

**PACHHEDI- A STUDY ON VERNACULAR COTTON TEXTILES OF
GUJARAT**

Researcher: Ms. Shrutisingh Tomar

Guide: Dr. Madhu Sharan

Department of Clothing and Textiles

Faculty of Family and Community Sciences

The Maharaja Sayajirao University of Baroda,

Vadodara

1. INTRODUCTION:

Indian textiles have had a celebrated tradition that has fascinated the world for more than two thousand years. By being domicile to the variety of fibers, fabrics, and patterning techniques, it had manufactured matchless quality of woven, embroidered, dyed, printed and painted textiles in the past. The origin of weaving and patterning fabrics in India was directly connected with cotton. Though the manufacture of silk and wool was known in India since the ancient times, the production of cotton cloth was India's oldest tradition.

Cotton was grown, spun, woven, patterned, used in and exported from India in proto-historic times. Vedic and Buddhist Literature, in general, have innumerable references to the art of carding, spinning, weaving and patterning of textiles. The process of weaving cloth was often used as the metaphor for describing cosmic ideas. The terminology for weaving and basketry work was more or less the same in Vedic literature. Certain terms that played a basic role in the early philosophy e.g. *guna*, *tarka* or those related to forms of literature such as *grantha*, *sutra*, *tantra*, has, weaved were derived from textile terminology. The present tradition of hand-woven cotton textiles have evidently descended from the proto-historic prototypes. For historical, economic and climatic reasons, cotton has also been the single most popular textile type of this country (Ed. Singh M. and Jain J., 1986:3). In the past, Indian handlooms have been signifiers of Indian culture and the hand woven fabrics of India made Indian cotton 'King' in the world. Daniel Defoe, the celebrated author of Robinson Crusoe, wrote that after the 1688 revolution when William and Mary landed in England, they were resplendent in Indian calico! (Ramaswamy, 2002:120).

Moreover, craft forms an important part of economic landscape in India. There are over twenty million artisans in India; they are generally poor. Live in rural India, and are marginalized by their low social status and their poverty. In case of the textile industry, many of the textiles are vernacular in nature and were or are produced by the resident weavers for the local consumption and needs. India's Artisans: Evolution and current status report by SFURTI, mentions that not much changes have occurred in the organization of production of the village weavers. Weaving still continues as an household activity but the weavers have to augment their incomes through on or off farm work in order to survive. The formative research executed under present doctoral research yielded in identification of two such textiles- the *tarap* or *lugdi* tribal cloth and Pachhedi textile of Gujarat. Pachhedi textile further formed the main subject of present investigation. When *tarap* or *lugda* weaving craft was completely extinct, forms of pachhedi textile production existed as languishing skill. The present study thus proposes to study the production technology, organization of manufactures and various forms of pachhedis produced in the state of Gujarat.

Plurality is one of the defining characteristic of India. Regional, religious and linguistic identities, writes Patel Divia (2006: 14), existed long before any form of national Identity. Yet being a Nation, it strives to achieve consistency, somehow, in its attitude, thought, faith and material culture adoptions. This proves that a true Indian Identity is layered with multiplicity of factors yet it is flexible. Some of these factors are tacit and others are reflected in use of materials. It depends upon the experience and involvement of receptor that aids him to encode and read between the non-verbal cues practiced by each sect or society. Costumes, again, have been one of the commonly used tools in India for

communicating identities. Cloth, in practical and metaphorical ways, cites Jacob M. (Ed. Livingstone J. and Ploof J 2007:299), has played a key role both in daily life and in establishing social structures in diverse cultures for centuries. The folk textile under study, therefore, has also been examined in terms of its consumption patterns. As Igor Kopytoff quotes, from a cultural perspective, the production of commodities is also a cultural and cognitive process: commodities must not only produced materially as things, but also culturally marked as being a certain kind of thing (Ed. Appadurai A., 1986:84).

Also, design assimilated contemporary production of the hand crafted artifacts allows reconnection of the past with the present. It calls for the continuity of long hauled Indian culture. Diminishing boundaries and building bridges between disparate sections of society, craft integrated contemporary product development can embrace both producer and consumer within the social fabric of present day India. Thus, the last part of the investigation deals with the reporting of exploratory procedure carried out for development of design deliverables from the languishing pachhedis.

1.1. PURPOSE OF THE STUDY:

India's culture has always been best reflected in its practice, visual content and in forms of oral traditions. Regional and communal costumes in India since ancient times have worked as a strong repository for its people to comprehend not only the locality but also the community of the wearer. Such a strong visual language apparently was ordained to communicate basic details about the person such as age, marital status and socio-cultural status. Most of the fragments of this visual vocabulary have been intensively investigated, recorded, diversified and revived, while a limited range of these has died a slow death. Some of the rare existent kinds of such threads have survived as a mainstream article of clothing; simpler, apparent and as a product for daily life yet unique in their own kind. The research thus intends to investigate and synthesize repository pertinent to the identified weaving craft of Pachhedi weaving in terms of production procedure and present day craft scenario. It has been further extended to unearth the significance of textiles in the different community, its consumption patterns, and gradual evolution into the present form.

Also, in order to sustain continuity and aid in the survival of Pachhedi as a weaving craft form, it calls for establishing its context in contemporary times. The folk connotation and representation of these textiles have been unique. The language, elements and techniques involved in the pachhedi weaving and consumption practices have been translated into the bohemian product range. Thus, the research fissions down towards the objective of designing and developing design deliverables from the languishing pachhedis.

1.2. OBJECTIVES OF THE STUDY:

1.3.1. To trace and evolve meaning and historical accounts on the Pachhedi textile used in Gujarat.

1.3.2. To execute craft mapping investigation on pachhedi textile for;

- a. Reporting accounts on the current socio-economic profiles of the weavers*
- b. Recording and testifying weaving process, technique and motif vocabulary.*
- c. Reporting emergent supply chain structure and kinship between stakeholders involved in the production and distribution of textiles.*

1.3.3. To engender material culture database of the textile by means of ;

- d. Studying consumption patterns, cultural meanings and significance of pachhedis used by different communities and sects in Gujarat and Rajasthan.*
- e. Developing summative diagrammatical representation of forms of Pachhedis*
- f. Analyzing and cataloguing extinct and existent forms of textiles available with the consumers, museums and private collectors.*

1.3.4. To design and develop contemporized range of accessories exploring Pachhedi weaving technique.

1.3. SCOPE OF THE STUDY:

In the course of the present study, researcher proposes to examine various cotton textiles consumed by the nomadic, tribal and folk communities of Gujarat. Along with some appraisal on the textile history and it's transcend into contemporary forms, it predominantly focuses upon the production technology, status and demographics of the producing community as well as material and sartorial expressions of the textiles in the consumer communities. The study shall thus develop a database pertaining to;

- The socio-cultural and economic profile of the languishing craft producers
- Material cultural database of the brocaded cotton textiles in the form of digitized formats, constructional details and macro-photographs of the weave structure.
- Textiles as dress, their cultural expressions and use as commodities.

The elements and techniques of the pachhedi production, translated in forms of contemporary designs may aid inspire weavers and encourage them to intervene and explore its urban market potentials.

2. REVIEW OF LITERATURE:

Indian Cotton Textiles:

Exquisite poetry in colour fabrics, both cotton and silk, has been woven by the weavers of India from very remote ages. Cotton was known to the Babyonians as 'Sindhu' and to Greeks as 'Sindon', establishing its origin in the Sindhu Valley (Swarup S.,1967: 213). The province of Gujarat was extremely productive with many centers busily engaged in the manufacture of textiles. It served as

the hub for textile trade. In the middle ages the cotton Industry of Gujarat not only supplied the home demands but also exported a large surplus to the far-east and Islamic countries. Coarse calicoes, baftas and dhotis were woven in North Gujarat and Saurashtra specifically in Mehsana, Ahmedabad and Patan (Majmudar M.,_:132).

Government Infrastructure and Support:

A network of support organizations was created to assist artisans in the six sub-sectors that come under the category of Traditional Industries. These were:

Khadi & Village Industries Commission (KVIC): The KVIC is responsible for planning and implementing programmes for the development of the khadi and village industries sector.

All India Handlooms & Handicrafts Board (AIHBB): The AIHBB was constituted in July 1981, under the Chairman-Ship of the Minister of Textiles, with the Development Commissioner (Handlooms) and Development Commissioner Handicrafts) as Member-Secretaries. The AIHBB is essentially advisory body responsible for formulating development programmes for the handlooms and handicrafts sectors.

Office of the Development Commissioner (Handicrafts) is apex departmental organization for the development of the Handicrafts sector. The Office was also meant to assist the State Handicrafts Development Corporations in formulating schemes for the development of handicrafts in India. The activities of the State Corporations included: technical training, raw material supply, design and product development, and marketing.

Office of the Development Commissioner (Handlooms): It served as the focal point for development of handlooms in the country, and was responsible for coordinating all the development schemes relating to this sector. Since this includes State plans for handloom development, the Office of the Development Commissioner worked in close collaboration with the State Handloom Development Corporations. The Weavers' Service Centres and the Institute of Handloom Technology comes within the purview of this office.

Folk Textiles and Cultural Commodities

The images depicted on Indian cloths belonged to a greater Indian tradition of surface design. Line, motif, and colour, as well as their arrangement into decorative or narrative image drew from an earthy, fertile, and widespread substrate of what have been called the 'folk' and 'provincial' art (Jain R.,2011: 10).

Craft Documentations and Studies

Dua S. (2014), studied the tradition and evolution of ornamentation style and motif vocabulary of the printed textiles from Gujarat with an intention to trace the history and trade of the printed textiles of Gujarat to examine the ornamentation style of these traded textiles as well as influencing factors, from a contemporary point of view. Focus was retained on documenting traditional textile motifs of

ajrakh, and to record the changes that have taken place in them, over a period of time and to review the effects of this transition in order to understand the role of various factors, which have helped in preserving old skills and experience for the future. To achieve the objective, qualitative research was used, case study method was adopted and historic research was carried out. The data generated was henceforth, collated and analyzed to reach conclusion through theory building and theory testing approach. The study yielded numerous theorized conclusions such as that the traditional textile culture's symbolic imagery is subjected to change with the course of time as well as with the influence of outside forces. Artisans in the present day created new designs with the injection of new ideas in the traditional forms rather than completely modifying it. Researcher also quoted that a lot has been done for the traditional craft of ajrakh, and it was requirement of the time to expand the design directory and technique innovation in the craft.

Dhingra S. (2013), elucidates detailed account of *patta* weaving craft practiced in Bastar and Koraput districts of chhatisgarh and Odisha. The study was organized under three phases-

- i. Present status of the craft
- ii. Optimization of the dyeing parameters of *aal* dye and testing of the dyed fabric.
- iii. Product development in Kotpad cluster.

With an intention to meet set objectives, descriptive research design was planned out and interview schedule coupled with participatory observation technique was employed on dyers, weavers, award winning artisans, professional and local people involved with the craft. The results reveal that *aal* dyeing is a rare phenomenon these days and were practiced only in kotpad village. Dyers had inherited the skill of dyeing and were well versed with the process. The tribal women were the actual patrons of the *pattas* who have shifted towards the use of much cheaper and affordable polyester saris. The optimized dyeing parameters for *aal* dyeing were standardized. The studied textile was translated into range of contemporary products in the category of garments and made ups with an intention to revive both weaving and natural dyeing craft and were exhibited in the galleries. Weavers got good response from the urban market and it was concluded that lack of new design, seed capital to improve infrastructure and market intelligence were the main challenges for the weavers.

Handloom and Handicraft Status Reports:

Mapdar S. (2011) conducted a study on Handloom Textile Clusters in India with special reference to select clusters in West Bengal with objective to identify the challenges faced by the stakeholders of shantipur handloom cluster in west Bengal and to come out with strategies for handloom development in West Bengal. A qualitative and quantitative approach was adopted for the study. In the first phase of qualitative approach, exploratory research design was implemented and the methods of data collection were focus group and in-depth interviews. In the second phase a descriptive research design was adopted and survey method was used for data collection from thirty

government officials along with weavers, master weavers, dyers and designers. Results reflected that in Shantipur Handloom cluster, there were important gaps in the inputs, services or information flows that supports cluster development. It lacked the interaction and self-awareness amongst working clusters. Also, there was a lack of common vision for their future or lack of requisite level of trust for firms to explore and exploit common interests. The groups of firms failed to think as clusters and there was lack of presence of support institutions. The research also brought out various aspects that had strategic and policy /managerial implications. These related to the formation of a consortium, the sustainability of the cooperative efforts through cluster based interventions, the capacity building of a weaver, marketing efforts to be made to improve upon the top line and the bottom line, the production related issues, financial aspects, and management practices.

The Crafts Council of India, (2011, vol.1 stage 1 &2), undertook Craft Economics and Impact Study (CEIS) to address the crisis of unawareness and misunderstanding that were faced by handicraft sector. The objective of this effort was to suggest a methodology that can provide authorities with a robust and reliable data-base for a sector to achieve the planned aim, an initial exploratory study in two stages was planned. The first stage consisted of secondary research and compilation of available data, statistics, institutions and data sources related to handicrafts. The next stage was a pilot field exploration in Karur and Kutch districts at household level. Various kinds of critical gaps in the data pertaining to handicraft and handloom activity were found to be existing such as;

- Women working from home were observed to be treated as home workers, while a lot of weaving and other activities in India are home based.
- Several production stages were not being taken into account.
- Entire activities falling between the cracks – for example, potters are not included in the purview of the Development Commissioner (Handicrafts).

Based on the findings revealed and other important information, such as geographic dispersion, intermediaries and other key characteristics of craft economy, study has been extended to stage iii and iv. The stage iii would extend household study to larger cluster study in the same region followed by scaling up experiment to at least 50 clusters across the country.

Menon V. (2010), argues that the village cottage industries of Kerala are under the threat of market challenges and struggles to place themselves in internal and external pockets to arrest the market control by imported products. She elucidates that to challenge the private traders; the aforesaid reviews insist considerable modulations in the marketing strategies of village enterprises to satisfy both their consumers and distributors. The generated fact warranted an in-depth product modification and design diversification appropriate to match the customer expectation and values. The data generated in the research depicted high product concentration index indicating limited and repeated product range. Despite the probable reasons for above conditions like lack of training to artisans, unavailability of raw materials and worn out technologies, artisans respondents stated that there is absence of accurate and incessant flow of market information to design value oriented product mix to timely showcase their products. Researcher discusses that qualitative approach with quantified market data can improve the market performance of the artisans.

Traditional Skills Resurgence and Design Development:

POOL (2015). Jaipur base textile and clothing designer Chinara Farooqui established her label called Injiri which is a colloquial pronunciation of the word 'India'. She explained India is a historic world for real madras Checkered Textiles that were exported from South India to west Africa in the 18th Century. She engages several 'karigars'(craftspersons) from different parts of India including spinners, rangrez(dyers), bunkars(weavers), darazis(tailor) and Dastakars(finishing craftspeople). One of her collection called "The Rebari Folk Collection" was an outcome of a collaboration with weavers from Kachchh who were producing organic cotton locally called Kala Cotton: that is grown and handspun in Gujarat.

Ranjan M.P. (2010), in his research article talks about the status of Jawaja project. The project was envisioned on 'the principle of dispensability of the interventionist' i.e. those who intervened in the craft sector should eventually withdraw for the benefit of the people so that they can learn to stand on their feet. He explains that initially the project had three components- leather craft, weaving craft and cultivation of local vegetables. The project also looked at the other areas of educating farmers and craftspersons to work together and teaching them skills to withstand pressures of globalization. The major challenge, he states, for Mr. Matthai and his team was the weaning away of local craftspersons from the periodic bouts of indebtedness that they got into due to extreme poverty and their dependence on local money lenders. The caste based politics was another major challenge. Nilam Iyer, he mentions was capable of providing or wean them with confidence and feeling of independence which was achieved through product diversification. She guided them to construct new products for the alternative market. Her strategies and product detailing decisions helped them bypass the traditional markets that were prone to exploitations by the established traders

3. METHODOLOGY:

The broader goal of the research was to identify and document lesser known weaving textile of Gujarat and thereby promoting it by means of design practice. This aim was answered by studying pachhedi textile as to how it was produced, consumed and distributed at the local level set-up. Moreover, each textile had its own form that determined its function and it inevitably possessed a visual language, like other folk textiles in India. This visual grammar of each textile based on the use of colour and arrangement of motifs spoke about the community it was designed for.

The methods thus employed to achieve the above stated goals and inquiries, were planned under three phases, discussed as below;

Phase I: Formative research: A need assessment or formative research was carried out and basic insights were developed on executing field survey in cooperation with literature survey on varied deplorable weaving crafts of Gujarat. Literature that spoke about each craft was studied and firsthand information was gathered from the weavers by approaching them in their environment. The practicing artisans were identified by means of snowball sampling technique and information was gathered by discussion method, interview method and observation method. An open ended interview schedule was devised prior to field visit to assess the existent status of identified crafts.

The crafts studied were both traditional and acquired in nature. These comprised of *Lugdi/ tarap* weaving, *Zari border* weaving, *Single ikat* weaving, *Tangalia* and *dhabla* weaving, brocade weaving and *Khadi* weaving. For *tarap* and *zari border* weaving, the village visited was Mandvi in Bardoli block of Surat district. Single ikat was studied at Surendranagar and Rajkot districts for which the villages visited were Ghaghretiya, Somasar and Katiyar. Status of *Tangaliya* and *dhabla* was assessed from *dhangasia vasahat* in Surendranagar and in the villages of Godavri and Savlas in Surendranagar district. Khadi weavers were met at Raska, Gomta and Mota Timbla villages of Surendranagar district and_ in Valsad district. *Pachhedi* weaving was studied at Shiyani, Untadi, Gomta and Raska villages of Surendranagar district. The data was collected in July 2012, August 2012, December 2012 and in February 2013.

The factors such as the numbers of weavers engaged in weaving activity, appalling socio-economic status, and prevalence of skill or knowledge base that had relevance to the contemporary market were examined. Also, it was considered that what kind of interventions and studies had been executed towards the upliftment of the craft. The dilapidating identity of the *pachhedi* textile had nudged researcher to funnel down further investigation to study its status, identity and production process. Interview schedule was formulated and the craft identified was studied at four villages namely- Shiyani, Untadi, Parnala and Pareli for forming first contact with the artisans. The interview schedule devised was pre-tested during this initial juncture of data collection.

To gather better understanding in the craft execution technique, one month certificate course was undertaken at Weaver's Service Center, Ahmedabad in weaving technique. Samples of *pachhedi* textiles were tried out under the guidance of employed weavers who belonged to the community of *pachhedi* weavers called *Vankar* from Mehsana and Ahmedabad.

Phase II Process Research: Both qualitative and quantitative ethnographic research methodology formed the basis of present research. For the successful accomplishment of the same multi-method approach was adopted, facilitated by descriptive and exploratory research.

Weavers, traders, middlemen, retailers, Government officials, consumer communities, textile collectors and genealogists formed the sampling units for the present investigation. The samples were selected by means of snowball technique and purposive sampling method.

A. Determination of Sampling units:

I. Producers (weaver and his family) of textiles:

The producers were classified into three categories:

Category 1: Craft practicing producers

Category 2: Non-practicing lineage of craft producers

Table: List of villages suggested by D.I.C.

District	Blocks	Villages
Surendranagar	Limbdi	Balgamda, Katariya, Mota timbla, Shiyani, Ghagretiya, Parali, Parnala, Bhoika, Borana, Raska
	Chuda	Laliya, Chalada, Balada, Khandiya, Mojidad, Karol, Jaubala
	Dhrangadra	Gujjarvadi, Naricharana, Devcharadi
	Muli	Dikhsar, Gautamgarh, Limbli
	Lakhtar	Talsana, Dedadra
	Wadhwan	Kheradi, Munjpar parmar, Memka
Ahmedabad	Dhanduka	Jhanjharka, Sarval, Mota Tradiya
	Dholka	Kelia vasna, Badarkha, Kavitha, Chaloda, Nani Devki, Ranoda
	Sanand	Chachravadi vasna

The other villages identified popular for weaving pachhedi and its forms were Maringnal, Ninghad and Adohi in Kachchh district, Pan Khokri in Jamnagar, Jubeli village in Porbandar, Undhai village in Mehsana and Lagwada and Savlas villages in Surendranagar district. These villages were identified by means of snowball sampling technique.

Merchants, sellers and distributors:

These textile goods were mass- manufactured by villages in Limbdi block on the order placed and raw materials provided by the merchants. These merchants or wholesalers distributed goods amongst regional merchants or *pheriya* (door-to-door seller). The merchants were also uncovered by inquiring about them with the local communities. Hence, snow-ball sampling technique was used. This category also includes the secretaries of the cooperative societies that dealt with the marketing of goods. The samples pooled are discussed as below:

Category	Locales	Sample size
Wholesalers	Limbdi	1
	Wadhwan	1
Retailers	Limbdi	1
	Chotila	2
	Jam Khambaliya	1

	Dwarka	1
	Dhrangadra	1
	Ahmedabad	2
	Bhuj	1
	Anjar	2
	Porbandar	2
Cooperative Secretaries	Limbdi	1
	Dhanduka	1
	Bavla	1

i. **Consumers of textile goods:**

In order to trace the cultural meaning and functions of these textiles, communities that continue to make use of them were identified. Almost every community in Gujarat wore this cross bordered textile- *pachhedi* or *dhoti*, the most elaborate of them were used by the two pastoralist communities called Rabari and Bharwads. A cross sectional mapping was executed on scattered sects of these community. Also, communities such as Ahir, Patel and Charan or Gadhvi possessing ornate forms of *pachhedis* with them were interviewed. The samples were purposively identified based on the presence of elder member in the family, possession of the traditional textiles and willingness of the respondents.

Community	Sect	District and Block	Village	Sample size
Rabari	Patanwadi	Mehsana		2
	Chuhar	Ahmedabad		2
	Vadhiyara	Ahmedabad		2
	Kachchhi	Bhuj, Kachchh	Bhujodi	2
	Dhebaria	Anjar, Kachchh	Tappar gam	2
	Wagadia	Bhachau, Kachchh	Gharana and Gamdev	2
	Kharapati	Dasada, Surendranagar	Dasada	2
	Bhopa	Moti Khavdi,	Ghaghodar	3

		Jamnagar		
	Sorathi	Putiyana, Porbandar	Rogda	2
	Panchali	Rajkot and Dhrangadra, Surendranagar	Bhupgad and Dhrangadra	3
	Machhukatha	Bhavnagar		1
	Raika	Abu road, Sirohi	Girwar and Amthala	4
Bharwad	Jhalawadi (Mota bhai)	Dhrangadra		2
	Sorathi (Mota bhai)			2
	Panchali (Nana bhai)			2
	Halari (Mota bhai)			2
Ahir				2
Gadhvi				1

ii. Collectors of traditional textiles:

Kachchh has been popular for traditional crafts, textiles and costumes. Varied secluded communities have resided in the region, preserving their tradition though in constant transition. Antique shops and collectors of traditional textiles were visited, samples were identified and evaluated. Private collectors of textiles visited were;

- Mr. A.A. Wazir- Collector of Vintage textile
- Shri Vanka Kana Rabari
- Yogin bhai
- Shyamji Vishramji Vankar
- Mr. Alabhai Dahyabhai Kudecha
- Mr. Devjibhai Veljibhai Vankar

iii. Other stakeholders:

Much of the important and subordinate information pertaining to the culture and beliefs of communities involved, co-operative societies and their formation and role of government in formation of cooperative societies was derived from the respondents, who directly or indirectly impacts the community and craft productions. These samples included are listed as below;

- Dharmguru of Vankar Samaj- Dhanduka
- Dharmguru of Rabari Samaj- Dwarka

- Genealogist of Vankar Samaj

Phase III. Summative Research: It comprises of analytical interpretations of retrieved and studied data supported with diagrammatic representations, graphs, chart, tabulated results and Photographs.

Phase IV. Planning and execution of Design research: Stage four comprises of trend analysis, client aspiration mapping, definition of design brief, mood board development, design ideation and prototype development. The final designs were digitized and prototypes were developed as co-creation between researcher and weavers. The developed range had explorations carried out for logo designing of proposed brand.

4. RESULTS AND DISCUSSIONS:

4.1.PACHHEDI- ITS MEANING, ORIGIN AND EVOLUTION:

The study on the cotton folk textile production in Gujarat other than prints was still relatively unexplored by the textile historians. The visual language and functional principle of this textile under study was so strong that it associated its inspirations from sashes, paktas, dhotis and paghdis used by Indian men since ancient times. The word Pachhedi in Gujarat apparently, was a term used for “fabric” which was intended for some or the other function or only for “loom fashioned garments” meant to be used as wrappers. This can be supported by the fact that nomenclatures like Pacched, Pacchedo and Pachhedi were commonly found to be used for a wrapper used by both men and women in Gujarat in present times. In one of the Sanskrit sources, there is a mention of presents received by Kumarapala from the King of Konkan. The pieces received as gifts were Sringarakodi sari and Manakapachhedau, i.e. Ruby colored patka in 1304. In another prabandhan, as cited by Moti Chandra, the presents to Kumarapala, included an agniparavala pachhedau which has been assumed as the asbestos cloth of the early times (Chandra M.,1973 :). Thus, word pachhedi can be accepted as a derivative term coming from Sanskrit, used extensively in Gujarat.

Pachedi or Pichodi has also been explained in the glossary of terms in the textile trade as Pitcharies or colored calicoes, exported mainly to the Malay Archipelago. The Varnakas or stock lists of stuff compiled by Gujarati writers explains that in the fourteenth and fifteenth century, it was also used as bedspread called khata pachedi and if it had closely printed patterns, it was termed as nijhari. If it had golden stripes, then was termed as sonadori while the tie-dye ones were called chunadi. Moti Chandra points that pachedi was, therefore, much richer stuff for home consumption than present times. He adds pachedis were sold in Ahmedabad in two different sizes that are for waist cloth and dhotis with a plain field of either white, red, blue, maroon, plain borders and wide cross borders (Chandra M., 1973 :). In the present context as well, pachhedi was the term used for dhotis worn by men in Gujarat. Under the class of pachhedi came other textiles called khes, dhotali, paghdi, phariyu or phadiyu, bori, and potiyu. These names were given on the basis of their use. Again, some of these names recovered their references in the list of trade textiles. The strong coarse calicoes called dutties

or dhotis, woven at Dholka, where finest quality of pachedis are still woven, were mainly used for sails and as packing materials in the seventeenth century. Keeses or khes were kinds of dupatta garment and in English trade. They were often mentioned in white and blue colors (Irwin J, 1955 :) Irwin supports his interpretations with writings of Edward Terry that Indians wore upon their heads “a long wreath of cloth, about half a yard broad, usually white, but sometimes of another colour. And they have girdles made of the same wreathes of cloth for the better sort, thus inter-woven, which come twice at least about them, made very trim with that kind of weaving, especially on both ends, which hangs down direct before them.” (Irwin J., 1959:69)

The above interpretations and notes by both John Irwin and Edward Terry form a strong base for paghdi textiles in the present context. People of Saurashtra and eastern Gujarat identified such textiles in the class of pachhedi whereas weavers in Kachchh identified other cross- bordered textiles inspired from the design of Paghdi. The narrower and shorter dimensions of paghdi fabrics were worn by the different sects of Rabari, Bharwad, Ahir, Charan and Patel communities in Gujarat. It also existed in the forms of bhet or girdles wrapped by different communities in Saurashtra region over choryno. The present form of elaborate pachhedi can, therefore, possibly be attributed to evolutions and mutations brought about in ancient sashes. Also, in the case of Paghdi and pachedi textiles, the form and the color determined its function as well the community for which it was intended. Thus, the practice of determining the dimension of the cloth based on the function still continues in the milieu of pachhedi class of textiles that has borne multiple names and connotations based on their use.

4.2.CRAFT MAPPING INVESTIGATION:

Accounts on the current socio-economic profiles of the weavers

- Total of forty-nine villages were identified with the help of weaver’s service center, DIC, (Ahmedabad, Mehsana and Surendranagar), literature survey and snow ball sampling technique where the craft of Pachhedi weaving was carried out in the past. Data retrieved through multi-visit method revealed that presently, pachhedi weaving was carried out only in the eighteen villages of the six districts in Gujarat. Multi-timed and multi-cited field visit resulted in identification of only seventy-one practicing families in the state. The weavers’ belonged to the *Vankar* community who had always woven cotton cloth for the local communities. *Vankars* were traditionally Hindus who dwelled in the demarcated area or locality called *vankarvas* in a village. During field visit 20.8% of families were recorded to have converted their religion in Christianity. The *vankars* or the *Mahyavanshi Vankars* were different than *dhed*, *dhangasia* or *maru vankars*, the communities that were engaged in weaving woolen shawls (Dhablas and tangalia). They preferred joint family system over nuclear and findings resulted that the thirty-two percent of families were composed of six members followed by twenty-one percent with eight members in a family.
- Data interpretations brought into light that there existed total of 148 practicing weavers in the seventy-one families. Out of the total practicing weavers, women accounted for 38.19%. Case study method reported that in the *vankar* community, women not only aided in the ancillary

activities of warp making but were also actively engaged in the weaving as mainstream activity, in contrast to other weaving communities across India. Findings of both case study and quantitative data interpretation brought in the fact that seventeen percent of practicing weaver's population accounted of aged couple, staying alone in the village. It was noted that the weaving as an activity was carried out by the existent population because of the unavailability of other career options. 43.9% of the weavers' population belonged to the age bracket of 52- 67 years and above years. Whereas out of 50.7% of population in the age bracket of 22-51 years, only seven percent belonged to the age bracket of 22- 26 years and 5.4% belonged to the age bracket of below 16-21 years of age. Both statistics and qualitative data showed steep decline in the interest of youth towards weaving.

- The educational rate of the weavers was yet very low. In the age bracket of 16-25 years, 63% practicing weavers had studied either till senior secondary level or had failed to clear their secondary (grade X) exams while only 18% had either qualified or attempted for higher secondary exams. Just eight percent of the youth were either graduate or holding a diploma degree. Again, in the age set of 25-23 years, only 36% practicing weavers were found to have studied or appeared for secondary exams while only 27% could reach to higher secondary level. Data based on the members of the weaving families, who do not weave pachhedis coupled with case studies investigation revealed that, poor education and lack of other career opportunities had perpetuated the practice of pachhedi weaving amongst the young weavers to continue weaving the craft. However, educational rate was anyway lower in the community. Quantitative data of the weavers' families, irrespective of the members, practicing weaving revealed that 26% of the population from the age group of 16-25 years had cleared secondary exams. In the age bracket of 25-26 years, nine percent were post-graduates, eleven percent was graduate and twenty three percent had studied still higher secondary. Fifty nine percent of the tabulated population attributed to poverty as the main reason for discontinuation of studies, followed by disinterest i.e. twenty nine percent.
- Twenty-three percent of the weaving families earned less than Rs. 5000 per month. Twenty eight percent of the families who stretched and tried weaving pair of two pachhedis in a day could earn Rs. 8000 per month solely on weaving. Weavers were engaged in other income generation activities such as masonry, working as cotton pickers in fields and as seasonal farm labours for other crops. Youths were also engaged into part time activities of working as labours in nearby industries, especially in the Ahmedabad district. The crop cycle made weaving iterative activity in nature. The income generated through subordinating activities were more on per day basis when compared to the weaving cost received on per piece. However, working in fields alongside weaving has lasted since more than fifty years. It was observed, the income earned by the family in consideration with the number of members present in the family was very low.

Weaving Process, Techniques and Motif Vocabulary:

The loom used for pachedi weaving was fly-shuttle pit loom. Most of the looms were installed in the interior of the household. The portable nature of loom made it easier for the loom to be bed in and

dismantled based on the convenience. Whenever not at work, it left roominess in the house. This was the main reason why weavers still preferred pit loom over frame looms and pole for supporting yarns in place of warp beam. This type of loom required installation of just rectangular frame, two poles or stumps and a pit. Rest each part of the loom could be easily dismantled and required to be assembled stepwise at the time of setting-up of loom.

The height of the frame varied from 48-50 inches and it was 42 inches wide. The depth of the pit was 25 inches which had two treadles placed. The loom in the Saurashtra region was termed as Khataro or Hancho (Sancho).

The weaving process has been documented for three stages; i.Pre-loom process, ii.Setting up of loom and, iii. Weaving process and pattern generation techniques.

The motifs produced in pachedi were minimalistic yet alluring. The motifs or patterns were found to be produced in pachedis by two methods; by means of cross beating technique and by means of inserting supplementary wefts. In order to generate patterns by means of cross-beating technique, three-four plies of yarns are wound on bobbin. The design is created by insertion of coloured shots at defined intervals that are compactly beaten by reeds. The thicker plied yarns, broken draft and cross-beating technique induces these coloured shots to spiral around warps and hence producing weft faced rib or warp wise bold ridges. These ribbed weaving creates bands of different lengths that occur as cross borders in pachedi textiles. Widths of these bands varied from 5mm to 24 inches. The cross border along with kor lends them the identity of pachedi. Insertion of different coloured shots also yielded in formation certain patterns such as *Chokha*, *Khajura*, *Anjand*, *Machhar* and *Lath*.

In the second technique of extra weft patterning was used to create motifs. The process of weft insertion involved two processes. The definite geometric designs produced by this method, show beautiful interplay of positive and negative spaces at front and back portion of the textiles. The pattern generated at both the faces, makes the textile to be considered as reversible. Some considers the pattern developed on the front as face of the fabric while others consider back portion on the loom as face of the fabric. For this technique, set of alternate warps yarns were lifted by lowering or pressing treadles. The requisite length of yarn, needed for creating pattern is taken and plied as per the embossed effect required by the design. From the lifted warp yarns, set of yarns were counted on finger based on the design. The plied string of extra-weft was thrown to and fro across counted set of warps to create memorized design. After each step, a single shot of weft was inserted to secure design at its place. These occurred as dotted motifs with occasional floats, creating distinctive appearance both on face and backsides. After the completion of motifs, extra loose threads are clipped. In pachedis and boris of Ahmedabad and Surendranagar, motifs start with fixation of loose extra-picks and ends with fixation of loose picks, keeping in mind sensibilities of design. *Naka*, *derdi*, *dakla*, *phudadi*, *heer* and *pankho* were the few motifs generated by this technique.

In the second technique, set of countable yarns were lifted, across the width by means of rods. Warp yarns were counted on fingers, and for collective set on each finger, rods were inserted. This implicated use of dobby technique at an indigenous level.

***Pachhedi* weaving Craft ecosystem: Kinship between stake holders:**

Weaver: To some of the weavers who cannot adopt other means to earn money, weaving represented an income. Weavers did not work here as individuals or as a single unit though, weaving was a family affair. Weavers were completely dependent upon traders and cooperative's secretary for raw materials and marketing. He could not be itinerant and his nature of work induced him to spend reasonable amount of time on loom. This attribute of his and lack of both education and awareness made him susceptible to getting exploited by the trader and secretary of the cooperative. Weavers that are aged, ignorant, reside in more secluded regions and illiterate had poor wage. Also, there were weavers who wove poor quality with simpler designs were also paid less wages. They were bound to work as wage earners for traders for they had taken loans and there were no source of income left for them.

Traders: The traders act as middlemen between users of craft and its producers. They have had played vital role in sustenance or existence of this craft so far. The two of the traders belonged to the *Vania* community termed as *vyapari* by the artisans. They had fixed number of artisans for themselves and they would not try to break each other's weavers, if weavers approached them. They add value to the products by further re-fashioning or re-vamping them for the consumers. They sell varieties of other products along with pachhedis and were also engaged in weaving body of the textiles on power looms. Just the ends or cross borders of the pachhedis were woven on handloom. Later, cross borders were attached to powerloom woven body. These traders not only supplied textiles to the communities but also to the other traders located in different blocks and districts. They had slowly started to diversify their range of textiles depending upon the requirement of local communities considering the decline in interest in both market and producing population.

Cooperative Society: Formation of society requires minimum of 51 members out of which at least 10 should be weavers working on loom. The other members participates in ancillary activities like door to door selling, arranging for raw materials, planning and promoting craft in fairs and exhibitions. The formation of association seems to have failed here for many of the reasons. The charge paid by the cooperatives is no better than those paid by the traders. The secretary and his alliances share the major portion of the profit and weavers again are forced to work as labour for them. Many of the cooperative societies were found to be formed on submitting false documents and the appointed secretary used to take avail benefits from that.

4.3. PACCHEDI AS CULTURAL COMMODITY:

Detailed case studies and interviews carried out with the consumer communities, collectors of traditional textiles, traders and wholesalers of textiles resulted in the derivation of the results discussed in the below titles.

Native Classification, forms and functions of Pachhedi

Turban cloth: Turban cloth with weft heavy brocaded ends was found to be popular amongst Rabari and Bharwad communities. This class of textile was termed as *dhotali*. *Dhotali* was different from usual *paghadi* and its use determined the age and status of the men in a family. Men in their middle

age, usually married, wore such ornate headgears. After the age of sixty, they had to reconcile to white *paghadis*, irrespective of the sect as well as community. This form of headgear was found to be rare and prized possession. Only few rich, affluent and joint families had restored the samples of traditional *paghadis* with them.

Usually, a *dhotali* was woven in *pachhedi* technique with two end panels; one end longer than the other and vertical border kor. Few *dhotalis* had only one brocaded end. The length of these forms of headgear varied from 6.2 m to 4.8 m. The length of longest end or *chheda* varies from maximum of 49" to 32" while the length of shorter end panel ranged from 35" to 29". **Shoulder cloth:** Shoulder cloth woven in the particular documented technique had numerous names across Saurashtra, North Gujarat and Kachchh. It was termed as *khesda*, *kheesdi*, *khes*, *pacchedi* as well as *bori*. *Khes* and similar terms were identified by each and every community for the shoulder cloth. Whereas, *bori* was the name given to the bright coloured shoulder wraps occurring either in solid or checks. *Pacchedi* was the interchangeable term for shoulder cloth, waist cloth as well as lower draped garment- dhoti. Shoulder wraps in the past were again identifier of age and the sect or community. Specially, the use of *Navrang khesda* by *Bhopa Rabaris*, black and white chequered *kheses* by *Kachi rabaris* and the use of *boris* by *bharwads* were direct identifiers of their communities. Presently, the use of *angothia chheda* in *pacchedi* was found have become commonly used by each and every community. *Navrang khesda* was found to be the bright and beautiful amongst all and yet the extinct form of shoulder cloth.

The shoulder cloth served many purposes. It was explained to be used as *phariya* for carrying goods simple goods like grocery, vegetables, etc and thrown over shoulder to form a make shift bag. Its purpose was more or less similar to *ghamchas* used across country as napkin, sheet while sleeping and headrest while resting on cot.

A typical *khes* or *khisdi pachhedi* is formed out of joining two lengths of 1.5m or 2 m and 20" wide pieces together, available in market as set. These pieces have two end panels' one small and other longer on both the sides that incases extra weft woven motifs within. A commonly used *angothia* and *sontiya pacchedi* has only single cross border of 1" to 0.5" thickness.

Scarf: A shorter length scarves woven for the young boys were found to be used by *Charans* and *Vagadia Rabaris*. These scarves were termed as *phariyas* while the one extensively used by *Raikas* (*Sirohia Rabaris* from *Rajasthan*) were called *Kanotia*. The function of *Kanotia* was similar to that of *gamcha* again. It was wrapped around head while at work as a scarf, taken round the neck and used as napkin as and when needed. It was 0.5m to 0.6 m long and was 24" wide with set either two or one cross borders. *Kanotia* was manufactured in green, bright pink, blue, maroon and white colours. Whereas scarf meant for young boys occurred in only 16" width with white field and black cross borders.

Girdle: When the *pacchedi* was tied or waist around waist over *choryno*, it was termed as *Pacchawari*, the term also explained by *Rahul Jain* as the form of *patka* that were tied around waist. The dimensions of this *pachhedi* were similar to that of *pachhedi* used as shoulder cloth. The waist cloth tied was also referred as *bhet*. This form of *pacchedi* was extensively used in western saurashtra

where the use of *choryno* was popular. Pacchedi as *bhet* or *pacchawari* were used by Mer, Charan, Bharwads and Rabaris irrespective of their sects. The most famed of these class of *pachhedi* was the *rata cheda ni pachhedi* or *khesdi* used by Sorathi Rabari groom at the time of the wedding.

In case of young man, states Srinivasan J., the edge of these *pacchedis* reached only knees whereas in case of elderly men, were left to hang till ankles.

Dhoti or loin cloth: This was the most popular form of textile used by Rabaris, Bharwads, Mer, Charan and Kohli. Dhoti was termed as *pacchedi* in northern Gujarat, Saurashtra and Kachchh regions of the state. Moreover, the term *pacchedi* was also found to be used by Raikas or the Rabaris from Rajasthan. Rabaris settled in and around districts of Sirohi and Jalore made use of the term *Pachhedi* for the loin clothes. *Pachhedi* can further be sub- classified based on the design configuration and colours used. Each community had distinctive *pacchedis* assigned for themselves.

Classification of textiles based on their function

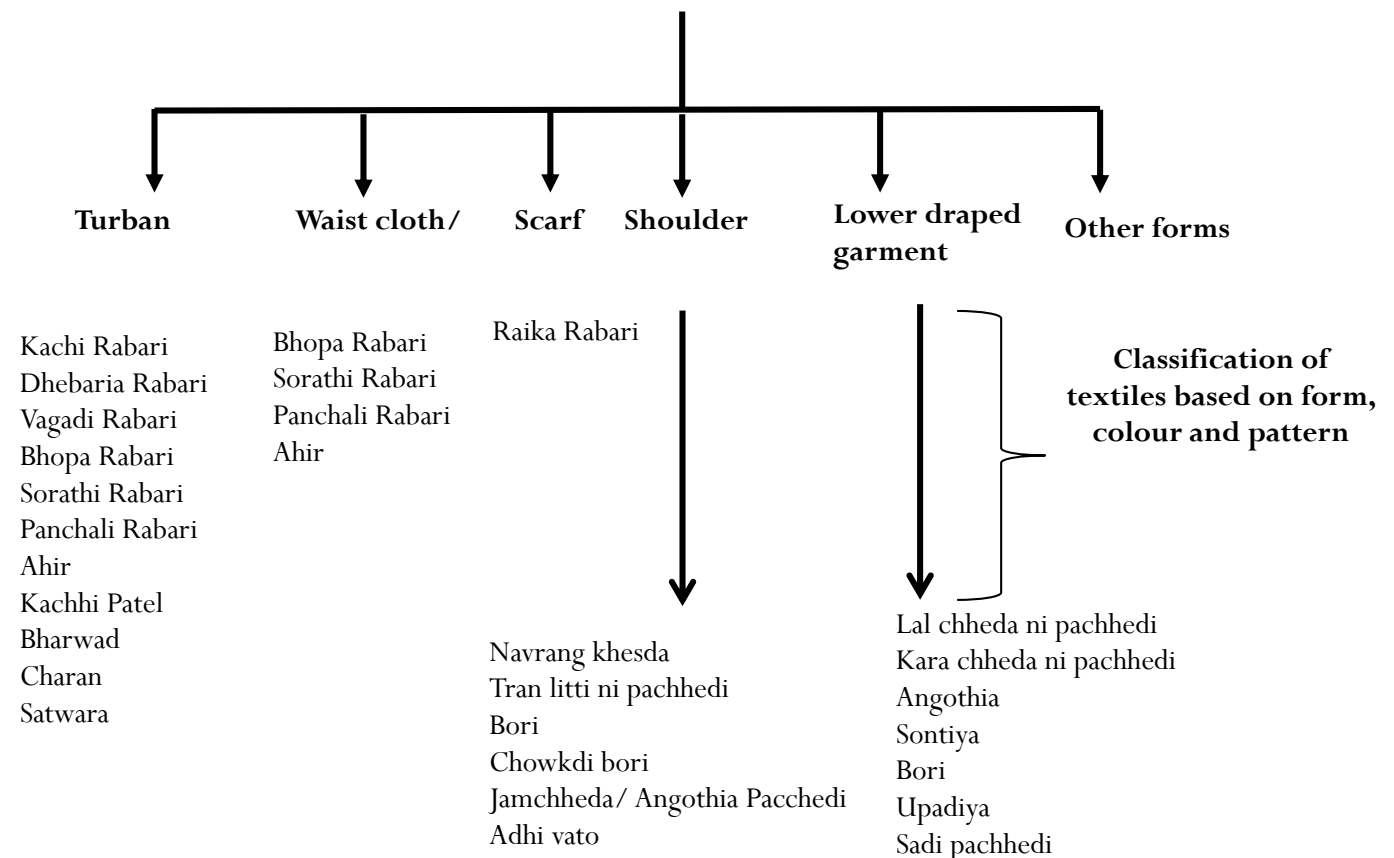


Figure1: Classification of Pachhedi Textiles

Diagrammatical analysis of forms of Pachhedis:

Total of six formats of textiles classified under the milieu of Pachhedi textiles based on the three definite distinctive features were recorded at the time of field study and diagrammatically represented as below. The three distinctive features included; lengthwise border called *kor*, weft heavy cross borders or end panels called *chheda*, and formation of textile as per intended function.

Below, illustrated is the sample of dhotali textile used as headgear majorly by nomadic tribes of Gujarat. Dhotali like traditional sashes were observed to be comprising of two end panels- smaller and longer with longitudinal border called *kor*. The width of the *kor* varied from 0.3" to 1.2".

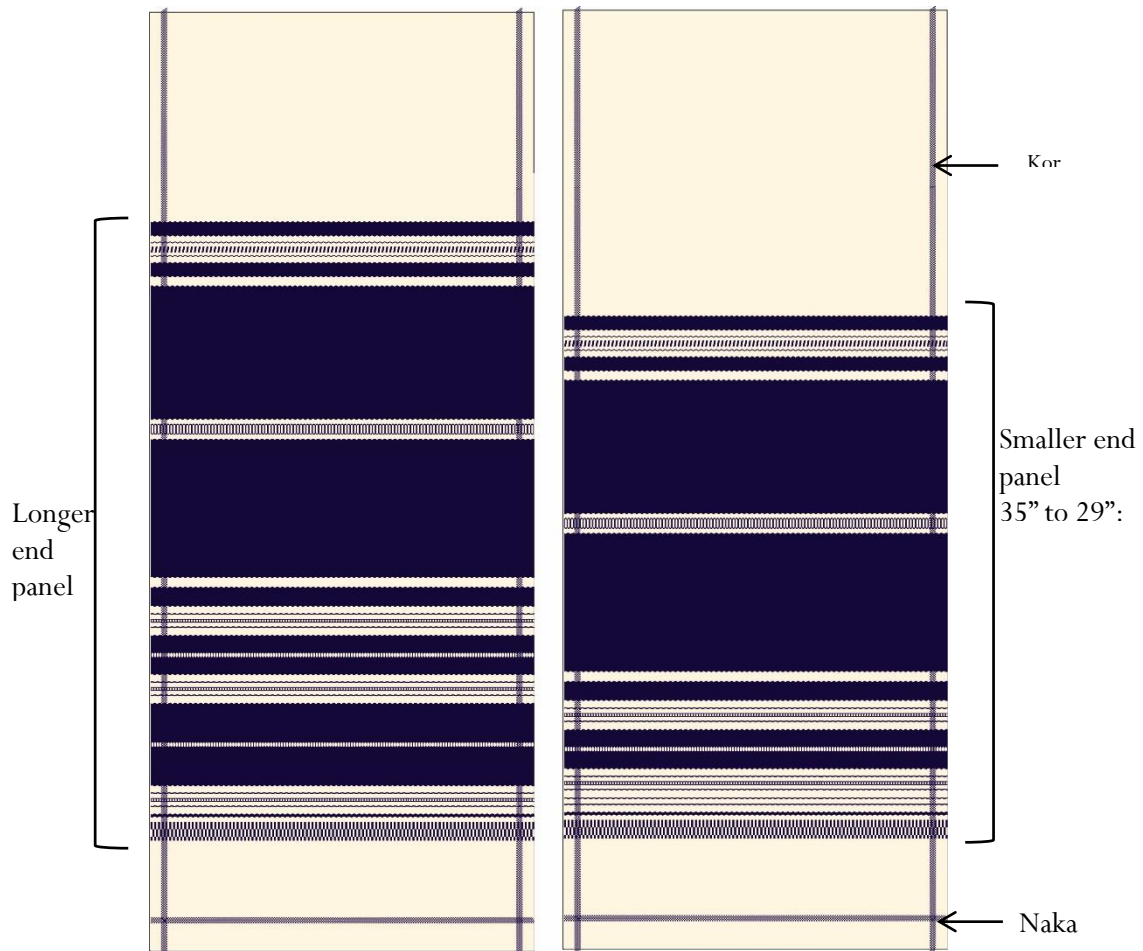


Figure 2 : Format of Dhotali

Cataloguing rare and existent forms of Pachhedis:

Total of sixty-eight rare and existent forms of Pachhedis were studied and analyzed. These textiles were excavated through word of mouth based on the possessions with textile collectors, private owners, producers and traders.

The detailed document and analytical representation of only twenty-six such textiles are signified in the present research to avoid repetition. The textiles were mainly studied in terms of fabric count, weave structure, use of motif, technique for pattern development and fibre contents. Macro photographs of few samples were taken that is represented along with the weaving technique.

The example of analysis for one such textile has been indicated as below;

Kachi Rabari Dhotali for regular wear

Dimensions: 5.7 m X 0.4m

Length of Longer end panel: 45"

Length of smaller end panel: 27"

Kor: 1.9" wide

Construction: 3X2 Basket

Count: 42X 24 (Warp X Weft)

The present sample was owned by Vanka Kana Rabari from village Bhujodi, Kachh. Four such *dhotalis* were available with A.A. Wazir and three of such kinds were also acquired by Vishramji Valji and Dahyalalbbhai Kudecha. The sample was unused and was preserved with the respondent for the future generations to use. It was woven on request in 1999 by the weavers of Adohi.

The patterns were distinctive original to the Kachchh style, woven in cross beating technique with motifs like macchhar and lath.



Figure 3: Dhotali Pachhedi I

4.4. DESIGNING AND DEVELOPMENT OF CONTEMPORIZED RANGE OF HOME ACCESSORIES

The design process taken in consideration for achieving the articulated objective, comprised of studying market trends, mapping aspiration of consumers and formulation of mood board. Moreover, the nature and expression of textiles was such that it was best suitable for the production of home accessories. The weft heavy characteristics of the textile lent it the property of being spread flat like those of durries. Thus the product range under production includes set of designs for ;

- i. Dinning wear: Table runner, mats and napkins
- ii. Living room dress ups: Curtains and covers for cushions and throws.
- iii. Quilts: Inspired from its traditional use

The mood generated for the design reference is suggested as below;



Figure 4: Developed Moodboard
Theme: Bohemian

Also, each set of design comprises elements of the traditional forms of pachhedi with its name so that the authenticity of the vernacular design aesthetics and language is retained. The final designs were digitized for reference and represented with dimensions after ideations of layouts and formats. Below is the suggestive representation of design for cushion cover inspired from *Chappan derdi pachhedi* and *dhebaria rabari khes*.

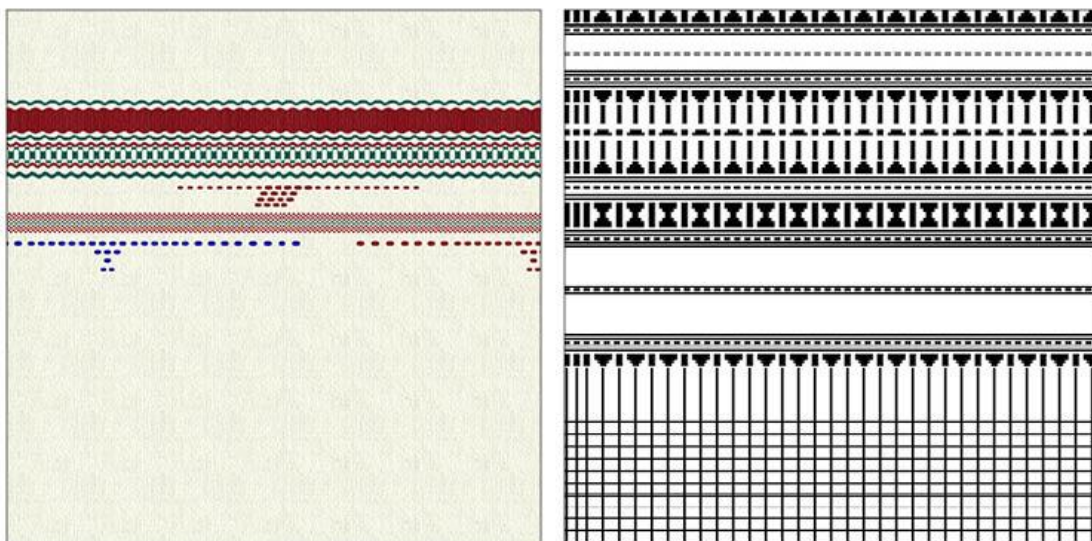


Figure 5 : Digitized design representations for cushions

Also, brand name – “Native Accentrics” for the developed range of products has been proposed in the study. The logo and brochure for the brand was designed and presented during the Consortium of Green Fashion held in September 2016.

5. CONCLUSION:

The investigation has taken into consideration vernacular items of apparels of males in Gujarat that were utilized as unstitched clothes in conjugation with stitched garments. This textile has been classified under the umbrella term called Pachhedi which was extensively used in the Surendranagar, Ahmedabad, Jamnagar, Kachchh, Porbandar, Mehsana, Banaskantha districts of Gujarat as well as in the Sirohi district of Rajasthan. The form and function of the textiles transcends from the traditional and omnipresent use of dhoti, paghdi and shawls. But the visual and aesthetic formats have been the derivative of the rich and sumptuous sashes of ancient India. The pattern generation techniques are due to the simple and crude exploitations of the available tools with adoption of cross beating technique and pattern rod insertion methods sometimes employed in patkas woven in the ancient Ahmedabad.

There exist only 148 practicing weavers in the districts of Ahmedabad, Surendranagar, Kachchh, Mehsana, Jamnagar and Porbandar with highest concentration in Surendranagar. The weavers belonged to the *vankar* community that has engaged in weaving only cotton textiles except in the case of Kachchh where *Maru Vankars* wove both wool and cotton for the local consumption. The count approves of the languishing stage of the craft that requires immediate attention in context of preservation of technological expertise as well as skill. It was discerned that the socio-economic status of the practicing weavers was pitiable and weaving as an activity was carried out for earning humble wages for living in absence of other vocational prospects. The stakeholders tied up in the craft ecosystem comprised of the weavers, wholesalers, local merchants, secretaries of cooperative

societies and local tailors for machine embroidery. The investigation also recorded loss of understanding and symbolic expressions of motif vocabulary amongst the young weavers. The formats were proposed by the wholesalers and the weavers had stooped to work only as the wage earners. Moreover, the poly-cotton mill spun yarn was provided to the weavers that lead to the slashing of the pre-loom processes that were the integral part of the weaving technology. Hence, even the skill and the technological know-how exists as a destitute propelled by the occasional communal requirements.

The forms, formats and use of these textiles were multifarious. The textiles were used abundantly by Rabaris and Bharwads, followed by Ahirs, Charans, Satwara and Patels. The draping style, colour and patterns used described the function as well the community of the wearers. Certain textiles were intended for the specific occasions such as marriage while some denoted the age and marital status of the wearer. Each region of Gujarat offered distinctive class of the pachhedis that were meant for the local communities only. A particular region would not have more than two traders selling the textiles. Surendranagar was the hub for the production of pachhedis in bulk specially *bori pachhedi* and deteriorated version of *lal pachhedi*. The textiles produced were so influxed by the wholesalers of that production of authentic pachhedis died with availability of cheaper alternatives in the different zones of Gujarat. The phenomenon thus resulted in adoption of few common forms of pachhedis by the wearers of different communities.

The withering elements of traditional rare pachhedis thus are revived in the forms of contemporary range of products.

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