
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ASSOCIATIVE REFERENCE

	None
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Arch - IN 5B



IDENTIFICATION

Object category	Indian Objects
Object name	Arch
Object name (local)	<i>Taq</i> (Hindi name), <i>Toran</i> (Gujarati name)
Description	The arch is composed within a wooden paneled frame carved with geometric and floral pattern. The arch is part of the series of arch collections at SADACC. This one differs in terms of its ornamentation mainly at the lintel level.
Production place	Possibly Gujarat
Period	Late 19th Century

CONTENT INFORMATION

Content description	<p>The frame around the arch shows rectangular panels carved with hexagonal patterns filled up with 6-petalled flower, carved in a conventional manner. The top most panel shows floral motifs. The outer frame of the panel shows repetitive petal motifs carved in incised carving technique. The top most band of the frame shows three distinctive arc divisions filled with stylised ornamental palmettes carved in bold fashion. The end of this panel shows a peculiar hanging style cone motif. The part columns supporting the cusped arch are similar to cypress-bodied fluted column. It has a pot-like double layered base carved with bead patterns. The arch is elaborately carved with peacock motif at both the edges. Peacocks have been the most popular theme of expression in Gujarati wood carving. The spandrel is carved with floral finite designs in relief carving techniques. The carvings exhibit stylized leaves and flower (similar to palmettes) filling up entire spandrel. The band above the arch is carved with scroll band bearing flowers repeated in normal and inverse alteration. It is done in pierced carving technique.</p>
Technique	wood carving (low and high relief carving, incised carving, sculpturesque carving, pierced carving), metal forging (for hardwares)
Material	wood, metal (hardwares)
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
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ASSOCIATIVE REFERENCE

	None
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Arch - IN 7



IDENTIFICATION

Object category	Indian Objects
Object name	Arch
Object name (local)	<i>Taq</i> (Hindi name), <i>Toran</i> (Gujarati name)
Description	This is a single arch with elongated cusps and jali (perforated lattice screen) on the top of the arch. The extension beams suggest it to be a part of interior wall.
Production place	Possibly Gujarat
Period	Late 19th Century

CONTENT INFORMATION

Content description	<p>This arch is an exquisite piece of an Interior Architecture element. The composition of a cusped arch is normally done through a complex mathematical rules to achieve the right proportions and divisions. Though this cusped arch is elongated, the overall proportions are balanced and the refined carvings make it aesthetically pleasing. The lotus in the spandrel (with incised carved lines) flanking the arch and the growing flower motif at the centre of the arch clearly indicates an Islamic influence. The band above the arch is meticulously carved <i>jali</i> (lattice work) in a geometrical fashion. The arch is attached to the inner frame which is carved with a cypress-bodied tapering column in the lower part. The column shaft has clear deep convex flutings. The capital and pot-like double layered base are carved with leaf foliage and growing bud patterns. The upper part of the inner frame is carved with single ogee sinusoid pattern (similar to <i>chaukrijal</i> patterns found on ceilings of many traditional houses of Gujarat). This sinusoid band is filled with florets at the junctions and the centre. The outermost frame is carved with a <i>kalash</i> (pots) and leaves design at the base. The rest of the frame shows a stylized leaves in alternating mirrored composition. The frames are attached with each other through a mitred joint.</p>
Technique	wood carving (low relief carving, incised carving, sculpturesque carving, pierced carving),
Material	wood
Condition	Excellent

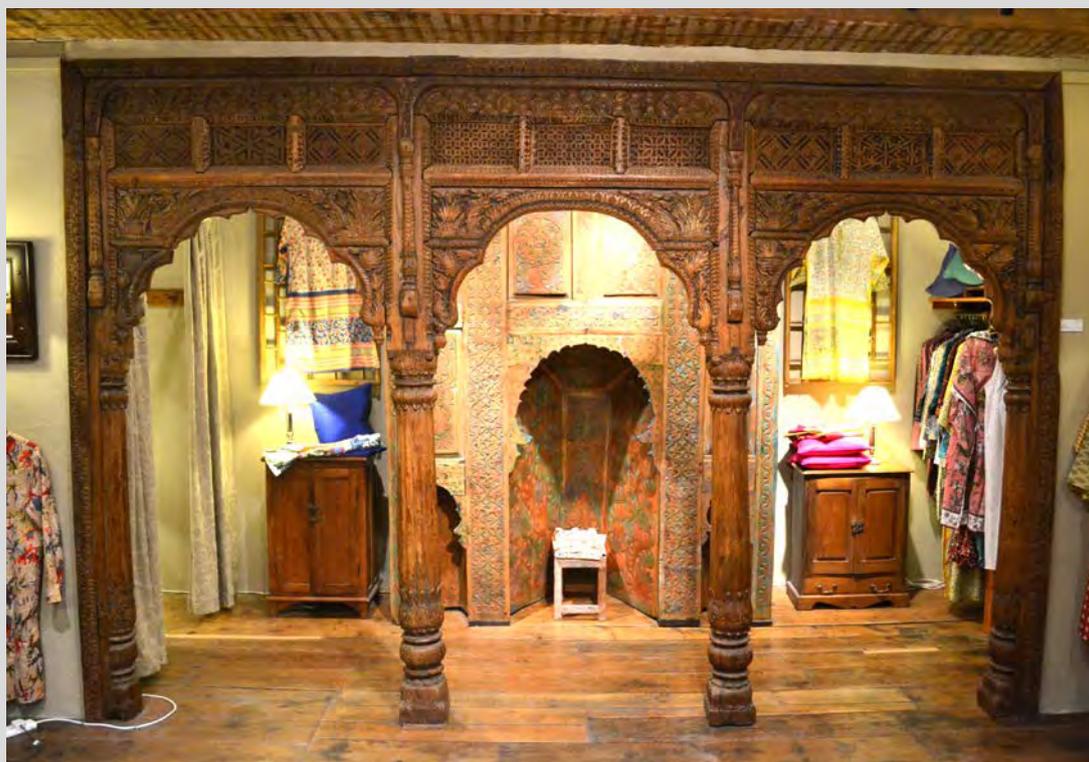
DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
Page mark	172

ASSOCIATIVE REFERENCE

1. Balcony arch, Vaso, Gujarat (<http://buildingcraftlab.dicrc.in/EL105>)

Arch - IN 177



IDENTIFICATION

Object category	Indian Objects
Object name	Arch (Triple arch openings)
Object Name (local)	<i>Taq</i> (Hindi name), <i>Toran</i> (Gujarati name)
Description	The triple arch opening would be a part of an inner courtyard of a traditional wooden house. The three arches are similar in their form and style of carving except the dimensions; the inner being more elongated and bereft of the cusps unlike the side arches.
Production place	Gujarat
Period	Early 20th Century

CONTENT INFORMATION

Content description As the name suggest, this object has three arched openings with two full and two half columns. This element would be a part of the wall in the courtyard at lower floor or a room at the upper floor with balcony. The overall carving is highly coarse in expression. The side arches have got cusps as well as a tri-segment arc carved above the cusps which is a peculiar feature. The centre arch has got only the tri-segmented elongated disproportionate arch. The highlights of the spandrel are carved with palmettes and acanthus motifs and rest is filled up with foliages. The cypress bodied tapering column (two in centre and half at both the edges) have a pot-like base and blooming flowering pot-like capital. The notches above the capital indicates that the bracket system would have been a part of these frames. The panel above the arch have three divisions with geometrical patterns embedded with flower in some of them. The top band shows a ogee sinusoid pattern (like *chaukrijal* pattern) with flower at the centre and edge. In order to fill the frame the carvers have nailed a cypress style mini column on the top of the frame. The outermost frame is carved with continuous band of stylised motifs in incised carving technique.

Technique wood carving (low relief carving, incised carving, sculpturesque carving)

Material wood

Condition Good

DOCUMENTATION / REFERENCES

Lead word/title *Naqsh*: The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation

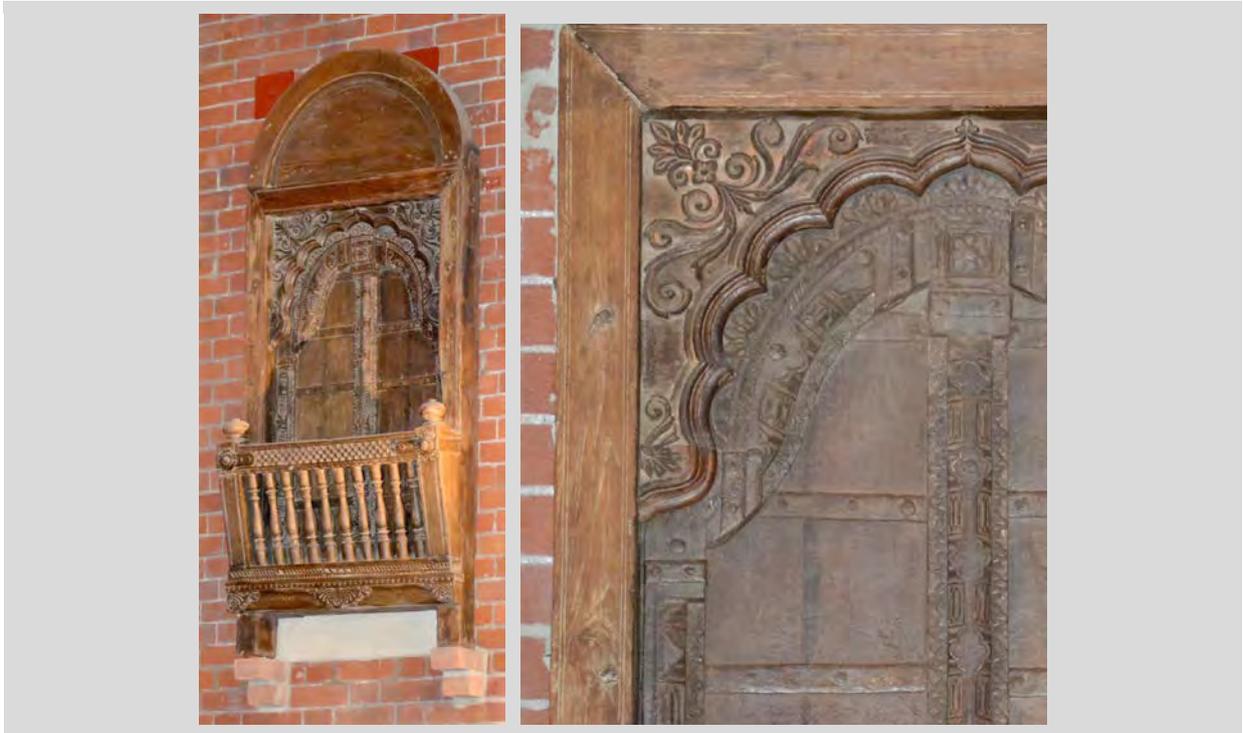
Author Jay Thakkar

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ASSOCIATIVE REFERENCE

1. Balcony Arch, Mansa, Gujarat (<http://buildingcraftlab.dicrc.in/EL453>)
2. Balcony Arc, Vaso, Gujarat (<http://buildingcraftlab.dicrc.in/EL105>)

Window - IN 8



IDENTIFICATION

Object category	Indian Objects
Object name	Window (set of two Balcony-windows)
Object name (local)	<i>Baharni bari</i> (Gujarati name)
Description	This set of balcony-windows (two in pair) are part of the front facade of traditional wooden houses of northern or central part of Gujarat. It was inspired from <i>jharokha</i> (balcony). The projecting portion gave more surface area to the carver to express their skills. The projection and low parapet allowed residents of the house to sit outside and interact with people in the street.
Production place	North or Central Gujarat
Period	Late 19th Century

CONTENT INFORMATION

Content description	<p>The typical feature of this balcony-window is the projection which partially extends the floor outside, allowing a person to sit and interact with environment as well as the community. The projection is at an angle and made up of turned wood pieces fixed in solid wooden frame. The top frame of the projected part is carved with grid pattern and the side members are plain but crowned with bulbous pot at the top. The frames are fixed with metal hardware. The bottom frame of the projected part is highlighted by the finite floral design at the centre and the edge. The main frame of the this balcony-window is plain and simple which is in contrast to the frames of the window shutter and cusp arches that are elaborately carved. The shutter frames are carved in typical Gujarati style with various floral and geometric patterns while the panel is left plain. The metal strips are nailed to the panel to hold the wooden pieces together. The interesting part here is that the shutter frame is shaped in the profile of cusped arch to accommodate the arch. The cusped arch is boldly carved with a palmette carved in finite fashion in the spandrel.</p>
Technique	wood carving (high relief carving, sculpturesque carving), wood turning, metal forging
Material	wood, metal (hardwares)
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
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ASSOCIATIVE REFERENCE

1. Balcony window, Patan, Gujarat (<http://buildingcraftlab.dicrc.in/EL636>)
2. Balcony window, Patan, Gujarat (<http://buildingcraftlab.dicrc.in/EL645>)

Window - IN 9



IDENTIFICATION

Object category Indian Objects

Object name Window (with metal grill)

Object name (local) *Bari* (Gujarati name)

Description The window is part of set two windows, usually found on the ground floor of a traditional wooden house. The metal bars provide security and allow the ventilation within the house. The window is ornately carved with high and low relief carving on the frame and panels as well as displays sculpturesque carving of column on the frame.

Production place Gujarat

Period Early 20th Century

CONTENT INFORMATION

Content description	<p>The columns on both the edges of the frame are miniature cypress style columns with a pot like base and capital carved with leaf pattern. The vertical band above the column is carved with alternating leaf motifs entwined in a sinuous band. The arch has got cusps covered with a protruding arc. The spandrels are filled with stylised acanthus foliage and leaf pattern. The band above the arch shows a polygonal pattern with florets. The main frames are joined with each other through mortice and tenon joints. The protrusion of the upper frame goes inside the wall for support. There is a small wooden frame (joined in mitre style) to cover the gap between the window frame and wall edge. The metal bars fixed to upper and lower frames are for the security reason.</p> <p><i>(Note: It is similar in its style of carving to SADACC object number IN 5 and IN 177)</i></p>
Technique	wood carving (high and low relief carving, sculpturesque, carving)
Material	wood, metal (bars)
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
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ASSOCIATIVE REFERENCE

1. Window, Nadiad, Gujarat (<http://buildingcraftlab.dicrc.in/EL157>)
2. Window, Sidhpur, Gujarat (<http://buildingcraftlab.dicrc.in/EL683>)

Window - IN 17



IDENTIFICATION

Object category	Indian Objects
Object name	Window (set of 6 windows with ankola jali: 4 at Rink and 1 at Wramplingham and 1 at Blakeney)
Object name (local)	<i>Bari</i> (Gujarati name)
Description	These are windows with ankola jali (handcrafted metal cast iron lattice) for the protection. Such windows are often found in the facade or the courtyard walls of the house. The jali allowed protection as well as provided flow of air in the house. .
Production place	Gujarat
Period	Early 20th Century

CONTENT INFORMATION

Content description	There are 6 windows of such kind at SADACC trust and they exhibit different types of ankola jali. The ankola jalis are handcrafted jalis, made by bending heated cast iron into the desired shapes, and are joined by means of riveting and not welding. These set of jali windows became very popular during the early 20th century in Gujarat. They were used as a security measure for the prevailing unrest during the colonial times. Such windows helped in maintaining the relationship between the interiors and the adjoining street as well as provided an opportunity to connect and interact with the outside. The wooden frames are not carved and connected via lap or mitre joint.
Technique	carpentry, metal casting, metal riveting
Material	wood, metal
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Nagsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
Page mark	125, 155

ASSOCIATIVE REFERENCE

1. Window, Mandvi, Gujarat (<http://buildingcraftlab.dicrc.in/EL311>)
2. Window, Sidhpur, Gujarat (<http://buildingcraftlab.dicrc.in/EL683>)

Ceiling- IN 11



IDENTIFICATION

Object category	Indian Objects
Object name	Ceiling
Object name (local)	not known
Description	<p>This is one of the rare pieces of collection at SADACC. Carved as well as painted ceilings are not a regular feature of traditional wooden houses of Gujarat. This wooden ceiling (actually an entire floor) is exquisite in terms of its ornamentation style and method. It is not only carved but also painted with multiple motifs and patterns in various colours. The main ceiling beams are not carved for structural reasons. But the ceiling joists and the edges of the ceiling beams are adorned with various carved pieces and painted to highlight the ornamentation.</p>
Production place	Gujarat
Period	Late 19th Century

CONTENT INFORMATION

Content description	In this ceiling, the main structural ceiling beams takes the load hence left uncarved. Smaller carved piece are cladded on the inner side of the beam. These pieces are carved with geometrical patterns embedded with florets. The ceiling joist are anchored in the beam (possibly with lap joints) and battens are placed inside which hold the upper floor boards. The ceiling joists are nailed with multiple carved pieces at the edge and centre. The centre carved piece is a nine-petalled flower with leaves emerging on both the ends. The piece at end of the joist is carved in layered manner giving an impression of struts. These pieces are carved with blooming bell shaped flower, full grown eight-petalled flower and palmettes. The bottom side of the ceiling joists are painted with floral motifs, while the end ceiling joists are also painted on the sides. The inner side of the floorboard is adorned with large eight-petalled flowers (between the battens) throughout the entire ceiling. The centre of the ceiling have knobs and hooks to hang the lamp or objects.
Technique	wood carving (high and low relief carving, sculpturesque carving), painting
Material	wood, metal (hardwares)
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
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ASSOCIATIVE REFERENCE

1. Ceiling, Nadiad, Gujarat (<http://buildingcraftlab.dicrc.in/EL199>)
2. Ceiling, Nadiad, Gujarat (<http://buildingcraftlab.dicrc.in/EL132>)

Column - IN 15



IDENTIFICATION

Object category	Indian Objects
Object name	Column (five sets of column with two in each set - total 10)
Object name (local)	<i>Stambh</i> (Hindi name), <i>thamblo</i> (Gujarati name)
Description	These are five sets of columns (two each in a set) with variation in their carving style as well as dimensions. These wooden columns are in three parts - capital, shaft and the base. The capital and shaft is made of wood while the base is of stone. The stone base were mainly used in the facade or internal courtyard columns to protect the column base from the water and other weathering effects. In the entire set, nearly all the columns and their parts seem to be mix-and-match. But overall their features suggest that they have colonial influences.
Production place	Gujarat
Period	Between early 20th and mid 20th Century

CONTENT INFORMATION

Content description	<p>The column are classified in 5 sets. (<i>Note: The order is from the west end area.</i>) Set 1, 2, 3: These columns are similar in its style and composition. The stone base is a square base with barely any motifs. The shaft transforms from square to octagon to circle. These divisions are equal in dimensions. The square shaft shows lozenge motifs (and in one case a bead pattern in the corner). The junction where the shaft turns into octagon has an upturned acanthus style motif (in two sets). The wooden capital is Corinthian style showing a stubbed acanthus leaves at the base with bead pattern ring (in set 1 and 2). The volutes in set 1 is more raw in terms of its carving while in the set 2 and 3 they are of a refined quality. The caulicolus (stalks) in all three sets are of different types terminating in leaf or a grown bud motif supporting the volutes. Set 4: The wooden shaft of this set of columns also has 3 divisions (from square to octagon to cylinder) but the transformation of square to octagon results into a pot-like form. The column capital which has cylindrical mouldings with bead pattern supports the capital head flanked by falna (without any ornamentation). Set 5: This set of columns exhibit a composite style and must have been produced much earlier than other sets. The stone base (resembling a wooden base) is elaborately carved into three distinctive layers. The bottom layer is depicting floral finite design; the middle layer has carved cusp-shaped arch filled with half flower and geometric patterns; the uppermost layer is a circular plate (<i>indhoni</i>) showing diagonal curvaceous striations. The wooden shaft is without any divisions and it is circular in form with convex flutes. The wooden capital is small and has bead pattern and floral motifs at the edge and palmette in the center.</p>
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Technique	wood carving (high and low relief carving, sculpturesque carving), stone carving
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Material	wood, stone
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Condition	Good
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DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
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Author	Jay Thakkar
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ASSOCIATIVE REFERENCE

1. Column, Visnagar, Gujarat (<http://buildingcraftlab.dicrc.in/EL537>)
2. Column, Sanand, Gujarat (<http://buildingcraftlab.dicrc.in/EL365>)

Column - IN 14



IDENTIFICATION

Object category	Indian Objects
Object name	Column (set of 5 columns with brackets)
Object name (local)	<i>Stambh</i> (Hindi name), <i>thamblo</i> (Gujarati name)
Description	These are typical Gujarati columns with bracket system. The column (<i>stambh</i>) is composed of stone base, wooden circular plate (<i>indhoni</i>), shaft (<i>stambh</i>), column capital (<i>bharni</i>) and column head (<i>shara</i>) flanked by <i>falna</i> with an ornamental knob on its sides. A bracket is attached to the column shaft and column head. They are carved with <i>Gajvyala</i> (mythical beast on 3 column brackets) and simplified S-Shaped form (similar to the <i>Gajvyala</i> forms). Such columns are often found in the facade of a traditional timber bonding house of Gujarat. The mythical beasts are normally carved on the facade to ward off the evil spirits.
Production place	North or Central Gujarat
Period	Mid 19th Century

CONTENT INFORMATION

Content description	<p>The column base (<i>kumbhi</i>) made out of stone is visually divided into three parts. The lowermost part has a floral band; the middle shows leaf design (in weeping willow style); the uppermost part is a circular plate (<i>indhoni</i>) carved in diagonal curvaceous striations (exaggerated <i>laharia</i> pattern). The wooden shaft is also visually divided into three parts - lower shaft (2/3rd part), <i>kanda</i> and <i>bharanu</i>. The lower shaft is ornamented with vertical concave ribs ending into a growing bud band. The cylinder shaft transforms into square shaft at the <i>kanda</i> resulting into a squinch like space at the edge which is carved with peacock motifs. The <i>kanda</i> shows a mosque lamp motif filled with secondary floral forms and with peacock carved in sculpturesque fashion on all four corners. On <i>bharanu</i>, the square form is filled with geometric two dimensional patterns or floral finite designs. The column capital is carved with floral finite designs subordinated by bead pattern. The capital head (<i>shirsha</i>) is flanked with <i>falna</i> which has a curvaceous indented form; the carving on it follows a form expressing intertwined tendrils and a peacock shape form (but with elephant style head). The <i>falna</i> is attached with ornamental knob. The brackets are carved in <i>Gajvyala</i> or S-shaped. <i>Gajvyala</i> is a composite mythical beast that exhibits tusk and trunk of an elephant, body and face of a tiger with an upright tail and thin waist; the limb transforms into claws of a bird. The lotus medallion is carved on the head along with bow like elements ornamented with leaves. When viewed from front, the lotus rhizome emerges from its mouth and extends into cone and flower designs and a human figure at the base. The pair of cone and flower is always carved in odd numbers (5,7,9,11,...), based on Hindu numeric symbolism.</p>
Technique	wood carving (low and high relief carving, incised carving, sculpturesque carving), stone carving
Material	wood, stone
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
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ASSOCIATIVE REFERENCE

1. Column, Vaso, Gujarat (<http://buildingcraftlab.dicrc.in/EL79>)

Column - IN 200



1



2

IDENTIFICATION

Object category	Indian Objects
Object name	Column (two columns in a set)
Object name (local)	<i>Stambh</i> (Hindi name), <i>thamblo</i> (Gujarati name)
Description	The column is a facade column with three components: stone base, wooden shaft and wooden capital. This must be made during the period of Eclectic style in Gujarat. It is characterized by registers (division of column shaft), square base and flaring capital exhibiting the influence of the Gothic revival brought down by the colonist in Gujarat.
Production place	Gujarat
Period	Early 20th Century

CONTENT INFORMATION

Content description	The stone base is simple with a larger square base turning into a smaller base to support the shaft. The shaft has got three divisions. The square shaft transforms to hexagonal (highlighted by incised fluting) to circular form. The wooden capital is carved in Corinthian style with four tiger heads protruding from all four corners and bead pattern on the lower part. The rest of the surface is filled with coarse leaf motifs. The style as well as the quality of wood suggest that the capital may belong to a different set from the column.
Technique	wood carving (high relief carving, sculpturesque carving), stone carving
Material	wood, stone
Condition	Good

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
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ASSOCIATIVE REFERENCE

1. Column, Visnagar, Gujarat (<http://buildingcraftlab.dicrc.in/EL545>)
2. Column, Mansa, Gujarat (<http://buildingcraftlab.dicrc.in/EL451>)

Column - IN 202



IDENTIFICATION

Object category	Indian Objects
Object name	Column (two sets of columns so total 4)
Object name (local)	<i>Stambh</i> (Hindi name), <i>thamblo</i> (Gujarati name)
Description	Two columns are full and two are half columns. All four columns in the set are identical in terms of its ornamentation with minor variations. The column has three parts - wooden capital, wooden shaft and stone base. The column exhibits a very strong colonial influence.
Production place	Gujarat
Period	Early 20th Century

CONTENT INFORMATION

Content description	The set of columns are part of the main house facade or the internal courtyard facade. The stone base exhibits ogee shaped modulations from a big square to a smaller square to accommodate the shaft. The cuboidal shaft is carved with incised lozenge motifs, square motif (at 45 degrees) in a oval chain form as well as turned wood at the edge (with smaller turned piece nailed to it). The shaft also shows incised line and dot motif which was very commonly observed on many of the architectural pieces during early 20th century in Gujarat. The capital shows Corinthian form with diagonal striation pattern at its lower end and volutes at all four edges in middle section. The bud motifs in the center are coarse in its aesthetics.
Technique	wood carving (low relief carving, incised carving, sculpturesque carving), stone carving
Material	wood, stone
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
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ASSOCIATIVE REFERENCE

1. Column, Visnagar, Gujarat (<http://buildingcraftlab.dicrc.in/EL532>)

Column - IN 593



IDENTIFICATION

Object category	Indian Objects
Object name	Column (two columns)
Object Name (local)	<i>Stambh</i> (Hindi name), <i>thamblo</i> (Gujarati name)
Description	The set of two wooden columns would be a part of the internal facade or courtyard. It has three components: base, shaft and capital. They exhibit a early colonial influence (composite style).
Production place	Gujarat
Period	Early 20th century

CONTENT INFORMATION

Content description	The wooden base of the column is heavy in its proportion but sparsely carved. This suggests that it would be part of inner courtyard. This base is visually divided into three sections. The lower section shows a rectangular frame with line-and-dot motif. The middle section transforms from square form to a circular form at the top with leaf profile carved on the surface. The top part is carved with circular disc - <i>indhoni</i> (normally found in a typical Gujarati column). The shaft is simple with convex flutings. The capital resembles the base (but smaller in size) with a bead pattern instead of circular disc and floral band in the upper rectangular frame.
Technique	wood carving (low relief carving, incised carving, sculpturesque carving)
Material	wood
Condition	Excellent

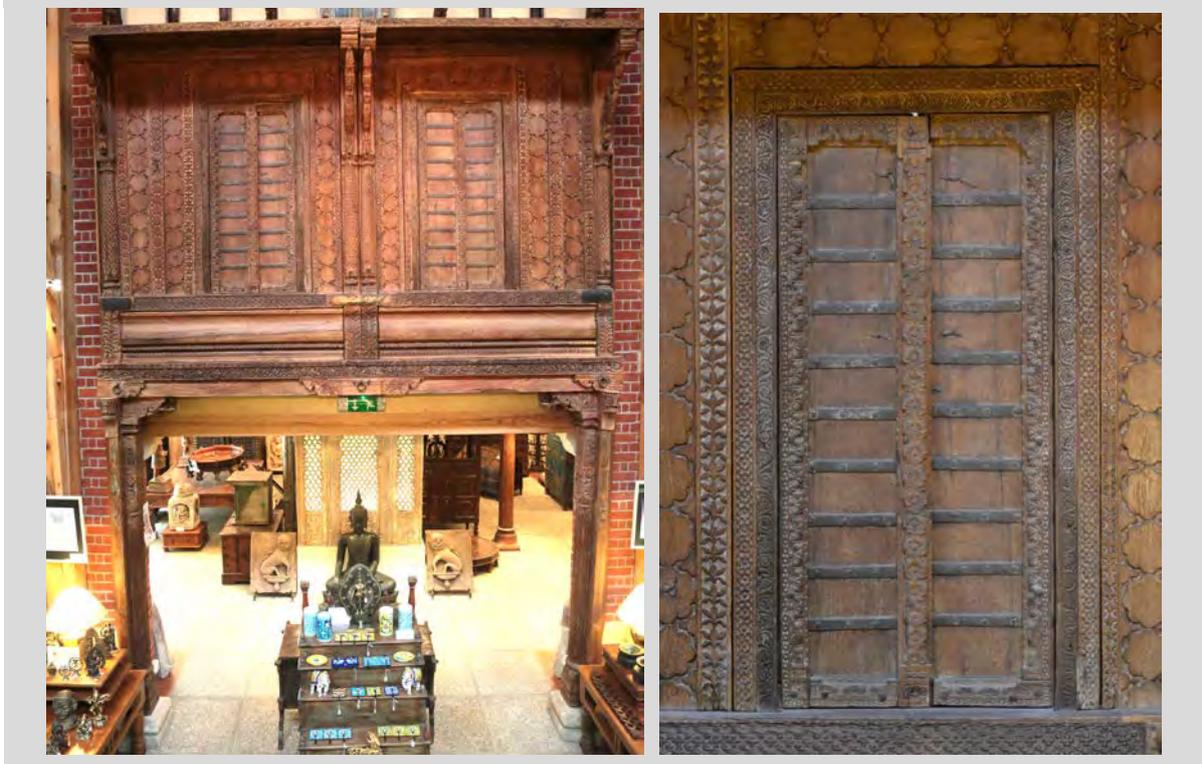
DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
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ASSOCIATIVE REFERENCE

1. Column, Vadnagar, Gujarat (<http://buildingcraftlab.dicrc.in/EL572>)
2. Column, Visnagar, Gujarat (<http://buildingcraftlab.dicrc.in/EL537>)

Facade - IN 230



IDENTIFICATION

Object category	Indian Objects
Object name	Facade
Object Name (local)	<i>Ravesh</i> (Gujarati name)
Description	The facade of a typical wooden house of Gujarat shows windows with wooden panels (with cypress column and brackets), entablature with curved baluster panels on the beam supported by Gujarati columns. The form, style, articulation of the architectural elements as well as ornamentation suggest that this facade belongs to the North or Central Gujarat.
Production place	North or central Gujarat
Period	Late 19th Century

CONTENT INFORMATION

Content description	<p>The facade is composed of two half columns at the base supporting an entablature, windows and wooden panel which is holding the sloping roof supported by s-shaped brackets. The columns are a typical gujarati column with wooden base (<i>kumbhi</i>) with wooden circular plate (<i>indhoni</i>), cylindrical shaft (<i>stambh</i>), column capital (<i>bharni</i>) and column head flanked by <i>falna</i>. The base is visually divided into three parts. The bottom most layer shows floral bands, the middle layer has a carved cusp-shaped upturned palm leaves with floral designs. The <i>indhoni</i> shows diagonal curvaceous striations. The shaft is also divided into 3 parts i.e. lower shaft (2/3rd part of <i>stambh</i>), <i>Kanda</i> and <i>bharanu</i>. The lower part of the shaft is ornamented with vertical concave ribs. The <i>kanda</i> shows a mosque lamp motif (resembling cusped palm leaf) filled with palmettes. The <i>bharanu</i> is carved with geometrical patterns filled with floral motifs. The column capital carved with <i>lahariya</i> and leaf patterns supports the column head flanking peacocks on the front and a <i>falna</i> on side which is carved in curvaceous indented form with an ornamental knob. The columns supports the entablature which constitutes of beam at the lower part (which is left plain, but a carved panel is attached to it) and curvilinear balustrade panel above. Such balustrade panels are typical feature of the North and Central Gujarat. The first floor facade panel shows four columns, two window and vertical wooden panels. The columns are carved in fully grown cypress plant form attached with the S-shaped brackets. The window shutters are left plain while the frames are highlighted with floral bands. The vertical panels are adorned with flower motifs (only profile form) following principles of translation.</p>
Technique	wood carving (low and high relief carving, incised carving, sculpturesque carving)
Material	Wood
Condition	Excellent

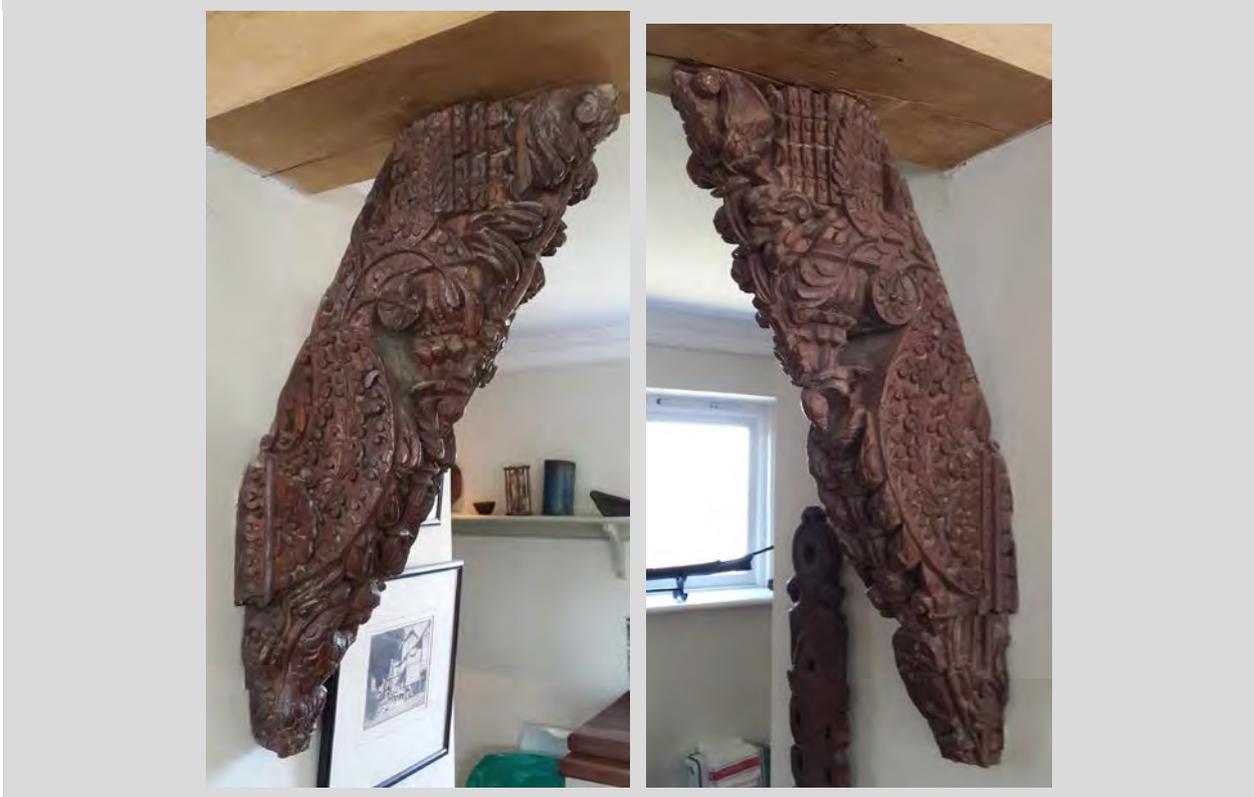
DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
Page mark	7, 107, 123

ASSOCIATIVE REFERENCE

1. Column, Sanand, Gujarat (<http://buildingcraftlab.dicrc.in/EL353>)
2. Window, Patan, Gujarat (<http://buildingcraftlab.dicrc.in/EL637>)

Bracket- IN 230



IDENTIFICATION

Object category	Indian Objects
Object name	Bracket (pair of two brackets)
Object name (local)	<i>Madal</i> (Gujarati name)
Description	These wooden brackets are part of a facade column system to support the upper floor or upper balcony. The bracket is prodigiously carved in sculptural and relief technique. Brackets in traditional Gujarati houses are adorned with innumerable motifs, patterns and finite designs superimposed upon each other and this bracket is not an exception. The pair of brackets are similar bearing some variations in ornamentation.
Production place	Central Gujarat
Period	Late 19th Century

CONTENT INFORMATION

Content description	<p>This is a single 's' shape bracket. The bracket can be visually divided into three zones on basis of its carving. The lowermost zone has a tapering shape with finite designs carved on side and a figural motif on the front. One bracket in this set shows a human figure with musical instrument and another one shows a tiger motif. The middle zone is carved in a 's' shape form that resembles the neck or torso of peacock or a swan. This 's' shape is adorned with varied floral design with interspaces filled with flower motif. These carved forms at the upper level terminate around a <i>kalika</i> in form of an ornamental pendant known as <i>beejoru</i>. The upper most portion flares out in the form of carved indentations interspersed with plant and leaf motifs. The front face of the column shows a cone and flower design (in vertical form) with a peacock motif in the central part and a palm leaf motif on the top. Such forms are frequently observed on the brackets in Gujarat due to its metaphysical connotations. In the cone and flower motif there are 7 pair of buds emerging from a knot (resting on figural motif). The numeric symbolism played an important part in the expression of wood carving of Gujarat. The number 7 indicates the seven worlds according to the Hindu philosophy. A person who meditates has to pass through 7 stages of development (represented by <i>chakras</i> in human body) to experience the eternal celebrations; the palm leaf crowned at the top of the bracket expresses this state.</p>
Technique	wood carving (low and high relief carving, incised carving, sculpturesque carving)
Material	wood
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
Page mark	114, 145, 146

ASSOCIATIVE REFERENCE

1. Bracket, Visnagar, Gujarat (<http://buildingcraftlab.dicrc.in/EL546>)
2. Bracket, Visnagar, Gujarat (<http://buildingcraftlab.dicrc.in/EL541>)

Bracket- IN 34



IDENTIFICATION

Object category	Indian Objects
Object name	Bracket (a set of four brackets)
Object Name (local)	<i>Madal</i> (Gujarati name)
Description	The series of figural brackets represent Lord Krishna along with other figures playing musical instrument. These figural brackets would have been part of a temple facade or the <i>mandapa</i> or even a <i>haveli</i> of a rich merchant.
Production place	Gujarat
Period	Early 20th Century

CONTENT INFORMATION

Content description	<p>The brackets are carved in sculpturesque technique. The carving is not of a very high quality and the figures show partially folk style in their appearance and proportions. Each of these figures are carved with flower punch marks all over the body. They are standing on a base which has a tapering form carved with scale pattern motif. The tilak on the forehead and the overall style suggest that they may be a part of a Vaishnavite sect. The Vaishnava tilaka consists of a long line starting from just below the hairline in form of an elongated U. Bracket 1 shows woman wearing a blouse and a <i>chudidar</i> and playing cymbals. Bracket 2 shows a man with moustache and a 'u' shaped tilak who is playing a flute like instrument. Bracket 3 is a figure of a woman in blouse, <i>chudidar</i> and <i>odhani</i> playing <i>dholak</i>. Bracket 4 is the Lord Krishna playing a flute, posed in a cross leg posture. He is also adorned with 'u' shaped tilak on the forehead and a large crown. Krishna is shown wearing a jacket on top of a <i>dhoti</i> with belt around his waist. A lion is perched at his feet. Bracket 5 is a woman figure playing <i>sarod</i>. She is wearing a saree (in a marathi style).</p>
Technique	wood carving (low and high relief carving, sculpturesque carving)
Material	wood
Condition	Excellent

DOCUMENTATION / REFERENCES

Lead word/title	<i>Naqsh</i> : The Art of Wood Carving of Traditional Houses of Gujarat: Focus on Ornamentation
Author	Jay Thakkar
Page mark	116, 152

ASSOCIATIVE REFERENCE

1. Bracket, Sanand, Gujarat (<http://buildingcraftlab.dicrc.in/EL370>)
2. Bracket, Vaso, Gujarat (<http://buildingcraftlab.dicrc.in/EL109>)

This research project on the wooden architecture collection of Gujarat at SADACC has opened up multiple possibilities of extending this research in the future. SADACC has around 218 Indian architectural items and to classify, catalogue and research the necessary data would surely require a much longer time period. This was discussed with the founders Philip and Jeannie Millward and it was decided to collectively apply for research grants from various funding agencies as well as government departments from both UK and India.

While doing the research, I realised that the collection of SADACC is unique and extensive especially for the furniture items from India and it requires a thorough long term investigation and research. There is hardly any academic material regarding the traditional and vernacular furniture of India and none that would trace the relationship between traditional furniture and architecture. In this regard a discussion was initiated with the founders as well as one of the trustees of SADACC - Prof. John Mack. A possible direction that emerged from the discussion was that SADACC can provide grants for a researcher at Design Innovation and Craft Resource Centre (DICRC) or sponsor a student of Masters in Interior Architecture and Design Program (Craft and Technology section), CEPT University to do research on traditional and vernacular furniture. Northwest India would act as a pilot research project. Research will be conducted mainly in India and partially in UK to study the furniture items in the SADACC collection and DICRC would provide the infrastructural support for the research.

SADACC have been constantly documenting and cataloging the data regarding the traditional and vernacular items of India but not all the data is online. A detailed online collection have to be created. I showed them the Building Craft Lab (<http://buildingcraftlab.dicrc.in/>) an online portal developed by DICRC, CEPT University and a similar portal can be developed by SADACC not only to house the collection but also other research data regarding the South Asian art, craft and architecture. Research and IT team at DICRC can help SADACC to create such online platform. Further it was also discussed that SADACC can partner with DICRC and the some of the Indian items in the collection can also be presented on Building Craft Lab.

The interaction with various people at two universities in Norwich- University of East Anglia (UEA) and Norwich University of The Arts (NUA) have initiated the discussions about the exchange program between both these universities and DICRC as well as CEPT University. The exchange would facilitate the research pertaining to traditional and vernacular architecture, furniture and crafts of India (which has been the core of SADACC as well as DICRC). Also it was suggested that students as well as experts can come to CEPT University for the internship as well as fellowship program under Craft Innovation Studio initiated by DICRC. The main intention of this studio is to emerge new directions in the field of traditional craft practice by bringing craftspeople, designers, academicians, scholars, students, technologist as well as other cultural and social organisations together.

<http://dicrc.in/craft-innovation-studio>

Organisation Profiles

South Asian Decorative Arts and Crafts Collection (SADACC) Trust, Norwich, United Kingdom

The South Asian Decorative Arts and Crafts Collection (SADACC) Trust is a registered charity based at the Old Skating Rink in Norwich. Founded in 2010, the SADACC Trust's mission is to record, conserve and promote the arts, crafts and cultures of South Asia. The Trust looks after a large collection of South Asian decorative art assembled by the founders of the Trust since the 1970s. Founders Philip and Jeannie Millward also own the sister organisation and retail business Country and Eastern, also housed in the Old Skating Rink and a major financial supporter of the Trust's activities.

The SADACC Trust's key activities are:

- Acquiring examples of everyday South Asian arts and crafts, supporting traditional practices
- Caring for the growing collection of over 4000 items
- Sharing the collection through displays in The Old Skating Rink
- Organising lectures on aspects of South Asian arts and heritage
- Supporting postgraduate studies through travel and educational scholarships.

<http://www.southasiandecorativeartsandcrafts.co.uk/>

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

Design Innovation and Craft Resource Centre (DICRC), CEPT University, India functions as an research centre for the development and understanding of Indian Crafts (SMC – Space Making Crafts and Surface Narrative Crafts) of Traditional and Vernacular Buildings of India.

DICRC's main activities are to conduct dedicated research, documentation and organize programs, workshops and projects related to Craft and Traditional and Vernacular Interior Architecture. These are realized through detailed research, mapping, documentation, and analysis of Craft and Traditional and Vernacular built environment; Craft workshops and Innovation internship and fellowship programs; Training, curriculum development for craft and providing a platform for discussion, seminar, and forum for role of craft in Interior Architecture at national and International level.

It has five major focus areas, which are Research & Documentation, Innovation and Development, Education and Training, Application and Collaboration and lastly Resource Building & Dissemination.

Research & Documentation

To identify, map, undertake research, conduct investigations, document and analyze the Traditional and Vernacular Buildings (TVBs) and the Traditional and Vernacular Crafts (TVCs) of India. TVB focuses on the of wealth of knowledge that lies in the traditional and vernacular built heritage and TVC focuses towards building a huge repository of crafts; Space Making Crafts (SMCs) and Surface Narrative Crafts (SNC's) by documenting crafts, techniques, craftspersons, craft communities and clusters.

Innovation & Development

To conduct Collaborative Craft-Design workshops, craft innovation internship and fellowship programs related to Space Making Crafts (SMCs) and Surface Narrative Crafts (SNCs) with the core idea of 'innovation in craft' and 'innovation through craft'.

Education & Training

To develop various craft based educational modules, conduct lectures, seminars and training programmes. Craft curriculum and design kits and other learning materials to be developed for the craftspeople as well as designers.

Application and Collaboration

To create and develop effective relationships leading to collaborative activities and synergies involving design partnerships with industry, business, universities NGOs, other organizations and various individuals related to the craft sector. To undertake Craft-Design and Craft-Research projects towards understanding the multi layered structure of craft practices in India.

Resource Building & Dissemination

To collect, categorize and classify data for the dissemination and to increase awareness within society about Space Making Crafts, Space Narrative Crafts and Traditional and vernacular buildings in India. The information will be disseminated through online Crafts Design Resource Lab, exhibitions and print media.

<http://dicrc.in>

