

Chapter 3
Methodology...

CHAPTER III

METHODOLOGY

The research being descriptive and analytical in nature, a longitudinal research design was planned to accomplish the framed objectives. The study had been divided into three different phases. The detailed historical research was conducted during the first phase while the second phase included the collection and documentation of the data. Earnest efforts for the preservation and popularization of the traditional royal costumes were made during the third phase of research. The organized research procedure that would be accomplishing the present study is mentioned as follows:

3.1 Selection of topic

The present research had started with an inspiring thought of investigator's master's dissertation work and experiences. The researcher had seen various researches and documentation of Indian royal costumes especially of princely states of Rajasthan and Gujarat and found that the dearth of information was available on the royal costumes of Kachchh which led researcher towards its investigation. The present research had taken its shape as a researcher came across royal heritage of Kachchh for taking it into the limelight and preserving it in a decent manner for future generation. Moreover, the statement of the problem identified as **Documentation of traditional costumes of rulers of Kachchh.**

The rulers of Kachchh were not as popular as other princely state rulers. The word "royal costume" provides an impression of luxurious fabrics, embellishments, and royalty. There could be the difference in these elements in royal costumes of Kachchh compared to other ruler's costume. Kachchh's geographical location has Rajasthan one end and Sindh Pakistan at the other end as neighboring states which could have influenced the costumes. Kachchh is second largest princely state among thirty-two princely states of Gujarat. According to collected theoretical review, Kachchh's rulers had a close association with other princely states of Gujarat, i.e., Jamnagar, Wadhwan, Palanpur, Dhrangadhra, Gondal, Rajkot, Wankaner; which might have an impact on the costumes of the ruler of Kachchh. Kachchh royal family is associated with royal families of Narsinhgad, Udaipur, Sayla, Tripura, Santrampur, Rewa, Kishangadh and Sirohi. This could have their cultural impact on Kachchh royal costume. Styling,

elements, and principles of costume may differ from other royal costumes of India. Kachchh had undergone natural calamities such as war, cyclone, and earthquake.

The research could not be performed without the prior permission of the royal family. Due permission for the research undertaken was taken from the present ruler of Kachchh H.H.Maharajadhiraj Mirza Maharao Shri Pragmulji Madansinhji III Sawai Bahadur at Ranjit Villa Palace through a permission letter dated 24/04/2012 stating their full support for the study.

The present research, 'Documentation of traditional costumes of rulers of Kachchh' was undertaken to contemplate and study the conventional ensembles of the Rulers of recent royal state of Kachchh. The outfits were considered in regards to the upper and lower articles of clothing, waistband, headgear, draped garment, footwear, gems and frill for the ruler, the queen, prince and princess through the duration of their life. The study also focused on preservation and popularization of traditional royal costumes through a representative sample of print media and electronic media.

An initial survey was performed to investigate the different sources of data for the documentation of outfits. Different palaces, museums, establishments, libraries were visited, and more data regarding the matter was acquired through audit of the literature as well as discussions with the curators of museums, historians, antiquarians, and doyens of craftsmanship.

(i) The places visited were the:

- a. The National Museum, Delhi.
- b. The Chhatrapati Shivaji Vastu Sangrahalay, Mumbai.
- c. The Calico Museum, Ahmedabad.
- d. The Shreyas Folk Museum, Ahmedabad.
- e. The House of Mangaldas Girdhardas, Ahmedabad.
- f. The National Institute of Design, Ahmedabad.
- g. The National Institute of Fashion Technology, Gandhinagar.
- h. The Baroda Museum and Picture Gallery, Vadodara.
- i. The Garden Silk Mills Museum, Surat.
- j. The Kachchh Museum, Kachchh.

(ii) The palaces visited were the:

- a. The Ranjit Villa Palace, Bhuj.
- b. The Sharad Bag Palace, Bhuj.
- c. The Pragmahal Palace, Bhuj.
- d. The Aina Mahal Palace, Bhuj.
- e. The Vijay Vilas Palace, Mandvi.

After these visits, it was discovered that a generous assemblage of material was accessible from different sources which could be combined. Thusly, based on the data gathered from these sources it was felt that the exploration on the proposed topic would not only be a beneficial study but would also deliver some entrancing discoveries.

3.2 Research Design

A methodical process was followed to accomplish the framed objectives. The study had been divided into three different phases. Detailed historical research was conducted during first phase while second phase included the collection and documentation of the data. Earnest efforts for the preservation and popularization of the traditional royal costumes were made during the third phase of research.

Phase 1: Desk Research

Phase II: Documentation

Phase III: Preservation and Popularization of costume heritage

Phase I: Desk research

The historical evidence reveals the facts regarding the historical and stylistic context of the costumes, textiles, and craft. Peeping into the design history of particular objects plays a significant role to uncover the broader context of design such as social, political, cultural, economical, technical and aesthetics; the important thought process behind the influencing factors on the costume, development of textile trade and craft. This will also help to get in-depth knowledge about ruler's encouragement of textile trades and crafts which impacted in the adoption of various styles in their clothing.

The desk research had been fulfilled by the support of the secondary research survey with the primary sources of data collection. To attain the significant aim of the objective, the historians, museum curators and aged people were interviewed. Various

folk art served as an instrumental in digging out the history about its various trade routes. The essential visual and narrative mediums such as *Kamangari paintings*, Gujarati movies- *Jesal Toral*, *Lakho Phulani* were studied to understand the royal costumes and the important affairs.

Phase II: Documentation

The royal heritage of Kachchh has gained many popularizations after the initiative of Government of Gujarat for “*Kachchh Nahi Dekha to Kuch Nahi Dekha*” tourism development campaign under “*Khushboo Gujarat Ki*” tourism policy. However, the royal costumes were still lesser known and needed to be taken into the limelight. Thus, the researcher had made sincere efforts to document the traditional royal costumes of Kachchh.

The documentation was conducted for the traditional costume of kings and queens of Kachchh from 19th century till present. This includes details of an upper garment, lower garment, waistband, headdress, footwear, ornaments, hairstyles, and make-up. The major crux of the research was to explore the costumes of Kachchh Royalty focusing on its constructional details, patterns, silhouettes, colors, materials and embellishments which would be helpful to the fashion designers and fashion curators in future to create something different and new through gambling with these parameters. The garments from the public and private collections were analysed for its constructional details of the silhouette, cuts, styles, seams, necklines, cuffs, fastenings, hems and side slits. The decorative elements on upper garments as surface ornamentation were usually placed around these key structural areas.

3.3 Sample selection

3.3.1 Sampling Technique

The data was collected through the purposive sampling technique. The purposive sampling technique was best suitable for personal interviews, selection of the narrative samples of *Kamangari paintings* and historical costumes preserved at various museums and private collections. The costumes collected were classified according to the distinctive style variations and then analyzed for the constructional and draping details. A few costumes were repetitive regarding the style, cut and surface ornamentation

3.3.2. Sample Size

(i) Study of costumes of the Rulers of Kachchh through visual narratives

Kamangari paintings provided a vital source of information as they were the representative regarding styles, cuts, silhouettes and surface ornamentation of the traditional royal costume of Rulers of Kachchh. *Kamangari* paintings were procured from the Aina Mahal and the other resources in which the costumes for daily life, different processions, *darbar* and the other occasions were depicted. Old movies and documentaries that depicted rulers of Kachchh were also studied for the analysis of costumes. These were “*Lakho Fulani*” and “*Jesal Toral*.” Old photographs, diaries, account books, artifacts, paintings, architecture, and monument, served as a vital source of information regarding royal costumes.

(ii) Resource Persons - From August 2012 to 2016 the data was collected through multiple personal visits according to the convenience of the royal family. The interview was conducted with 38 people consisting of ten Members of the royal family, ten artisans, nine museum curators, two historians, one textile conservist, one renowned author, two old tailors associated with the Royal family, two personal assistants of royal members and one member engaged in royal court.

(iii) Historical Costumes preserved at various Museums - The accumulated traditional clothing was examined through the accessibility of outfits in public and private collection, literature and museum collection. For the study of these costumes, a typical and indicative sample of sewed and draped (male, female) clothing were examined and analyzed. The access to museum collection was done by personal visits and through online access. The museum collection included the data collected from-

1. Kachchh Museum, Bhuj, Kachchh.
2. Aina Mahal, Bhuj, Kachchh.
3. Vijay Vilas Palace, Mandvi, Kachchh.
4. Ranjit Villa Palace, Bhuj, Kachchh.
5. Prag Mahal Palace, Bhuj, Kachchh.
6. Kotadi Bag Palace, Bhuj, Kachchh.
7. Bhartiya Sanskriti Darshan, Bhuj, Kachchh.
8. Baroda Museum, Vadodara

9. Tapi collection, Surat
10. National Museum, Delhi
11. Metropolitan Museum of Art, New York, Online source
12. Victoria and Albert Museum, London, Online source
13. Textile Museum, Washington DC, USA

3.4. Tools for data collection

A multi-visit approach coupled with personal interviews, telephonic interviews, survey and observation methods were encapsulated to collect the factual data regarding the traditional costumes of the rulers of the Kachchh. Also, the descriptive qualitative data was collected through the structured interview schedule. A digital camera, professional camera, field notes and an audio-visual recorder were used as tools to gather the data. Old photographs, diaries, account books, artifacts, *Kamangari* paintings, architecture, and monument, served as a vital source of information regarding royal costumes. Case studies of craftspersons gave a better understanding of the craft which flourished during that time.

3.5. Analysis of data

The specific objectives were studied through getting an insight of the royal costumes and analyzing them further for its minute details. Moreover, the garments have been documented for its constructional and draping details as well as for its material, surface ornamentation on costumes and significance. Textile and non-textile crafts associated with royalty were also documented according to the availability of the respondents. The results for this particular objective have been compiled with the data collected through personal interviews of the members of the royal family and secondary sources. The oldest member Maharaj Kumar Shri Dilipsinhji of the royal family had written a book named “Kutch in festivals and customs”; and with due permission, its literature has been supported with the narratives of the author during the personal interview conducted at Bhuj during personal visits.

The information gathered from different sources was examined, conferred and outlined by the goals of the study. In view of that, a complete report was planned and validated with unique photos, patterns and drawings of the component of the costume for a

detailed study. The outfits were classified into Maharao Sahebs' and Maharani Sahebas' garments. Each ensemble was classified into the upper garment, lower garment, draped garment, headgear, footwear, jewelry and accessories. The necessary line drawings were made to understand the costume details.

Phase III: Preservation and popularization of costume heritage

The photographs were procured from different public and private collections which were then categorized based on its traditionalism. The distinguished garments were then taken into consideration for pattern development and toiles. The photograph of the garment then digitally converted into a 3D form for the technical flats, a draft of it was prepared on the actual size and presented on the scale, and the toil of the same had been prepared for its styling and fit the purpose. Indian costumes in the collection of the calico museum of textiles had been referred and followed for the patternmaking and illustrating the same. Patterns have been made through the critical examination and analysis of photographs as none of the museums allowed a close examination or tactile analysis of the garments. The garments were further analysed for its constructional details. Hence, the verbal guidance helped to understand the stitching patterns and use of seams and stitch during the past. The medium size has been taken into consideration for all the garments and patterns have been developed accordingly. The market survey was conducted to acquire fabric for the toiles that have similar fabric weight and characteristics according to the actual fabrics used in traditional garments.

Learning through the secondary research resources would be helpful to understand the context of a product, society, artistic movement and extends boundaries of primary research. The first consumer of the education, i.e., students starts by designing and then look for fabrics and trimmings that variously suit their designs and textile design branch. The database would be more useful to work the other way round and to find exciting fabrics, ornamentations, and trimmings that will inspire them.

Based on the market survey and availability, and keeping in mind the educational and popularization purpose; a database, a monograph and the sample book of motifs and an animated documentary had been planned to preserve the costumes and craft. The database will serve as a repository of costumes and crafts of royalty changed swiftly in times. The narratives of artisans and master craftsmen would be proved as an

instrumental to authenticate the roots of these costumes and crafts. This would be a resource to the layperson, educators, scholars, designers and museum personnel to study different perspectives of the royal costumes and crafts and admire them. This would also benefit the artisans involved in the project as their direct involvement will help them for their recognition through their art and craft rather than through involvement of any NGO.

These publications were designed with the help of Adobe Photoshop CC, Adobe Illustrator CC and Adobe Indesign CC softwares. The grid layouts were created for the appropriate placement of the text and the visuals. The type faces were selected in accordance to the subject. This publications would fulfill the most important function of it that is to serve the curious intellect of the visitor who forms the part of the society; it fulfills its educational purpose by communicating the research material accumulated in it for the readers or visitors study purpose.

As the moving images are always noticeable, a sincere effort had been made for an animated documentary of the traditional royal costumes of Kachchh and the craft patronized with royalty. The animated documentary could be used as the educational resource and the preservation and popularization purpose. The attention of populace would be captured through this interactive learning aid further assisting them in understanding the know-how of the costumes of royalty. This will be an instrumental in learning the costumes of Kachchh royalty with great interest further making crafts and artisans of Kachchh popular; the artisans would come to light and get a proper market for their efforts. Following procedure was conducted to create an animated documentary:

1. Ideation
2. Sorting, selection and editing of the photographs, videos and audio
3. Storyboard
4. Final documentary

The detailed procedure of the above steps has been mentioned as below:

1. Ideation

A. First phase: Introduction

- a. Introduction of princely states of India and Kachchh
- b. Verbal brief on research

B. Second Phase: Costume research

- a. Kings and queens of Kachchh with linkages of the other states
- b. Costumes and textiles: traditional and contemporary
- c. Crafts

C. Third Phase: Conclusion

2.Sorting, selection, and editing of the photographs, videos and audio

The rare photographs were first sort out from the data that was collected during the research process. From the collection the photographs which were appropriated to the narration and the obtained results were selected and kept in the separate folders which were categorized as maps, Maharao Sahebs of Kachchh, Maharani Sahebas of Kachchh, traditional and contemporary textiles and costumes and. The sound clips suitable to the documentary were explored and the video clips of the draping details of draped garments were converted into digitized illustrations and added to the documentary.

3.Storyboard creation

The story was created to obtain the sequential understanding about the visuals used for the documentary and to make the documentary creation process trouble-free. It was designed to provide a quick outline about the narration and the photographs to be used in progression which were an essential components of the documentary. As the storyboard was for the broad understanding of the documentary, the visuals were not put on large scale. The storyboard was created in accordance to the ideation categories and stepwise thumbnails of the required visuals with the process to be followed is mentioned as below:

A.First Phase: Introduction

Introduction of princely state of India and

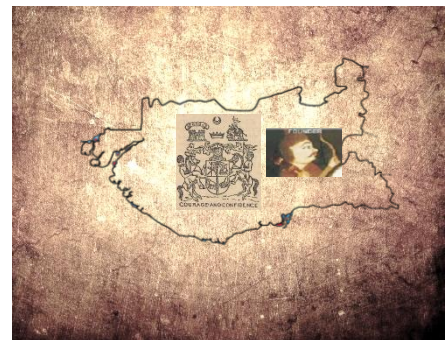
Kachchh :Historic old paper background with the continuous looped scrolling lines derived from the emblem of Kachchh on which outline map of India will be created first.



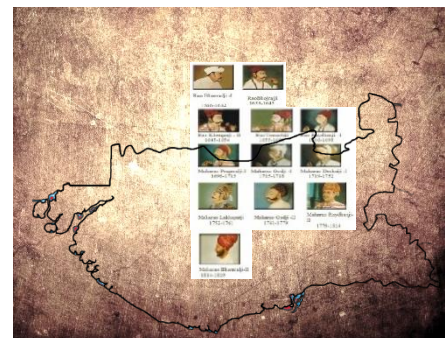
- Then from that, the Gujarat state will emerge out and emphasized with its princely states.



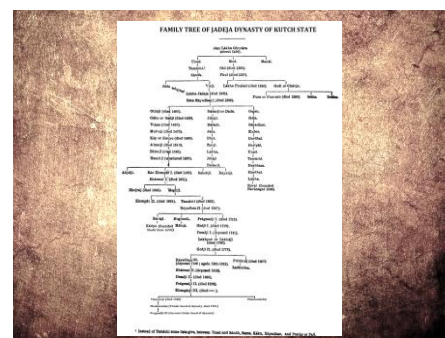
- Later, the focus would be on Kachchh state only. The ruler Rao Khengarji I who established it will emerge with a line drawing. Emblem of Kachchh will be shown.



- One by one photograph of all rulers will pop up till the 14th ruler Maharao Shri Desulji II.



- After that, the genealogy of Kachchh rulers will come. Family tree from Maharao Shri Desulji II to present Maharao Shri Pragmulji III will be highlighted.



- After that photographs from Maharao Shri Desulji II to present Maharao Shri Pragmulji III.



B. Second Phase: Costume Research

i. Introduction of Maharaos and Maharanis

- . Maharao Shri Desulji II and Maharani Shri Rupali Basaheba, Maharani Shri Baijirajba Saheba



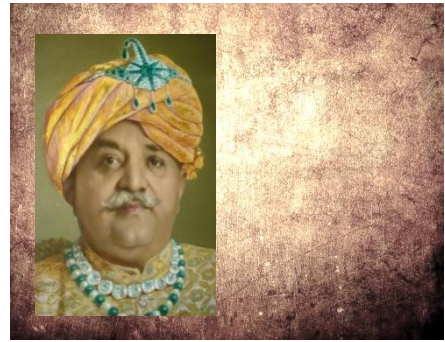
- a. Maharao Saheb Shri Pragmalji II and Maharani Shri Achhubakuverba Saheba



- b. Maharao Saheb Shri Khengarji III and Maharani Shri Gangaba Saheba and Maharani Shri Motaba Saheba



c.Maharao Shri Vijayrajji and Maharani Shri Padmakuverbha Saheba



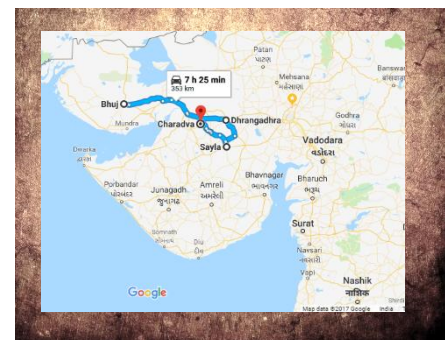
d.Maharao Saheb Shri Madansinhji and Maharani Shri Rajendrakuverba Saheba

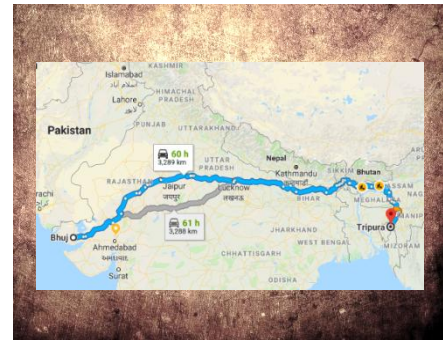
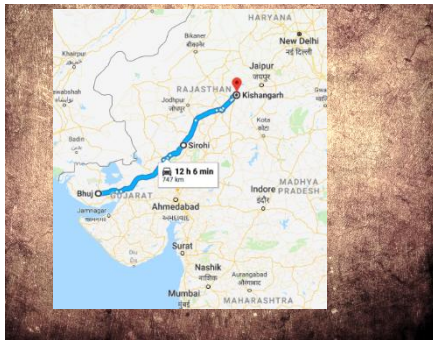


e.Maharao Saheb Shri Pragmulji III and Maharani Shri pritidevi saheba



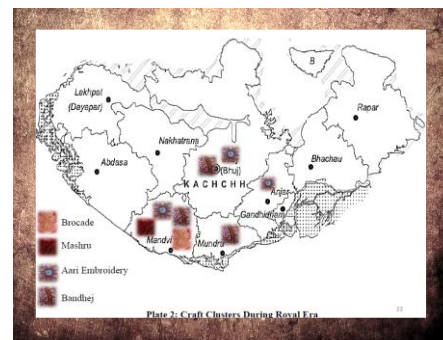
- The map where wedding linkages of the Maharao Sahebs will be shown with the sketch of the king that pop up and travels to the Maharani Saheba's state. At the place of the Maharani Saheba's state, a sketch of Maharani Saheba will pop up, and it will travel with the Maharao Saheb to Kachchh.





ii. Traditional textiles and crafts of Kachchh royalty

. Map of Kachchh with craft clusters during royal era

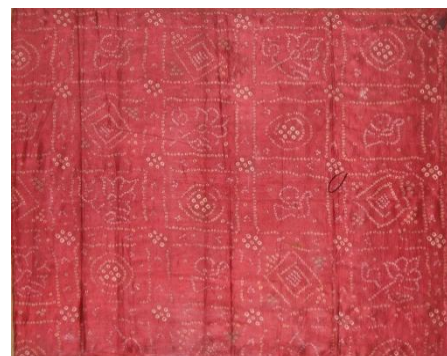


a. Traditional textiles:

Mashroo- 14 pieces



Bandhej- 15 pieces



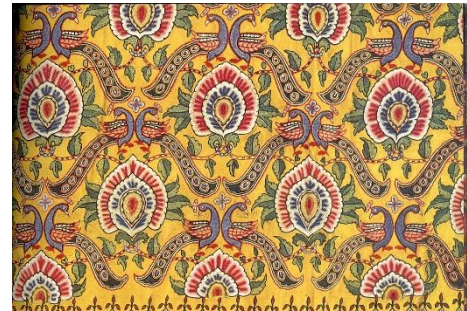
- Textile craft of *Aari* embroidery
 - *Aari* Motifs
 - *Aari* Borders



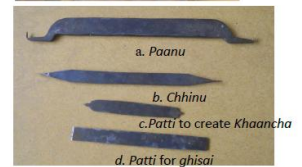
Ramji
Jethabhai
at work



Movement of *aari* for producing
chain stitch

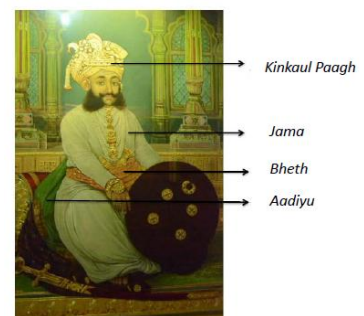


- Non-textile craft of Ivory *chuda* making

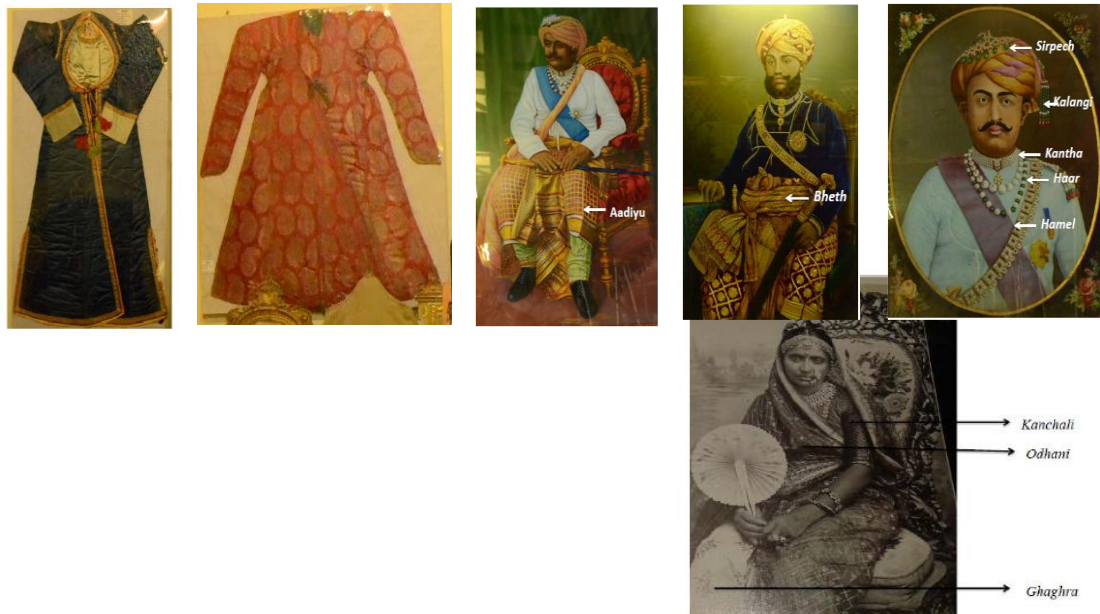


iii. Traditional costumes of Maharaos and Maharanis of Kachchh with highlights

- a. Maharao Saheb's costume: *pagh*, *kachchhi kediya*,
izar, *aadiyu*, *bheth*, *hamel*, jewelry, *juti*



Maharani Saheba's costume: *kanchali*, *ghaghra*, *odhna*, jewellery and *juti*



iii. Contemporary costumes with influencing factors

a. Costume of Maharao Saheb will change gradually from traditional ones- *kachchhi poshak* to *achkan* and breeches and later to trouser.



b. Costume of Maharani Saheba will change gradually from traditional ones- *Kachchi poshak* to *Rajasthani poshak* and later to saree.



C. Phase 3: Conclusion

4.Final documentary

After the storyboard creation, the various software was used according to the suitability of the process. The photographs were edited for the color correction, cropped to acquired dimensions and illustrations were made with the help of Adobe Photoshop CC and Adobe Illustrator CC. The sound and video effects were compiled and edited by

Adobe Premier Pro CC, and the final animated documentary was created in the Adobe Effects CC software.

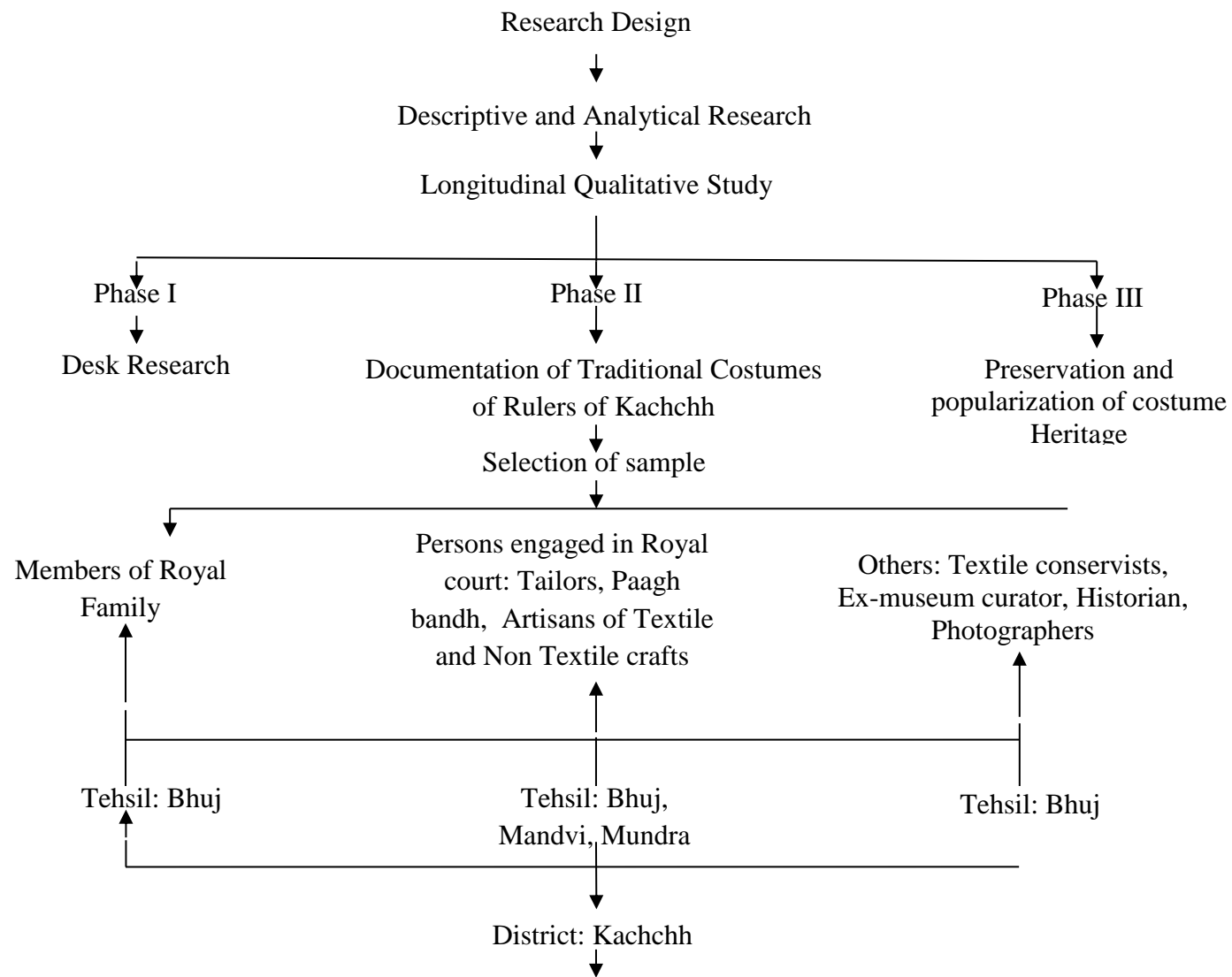


Figure 3: Research Design *continue...*

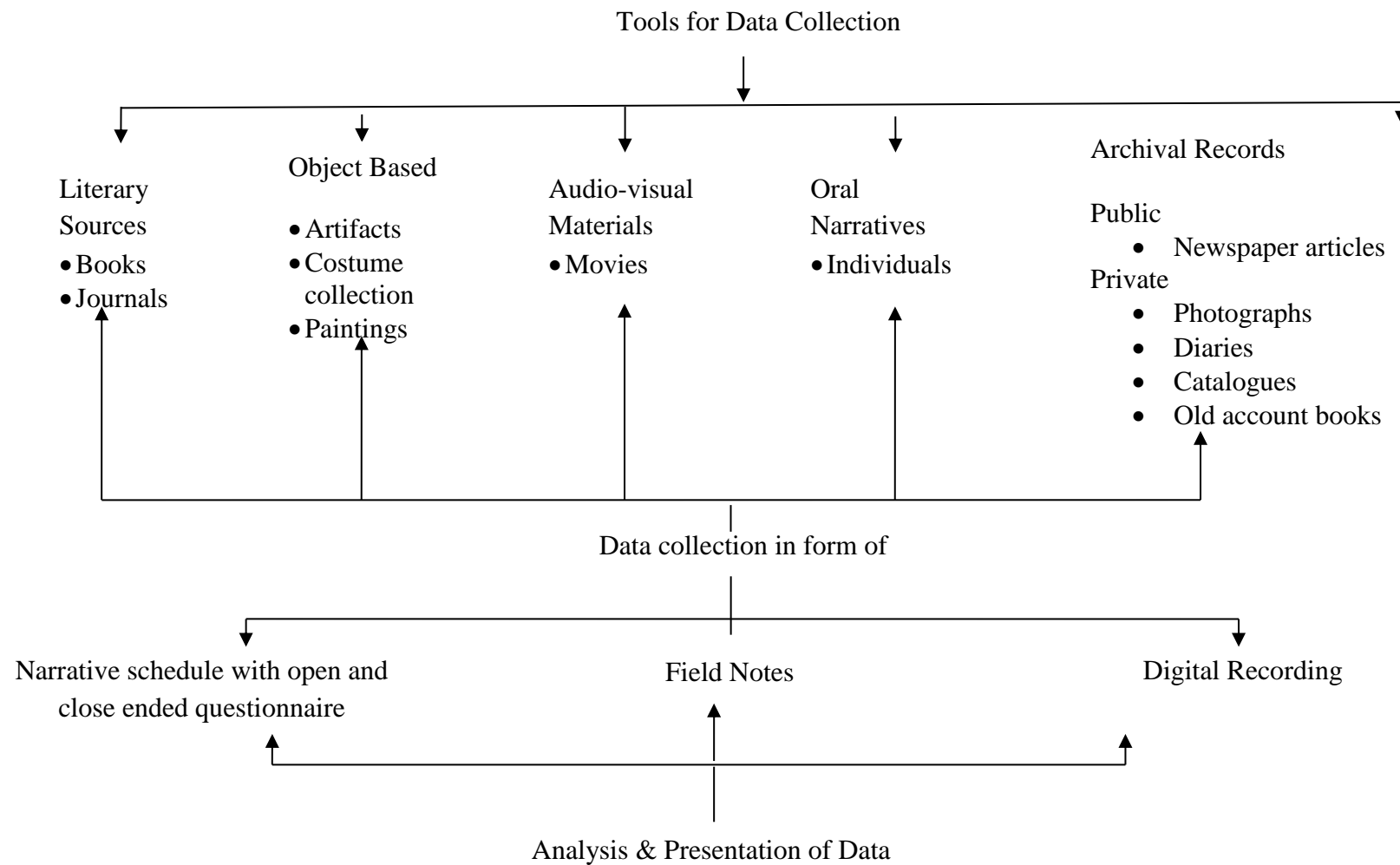


Figure 3: Research Design *continue...*

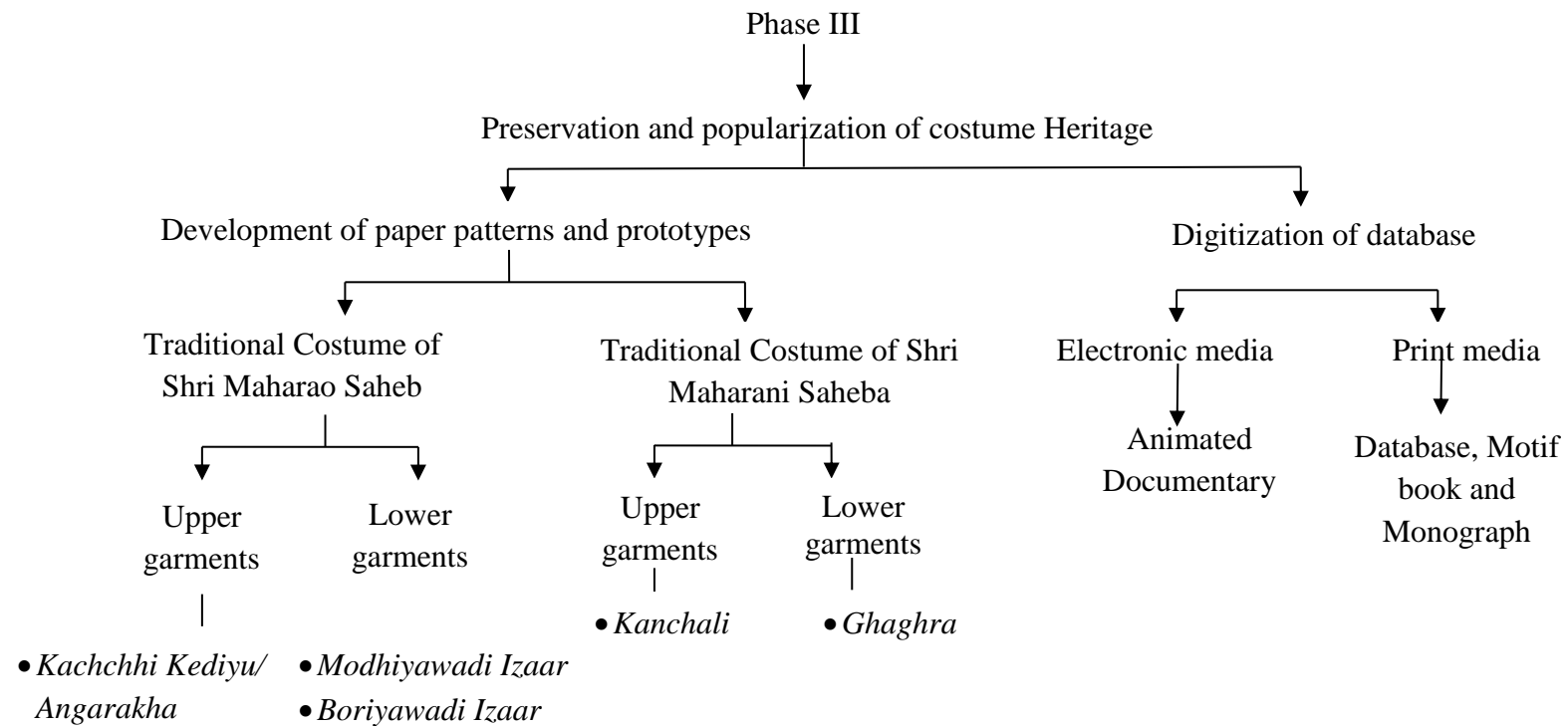


Figure 3: Research Design