

**Synopsis of the thesis entitled**  
**DOCUMENTATION OF TRADITIONAL COSTUMES OF**  
**RULERS OF KACHCHH**

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by  
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## INTRODUCTION

Indian children of past generations grew up on a plethora of fascinating stories that often began with the phrase, “*Ek the Raja*”- once upon a time there was a King. Many of these tales were from the *Puranas*, the *Mahabharata*, and other ancient treatises. The princely rulers of India, with their opulent places and extravagant lifestyles, have been a source of fascination for centuries. Providence, it would seem, had created them with the sole intention of offering mankind a spectacle, a dazzling vision of marble palaces, costumes and jewels. The word “ruler’s costume” conjures up a vision of splendor and magnificence: ropes of pearls, huge diamonds, jeweled turbans, elaborately carved furniture, shimmering textiles in every imaginable color. Some details are particular to a group and have become part of the textiles that identify their owners. (4)

Royal costumes explore India's cultural identity via illustrating the textile traditions laid forth by the royal families. The way royal clothes were draped and layered, the elegance with which they were worn, the movement created by the countless folds and the subtle interplay of colour and light can only be imagined through these visual references from sculptures, cave paintings, medieval miniatures and palm leaf manuscripts. Such evidence, however, seemed to be incomplete. In 1947 the maharajas who had ruled the Indian subcontinent for centuries saw their territories merge with the newly formed democratic states.(20) Among all other princely states of India, the Royal House of Kachchh(or Cutch) came in accession on 1st June 1948 and belongs to the Jadeja clan of Rajputs admired with 17 gun salute, 19 guns local. Kachchh’s royalty, whose apparel would otherwise have continued to evolve in splendid traditional style, changed with the times as the pomp and ceremony once so much a part of the daily lives of the rulers was no longer relevant. With the disappearance of rituals, the traditional and ceremonial costumes were either packed away in trunks, donated to museums, sold to private collectors, given away or left decay. Also, the earthquake has served to bring attention to the fact that behind this recent history lays a significant part of the heritage.

The research has explored the realistic impression of courtly life. It is necessary to uncover many of the last surviving examples of traditional royal clothing. For centuries, ruling dynasties of India promoted the skills of spinners, weavers, dyers, printers and embroiderers, commissioning textiles from renowned centers of excellence across the subcontinent.(20) The majority of the textile crafts have been transformed into costumes fit for kings, queens, and courtiers. In Kachchh, as in other parts of India, royal patronage encouraged master craftsmen to create the first fabrics. The craftsmen were more or less permanently engaged by the rulers of Kutch. Their work was in constant demand and in prodigal output too during royal marriages, the occasions of the king being quite frequent in former times in Kutch. There had been some highly skilled craft persons working at the Bhuj court in the beginning of this century. The present state of this wonderful craft is, unfortunately, deplorable. Royal commissions undoubtedly burnished an artisan’s status and thus took priority over other work.

The archival records and narration of elderly Royal family member uncovered the fact that traditionally adorned in the best of Rajput attire, the Rulers incorporated elements of western style into their clothes during the nineteenth century. Inspired by the European and Persian motifs some of the finest *mochi* embroidery was produced in the nineteenth and early twentieth centuries. As Indian royalty slowly relinquished its power, the craft degenerated due to lack of patronage. Kachchh's traditional royal apparel changed with the times and was no longer in vogue. Moreover, with the passage of time the traditional and ceremonial costumes were either packed away in trunks, donated to museums, sold to private collectors, given away or left to decay. Also, the 2001 earthquake caused extensive damage to the collections of the cultural heritage of Kachchh. Moreover, it has resulted in an inadequate provision for display and documentation that can provide the basic sketch of Kachchh's Royalty. Conservation and revival of the Royal costumes have been an issue of concern for our country today.

### **Purpose of the study**

The Maharajas of India have fascinated the world for long including those Indians who were born much after the royal sun had set and even much after the last rays of this sun- the privy purses- were obliterated by the government of India in 1971. The Maharajas managed and expressed their identities and revealed a world of information about history, politics and culture through their wardrobe; one of the powerful asset of royalty. It had been used to assert power, challenge authority, conceal identity and instigate social change throughout Indian society. India's westernmost Princely state Gujarat comprised of thirty-two princely states which lead the researcher to have deep insight in Kachchh's royal legacy. In-depth study of the evolution of Kachchh royal costume spans the centuries from the first representations of clothing for royalty in the present day. Before the grand tradition will be irretrievably lost; the researcher felt need to document the traditional costumes of rulers of Kachchh; the major evidence of various textile crafts. The study would give an overview about the glorious pasts of Royal Costumes being used and treasured in Kachchh, focusing on preserving and popularizing the royal heritage that reflects different aspects of royal life. It served as an invaluable link with the past as the tangible and intangible pillars of the royal culture and customs have collapsed and can be seen no more. The research has been illustrated with a variety of material, much of which has never been published before, ranging from archive photographs, miniatures, royal portraits and cinema stills, to detailed images of garments and textiles from as far back as the seventeenth century. The researcher not only wanted to carry the research as the document of its kind but a remarkable keepsake that may never be duplicated in our lifetime. This will open a rare window for taking a peep into the glorious vista of the past.

### **4.2 Specific objectives of the study:**

- 4.2.1** To study the history and ancestry of rulers of Kachchh from 19<sup>th</sup> century till present to discover the facts regarding trade routes and socio-political-cultural engagement.
- 4.2.2** To document the traditional textiles and costumes of the royal inheritance and

investigate crafts and diversity in them through the generations.

**4.2.3** To document the costumes worn during different public and private affairs with their significance.

**4.2.4** To develop paper patterns and toiles of actual size for preservation of rare garments.

**4.2.5** To develop an easily accessible database of royal costumes of Kachchh for documentation and preservation by digitizing it in form of print media and an electronic media.

#### **4.3 Delimitations of the study:**

**4.3.1** The study is de-limited from the era of Maharao Shri Desalji II to HH Maharajadhiraj Mirza Maharao Shri Pragmulji III due to the scarcity of data.

**4.3.2** The size for the paper patterns and toiles will be delimited to-

- a. For upper garment of Maharao Shri : 40"
- b. For lower garment of Maharao Shri : 36"
- c. For upper garment of Maharani Saheba : 34"
- d. For lower garment of Maharani Saheba : 30"

## REVIEW OF LITERATURE

### 1. Conceptual review

#### 1.1 History of Indian Royal Garments

The Indian court costumes had a variety of cuts, fabrics, silhouettes and embellishments. All these factors of clothing were also influenced by neighbouring courts and thus, there was something in common between the regional court costumes. It is important to understand specific minute constructional and aesthetic details of these court costumes for men and women, which will be helpful in understanding the traditional costumes of rulers of Kachchh in detail with all the aspects. Hence, a sincere effort has been made by the researcher to peep into the history of Indian royal garments for men and women to relate them with the regal heritage of Kachchh.

Men usually wore *pagari*, *safa*, *mandil* or *topi* on their heads. The upper costume was *angarakhi*, with *dhoti* or *pajama* covering the lower body. For admission to courts or on special occasions, a waist belt and a *choga* was also added to complete the attire. Women wore different costumes and the difference became distinct by the 19<sup>th</sup> century, the reason being that Indian women were more traditional. Even today, when the European costumes have pervaded the whole world, Indian women have mostly stuck to the *sari*. From 16<sup>th</sup> to 19<sup>th</sup> century, ladies of the North Western Hindu princely houses wore *ghaghra* in the lower body and *kurti* and *kanchali* on the upper body with *odhani* as wrapper. In the eastern and southern India, the *sari* was more popular. Besides *ghaghra* suit, women in Punjab, Himachal Pradesh and Jammu and Kashmir also wore *salwaar kurta* with *odhani*. Like *ghaghra*, ceremonial *salwar suits* were also highly decorated though mode of decoration remained same- *gota*, embroidery and printing. (9) (20)

Singh M described as the children's costumes were not preserved customarily, they have perished and no earlier examples of these costumes than the 19<sup>th</sup> century are to be found. In painting and sculpture belonging to the medieval period children have been shown wearing a *kurta*. Below it, they wore a *langoti* (a triangular piece of cloth tied around the waist) or wore *pajamas* known as *suthana*, during winter. Singh has compared costumes of epic Ramayana with today's royal costumes for better understanding. He described that poet Tulsidas in his *Ramacharitamansu* has portrayed Ram and his brothers wearing yellow *jhanguliya*, which probably was like a baby frock of today, a long *kurta* without sleeves. In winter children wore cotton padded *ghughhi*. The outer cloth of *ghughhi* was satin silk or brocade and sometimes a fine Kashmir. The edges were decorated with *meenakari-ki-bel* or an embroidered border. The upper part was like a cap to cover the head. A large piece of cloth was stitched to this cap after pleating, which reached up to the child's ankles and covered the whole body. The *ghughhi* was worn both by girls and boys. Usually, the garments comprised *kurta*, *topi* and sometimes a *pajama*. They were of satin, brocade or silk and flowers of *gota* and *bankuri* were stitched on them. Efforts were put to ensure that they look gorgeous. Grown up boys used to wear *dhoti* and *angarakhi* and girls wore *ghaghra* and blouse. *Odhani* was not worn by girls below ten and was worn compulsorily after marriage. (9)

## **1.2. Assortment of Textiles in Court of Gujarat and Rajasthan**

### **1.2.1 Brocades**

Varanasi (also known as Benaras) has been India's main Brocade weaving center since the nineteenth century. The traditional figured silks were made on the *naksha* draw loom, believed to have introduced in India by Central Asia or Persia some time during the early medieval period. There are many different types of brocaded silks. *Amru* brocades have no *zari* work on them, while *tanchoi* brocades are a kind of figured silk *amru*, with multiple warp and supplementary weft threads, that create a heavy, densely patterned fabric. *Tarbana*, or silk tissue, has a fine silk warp but a weft or *zari* threads that give the fabric a metallic shine. The most beautiful and exotic brocade produced in Benaras is the *kinkhab*, which appropriately translates to- fabric of dreams. The fabric is heavy and rich and employs a large amount of gold and silver *zari*, covering the surface of the fabric in such a manner that the silk is heavily visible. Light silks with *zari* are known as *Pot-than* and many variations exist. *Bafta* is a lighter silk with or without *zari*. *Amru* brocades are made without the use of any metal thread but patterning is done with silk. *Tanchoi* are the figured silk brocades and were initially produced in Surat, Gujarat. Silk and cotton yarn with extra weft patterning are used to make brocades known as *Himrus* in Hyderabad and Aurangabad. (20)

### **1.2.2 Lampas : Silks**

The *lampas* weave uses at least two sets of warps (main and building) and two sets of wefts (ground and patterned) and each has a specific function. The pattern weft threads are tied down by the binding warps, while the main warps are bound at regular intervals by the ground wefts in such a way as to create two separate weave structures, one for the ground and another for the supplementary pattern. These superimposed structures are often visually distinct from one another so as to allow the pattern to appear in high relief over the foundation fabric. Boldly patterned *lampas* weave made from metal thread and coloured silk are also used by the Tibetans for ceremonial costumes and ritual offerings. (20)

### **1.2.3 Mashru: Silk and cotton**

The word *mashru* was commonly used in the trade referred as a silk and cotton mix fabric, although it strictly refers to its satin weave. As the warp overlays the weft, the fabric appears as rich as pure silk, but it is the cotton weft which is worn next to the skin and not the silk. Unlike hindus who considered silk to be a pure material, Muslims were forbidden by the laws of Islam to wear silk against their skin as it was considered an unholy textile. *Mashru*, which literally means "that which is permitted" was the perfect solution and was widely adopted in the muslim courts. It was traditionally patterned with multi-coloured designs placed lengthwise. There are clear references in the *Varnaka* texts from Gujarat to *mashru* fabrics made with red silk warps and cotton wefts. These were probably commissioned by the Muslim royalty. (20)

### **1.2. 4 Bandhani**

*Bandhani* or tie-dyeing is one of the simplest techniques of resist dyeing used to pattern fabric. It ornaments varied range of textiles in Rajasthan and Gujarat. it is popularly known in India

as *bandhani* or *bandhej*; derived from the word *bandha*, to tie. The design is achieved by applying a mechanical substance that acts as a resist, to prevent the dye from colouring selected portions of the fabric. *Bandhani*, on fine muslins, georgette and chiffons, in exclusive colour schemes flatters the sartorial tastes of the wealthy urban community. Typically the number of colours employed could be anywhere between two and seven.(1) (20)

### **1.2.5 Leheriya**

*Leheriya* is another popular variation produced using tie and dye. The term derived from the Hindi word “*leher*” meaning “wave”. The dyer created wave like patterns by producing diagonal stripes on the fabric. Delicate, light fabrics such as thin cotton, voile, fine silk and chiffon are preferred, as they allow the colour to penetrate through the rolled cloth. A checkered pattern, is called *mothra* and is produced by the intersecting of diagonal stripes. A *panchranga*, five coloured design is considered the most auspicious. Another beautiful pattern, *satranga*, flaunts seven colours of the rainbow. Stripes that follow in one direction and colour are known as *leheriya*, while, when diagonal stripes intersect at right angles to form checks, the pattern is known as *mothra*. *Gandadar*, *pratapshahi*, *rajashahi*, *samudralaheer* and *salaidar* are all variations of stripes created by this technique. (1) (20)

## **1.3. Textile Crafts for Royal wardrobe**

### **1.3.1. Khadi or Chamki work (Tinsel printing):**

*Khadi* or *chamki* work as it is popularly called, adds a touch of glamour to even plainest textile. In the past, this manner of decorating textiles was extensively applied to costume of royalty and the articles they used. Previously, artisans used gold or silver dust for printing. *Khadi* is worked primarily on garments worn for ceremonial purposes. It is also done on garments like *ghaghra*, *kanchli*, *angarkha*, *jama*, *odhna* and turban cloth. A special bridal *chunri* called *phavri* or *phamri* is an essential part of the Rajasthani bride’s trousseau and is worn on festivals like Gangaur and Teej. This wedding *chunri* is red in colour and has a special design called *khaja*, printed on its center. (1)

### **1.3.2. Metal embroidery:**

Metal embroidery was patronized mainly by royalty and the wealthy merchant classes who wore elaborately ornamented clothing. They preferred garments profusely embroidered in gold and silver because embroidery was considered auspicious and also because it represented opulence, power and importance. The embroidery on these garments is sometimes so extravagant that the surface of the ground fabric cannot be discerned. Metal embroidery is largely of three kinds- *zardozi*, *gota* work and *danke-ka-kaam*. Gold and silver are drawn through a series of dies to obtain fine thread. This can either be hammered flat or used as it is. (1)

### **1.3.3 Zardozi**

Embroidery that uses pure gold and silver wire, *zari*, is known as *zardozi* and was, probably, derived from the Persian word *zar*, meaning gold. This style of embroidery was a result of

the Mughal influence on Rajasthani courts and has survived well, over time. While *zari* is more often used in weaving, it is also used selectively for embroidery. *Zardozi* is worked in two distinct styles. The first, *karchobi*, is recognizable by the density of its stitches on a heavy base material such as velvet or satin. The second is, *kamdani*, the lighter, more delicate work, which is well-known in Rajasthan. *Kamdani* adorns delicate fabric like silk and muslin. The different shapes and sizes of gold and silver wire and discs are available. The *badla* is a flat wire with a thread base, the *salma* is curled and springy, while the *dabka* is a thin tightly coiled wire. A *sitara* is a tiny ring of metal resembling a star, *gijai* is a circular, thin stiff wire and the *tilla* is a flat metal wire. Sequins and coloured beetle wings are also often used. The most expensive and ostentatious examples of *zardozi* include semi- precious stones and pearls.(1)

### **1.3.4 Gota work or Lappe –ka-kaam**

This form of fabric ornamentation, was, perhaps developed in Rajasthan. It is also known as *gota-kinari* work and *lappe-ka-kaam*. *Gota* lacing is extremely popular. Depending on the width, *gota* can be found under the different names, such as *chaumasiya* and *athmasiya*. Essentially, *gota* is a strip of gold or silver ribbon of varying width, woven in a satin weave. *Badla*, a metal yarn, made of beaten gold or silver, forms the weft and silk or cotton is used in the warp. Popular design elements like flowers, leaves, stylized mango motifs and heart shapes are usually worked on *odhna* and *ghaghra*s. Checkerboard patterns are also quite a favourite. Animal figures, like the parrot, peacock and elephant are some of the more popular motifs. As a variation, floral designs are cut from *gota* and embroidered on to the cloth. (1)

### **1.3.5 Danke-ka-kaam:**

This craft is distinguished by the use of a small, metallic square around which *zardozi* is worked. The *danka* is a small square plate, which varies in size but is not bigger than 1.5 cm. This technique was earlier known as *korpatti-ka-kaam*. Although the *danka* was originally made of pure gold, silver plated with gold, is commonly used these days. This decorative technique is usually worked on satin, chiffon and silk fabric. The most popular motifs used in *danka* work are inspired by nature- like the paisley, which takes a stylized form, as do the sun and the moon. (1)

## **2. Studies related to traditional costumes of rulers of India**

Sarda N. (1976) studied the costumes of the Jaipur State rulers from sixteenth century to the present day. A change was found in the costume of both men and women. The men in those periods were more inclined to changes and accepted modern modes than their women who were always secluded and had less access to the outside world. The front buttoned coat up to the mid calf level called *achkan* was worn by men during the period 1880-1922 which later was replaced by a short simple coat called *sherwani* during Man Singh's time. The *pyjama* or *izar* remained the sole lower garment of the rulers. The women have adhered to the present day native costumes. They have retained their three piece attire i.e. the *odhni*, *kanchali* and *ghaghra*. *Saris* were worn but rarely during the 18<sup>th</sup> century. This was short in length. In the 19<sup>th</sup> century, the sari grew in length and width. In the 12<sup>th</sup> century, modern draped sari was



adopted as the daily dress. Earlier both men and women wore jewellery of copper, gillet and brass. Later they started wearing jewellery made of silver. These days, gold jewellery is also won by some. However, the use of jewellery had diminished among men and women. (35)

Mathur P. (1983) researched the costumes of the rulers of the Mewar. The results revealed that *pagadi*- a headgear was an important item of their costumes with a social cultural significance. Colour of the *pagadi* was according to the season and festivals which was profusely jewelled. *Jhagga* a double breasted upper garment was worn by different rulers from 1537 to 1698. It was made of transparent, sheer white material. The skirt worn by Maharana Amar Singh II reached up to the ankle and lower edge was kept plain in circular form. Golden ribbon was used for decoration on armscye, neck and wrist. *Achkan* was worn by Maharana Bhagwat Singh which looked like the princess line flared dress. *Pyjama* or *izar* remained the sole lower garment of the rulers. The earlier one was cut on straight grain. Later, it was known as *chooridar* and cut on bias grain. Waistband or *kamarbandh* worn by rulers was of the same colour as that of *pagadi*. The ends were either golden or silver. Rulers of Mewar were fond of jewellery made of gold and silver studded with precious stones of various colours. Shoes worn by Maharanas were called by various names like *mogir*, *pejar*, *pegarkha*, *urabi*, *jooti*, *jarba*, *munda*, *nagra* and so on. All these were embroidered with gold and silver thread called *salma-sitra*, sequins, precious stones and silk threads. They were flat and light weight. (30)

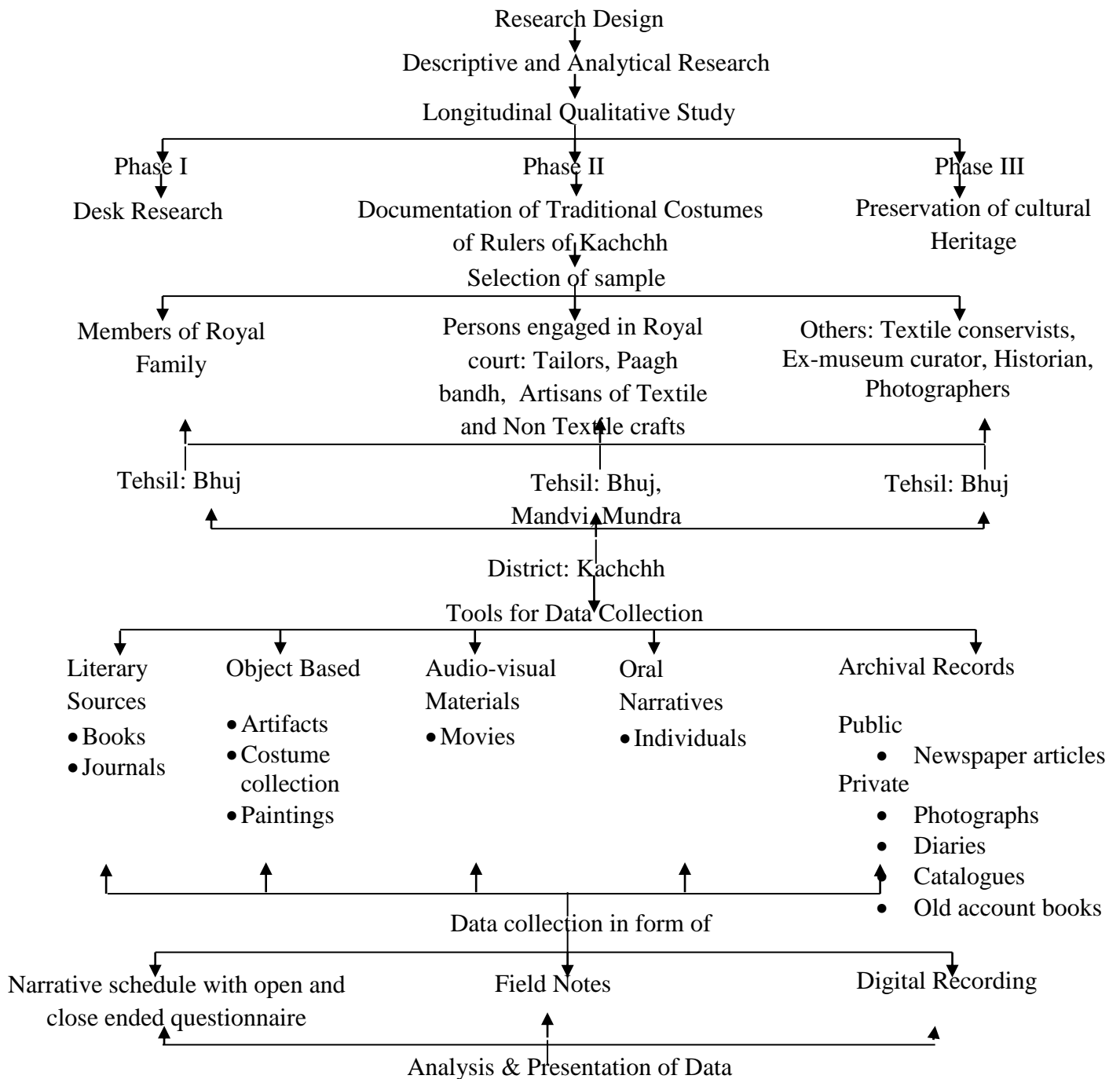
Sharma G.(2012) had documented the traditional costumes of Maharani's of Baroda State. The results revealed that a nine yard saree was mostly worn by the Maharanis. *Chanderi* tissue was used for the construction of the blouse. Different patterns of blouses were opted by the Maharanis for the different occasions. A jacket style *Fituhi* worn over a short blouse known as *choli* had interesting cuts and pockets in front. It was observed that princess lines from neck, shoulder and armhole provided better fit for long length blouses. (37)

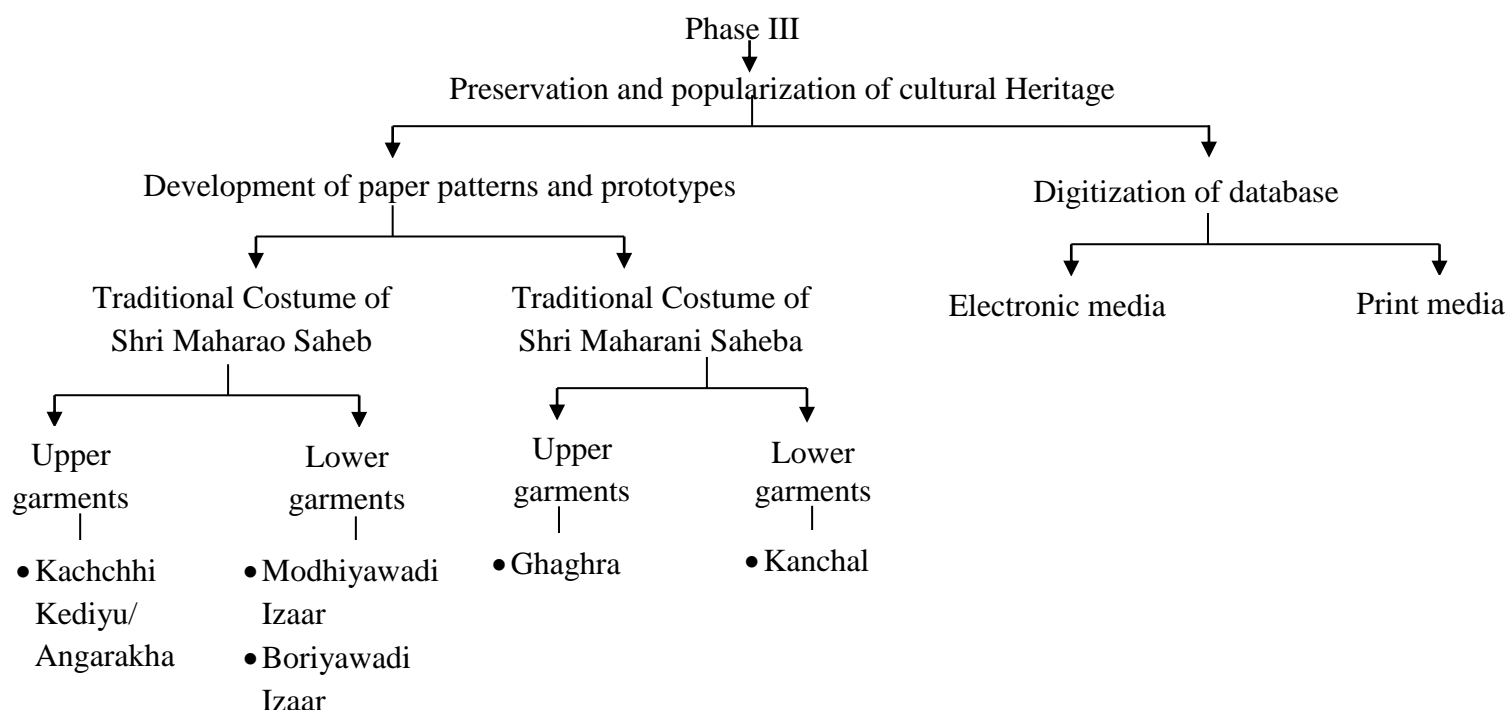
Gundev G (2012) had studied the traditional costume of Maharajas of Baroda State. The study uncovered the fact that the Maharajas were fascinated for *Achkan* and *Angarakha* with very interesting cuts and details which were made in ponderous textiles like *kinkhabs*, brocades, fine pellucid *chanderi*. *Angarakha* was with a double breasted pattern with *kalis* which gave a flair to the garment and was worn on occasions like *darbar*, casual meetings etc. *Achkan* on another part was very formal wear which was worn on occasions like coronation and had the pattern where it was interestingly noticed to have hidden pocket in the princess line at the back and the buttons precisely seven in number with their monograms engraved on it. The details study on surface ornamentation of traditional costume revealed that use of trimmings on the costumes were also very elaborate. Gold and silver *zardozi* embroidery was used as surface ornamentation to make the garment's look lavish. These details served as a royal element in androgynous fashion as well as it would create a fashion revolution. (6)

A comparative study on Mughal Costumes (16th - 18th Century) and Royal Costumes of Jodhpur was undertaken by Sneha P (2013). The results showed that the costumes of Emperor Akbar were distinctly different from that of Babur and Humayun. The costumes of Jahangir became more glamorous, sumptuous and decorative while costumes of Shahjahan emphasised more on flamboyance. The fashion of dress in Aurangzeb's reign became simple and sober. Due to the nature of the association between the Mughals and the Rajputs i.e. Rulers of Jodhpur, it led to a gradual change in their costume. The costume of Raja Udai Singh of Jodhpur consisted of a knee length tunic, probably a *bago*, a double *patka*, *paijama* and a short turban. The costumes of the subsequent rulers of Jodhpur consisted of similar garments with slight to significant changes in the certain features of the costume. A comparison of the costumes of the Rulers of Jodhpur with the costumes of the Mughals yielded interesting findings that the costumes were common in terms the length of the upper garments, the ties, the *patka* and the *paijama* etc. The association of the Mughals and the Rajputs, i.e., Rulers of Jodhpur resulted in the integration of the costumes of the two races which formulated an assemblage of traditional attire for men and women which became a part of the main stream of Indian dress. (38)

## METHODOLOGY

### 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 I: Desk research

This particular objective had been fulfilled by the support of the secondary research survey with the primary sources of data collection. To attain the major aim of the objective, the historians, museum curators and old people were interviewed. Various folk art served as an instrumental in digging out the history with relation to its various trade routes. The form and colour of the narrative entertainment medium through *Kamangari* paintings provided a vital role to understand the royal costumes and the relevant affairs.

### Phase II: Documentation

From August 2012 to 2016 the data was collected through personal visits according to the convenience of the royal family. A multi visit approach coupled with personal interviews, telephonic interviews, survey and observation methods were encapsulated to collect the authentic data regarding the traditional costumes of the rulers of the Kachchh. The personal interviews included in person meetings with the members of the royal family, the craft persons associated with the royal house, historians, people embedded with the royal palace, textile conservists, museum curators, old tailors, photographers, archivist and trustees of various organisations. Also, the collection of traditional costumes was analysed though the availability of costumes in public and private collection, literature and museum collection.

Old movies and documentaries that depicted rulers of Kachchh were also studied for the analysis of costumes. These were “*Lakho Fulani*” and “*Jesal Toral*”. 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, artefacts, *Kamangari* paintings, architecture and monument served as a vital source of information regarding royal costumes. Case studies of crafts persons gave better understanding of the craft which flourished during that time. The access of museum collection was done by personal visits and through online access. The museum collection included the data collected from-

- |   |   |
|---|---|
| 1. Kachchh Museum, Bhuj, Kachchh.             | 8. Baroda Museum, Vadodara                              |
| 2. Aina Mahal, Bhuj, Kachchh.                 | 9. Tapi collection, Surat                               |
| 3. Vijay Vilas Palace, Mandvi, Kachchh.       | 10. National Museum, Delhi                              |
| 4. Ranjit Villa Palace, Bhuj, Kachchh.        | 11. Metropolitan Museum of Art, New York, Online source |
| 5. Prag Mahal Palace, Bhuj, Kachchh.          | 12. Victoria and Albert museum, London, Online source   |
| 6. Kotadi Bag Palace, Bhuj, Kachchh.          | 13. Textile Museum, Washington DC, USA                  |
| 7. Bhartiya Sanskriti Darshan, Bhuj, Kachchh. |   |

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.

### **Phase III: Preservation and popularization**

The photographs were procured from different public and private collections which were then categorised 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 3D form for the technical flats, draft of it was prepared on the actual size and presented on scale and the toil of the same had been prepared for its styling and fit 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 museum allowed to have 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.

Based on the market survey and availability, and keeping in mind the educational and popularization purpose; a catalogue, a monograph, and the sample book of motifs and an animated documentary had been planned to preserve the costumes and craft.

## **RESULTS AND DISCUSSION**

### **4.2.1 Phase I: To study the history and ancestry of rulers of Kachchh from 19<sup>th</sup> century till present to discover the facts regarding trade routes and socio-political-cultural engagement.**

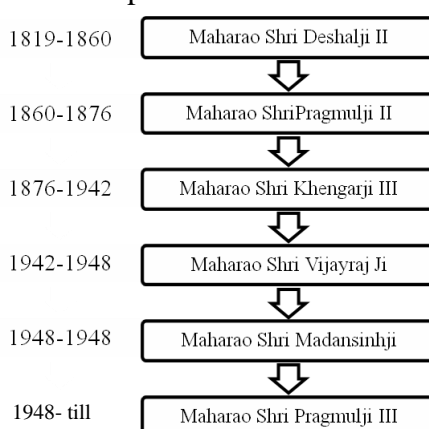
The history of Kachchh dates from 1147; its conquest by the Sindh tribes of Samma Rajputs. This took place or at least was completed during the fourteenth century. Early in the fifteenth century (1410), Muzafar Shah (1390-1411) the founder of the Ahmedabad dynasty, defeated the chief of Kanthkot. In spite of this defeat, though nominally subject to Ahmedabad, Kachchh remained independent till 1472. In the beginning of the sixteenth century, the Kachchh chief would seem to have been on no friendly terms with the Arghun dynasty (1519-1543), the over throwers of the Tatta Sammas. According to the Sindh historians on one occasion, about 1530, Shah Hussain (1522-1544) entered Kachchh and inflicted on the Rao a severe defeat. At this time the representative of the three branches of the Jadeja family were Jam Dadarji; Jam Hamirji and Jam Raval. In 1741, Lakhaji Rao placed his father in confinement and assumed the rule of Kachchh. Rao Desalji continued to rule till 1860. In 1859, as he had for some time been suffering serious sickness, the Rao asked the Government to appoint a regency to relieve him from the weight of state affairs. His wish was granted and on the 12<sup>th</sup> of July, under the Political Agent as president, the Rao chose the heir apparent, the minister and two Jadeja chiefs, as members of the Regency. On 21<sup>st</sup> June of the next year, at the Rao's urgent request, the Regency was dissolved and the management of the State handed over to heir apparent Rao Pragmalji II who ruled from 1860 to 1875. Kutch became British protectorate in Nov 1815. During the latter part of Queen Victoria's reign, Sir Khengarji came to be appointed as an aide de camp to the Queen-Empress in her declining years, which excited some jealousy amongst the officials of the Government of India. Khengarji III was one of the very few Indian monarchs to attend all three Delhi Durbars - in 1877, 1903 and 1911. His title became Maharajadhiraj Mirza Maharao Shri from 01 Jan 1918. In 1919, he was granted a local salute of 19-guns, and represented India at a League of Nations conference in Geneva in 1921. Kutch State was formed out of the territory of the former princely state of Kachchh, whose ruler Maharao Sri Vijayaraji had acceded to the Dominion of India with effect from 15 August 1947. The administration of Kachchh after accession remained in the hands of its former ruler until his death on 26 February 1948, when it then passed to his son, Maharao Shri Meghraj. As he was in London for medical treatment at the time India gained independence, he took a decision from there only and the Instrument of Accession of Kachchh was signed on his behalf by the Heir & his son Yuvraj Meghraj, on his behalf. Upon death of his father on 26 February 1948, Yuvraj Sahib Meghraj under the new name and style of Madansinghji ruled for a short period, when the administration of Princely State was completely merged in to Union of India.<sup>3</sup>

### **Contribution of Mahraos of Kachchh in Textile trade :**

Rao Khengarji I's reign linked the older India, in which armed power on land counted for everything, with the India in which European sea-power was destined to play an ever increasing part. The young Prince Khengar was two years old when Vasco da Gama reached

the coast of Malabar by way of the Cape and before Rao Khengar died full of years and Honour, he had seen Portuguese influence steadily grow in the waters which had for centuries been the preserve of vessels from India and from the Arab countries. Rao Bharmal I encouraged the growth of Kachchh's overseas trade, and Kachchhi power in Arabian sea rose to notable prominence. From ancient times, Kachchh, with its vast coastline, has had an impressive tradition of seafaring. To encourage trade, in 1581, Rao Khengarji established the town of Mandvi on the banks of the river Rukmavati, where it empties itself into the Gulf of Kachchh, and built a fort around the city.<sup>32</sup>

The cotton crop grew commonly in abundance all over the Kantar or coast of Kachchh. Principal manufacture was cotton weaving in many varieties of colours and designs. *Kaira*, situated in between Mandvi and Bhuj was remarkable town for its manufacture of cotton cloths. The inhabitants were principally weavers and cultivators. Mandvi would export cotton, sugar, *mashru- elaicha* fabrics, *mochikaam* embroideries, oil and alum. The Mandvi was the major centre for the brocade, *atlas* and *mashru* fabric weaving. *Chirmin*, a cloth on which the *aari bharat* was done was typically imported for generations from China and imported through the port of *Mandvi*. Around 1895, The manufacturer of Kachchh was a coarse and inferior fabric. The cotton clothes were exported from Mandvi port and dates, grain, timber, cardamom, pepper, coffee, dried grapes, antimony, henna and coloured mats were imported from the ports of the red sea; and the elephants' teeth and rhinoceros' horn were imported from the Malabar coast, Muscat, Oman and places along eastern and southern Africa such as Mozambique and Zanzibar, as also the Gulf of Persia.<sup>32</sup> *Ajrakh* printing of Kachchh is more in vogue due to the encouragement of Rao Bharmulji . He had brought the artisans from Sindh and further added that traditionally this fabric was not produced for the selling. Looking at the beauty of *Ajrakh* fabric, he encouraged artisans of *Ajrakh* printing and insisted them to make a bed sheet for his personal use.



**Illustration 1 : The genealogy of rulers of Kachchh for study**

## **Phase II: Documentation of Traditional Costumes of Rulers of Kachchh**

The results of phase II has been discussed as mentioned below:

1. The traditional textiles and costumes worn by the Maharaos and Maharanis of Kachchh and changes transpired in them through the generations.

2. Textile and non-textile crafts associated with the royalty.
3. The costumes worn during different public and private affairs with their significance.

1. The traditional textiles and costumes worn by the Maharaos and Maharanis of Kachchh and changes transpired in them through the generations.

(a) Traditional costumes from period of 14<sup>th</sup> ruler Maharao Shri Desulji II to mid period of 16<sup>th</sup> ruler Maharao Shri Khengarji III: From early 19<sup>th</sup> to late 19<sup>th</sup> century:

The traditional upper garments for Maharaos were *kutchi kediyu* and *jama*. These garments were in tradition till the late 19<sup>th</sup> century. After the late 19<sup>th</sup> century, the trend changed to *achkans*, *coat* and *kurta*. Maharao Shri discontinued wearing traditional costume because he felt in those costume the person looks like a museum piece.. Maharao Shri Desulji II and Maharao Shri Pragmulji II's dress, during the period of 1819 to 1876 was considered the real traditional costume of rulers known as *kutchi rajvi dress*. Through their traditional *rajwadi poshak*, the Maharaos maintained their dignity of being *rajvi* meaning "king" during that period royal legacy. The *poshak* was made of silk with *zari* embroidery and heavy brocade. The traditional lower garments of royalty included *chudidar* known as *izar* which reflects the Mughal influence. *Chudidar* or *izar* was the traditional lower garment for the Maharaos since the time of Maharao Shri Desulji III. This was used by Maharao Shri Pragmulji II and Maharao Shri Khengarji III. Turbans were used as functional as well as symbolic features by Maharaos. It provided protection against the heat and served as a sign of respect to divine authority and conformity to local modesty codes. In local language the turban was called *paagh*. The *Kachchhi paagh* in tie and dye was the most iconic heirloom of the monarchy. They were usually of 354 inches long and 59 inches wide. The fabric colour scheme varied according to the occasion. Red, yellow and orange were used prominently. The *paagh* of *bandhej*, *mothra* and *bhopalshahi laheriya*, types of tie and dye textiles were the first preference of the Maharaos. Maharaos of Kachchh were fond of jewellery. The photographic evidences have proved that gems and jewelleries adorned the royalty of Kachchh. Jewellery of precious stones were used to complement the traditional attire. Maharaos used jewellery from top to toe. Maharaos and other male members of royal family wore three types of earrings known as *murchi* meant studs, *kudak* had sphere type structure and *chilkadi* the rings worn on top of ears by piercing two to three holes. Short necklace known as *kantha* and longer one *haar* were worn by them. *Kada*, the bracelet adorned the wrist whereas different rings were worn in fingers of hand. One big gold *kada* worn at ankle was the identification feature of the eldest son. The Maharaos wore *juti* made of leather, silk and velvet and it had slip-on feature with pointed upward curve from the center front. Visually it had flat base and sometimes short heels were attached to the base. It was embellished lavishly with floral patterns and trellis with *zardozi* and *aari* embroidery.

(b) Traditional costumes from period of 14<sup>th</sup> Maharani Saheba Shri Baijirajba Saheba & Maharani Shri Rupaliba Saheba to mid period of 16<sup>th</sup> Maharani Shri Gangaba Saheba and Maharani Shri Motiba Saheba: From early 19<sup>th</sup> to late 19<sup>th</sup> century:



The royal house of Kachchh followed a strict *pardah pratha* till the mid 20<sup>th</sup> century and women were not allowed to move out of their *zenana*. The covering of face was must for the women even for their *bethaks* also. This was observed as an instrumental factor for the traditional attire of the women of Kachchh's royal house. Women of royalty wore *kachchhi poshak* as traditional costume. The *poshak* included three garments: upper garment *kanchali*, lower garment *ghaghra* and a headdress *odhana*. It was readily accepted by the women of royal family as they had to wear it in *zenana* only. This *poshak* was made of real *zari*, *brocade*, *bandhni* and embroidered with *aari*, *zardozi* and mirror work. Silk, brocade, *mashroo* and *atlas* fabric were used in royal attire and they were available everywhere in Kachchh earlier. The embroidery was done on costumes by the artisans of Kachchh and Saurashtra. No restriction was followed for the selection of motifs that was to be embroidered on garments. Also, the colours for traditional costume of married royal women were the bright hues of the colour palette. Blacks, blues, whites and browns were not included for the royal costumes of women as they were the symbolism of widowhood. A backless *kanchali* as an upper garment was worn by the queen and women of the royal family of Kachchh. As the girl grew in age, her clothing for ceremonies and festivals was shifted to heavy worked *polka* or *kanchali* as an upper garment embellished with embroidery or kept plain without embroidery. The *pardah* custom was made it possible that the backless *kanchali* was readily accepted by the women of royal family as they had to wear it in *zenana* only. The traditional *kachchhi poshak* of royal women of Kachchh included *ghaghara* as the lower garment. The informal wear for the women of royal family was cotton *ghaghra* and formal wear was silk or *kinkhab* *ghaghra* of 9 yards embellished with *mochi*, *salma- zari kam*. The *ghaghra*s worn as home wear were of in plain cotton. This 9 yards *ghaghra*s were pleated at waist with minimum 290 to maximum 350 knife pleats, each measuring three milimeters. The *kachchhi poshak* gave finished appearance by draping a *dupatta* or *odhana* over the head. Covering of head was customary even for small girls. *Gharchola*, *chundadi* were popular as headdress amongst the royal family. The traditional footwear for royal women were *mojadi* or *juti* and *sapat*. *Sapat* was worn as wedding footwear by Maharanis where as *mojari* was meant for the daily purpose. Royal women were fond of different jewellery and it had special significance attached to it. Symbolic jewellery of the marital status like *bor* worn on head, *nath* a nosering, *khanch* and *chuda*, the bangles were given by husband to the bride. Queens and other royal women wore jewellery such as *bor* and *patti* on head, *haar*, *thoriya*, *zarmar*, and *chokers* (*tewto*) at neck, *bajubandh/bhujbandh* at arm, *bangles*, *kadas* and *chuda*- at wrist and upper forearm, *hath na punja*, *muthiya* at wrist with elongated chains at fingers, *rings* at fingers, *kandoro* at waist, *paijeb*, *chhada* and *patla chhada* at ankles, *bichchis* the toe rings on toes.

(C) Changes transpired in Traditional costumes through the generations: from period of 16<sup>th</sup> ruler Maharao Shri Khengarji III to period of 19<sup>th</sup> ruler Maharao Shri Pragmulji III : From late 19<sup>th</sup> to early 21<sup>st</sup> century:

The major difference in traditional costumes of rulers of Kachchh was observed from the period of Maharao Shri Khengarji III to Maharao Shri Pragmulji III i.e from late 19<sup>th</sup> to early

21<sup>st</sup> century. The mid period of Maharao Shri Pragmulji II's ruling came under the British which later had great impact post mid 19<sup>th</sup> century to present date. Maharaos adopted *achkan* and *shervani* as upper garments with *chudidar* or *surval* as lower garments instead of *kutchi kediya*, *jama* and *izar*. Mughal influence could be seen in the surface ornamentation and cuts of the garments. As the influential trend and popularity of *achkan* and *sherwani* with *churidar* or *salwar*, traditional upper garments *kutchi kediya* and *jama* were considered as "museum piece" garment and were no longer used by kings after the post era of Maharao Shri Khengarji III onwards. They adopted *achkan*, suit and coat, *khamis* or *kurta* as an upper garment and *chudidar* or *izar*, *pyjama* or *surval* and breeches as lower garment.

(D) Changes transpired in Traditional costumes through the generations: from period of 16<sup>th</sup> Maharani Shri Gangaba Saheba and Maharani Shri Motiba Saheba to period of 19<sup>th</sup> Maharani Shri Pritidevi Saheba : From late 19<sup>th</sup> to early 21<sup>st</sup> century:

Simple clothes were prohibited for women of royal palace. The artisans were not available during the late 19<sup>th</sup> to early 21<sup>st</sup> century for making traditional royal costumes of Kachchh as it used to be earlier. Even the non availability of material resulted into changes in traditional costumes. The disappearing custom of *zenana* led the contemporary clothing of women. The changed fashion trends of public made the royal members conscious in continuing their royal costumes.

The clothing pattern followed by the Rajmata Saheba, Maharani Saheba and Maharaj Kumari Saheba of Kachchh from late 19<sup>th</sup> to early 21<sup>st</sup> century were similar. Instead of the *kachchhi poshak*, the *rajasthani poshak* was worn during 19<sup>th</sup> century as Rajmata Shri Rajendra Kunverba Saheba and Rajmata Shri Padmakunverba Saheba belonged to Rajasthan. So inference could be observed. It included upper garments *kurti* and *kanchali*, lower garment *ghaghra* and a headdress *odhna*.

## 2. Textile and non-textile crafts associated with the royalty

The royal house of Kachchh was fond of textile and non textile crafts and invited many artisans to Kachchh to work for them. The artisans came to Kachchh, settled down and worked at Royal Karkhanas. Some of the artisans migrated from Sindh and Saurashtra and settled at Bhuj court. Thus, the Persian and mughal influence in their design were easily recognizable. Many of the artisans worked at Royal court were no more alive, died in earthquake of 2001. As the modernization started taking place over the handwork, the younger generation of these artisans were not willing to work for the tradition. The younger generation of some of the artisan were jumped into business or service sector as their traditional crafts were time consuming and the cost factor was the biggest hurdle for them. The researcher had interacted with the artisans of several crafts, who had and whose older generation had worked for the Royalty. Most of the artisans were National Award winner too for their crafts. It was also observed that it was difficult to them to peep into the past and recall their memories still they tried to do so and uncover the most of the facts associated with the royal crafts. The embroidery was identified as the major craft associated with royalty

and data pertaining to it has been documented elaborately. Other textile and non textile crafts had been discussed with the artisans and whatever minute information was derived, has been presented in their particular section.

*Chuda* were the significance of the married women. It comprised of total 18 bangles of gradual sizes out of which nine were worn on the arms and nine on wrist. According to the craftsman, ivory symbolizes lord Ganesha and thus the *chuda* made of ivory believed to be auspicious for married women. Facilitated by the title of “Rajjo *Maniyar*”, meaning the *Maniyar* who worked for the last Raj of the Royal Family; Haroon Ibrahim *Maniyar* was associated with royal patronage of Kachchh. He made *chuda*, ivory bangles during the weddings of Maharao Shri Pragmulji III and his younger brother. The royal family placed the orders for *chuda* to the *Maniyars* for the wedding ceremony. The *Maniyar* was invited to the Prag Mahal and placed besides the office of the treasure. The making of *chuda* began eight days prior to wedding. During the wedding celebration at the palace they lived in the palace premises for eight days and continuously made bangles for the wedding trousseau. Royal order helped them to earn between 800-1000 rupees for eight days of work. Thus, Haroon Ibrahim *Maniyar* and family holds the privilege of having the title of the Royal *Maniyaras*, who exclusively manufactured for the Rao’s family. In 1990 the government of India prohibited the import of ivory in India. This has resulted in no more production of ivory *chuda* and the craft is now turned towards of making of acrylic *chuda* as the replacement of ivory. Hence the women of the royal family of Kachchh also has to wear this imitate version of ivory *chuda* keeping the traditions alive.

### 3. The costumes worn during different public and private affairs with their significance.

During the wedding ceremony, the boy had to wear costume known as *poshak*. It consisted the set of brocade clothes including a brocade turban, a brocade shoulder cloth and a brocade cloth for the long coat. One red shawl with designs of gold thread embroidery was meant as a *cummerbund* i.e *bheth* and *jamdani* as *pachhedi* or *aadiyu* was worn as an essential items of dress and completed *poshak* for the presentation. The ornaments were added to complete the attire. Green and red being an auspicious colours for ceremonies, the girl was adorned in the green *ghaghra* and *kanchali*. A red coloured tie and dye sari called *chundadi* was draped on her head during the ceremony. The clothes were embellished with brocade borders, flowers and frills.

The mourning attire for men at condolence meetings was white clothes and white turbans, except the *Maharao* and his direct heirs and those whose fathers were alive. They tied turbans of dull colours like the dark grey, brown, bottle green. All the ladies including those from the royal family were dressed in black saris and these covered their faces. The only exceptions were the unmarried daughters of the family, who put on white saris.

The new ruler had to dressed up in a typical *Kachchhi* dress for the coronation ceremony. The dress consisted a long coat of native style called *kediya* or *angarkha* with one tight fitting

*pyjama* known as *ijar* and. The turban was also made from this white cloth but dyed in red colour.

### **Phase III**

#### **1. Development of paper patterns and construction of toiles of actual size for preservation of rare garments.**

The photographs of the garments were digitized for the technical flats. Drafts were prepared on the actual size and presented on scale and the toil of the same had been prepared for its styling and fit purpose. The patterns had been made on the basis of right side as both sides of the garments were identical. The difference was marked whenever required. The patterns had marked on grain and bias had shown when needed and without seam allowances but notches and slits were clearly indicated for the matching points of two seams. Few care areas were kept in mind while drafting and construction of toiles. The shoulder line was treated carefully for the upper garments as the human shoulders are slight downwards from the neck. Sleeve hems were also constructed in such a way that it could reach at the proper level. It was observed that gussets were inserted in the upper and lower garments at the required places for the ease of the body movement. Both the upper and lower garments of Maharani Saheba showed added fullness through gathers and pleats to give proper room to the body. The thin strips of fabrics were cut, stitched at 0.5cm and then inverted to make tie strings for the garments that were used as a fastening. The length differed according to their placement in various garments. It also allowed the wearer to adjust the garment and loosen or tighten it when required. This would be an important functional documentation that would complete the picture of the traditional costumes of rulers of Kachchh that were worn during the 19<sup>th</sup> century and the way they were constructed, draped and ornamented.

#### **2. Development of an easily accessible database of royal costumes of Kachchh.**

Based on the market survey and availability, and keeping in mind the educational and popularization purpose; the sample book of motifs and monograph series as the print media and an animated documentary as the electronic media had been planned to preserve the costumes and craft. This would 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 in light and get proper market for their efforts. Unveiling the history and exploring the mystery was the focus behind the whole.

## Conclusion

Regal costumes of different states have always been a part of the individual's curiosity. The uniqueness, the elegance of costumes and textiles has always attracted human nature. Textiles of Rulers of Kachchh are a gauge of taste, a fashioner of personality and a mirror of royal life. Gujarat has been known for its costumes with many details. The researcher was keenly interested in knowing the rich traditional textiles and costumes of Gujarat state-Kachchh, the place where various ethnic groups have survived over centuries with the Royal legacy. The personal interview method coupled with observation was followed to collect the data pertaining to the use of different textiles in royal costumes of Kachchh. The traditional costume worn during the early 19<sup>th</sup> century by Maharao Shri and Maharani Saheba i.e *kachchhi poshak* included *jama*, *kachchhi kediya*, *boriyawadi izar*, *modhiyawadi izar*, *paagh*, *bheth* and *aadiya* for king and ensemble of *kanchali*, *ghaghra* and *odhna* for queen. The traditional costume gradually started fading away with the passing time. The era of late 19<sup>th</sup> to early 21<sup>st</sup> century affected more by the cultural intermingling, political influence and increased exposure to the overseas. The Maharaos were keen to import the high quality fabrics for the contemporary wear that were in fashion during that period. Gradually the *zenana* became extinct and the women of royalty began to move out of the palace due to their social and cultural involvement. This made them to be aware of finer materials and contemporary wear. But the tradition of the Kachchh's royal court never lose its charm during its customs and festivals. To be laden in traditional costumes in recent scenario conferred the impression of being a museum piece to the present members of the royal family but they maintained the dignity of royal legacy with traditional textiles, silhouettes and ornaments whenever required. The traditional textiles never lose its charm from the wardrobe of Maharaos and Maharanis however as Indian royalty slowly relinquished its power, the textile crafts and non textile crafts engaged in royal court degenerated due to lack of patronage and Kachchh's traditional royal apparel changed with the times and was no longer in vogue.

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## Endorsement from the Supervisor

**Ms. Vibha B Kalaiya** has researched extensively on the topic “Documentation of Traditional Costumes of Rulers of Kachchh” vide Registration No.77, Dated: 23/08/12. She has presented her progress of work in seminars well attended by teachers and students of the department. She has published and personally presented the following papers:

### •Research Paper Publications

1. Ms. Kalaiya V & Dr. Sharan M “**Ivory Chuda: The Fading Craft of Kachchh’s Royal Court**” Full Length Research paper, published in Global Journal for Research Analysis (Peer reviewed & Referred International Journal), Volume 5, Issue 12, December 2016. , ISSN: 2277 – 8160, pp.209-212.

2. Ms. Kalaiya V & Dr. Sharan M “**Traditional Textiles: Its Variegated Charm in Royalty of Kachchh**” Full Length Research paper, published in International Journal of Scientific Research (Peer reviewed & Referred International Journal) ,Volume 5, Issue 7, July 2016. , ISSN: 2277 – 8179, pp.20-23.

3. Ms. Kalaiya V & Dr. Sharan M “**The Use of Silk In Indian Royal Costumes**” Full Length Paper, proceeding of 2<sup>nd</sup> International Textiles and Costume Congress 2013 “Silk-Aesthetics, Culture, History, Technology, Fashion and Innovation” (Peer reviewed), Kasetsart University, Bangkok, Thailand. ISBN: 978-616-278-127-8, pp. 93-99.

### •Article Publication

1. Ms. Kalaiya V & Dr. Sharan M “**Jewel of The Kachchhi Pagh :Shri Jethalal Jansari**”, Article, Samvaad- A Dialogue on Cultural Heritage, e-newsletter, September 2013, Volume 3, pp 6-8.

### •Oral Paper Presentations

1. Ms. Kalaiya V & Dr. Sharan M “**The Magnificent Past of Kachchh Through The Eye of Mahels and Falias: Dynamic Amalgamation for Craft Tourism**” for paper presentation at UGC sponsored two days National Seminar on “Sustainable Tourism: An Interdisciplinary Approach”, organized by B.M.N College of Home Science, Mumbai, 9<sup>th</sup>-10<sup>th</sup> January, 2015.

2. Ms. Kalaiya V & Dr. Sharan M “**Preservation of Kachchh Monarchy in Urban Gujarat: Aina Mahal-A Case Study**” at British Council Sponsored International Interdisciplinary Workshop “Futures Past: The City In Gujarat”, Jointly Organized Under Partnership Initiative By The Maharaja Sayajirao University of Baroda, India and University of Leicester. 18<sup>th</sup> And 19<sup>th</sup> December 2014.

3. Ms. Kalaiya V & Dr. Sharan M “**Heer ni bandheli ganth, tute pan chhute nahi- The Creators of Stunning Mochi Craft at Royal Durbar of Kachchh: Bharatwalas**” at Knowledge Consortium of Gujarat, Vibrant Gujarat National Education Summit, National Seminar on Indian Heritage: Perspective and Prospects, organized by The Maharaja Sayajirao University of Baroda.10<sup>th</sup>-11<sup>th</sup> January 2014



4. Ms. Kalaiya V & Dr. Sharan M **“The Use of Silk In Indian Royal Costumes** at 2<sup>nd</sup> International Textiles and Costume Congress 2013 “Silk-Aesthetics, Culture, History, Technology, Fashion and Innovation”, organized by Kasetsart University, Bangkok, Thailand. 28<sup>th</sup> – 29<sup>th</sup> October 2013

• **Poster Presentations**

1. Ms. Kalaiya V & Dr. Sharan M **“Transfigured Vogue and Maharaja’s Costume: The Thread of Kachchh’s Royal Wardrobe”** at National Seminar on Envisaging Futures For Textile And Apparel Industry, organized by Institute of Fashion Technology, The Maharaja Sayajirao University of Baroda, Vadodara. 4<sup>th</sup>-5<sup>th</sup> April 2015

2. Ms. Kalaiya V & Dr. Sharan M **“Influences in Designs of Kachchh Royal Ensemble: The Maharani’s Closet”** at National Seminar on Envisaging Futures For Textile And Apparel Industry organized by Institute of Fashion Technology, The Maharaja Sayajirao University of Baroda, Vadodara. 4<sup>th</sup>-5<sup>th</sup> April 2015

3. Ms. Kalaiya V & Dr. Sharan M **“Mochi Embroidery: Textile Craft Implicated In Royal Patronage of Kachchh”** at 30<sup>th</sup> Biennial National Conference On “100 Years of Home Science Retrospect and Prospects”, organized by Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. 19<sup>th</sup>-21<sup>st</sup> December 2013

4. Ms. Kalaiya V & Dr. Sharan M **“Glory of Regal Mughal Costumes : A Review”** at 30<sup>th</sup> Biennial National Conference On “100 Years of Home Science Retrospect and Prospects”, organized by Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. 19<sup>th</sup>-21<sup>st</sup> December 2013

5. Ms. Kalaiya A , Ms. Kalaiya V & Dr. Sharan M **“Traditional Trivia: A Glimpse of Kachchh Arts and Crafts For Development of Craft Tourism”** UGC sponsored National seminar on “Dynamics of Craft Development: A Technopreneur Approach”, organized by Department Of Clothing & Textiles, Faculty of Family & Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. 21<sup>st</sup>-22<sup>nd</sup> December 2012

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