

Exploring the Craft Traditions of India

Field Study and Application
in Heritage Crafts
for Classes XI and XII

विद्यया ऽ मृतमश्नुते



एन सी ई आर टी
NCERT

राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

ISBN- 978-93-5007-056-7

First Edition

April 2010 Vaisakha 1932

PD 5T VSN

© National Council of Educational
Research and Training, 2010

Rs. 110.00

*Printed on 80 GSM paper with NCERT
watermark*

Published at the Publication Department by
the Secretary, National Council of
Educational Research and Training,
Sri Aurobindo Marg, New Delhi 110 016 and
printed at Shree Vrindaban Graphics (P) Ltd,
E-34, Sector 7, NOIDA 201 301

ALL RIGHTS RESERVED

- ❑ No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior permission of the publisher.
- ❑ This book is sold subject to the condition that it shall not, by way of trade, be lent, re-sold, hired out or otherwise disposed of without the publisher's consent, in any form of binding or cover other than that in which it is published.
- ❑ The correct price of this publication is the price printed on this page. Any revised price indicated by a rubber stamp or by a sticker or by any other means is incorrect and should be unacceptable.

**OFFICES OF THE PUBLICATION
DEPARTMENT, NCERT**

NCERT Campus
Sri Aurobindo Marg
New Delhi 110 016

Phone : 011-26562708

108, 100 Feet Road
Hosdakere Halli Extension
Banashankari III Stage
Bangalore 560 085

Phone : 080-26725740

Navjivan Trust Building
P.O.Navjivan
Ahmedabad 380 014

Phone : 079-27541446

CWC Campus
Opp. Dhankal Bus Stop
Panihati
Kolkata 700 114

Phone : 033-25530454

CWC Complex
Maligaon
Guwahati 781 021

Phone : 0361-2674869

Publication Team

Head, Publication : *Neerja Shukla*
Department

Chief Production : *Shiv Kumar*
Officer

Chief Editor : *Shveta Uppal*

Chief Business : *Gautam Ganguly*
Manager

Assistant Editor : *Vijayam*
Sankaranarayanan

Production Assistant : *Mukesh Gaur*

Cover and Layout
Sunita Kanvinde

FOREWORD

The National Curriculum Framework (NCF), 2005, recommends that children's life at school must be linked to their life outside the school. This principle marks a departure from the legacy of bookish learning which continues to shape our system and causes a gap between the school, home and community. The syllabi and textbooks developed on the basis of NCF signify an attempt to implement this idea. They also attempt to discourage rote learning and the maintenance of sharp boundaries between different subject areas. We hope these measures will take us significantly further in the direction of a child-centred system of education outlined in the National Policy on Education (1986).

One of the key recommendations of the NCF is to increase the number of options available at the senior secondary level. Following this recommendation, the National Council of Educational Research and Training (NCERT) has decided to introduce certain new areas highlighted in the NCF for their potential for encouraging creativity and interdisciplinary understanding. India's heritage crafts constitute one such area which provides a unique space for the pursuit of aesthetic and productive learning in the context of crafts and the present textbook attempts to provide a new pedagogic approach to the specialised study of India's living craft traditions. This approach focuses on combining background knowledge with field study and the experience of engagement with artisans and their crafts.

This initiative can succeed only if school principals, parents and teachers recognise that given space, time and freedom, children generate new knowledge by engaging with the information passed on to them by adults. Treating the prescribed textbook as the sole basis of examination is one of the key reasons why other resources and sites of learning are ignored. Inculcating creativity and initiative is possible if we perceive and treat children as participants in learning, not as receivers of a fixed body of knowledge.

These aims imply considerable change in school routines and mode of functioning. Flexibility in the daily time-table is as necessary as rigour in implementing the annual calendar so that the required number of



teaching days is actually devoted to teaching. The methods used for teaching and evaluation will also determine how effective this textbook proves for making children's life at school a happy experience, rather than a source of stress or boredom. Syllabus designers have tried to address the problem of curricular burden by restructuring and reorienting knowledge at different stages with greater consideration for child psychology and the time available for teaching. The textbook attempts to enhance this endeavour by giving higher priority and space to opportunities for contemplation and wondering, discussion in small groups, and activities requiring hands-on experience.

NCERT appreciates the hard work done by the syllabus and textbook development committees. The work for developing this interactive textbook for exploring and documenting of craft traditions for students of Classes XI and XII was challenging and the painstaking efforts of its Chief Advisor, Dr Shobita Punja is praiseworthy. We are indebted to the institutions and organisations which have generously permitted us to draw upon their resources, materials and personnel. We are especially grateful to the members of the National Monitoring Committee, appointed by the Department of Secondary and Higher Education, Ministry of Human Resource Development, under the Chairpersonship of Professor Mrinal Miri and Professor G.P. Deshpande, for their valuable time and contribution. As an organisation committed to systemic reform and continuous improvement in the quality of its products, NCERT welcomes comments and suggestions which will enable us to undertake further revision and refinement.

New Delhi
November 2008

Director
National Council of Educational
Research and Training

ABOUT THIS BOOK

The syllabus for Heritage Crafts for Classes XI and XII consists of three interrelated units: theory, field study, and applied crafts. The textbook comprising the first unit (theory) has been prepared separately for both the classes. The present book, *Exploring the Craft Traditions of India*, focuses on activities and the practical aspects, the second and third units of the syllabus for this course, and is intended for Classes XI and XII. Unit II of the syllabus comprises the documentation work which the students need to do for their practical activities and submit in the form of two small and one big assignments in both the classes whereas Unit III of the syllabus suggests that children and teachers apply what has been learnt and observed by them to improve the school and the home environments. This book is not prescriptive but suggestive—teachers and students are encouraged to take inspiration from it and design their own innovative projects. In both the classes (XI and XII) you have to do two short assignments and one long assignment or documentation-based project and for conducting these, guidelines have been given in all the ten chapters of this book. It offers a wide choice of projects for short and long assignments.

This book has been divided into three parts.

Part I: Preparation for Field Study

This part, consisting of five chapters, focuses on elementary home and classroom activities while preparing the students for hands-on experience. Beginning with crafts at home and their study to formulating a documentation format to study the local art and architecture, heritage and the market, these chapters prepare students for the long assignments. Students should be educated to look and learn, to discover and find out and become generators of their own understanding and knowledge. Such skills are necessary whatever profession the student seeks to pursue in later life. The activity-based learning suggested in this part is inter-disciplinary in approach. The study of crafts spans an understanding of sociology, economics, environmental issues, and aesthetics. The skills learnt



here will be of value in all aspects of the student's life—thinking independently, learning to analyse ideas and experiences, developing critical judgment and many other important aspects.

Part II: Field Study

Comprising three chapters about preparation for field study, conducting field work and presenting the data this part is devoted to the documentation of crafts. Before going into the field and interacting with craftpersons, students need a lot of preparation on different aspects of a craft including conducting research on that particular craft, the community that is involved in the making of that craft, the social issues such as gender involvement, child labour, acceptability of the community and economic and ecological issues etc. Students should be sensitised to gender, religious and caste issues, and to the plight and needs of the most creative section of our society. Field work projects in Classes XI and XII need to be designed in such a way as to help students develop values of tolerance, and respect for the contributions made by different sections of our society. We hope that real-life experiences through interaction with the world outside the classroom will be invaluable in making learning a joyful, lifelong process.

Two Short Assignments

To help students start work on the short assignments, they must first read the chapters in Part I of this book and complete the given exercises. Before they begin their journey of exploration they would need to do some exercises to prepare themselves for field study. The topics for the short assignments all relate to looking and learning to see as an essential part of the process of field work. The activities and exercises will help students acquire the skills of questioning, conducting research and formulating a questionnaire whether they are looking at a household object, an object in a museum or a house and its construction details.

In this part of the course, students of Classes XI and XII are required to do two short assignments each year.

Students will study their immediate environment and learn about local crafts. They will prepare a short assignment on crafts found at home, in their town/village, artisans and crafts communities who live

in their locality. The assignment can have drawings, illustrations, photographs, maps etc.

The students may choose any two topics from the following for their short assignments.

- Crafts at home — design and function
- Local heritage and architecture in museums, monuments, religious and secular structures
- Understanding market forces

The teachers may discuss the topics before starting the work. They may also call a craftsperson or someone from the community who feels comfortable talking to the children and at the same time is well-versed in the craft traditions of the region.

Students need to interact with producers and consumers, to find out about different aspects of production and marketing. They will also study crafts and objects used in homes, displayed in museums (sculpture and painting) or expressed in monuments. They may also examine clothes, jewellery, food, rituals, fairs, festivals and other living traditions.

One Long Assignment

Usually every subject area at the senior secondary level is given six to eight hours per week in the school time table. Since the very nature of this subject requires sufficient time to carry out different activities, schools should provide block periods weekly instead of single periods daily. On Saturdays, schools could keep half a day for field study/workshop/practical or the applied part of the course.

The long assignment for each student of Classes XI and XII will necessarily be a scientific, methodical documentation of a particular craft tradition prevalent in the region. Thus each class will contribute to the school library an ever-increasing fund of information on crafts of the region.

Group Study

When more than one question or discussion point is given under a topic, the class can be divided into small groups and each group assigned a question to answer and present to the class. This way students can share what they learn and discuss their ideas with others to attain a better understanding of each aspect of a larger question and idea.



Part III: Applied Crafts

This part has two chapters which give an opportunity to the students to apply what they have learnt in planning how to enrich and enhance their own school and home environment, makes learning more meaningful and relevant. Also, students will be provoked to examine their environment, seeking sustainable measures and finding creative alternatives to improve and advance their cultural and social life. This can be achieved by trying to introduce innovation in and experimentation with different materials, their alternatives and their sustainability, designing, packaging and display methods.

Students need to explore their region, visit crafts communities and learn to appreciate that every city, town and village in India has some extraordinary people with creative talents, skills and experience who add to the richness of our daily lives. Where expertise is not available in the school, assistance should be sought from the local community, parents and artists. There is nothing more inspiring than watching a true artist at work or seeing a potter throw clay on the wheel. Learning by doing and inspired learning will lead to better results in the long run.

This book is also an invitation to look and learn, to think and question and to discover individually and in a group. Remember, students are the creators and generators of their knowledge in this programme.

SHOBITA PUNJA
Chief Advisor

FEISAL ALKAZI
Advisor



TEXTBOOK DEVELOPMENT COMMITTEE

CHIEF ADVISOR

Shobita Punja, *Consultant*, Indian National Trust for Arts and Cultural Heritage, New Delhi

ADVISOR

Feisal Alkazi, *Director*, Creative Learning for Change, New Delhi

MEMBERS

Aditi Ranjan, *Principal Designer*, National Institute of Design, Ahmedabad

Jaya Jaitly, *Chief Executive Officer*, Dastakari Haat Samiti, New Delhi

Laila Tyabji, *Chairperson and Founder Member*, Dastkar, New Delhi

MEMBER—COORDINATOR

Jyotsna Tiwari, *Reader*, Department of Education in Arts and Aesthetics, NCERT, New Delhi



ACKNOWLEDGEMENT

Apart from the Textbook Development Committee, various people and institutions have been directly or indirectly involved in the development of the syllabus and the book. We especially acknowledge the efforts of Anil Sinha, National Institute of Design; Kiran Seth, SPIC MACAY; Kiran Devendra, Department of Elementary Education, NCERT; and Pulak Datta, Patha Bhawan, Vishwa Bharati University, Shantiniketan in the development of the syllabus for this course.

Many institutions and organisations generously permitted us to draw upon their resources and personnel. We are especially grateful to: O. P. Jain, Sanskriti Foundation; S. K. Kaul, *Director General*, Centre for Cultural Resources and Training; Charu Smita Gupta, National Handlooms and Handicrafts Museum, New Delhi; and Darlie Koshy, *Director*, National Institute of Design. We are also thankful to Sunita Kulkarni; Toby Sinclair; Feisal Alkazi; Jaipur Viraasat Foundation; and Shveta Uppal who gave us permission to reproduce their photographs of different crafts.

Special thanks are due to Surender Kumar, NCERT; Nargis and Tanveer Ahmad, *DTP Operators*.

CONTENTS

Foreword *iii*

About This Book *v*

Part I: PREPARATION FOR FIELD STUDY *1-63*

1. Crafts at Home *3*

2. Local Heritage *11*

3. Local Architecture *21*

4. Local Market *33*

5. Documentation Formats *49*

Part II: FIELD STUDY *64-87*

6. Research and Preparation *67*

7. Field Work *75*

8. Presentation of Data *83*

Part III: APPLIED CRAFTS *88-117*

9. Innovations in Design and Processes *91*

10. Creating an Aesthetic Environment *107*



© NCERT
not to be republished

Part I

PREPARATION FOR FIELD STUDY

Short Assignments



1 CRAFTS AT HOME

ACTIVITY 1.1

LEARNING FROM AN OBJECT

Class : XI

Time : One period*

In 1958, Charles and Ray Eames, designers from the United States of America, prepared *The India Report* for the National Institute of Design, Ahmedabad. They said:

Of all the objects we have seen and admired during our visit to India, the Lota, that simple vessel of everyday use, stands out as perhaps the greatest, the most beautiful. The village women have a process which, with the use of tamarind and ash, each day turns this brass into gold.

But how would one go about designing a Lota?

First one would have to shut out all preconceived ideas on the subject and then begin to consider factor after factor:

- ◆ *The optimum amount of liquid to be fetched, carried, poured and stored in a prescribed set of circumstances?*
- ◆ *The size and strength and gender of the hands (if hands) that would manipulate it?*
- ◆ *The way it is to be transported — head, hip, hand, basket or cart?*
- ◆ *The balance, the centre of gravity, when empty, when full, its balance when rotated for pouring?*
- ◆ *The fluid dynamics of the problem not only when pouring but when filling and cleaning, and under the complicated motions of head-carrying — slow and fast?*
- ◆ *Its sculpture as it fits the palm of the hand, the curve of the hip?*
- ◆ *Its sculpture as compliment to the rhythmic motion of walking or a static post at the well?*
- ◆ *The relation of the opening to volume, in terms of storage uses — and objects other than liquid?*

* The time which may be allotted during the entire session to complete the activity.



Why are *lotas* from different parts of India made of bronze, brass or copper or an alloy of all the three metals?

- ◆ *The size of the opening and inner contour in terms of cleaning?*
- ◆ *The texture inside and out in terms of cleaning and feeling?*
- ◆ *Heat transfer — can it be grasped if the liquid is hot?*
- ◆ *How pleasant does it feel, eyes closed, eyes open?*
- ◆ *How pleasant does it sound, when it strikes another vessel, is set down on ground or stone, empty or full or being poured into?*
- ◆ *What possible other material could have been used?*
- ◆ *What is its cost in terms of working?*
- ◆ *What is its cost in terms of ultimate service?*
- ◆ *What kind of an investment does the material provide as product, as salvage?*
- ◆ *How will the material affect the contents, etc., etc.?*
- ◆ *How will it look as the sun reflects off its surface?*
- ◆ *How does it feel to possess it, to sell it, to give it?*

Of course, no one person could have possibly designed the Lota. The number of combinations of factors to be considered gets to be astronomical — no one person designed the Lota but many people over many generations.

EXERCISE

Read the passage and against each question place the appropriate subject or subjects it relates to.

M – Manufacture

F – Function and Design

E – Economics

A – Aesthetics

E.g. *What is its cost in terms of working?* — E



ACTIVITY 1.2**ASK 100 QUESTIONS***Class : XI**Time : Two periods and homework*

The beginning of research and discovery starts with asking relevant questions. Try this exercise a number of times in class to ensure that students learn to ask questions. They may not know the answers yet, but students must learn to enjoy the process of asking questions and making associations and links between what they know and what they are about to know.

Place a common object in front of the class, like a rolling pin, *matka*, grinding stone, clothing, slippers, broom, footwear etc. found commonly in most homes. Encourage every student to write 20 questions about the object as Charles Eames did for the *lota*. Let students present their questions and see if they can collect 100 different questions about the object.

*Broom, Assam***EXERCISE**

1. Classify your questions in the following categories.

- ◆ Questions regarding its manufacture
- ◆ Questions regarding design and function
- ◆ Regarding the design and its function, how does the design suit the function, how does the material used in its production suit the function, its weight
- ◆ How does the design allow for easy cleaning, hygiene etc.?
- ◆ Questions related to cost of raw materials, production, marketing, etc.?
- ◆ What makes the object aesthetically pleasing to others?

2. Repeat the above activity as homework and develop five interesting questions on each of the following four areas for any one household object.

- | | |
|-----------------|---------------------|
| ◆ Manufacturing | ◆ Functional Design |
| ◆ Economics | ◆ Aesthetics |

Why are the *jooties* of Jaipur popular?

Variety of jooties, Rajasthan



ACTIVITY 1.3

DESIGN ISSUES

Class : XI

Time : One period

How many techniques are there to give shape to metal objects?

What is the perfect size of a paraat?

Collect three or four metal objects that you regularly use at home, for example, a stainless steel *thali* and glass, a metal figurine that is either decorative or an object of worship, and a door handle. Try and think carefully about each one of them. Now, discuss the points given in the following box.

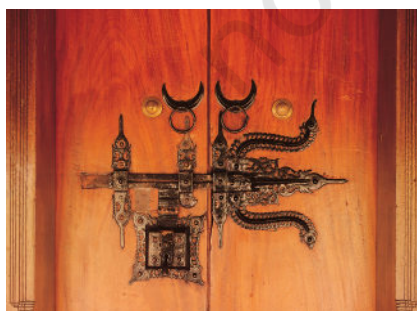
Metal workers, Karnataka



Brass paraat

Why do we make functional products that also look good?

Door lock, Tamil Nadu



DISCUSSION POINTS

- ◆ Why are these things in the shapes that they are?
- ◆ Why are they the size they are? What would happen if they became double their size?
- ◆ Why are they heavy or light?
- ◆ Why are they made of this particular material — metal — rather than of any other material such as wood or sand or ceramic or cement?
- ◆ On the one hand you may find a link between the material used and the function that they fulfil, on the other you may find that the material is expressive by itself, i.e. the sheen that it lends to the metallic objects.
- ◆ What other factors have determined the use of this material rather than any other?
- ◆ If you were to change anything in their design, what would it be and why?
- ◆ Does the product look good, or would you modify the design in some way so that it would be more appealing to the eye?
- ◆ Sketch out some alternative designs. Now discuss in class what would be involved in effecting your design.
- ◆ How much will it cost?
- ◆ What are the main issues concerning design for the artist?
- ◆ How will it be packaged? How would you advertise it?

By discussing the above points you would have gone through the various steps of decision-making that any craftsperson goes through in the process of creation.

What is the range of products that can be made in metal?



Bronze figures, Tamil Nadu



Plastic objects sold on the road

What are the environmental problems caused by making, using and disposing of plastics?

Do hand-crafted objects add quality to life?

Craft products for the home



ACTIVITY 1.4

LOOKING AROUND IN OUR HOMES

Class : XII

Time : Homework

Natural fibre products share a common language (sensibility) of colour, texture and of belonging to the earth. The aesthetic of the natural is much valued as is its ability to age gracefully with use which is unlike the ungainly wear-and-tear signs that show up on most industrial materials such as plastics and synthetic materials. There is a great diversity in the form and scale of products made from such natural fibres, ranging from those of architectural scale such as shelters, suspension bridges, fences to those of human scale such as basketry, planar surfaces such as mats and at the other extreme, small-scale products such as hand-fans.

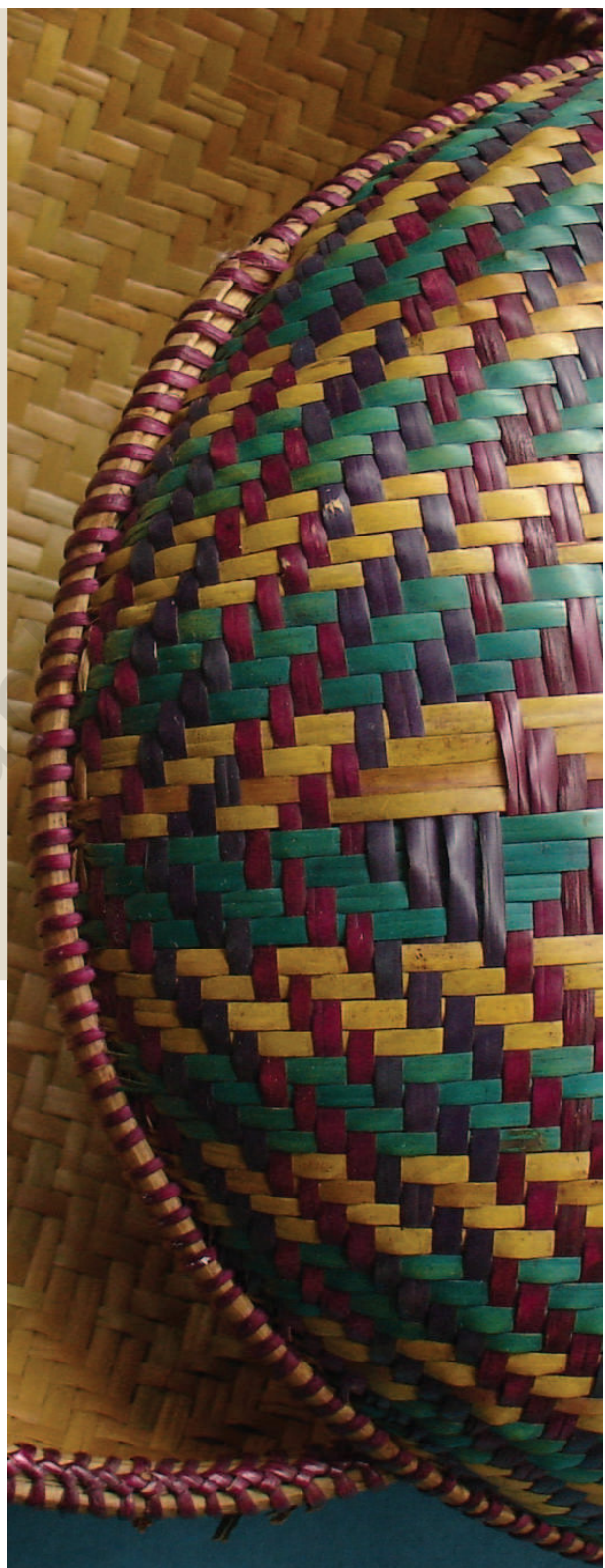
A distinctive quality of natural fibre is its original colour and irregularity that give it a unique texture, and its ability to age gracefully with use. Sometimes dye-colours are used for enhancing the shape and appearance of objects like baskets and such decorations are usually a result of the social need for creating some distinction for use in ceremonial and votive functions.

A further attribute is the quality of workmanship and a response to the function of the product. Those used for local tasks of everyday use in agriculture or domestic settings are rarely decorated or greatly finished but they have an elegance that is drawn from the logic of construction that is both honest as it is functional.

Those products made for festive occasions or for religious needs are found to be decorated when seen in comparison to the products of everyday use. Crafts communities have responded to function and the need for an identity by creating structural and formal variations that can only be explained by their search for a unique form of expression that could distinguish their community from that of another. The aesthetics of these products is therefore a product of both the functional requirements as well as the cultural need for a unique form of expression.

EXERCISE

1. Read the passage given above and make a study of your home. Record which useful hand-made items once used in your home have been replaced by factory-made objects or objects not made of natural materials. Record what family members feel about this shift by asking such questions:
 - ◆ Do factory-made products age gracefully?
 - ◆ Do plastics show ungainly signs of wear and tear? Do they last as long as natural materials?
 - ◆ How are factory-made goods disposed of will create environmental problems?
2. Write a short essay (150 words) on: Have factory-made products and objects not made with natural materials, caused the loss of elegance in our lives?
3. "We have lost the great diversity of natural products because factory products don't have this kind of diversity." Elaborate with examples.
4. With the use of factory-made products have we lost some aspects of our cultural identity, or of the identity of a particular community?
5. Using your observations prepare arguments against the use of plastics in everyday life.
6. Write an essay on crafts and craft traditions that have disappeared from your region.





2 LOCAL HERITAGE

Why Museum Visits Are Important

- ♦ Museums usually store and exhibit some of the finest creative achievements of human beings that can be shared by everyone.
- ♦ Museums offer direct experiences with original historic objects.
- ♦ Museums contribute to our knowing of who we are.
- ♦ Museums offer an informal environment for self, group, school, class, and family learning, multidisciplinary activities and value education.
- ♦ Interaction with museum collections through a process of exploration and discovery can generate further interest in the subject under study.
- ♦ Museums can foster the creative potential of their visitors.

Why are museums called learning centres?

Educational Goals of a Museum Visit

- ♦ Introduction to the idea of a museum and using the institution as a valuable learning resource
- ♦ Introduction to various art forms
- ♦ Development of observational skills
- ♦ Enhancement of writing and verbal skills
- ♦ Development of powers of deduction and conclusion
- ♦ Museums help to make learning informative, interesting and fun
- ♦ Visits help to create awareness of the need to care for ancient treasures and rare examples of crafts.



ACTIVITY 2.1**MUSEUM VISIT***Class : XI and XII**Time : Homework*

A museum is a place where objects of historic, artistic and scientific value and importance are kept, for purposes of study, preservation and display for the public. Some of the different kinds of museums in India are:

- ♦ National museums
- ♦ State museums
- ♦ Regional museums
- ♦ Art museums
- ♦ Anthropological museums
- ♦ History museums
- ♦ Memorial museums
- ♦ Military museums
- ♦ Museums of science and technology
- ♦ Other specialised museums like rail museums, museums of the defence forces etc.

What is the purpose of a museum?

SUGGESTED ACTIVITY

Make a list of the types of museums in your town/city/locality.

- ♦ List the speciality of the museum
- ♦ Complete the list with the address, timings and routes to each of the museums

Kavad, Gujarat



ACTIVITY 2.2**HISTORY'S MYSTERIES***Class : XI**Time : Museum visit*

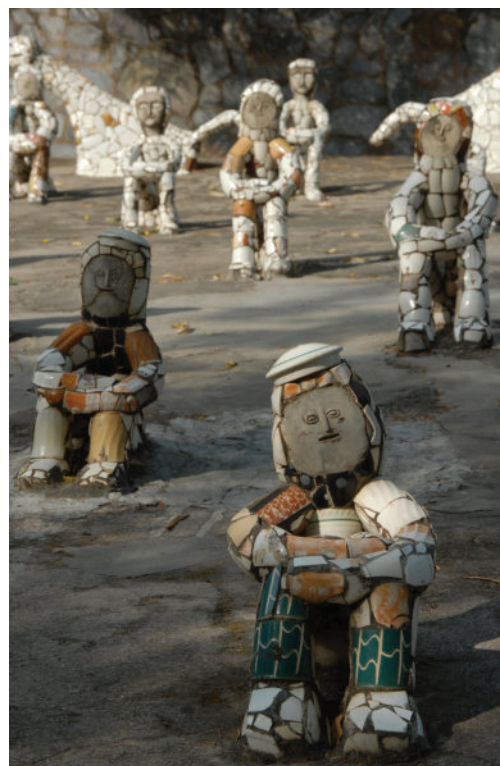
An object has no life until you give it meaning. Careful observation of objects in a museum can help to unravel many secrets of the past. Some information on the object may be already given to you in the museum. You may find this information on a label or a text panel near the object. Record this information carefully. Within a gallery choose one object or a set of objects and complete the exercise that follows. The object can be a ceramic pot, painting, piece of jewellery, sculpture, textile etc.

EXERCISE

Record whatever information you can get by looking at and studying the chosen object.

- ◆ What is the object?
- ◆ What is it made of?
- ◆ What skills are involved in making it?
- ◆ Was it made by hand or machine?
- ◆ What tools were used to make it?
- ◆ What clues does it give of the period to which it belongs?
- ◆ What can we understand of the culture and community that produced this object?
- ◆ What features of the object attracted you to choose it for this study?
- ◆ Are similar objects made today?
- ◆ How do they differ from the museum object in design, function and skill/artistry?

Are there any unusual museums in your locality?



*Creations made of waste,
Rock Garden, Chandigarh*

ACTIVITY 2.3**HISTORIC EXAMPLES OF CRAFTS**

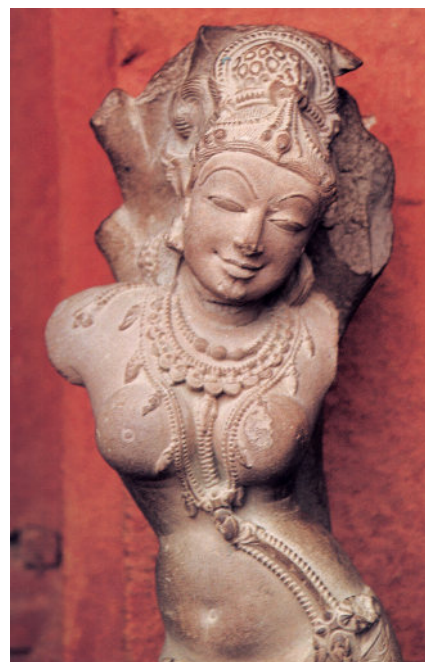
What makes an interesting display in a museum?

Class : XI and XII

Time : Museum visit

If you are studying a particular craft in your theory or practical class, see if you can find historic examples of it in the local museum. Write a small essay of 200 words on the museum object. Study the object to understand the skills and techniques used in its manufacture. Do they differ from the skills and techniques used today? Have some of the skills and techniques disappeared?

A variety of museum displays



ACTIVITY 2.4**DIMINISHING HERITAGE**

Class : XII

Time : Homework

Read the two passages given below on the important role of craft in the economic and cultural life of our country. Use it as a spur for organising a class debate or discussion.

...What are all these chandeliers and lamps and European-made chairs and smart clothes and hats and English coats and bonnets and frocks and silver mounted canes and all the luxurious fittings of your houses, but trophies of India's misery, mementoes of India's starvation! Every rupee you have spent on European-made articles is a rupee of which you have robbed your poor brethren, honest handicraftsmen who can now no longer earn a living...

— From a speech by a radical member of
the Indian National Congress, 1891

The disappearance of a skill is akin to the loss of a species, the erasing or diminishing of heritage...

Today a clear, precise comprehension of the role of craft in the economic and cultural life of the country is necessary. Do we visualise a scenario where machine-made things will totally replace hand-created artefacts? Can we imagine rural communities using only machine-made synthetic products in their environment, in their homes and on their bodies? ... Do we visualise that in the future crafts with their associated skills will completely disappear from the environment?

This scenario is inevitable unless there is extreme vigilance. With the increasing introduction of a plastic culture into rural markets, with the breakdown of traditional values and with the introduction of consumerism into the rural ethos, the instinctive response to colour and form threatens to disappear. Skills become obsolete.

Already we see that the hand-beaten brass utensils, burnished gold, which made the kitchen of rural India of yesterday a focus of visual delight, have disappeared to become antiques in museums.

Stainless steel and aluminium have replaced brass and copper in village homes. Clay roof tiles baked in firewood bhattis, placed on projecting roofs – each tile with its uneven tones of terracotta and black, the colours determined by fire and smoke, that unique element of chance germinal to all creation have disappeared...



How long does a plastic pot last?
Do you think it is a good
substitute for a clay or metal pot?



The potter in village societies is no longer engaged in firing roof tiles. Terracotta tiled roofs are being replaced by concrete slabs — a material which increases heat and is oppressive in small homes...

The special beauty of texture, the feel of a reed-woven mat under bare feet; the attention that flows from the weaver's hands and eyes, as he throws the shuttle that results in an uneven weave, regarded as a flaw in a mechanical, materialistic world; yet in the world of creation, the 'flaw' is what gives the cloth uniqueness, for no two hand-woven cloths are identical. The hand of the craftsman is a living hand and the hand-woven cloth worn next to the skin breathes and transmits energy.

– PUPUL JAYKAR, *The Children of Barren Women*



Clay roof-tiles, Madhya Pradesh



DISCUSSION AND ESSAY TOPICS

1. What are the main ideas in these two passages?
2. How do crafts contribute to the economic and cultural life of the country?
3. How has the introduction of plastics and industrialisation caused the breakdown of traditional values?
4. How can traditional craftspersons compete with cheaper, mass-produced factory-made goods?
5. What are the differences between factory-made and hand-made objects according to Pupul Jaykar? Do you agree?
6. What can handicrafts offer that mechanically-produced objects cannot?
7. If factory-made objects guarantee a higher level of standardisation why opt for traditional handicrafts?
8. When the ritual significance of a craft object is lost what happens to the craft? Explain with examples from your home.
9. When images of gods are mass-produced and plastic Ganesh images are made in China, what meaning and significance does it have to the consumer and producer?
10. How does the disappearance of a skill diminish and weaken heritage?

Over the centuries craft traditions have changed: members of crafts community have moved to other regions, changed their profession and craft products have evolved to meet new demands. Read the following extract from a case study and reflect on the various causes of change in the craft sector.

Traditional thatch-roofed house, Assam



Where can craftspeople learn new designs and techniques?

From Chamba to California

"I can be found at the Dogra Bazaar in Chamba. Chamba is a small hill town in Himachal Pradesh — do you know?" asked Hakam Singh. He was sitting in the middle of an impressive display of figurines sculptured in a variety of metal alloys. The place is Surajkund, just outside New Delhi, where the annual crafts mela is held every February.

Hakam Singh is dressed in a black coat, with a green muffler around his neck. He wears a bright Kulu cap on his head and sports a short black beard. He seems quite at home in this metropolis of Delhi. "I come very often to the Crafts Museum in your city," he says. "My craft has been recognised in this centre. I learn techniques and designs to improve my craft as well as make new contacts." The new contacts have filled his order book with buyers as far away as California. He has also made friends with the other craftsmen visiting the museum, which in turn has led him to learning other crafts. Designs based on photographs reproduced in books on Indian crafts have inspired him to create new objects in metal. "Once you are a craftsman and have an eye for all things beautiful, then moving from one craft to another is fascinating. Of course it has to be somewhat related to one's own original art," says a proud Hakam Singh.

Strangely though, Hakam Singh is a dentist's technician by training, and has worked with doctors in hospitals. His father was also a 'dentist' with the British, and he went to work all the way to Lahore. The father and son team had deviated from the family

tradition of craftsmanship in gold and silver jewellery. It was while Hakam Singh was working in a hospital that he decided to renew his 'hobby' of sculpting in metal. As a young boy he had learnt this craft from a friend's family. That family is one of the three traditional families left in Chamba who still work in the lost wax and sand casting methods of metal craft using the mediums of brass, gunmetal, and other alloys.

Over the years he has perfected his technique through interaction with other craftsmen and with a much wider exposure than most traditional craftsmen, Hakam Singh has become a master

Metal sculpture, Bihar



craftsman today. Hakam Singh believes in sharing his skills. He has joined an association of craftsmen where artisans like himself transfer their craft skills to young teenagers who work as ragpickers, in order to train them for an alternate means of livelihood. Their first project-cum-workshop was held recently in Bhilwara in Rajasthan. The association covers the costs of travel, food and lodging, while the artisans spend a month training street children.

After hearing his fascinating story and just before we left, Hakam Singh adds "...now I'm leaving for California on an invitation from a big American collector. He will provide me with tickets, hospitality and materials and pay me. I will stay with him for three months and make designs that he has chosen for himself in gold, silver and bronze..."

– PRITI JAIN, Exploring Indian Crafts



DISCUSSION AND ESSAY TOPICS

1. What happens to the traditional craftsman when he has to produce objects that have no religious significance for him, and no local market?
2. How will such a person remain connected to his own background? Is there a need for him to remain connected?
3. What craft traditions were once famous in your region and why have they disappeared? What can be done to revive them?

Hand-crafted jewellery in different metals





3 LOCAL ARCHITECTURE

Why Study of Local Heritage Is Important

A historical building or a typical example of local architecture gives us a sense of wonder and makes us want to know more about the people and the culture that produced it. It has architectural, aesthetic, historic, documentary, environmental, archaeological and even political and spiritual and symbolic values: but the first impact is always emotional, for it is a symbol of our cultural identity and continuity — a part of our heritage.

— SIR BERNARD FEILDEN

ACTIVITY 3.1

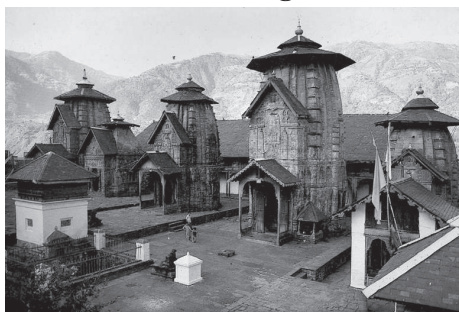
LISTING INTERESTING BUILDINGS

Class : XI

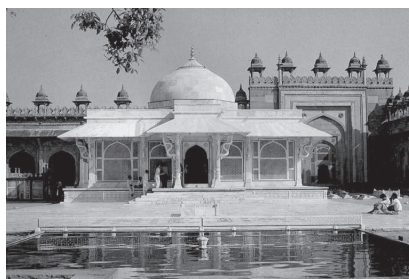
Time : Classwork and homework

- ♦ Make a list of at least 20 different types of buildings in your town/city/locality. (Groups can focus on different parts of the town)
- ♦ Indicate the importance of each.
- ♦ Complete the list with the address and routes to each building.

*Student sketching
at a heritage site*



In every region of India a distinctive style of architecture developed. Lakshmi Narayan Temple, Chamba, Himachal Pradesh



Tomb of Salim Chisti in marble commissioned by Akbar, Fatehpur Sikri, Agra



Why are building styles different in every state and region of India?

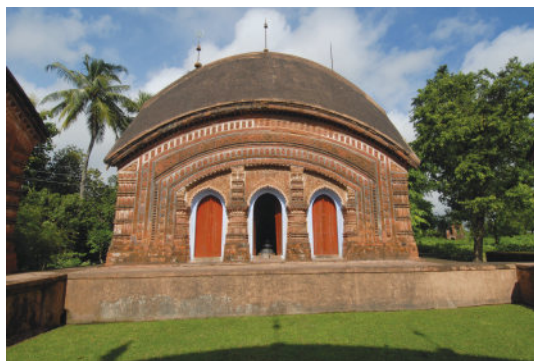
ACTIVITY 3.2

DOCUMENTING A HISTORIC BUILDING

Class: XI and XII

Time : Classwork and homework

Design a documentation card (see sample below) for one building from the list prepared by you in Activity 3.1 that you find interesting. The card should assist you in further research in crafts, skills and techniques of building.



Brick temple, Vishnupur, Seventeenth Century, West Bengal

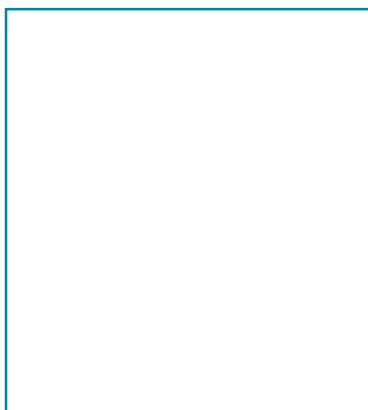
Unique clay-tile work, Vishnupur, Seventeenth Century, West Bengal



Documentation Card for Buildings

- ◆ Name of the building: _____
- ◆ Address : _____
- ◆ Location : _____
- ◆ Ownership : _____
- ◆ What is the function of the building? : _____

- ◆ Has the function changed over the years? _____



Draw the building



Draw its unique features

- ◆ What are the present surroundings of the building like?

YOUR NAME:

CLASS:

ACTIVITY 3.3**INTANGIBLE HERITAGE AND BUILDINGS**

Class : XI and XII

Time : Site visit

In continuation of your documentation made in Activity 3.2 investigate the following.

Significance of the Building

- ◆ Why is this building famous?
(Is it a tomb, a fort, a palace, a religious building or the residence of an important person?)
- ◆ Who built it? Was he or she famous at that time?
- ◆ Is the monument associated with any legends?

Development of the Building

- ◆ How old is the monument?
- ◆ Was the monument built in stages with additions by different people at various stages in history?

Materials Used in the Building

- ◆ What materials were used to build it?
- ◆ Where did these materials come from?

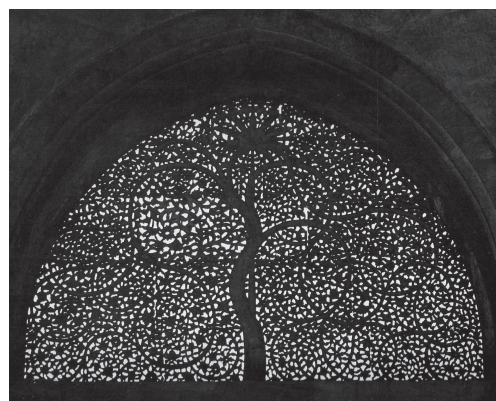
Functions of the Building

- ◆ What was the building used for?
- ◆ Did the use of the monument change with time?
- ◆ Have any repairs or alterations taken place? Can you tell which change is the oldest and which one is the latest?

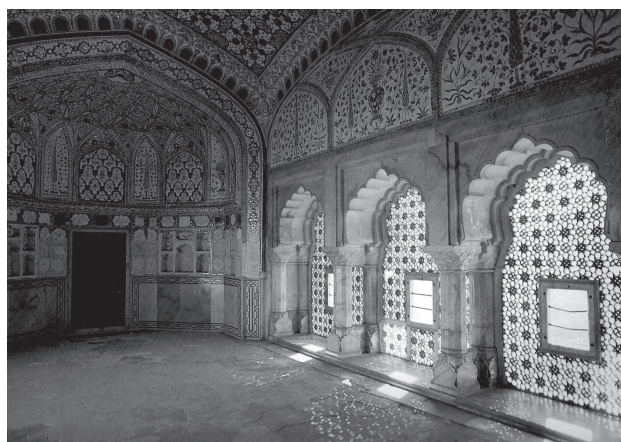
The Building and Its Social Relevance

- ◆ Is the structure unique? How does it compare with others in your city in terms of the way it looks and its function?
- ◆ Does the monument give you any clues about the social life of the days when it was built?
- ◆ Looking at the building how do you think life then was different from or similar to life today?

*Jali, Sidi Sayyid Mosque,
Ahmedabad, Gujarat*



*Painted Palace, Amber Fort,
Jaipur, Rajasthan*



ACTIVITY 3.4**MATERIALS, QUALITIES AND FUNCTIONS***Class : XI**Time : Site visit*

Visit one important building of your locality. List the different materials used to build the selected building. Make a chart with the list of different objects, materials, the associated craft specialisation and their usage or function.

<i>Object</i>	<i>Material</i>	<i>Crafts Skill</i>	<i>Why Material Is Used</i>
1. Door	Wood	Carpentry	Durability, availability





Taj Mahal, Agra, Uttar Pradesh

ACTIVITY 3.5

STORIES IN STONE

Class : XI

Time : Classwork

India has a wide variety of stone, each preferred by the architect/mason/house builder for its special qualities.

- ◆ Can you guess which materials were used to build the Taj Mahal?
- ◆ Describe the colour of the stone.
- ◆ Describe the texture of the stone.
- ◆ Does the stone feel hot or cold?
- ◆ Do you know how the stone can be cleaned?
- ◆ Any clues on where the stone may have come from?
- ◆ Was it locally available or did it come from another part of the country?
- ◆ Can you guess if the stone was expensive or cheap at the time the monumental was built?
- ◆ Is the same stone used today to build houses or buildings?
- ◆ Why was this stone used to build this monument? Give three reasons.

Limestone

Limestone varies in colour, texture and origin. The rocks consist mainly of the mineral, calcite. Both plant and animal life contribute to their formation.

Sandstone

Sandstone is a sedimentary rock formed by the action of wind, water and ice. Sandstone has been used in many historical buildings in India.

Granite

Granite can be both an igneous and a metamorphic rock. It is hard and tough and widely used for construction.

Basalt

Basalt is a volcanic rock that is found the world over. Its colour varies from a dark grey with a greenish tinge to almost black.

What skills are required to make the doors and pillars of a traditional home?



*Chettinad door,
Tamil Nadu*

ACTIVITY 3.6

DOORWAYS

Class : XI

Time : Classwork and homework

In India, there are a variety of wood available that are excellent for carving. The range of wood runs from dark, warm brown or rose-wood to soft mango wood. Wood can be preserved with oil and polish or decorated with paint to make its surface both more durable and cheerful.

The entrance, or doorway, to a house or to place of religious importance has a deep significance in India. It is the door that welcomes, the door that opens into the home, the door that the public encounters and hence its special significance. The horizontal beam above the door, under which you pass, often carries the figure of a deity, or a message or a sign placed there to bring prosperity and blessings to all those who pass through the entrance.

Create a Chart on 'Doorways of My City'

- ♦ Study gateways and doorways to public and private buildings in your locality and the market.
- ♦ How are the doors designed and decorated?
- ♦ Draw pictures/take photographs of different kinds of doorways and mention the building to which it belongs — home, shop, etc, the materials used to make the doors and types of decorations.



Entrance to a village house, Orissa

ACTIVITY 3.7**SECURING THE HOME***Class : XII**Time : Homework*

The Indian metal worker has created over the centuries a variety of locks to secure the front door of a home or public building. Some are designed to be humorous, in the form of dogs, horses and even a scorpion. These locks were used on doors and trunks and had ingenious locking mechanisms and keys. It was as if the metal worker was striving to make each object more endearing to the owner, however mundane the function of the item may have been.

Choose one topic from below and make an album of interesting and unique

- ♦ door locks in your region
- ♦ weathercocks on the roofs of houses
- ♦ gates/doors of different designs
- ♦ gate/shop signs.



Traditional door lock



ACTIVITY 3.8**PERFECT HOUSE***Class : XI**Time : Homework*

India has traditional house styles or vernacular architecture that differ from region to region. Try and connect with the historical past by exploring the traditional homes in your state and investigate the histories of the families that live in these houses. The architecture of a place can be influenced by various factors.

- ♦ Climate
- ♦ Availability of building material
- ♦ Lifestyle or functions

Look at the pictures on these two pages. Choose one and answer the questions given below. Try analysing objects just by looking and observing.

1. Region to which the building belongs
2. Climatic features
3. What is the function of the building?
4. List the materials used in the construction of

♦ Foundation	♦ Floor
♦ Ceiling	♦ Roof
♦ Walls	♦ Pillars
♦ Brackets	♦ Windows
♦ Doors	♦ Courtyard
5. Identify the various skills and crafts involved in its construction (stone masonry, carpentry, painting etc.)
6. If rural homes are designed to suit the environment and climate, how are these buildings designed to provide shelter from the climate?



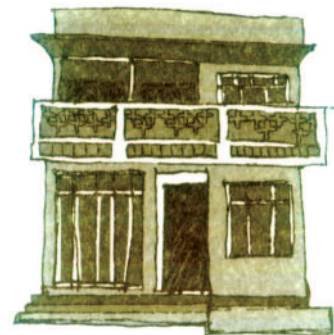
Different types of rural houses made of natural, locally available materials



- A. Traditional round house in the Kutch region of Gujarat. The round shape reduces the surface exposed to the sun, cold winds and sandstorms.
- B. A mountain house in Jammu and Kashmir—livestock such as sheep and yaks are kept in the lower floor of the house which helps to warm the living area.
- C. A stone house in Rajasthan—stone keeps the house cool in summer and warm in winter.
- D. A bungalow built during British rule—these houses were usually surrounded by verandahs that protected the house from the hot sun and the monsoon rains and allowed cool breeze in.
- E. A traditional house in Kerala—Kerala has two monsoons in a year. The roofs of these houses are sloping to allow rain water to drain off.
- F. A grand mansion in Goa—built a few hundred years ago at the time when the Portuguese ruled the State. This majestic house gives us a clue that some Portuguese people lived in great luxury and style in Goa.
- G. A thatched house in Meghalaya—the house has a sloping roof to allow rain water to drain off and the entire structure is built on wooden stilts to keep it safe from flooding rain water.



A



B



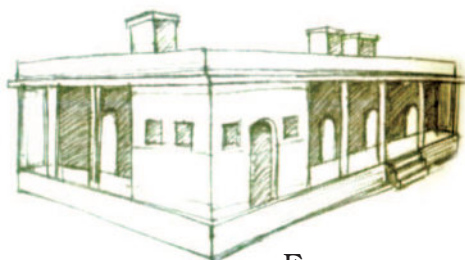
C



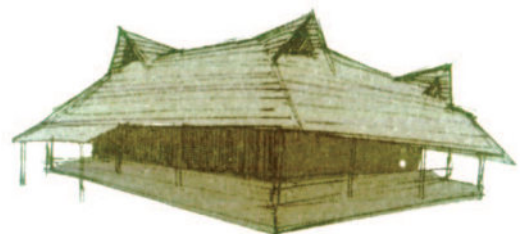
G



D



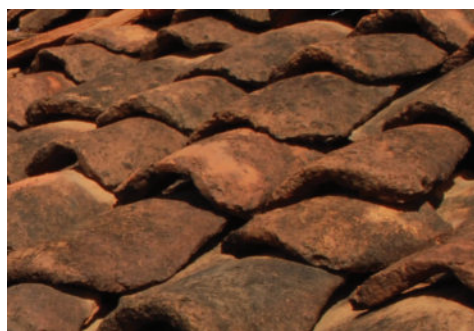
F



E

ACTIVITY 3.9**LEARNING FROM THE MASON***Class : XII**Time : Classwork or site visit*

Invite a mason/architect to class or visit them at a building site. Ask the mason/builder/architect questions such as:



Clay-tile roof, Madhya Pradesh

1. How long has he or she been practising the craft?
2. How did he or she learn the craft?
3. Does the craftsman live with others practising the same craft?
4. Which area of the city does the craftsman live in?
5. Would the craftsman like his or her children to learn the craft skills?
6. Write the step-by-step processes involved in making the craft.
7. What type of buildings do they make?
8. What materials do they use?
9. Why are different materials used for various functions?
10. Make a scrapbook of the information you have acquired.

Thatched roof, Orissa



ACTIVITY 3.10**WELL-DESIGNED TRADITIONAL HOMES**

Class : XII

Time : Class tour and homework/holiday homework

Make an album of regional styles of rural architecture of your region

1. Record the climate of your region.
2. Identify traditional houses of your region of different communities.
3. Draw a plan of a traditional house.
4. Make a model of it.
5. Interview the owners and investigate the family's history in relation to the house.
6. Describe the plan of the house and how each space is used.
7. What materials are used in the construction of this house?
8. Give reasons for the use of each type of material.
9. Explain why rural houses are built the way they are.
 - ♦ Shape of roofs
 - ♦ How is the house maintained/repaired/restored after monsoons, winter, summer?
10. How is the house decorated? or What are the decorative elements in the house and what is their function?
11. Using the sample documentation card provided on page 32 create a documentation library of the vernacular architecture of your region with your classmates.



Thatched house, Assam

Interior of a home, Bihar



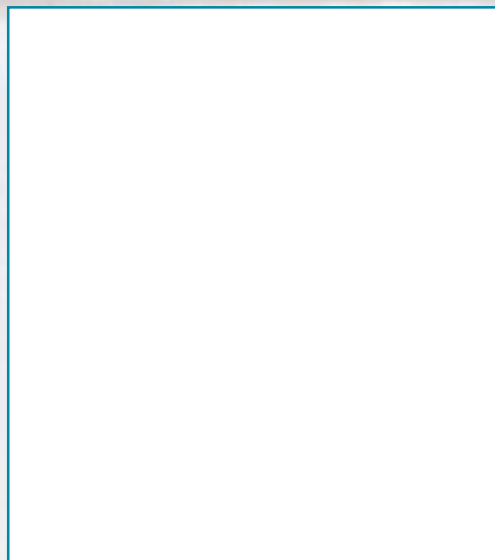
Documentation Card for Vernacular/Traditional House

- ◆ Name of the building : _____
- ◆ Address : _____
- ◆ Location : _____
- ◆ Ownership : _____
- ◆ What is the function of the building? _____
- ◆ Has the function changed over the years? _____
- ◆ What are the present surroundings of the building like? _____

- ◆ List the materials used in its construction

- Foundation :
- Floor :
- Ceiling :
- Roof :
- Walls :
- Windows :
- Doors :
- Courtyard :
- Others :

- ◆ List its unique features



Draw the building

- ◆ Identify the various skills and crafts involved in its construction (stone masonry, carpentry, painting, etc.)

YOUR NAME:

CLASS:

4 LOCAL MARKET

ACTIVITY 4.1

PRICING PROBLEM

Class : XI

Time : One period

Read the passages below. They will help you appreciate the problems that craftspersons encounter while pricing their products for sale in different situations.

The True Value of Crafts

Master-craftsmanship cannot be assessed by the cost of materials possessed, their weight or size, nor measured by the mere volume of knowledge acquired.

There is a different force at work where man is creating something beautiful for himself or for the household: purposeful, but non-commercial. It is this that has impelled artists to gain mastery over their workmanship and produce superb things. The joy of creating with single-minded concentration and infinite patience to bring their effort to perfection resulted in the wealth of beauty in their life. Great truths are only sustained through the fine quality in the little everyday things in life.

Handicrafts are valuable not merely as beautiful heritage, but because we need to live with them, touch them, feel them, use them, have intimate communion with them, so that our life is enriched by their grace.

— KAMLADEVI CHATTOPADHAYA

In our country most objects made of precious metals were sold traditionally by weight, and often still are. This means that in most cases, the cost of the workmanship was not taken into consideration. The prevailing market rates for silver and gold would be known to both parties, and in settling the price of an object the merchant would include a mutually acceptable profit percentage that varied with the quality of the work.



Craftspersons selling products at a mela, Madhya Pradesh

Even for the best work, for which the charges would clearly be somewhat higher, a very low value was placed on the skills of the gold or silversmith. He was treated in the same way as any other labourer. This is in direct contrast to the West where the costs of workmanship are often greater than the intrinsic value of the material being worked, and where the artistic value of the finished object is reflected in its retail price. Yet, all the same, in India, a great degree of sophistication and a wide range of techniques evolved for fashioning precious metals.

What is the purpose of a mela?

SUGGESTED TOPICS FOR SHORT ASSIGNMENTS

1. While visiting the local market interview different craftspersons on how they get their raw materials and record the interview. This information is crucial for determining its price.
 - ◆ How do different craftsmen price their products?
 - ◆ How do they calculate the price/value of their own workmanship?
2. Visit a local *haat* or *mela* and document one type of material like clay. Identify the different clay objects found, their form and function and the different prices for each.
3. Discuss the different ideas presented in the passages above in Activity 4.1 and write your opinion on the value of crafts.

ACTIVITY 4.2**FASCINATING WEIGHTS**

Class : XI

Time : Two periods

A visit to the local market may be organised either during the last two periods of the day or after school hours. Before visiting your local market/*mela/haat* for survey read the following passage on a few ways of weighing and measuring used by local craftspeople.

Over the centuries we have used different ways of measuring weight in our country. Many of these are most ingenious, especially those that were created to weigh precious metals. In a similar fashion, units of length were traditionally always measured in units that were based on body parts. Many of us are familiar with how a person trading in textiles holds the fabric from the tip of the fingers to the side of the nose to measure a *gaz*, or uses a handspan for measurement.

SUGGESTED TOPICS FOR SHORT ASSIGNMENTS

1. Investigate the different ways objects are weighed and measured in your local market/*mela/haat*. Along with your classmates create a display (of charts, photographs, etc.) of these for others in school.
2. Develop alternate ways of weighing and measuring ensuring that the interests of the consumer and the creator are protected.

What are the different methods of measuring ghee/milk/flowers/cloth?



Ghee seller, Rajasthan



Flower seller, Tamil Nadu

ACTIVITY 4.3**MARKET SURVEY***Class : XI**Time : One period*

Where do craftspeople get raw materials for their craft?



*Carved silver box,
Eighteenth Century*

Read the passage below that describes some of the problems that workers in precious metals have in purchasing and getting their materials.

Purchase of Raw Material

The silver trade and the supply of precious metals was, and still is, in the hands of bullion dealers (*sarafs* or *mahajans*) without whom its whole structure would collapse. These men distributed precious metals to local markets throughout India, ensuring that all the production centres depended on them for their needs.

There have always been a large number of registered *sarafs* in India and today there are over 12,000. They also serve as moneylenders, normally charging very high rates of interest. These *sarafs* usually had gold and silver smiths working for them on a monthly stipend. As the average worker in precious metals could not afford to invest money in a stock of raw silver or gold, the *saraf* would advance bullion to them. This ensured that the silversmith always was in a state of debt to the *saraf*.

SUGGESTED TOPICS FOR SHORT ASSIGNMENTS

1. While visiting the local market interview different craftsmen on how they get their raw materials and what problems they face and record the interview.
2. What is the role of the moneylender? Who are they and what are their terms and conditions in your locality?



*Raw material for the lost-wax
process being treated*

ACTIVITY 4.4**ADAPTING TO CHANGE***Class : XII**Time : One period***Forbidden Luxury**

The celebrated Kashmiri *shahtoosh* 'ring shawl' made from the fleece of the wild Himalayan ibex, is so fine that a metre of this woollen shawl can pass through a man's signet ring. Production and sale is banned today for ecological reasons and to prevent the extinction of the ibex. Weaving it was a fine art, wearing it now a forbidden luxury.

What other items, like the *shatoosh* shawl, are banned in order to save wildlife in India?

Migrant Artists

Velu Aasari is a woodcarver with a long lineage of ancestors who were traditional wood carvers for temples. According to Velu Aasari, his ancestors settled in Tanjore and carved images for the temple carts of the temples in the district. When patronage ceased with the end of Maratha rule in Tanjore in the mid-1800s they moved to Karaikudi, a small town to the east of Madurai. There the Nagarathar Chettiars, a merchant community with a vast network of business throughout Southeast Asia were beginning to build huge mansions which required the skills of master carvers and carpenters. Velu's ancestors helped to carve the doors and columns of these houses. The main door was particularly intricate, as it delineated the threshold between the outside public space and the interior sacred, family space. But after Indian Independence the Chettiars closed their business abroad, most losing all their investments, and returned to Chettinad. Velu Aasari's father had to again search for work. To his dismay the only work to be had was the dismantling of the old Chettiar houses for sale of the decorative pieces and the wood. He was employed to convert the beams and rafters into new windows, doors and shelves.

In the early 1980s Velu Assari's family moved near Salem to Kallakurichi, one of four villages along with China Salem, Thammampatti and Arumbavoor which were emerging as a new centre for woodcarving. His family was attracted by the fast growing market with agents from all over India coming in search of good carvers for their craft export and domestic market. They also had relatives through marriage alliances there.

Velu Assari is now engaged in the carving of panels of Hindu deities, mainly Ganapathy and Lakshmi for the Chennai and Mumbai markets. The panels decorate walls in middle-class homes. Some are given an antique finish for export. His younger brother, however, has moved to Bangalore and joined a furniture

Are old houses in your locality dismantled and the parts sold in the antique market?



manufacturer, carving and ornamenting chairs. He believes that the furniture market has a better future. His wages are higher and his children have better educational opportunities.

Velu Aasari's uncle still remains in Karaikudi. He carves the vahanas and chariots, processional mounts for Hindu deities during festivals. His order book includes contracts with temples in Singapore and America as well as Indian temples.

Velu Aasari is happy in Kallakurichi. However he has ambivalent feelings about the new developments that have been taking place in the village. Many new workshops have sprung up, but they are not owned by members of his Visvakarma community. Instead these workshops are now owned by workers and labourers who had worked earlier in their relatives' workshops. They learned the trade and are now entrepreneur craftsmen in their own right. Another new phenomenon is the quest on the part of some young women from the community to learn wood carving. This he happily supports. Change is the only constant in Velu Aasari's life. He wonders what the future will bring.

– From an interview of Velu Aasari,
a woodcarver from Tamil Nadu

DISCUSSION AND ESSAY TOPICS

- ◆ Discuss the migration of crafts people in your city.
- ◆ Investigate and record the changing needs in society and how the local crafts community has adapted to these new demands.

How are fragile materials transported to the market in your locality?



Banana leaves being transported, Tamil Nadu

ACTIVITY 4.5**TRANSPORT OF CRAFTS***Class : XII**Time : One period*

Before students begin their short assignment and visit the market/shop/*mela/haat* prepare them to ask interesting and relevant questions of the people they will meet there such as producers, traders, consumers, etc.

In the following passage Sathya's father describes the special designs and weaves of different regions of India.

Colours of the Indian Bazaar

Sathya's father had other stories: He travelled all over India to bazaars and melas to sell his sarees and get orders for more. He told Sathya of gold brocaded wedding sarees made in a holy city in the north called Varanasi, on looms with a complicated combination of treadles and shuttles called 'jacquard'; delicate floral patterns called jamdani, and another technique called tanchoi after three brothers who had brought the skill from China many centuries ago. Sathya heard of an incredible skill called ikat: where the yarn was stretched, tied with waxed cotton thread, and dyed in different colour combinations before weaving. As the weft threads were woven into the warp, intricate designs of parrots, fish, elephants and lotus magically appeared in its length. In Andhra these saris were called Pochampallis, and in Orissa, Sambalpuris. In Patan in Gujarat, both the weft and warp yarn was tied and dyed to create a fabric called patola, but now only one family was left who knew this skill. In Chanderi in North India, weavers wove cotton fabric so fine that it rivalled the Dhaka muslins. They had 1800 threads to the warp. Every corner of India, said Sathya's father, had its own special designs and weaves, though Kancheepuram was one of the most famous.



Shops selling sarees from different regions of India

ACTIVITIES

Make a list of crafts objects found in the market you visited.

- ◆ Indicate on a map of India/world where they came from.
- ◆ How were they transported to your locality?



ACTIVITY 4.6**NEW IDEAS***Class : XII**Time : One period*

Read the following passages and do the activities suggested at the end of the passages.



Terracotta plaque made by a student

In one of his notebooks, Sanko Chaudhary, noted sculptor and collector of art and craft wrote, “The time has come to ask ourselves what we want to do with the potential talent of the artisan sector.” His collection was a reminder that the strength of a craft lies in a synthesis of function with form, rather than today’s mindless production of over-ornamented, repetitive bric-a-brac. Even kitchen implements once had both style and utility. Creativity and imaginative design transformed a sewain press into a magical horse, a sindur box into a harmonious amalgam of fish and peacock.

New Surfaces

Community art is now adjusting to presenting itself in different ways for commercial activity. There are interesting examples of how different traditional art forms can be adapted to new surfaces and on to three-dimensional products which can be sold.

According to Western criteria art should be permanent. A painting should be permanent and framed rather than washed off for the next season.

All these new developments have led to creativity of a new kind. Paintings traditionally applied to walls are now done on boxes or trays or fabrics of different kinds. Some have even used

traditional folk painting to illustrate story books or make animation films.

An important aspect of appreciating the cultural heritage and art forms of different societies and communities is to learn that adaptations must not distort the art form so that its origins and meaning are lost.

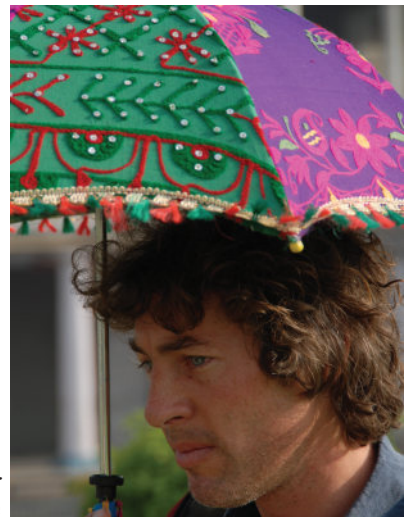
An appreciation of the culture, the meanings and significance of particular motifs, and a basic respect should be the foundation for adaptability.

Wall painting, Bihar



SUGGESTED ACTIVITIES

1. Choose a craft item from home that has been adapted to new uses. Present the object in class and argue whether it is a successful adaptation of form, function and new usage.
2. Discuss in class: Should art be permanent?
3. Find examples in the local market to illustrate the following idea. *An appreciation of the culture, the meaning and significance of particular motifs, and a basic respect should be the foundation for adaptability.*
4. Explore how adaptation of a craft to new surfaces has led to creativity of a new kind.
5. Find examples of adaptation that have distorted the art form so that its origins and meaning are lost.
6. Investigate local examples in the market of permanent and impermanent craft forms.
7. What effect does transformation of a craft in new ways, have on the craft, the craftspersons and their skills?
8. When crafts adapt to market forces, is this an example of adaptability, creativity or the dilution of a tradition?



Handcrafted umbrellas for different purposes

Permanent and impermanent art forms, Tamil Nadu



ACTIVITY 4.7**HANDLOOM TO MACHINE***Class : XII**Time : One period*

Arrange a visit to any well-known handloom centre near your town/city. Try to visit a family of weavers as a group with friends/class from school. Take a teacher or a parent along. Find out how the weavers work; how men and women share the labour; how cotton/silk are turned into beautiful cloth. What are the problems that weavers face? How many of them have access to schools and colleges? Write an essay on what you have learnt.

Similarly, in a group, visit a modern cloth mill in your vicinity. Find out how the basic weaving techniques of the handloom weavers are done by machines. Who owns the mill? Who owns and controls mills in general? Do people from the weaving community own cloth-making factories? Why not? Who works in these mills? Do only people belonging to the weaving community work here? If traditional weavers do work in the mill, what role do they play?

Cotton weaving on a handloom, Assam





Making pottery without using the wheel, Assam

ACTIVITY 4.8

THE GENDER OF CRAFTS

Class : XII

Time : One period

In several professions, men and women share tasks equally. Among the weavers, women are equally involved. The gender division of labour is largely a result of patriarchy — a system where fathers or male members in a family or society tend to dominate and control the means of production.

SUGGESTED ACTIVITIES

- ◆ Students can study a single craft and the different roles of men and women in its production, sale, etc.
- ◆ Which crafts in your neighbourhood are specifically associated with men and which ones are associated with women?
- ◆ Collect information on the difference in payments to men and women practising the same craft.

ACTIVITY 4.9**THE STATUS OF CRAFTS***Class : XII**Time : One period****Conversation with a Sthapati***

In Tirunelveli, Tamil Nadu, there is a small but very sprightly temple dedicated to Vishnu. The temple's traditional history (sthala purana) claims that it dates back to an earlier yuga, but its architecture betrays that it is of recent origin – not earlier than the eighteenth century. In all probability, it was built by Brahmins from present-day Andhra and Karnataka who happened to live in the street facing the temple. These Brahmins have long since vanished from the scene, leaving behind a minuscule and an impecunious remnant. The locals control the temple now and it is presently undergoing a vigorous restoration led by a duo comprising a devout bachelor and a dedicated Government official who makes no bones about proclaiming that he is a non-believer. This unlikely pair want to erect a five-storied gopuram at the entrance of the temple. The road leading to the temple is choked with the detritus of this grand vision, but the residents do not seem to complain. The pathway surrounding the temple is strewn with huge stones that will form the base for the gopuram.

The Sthapati (master builder) supervising the building activities is tall and garrulous. His tallness is accentuated by a slight limp. His garrulousness is softened by a sing-song voice.

*Descent of Ganga in granite,
Mahabalipuram, Tamil Nadu*



His face looks fresh, uncreased by age. I mention this to him and he laughs "I have struggled very hard, sir, to reach where I am. I am a Sthapati of more than twenty years of experience. And I am not a Visvakarma. I am a Chettiar by birth".

The last remark comes as a surprise. As 'sacred' construction in the South is totally monopolised by the community of Visvakarma. The architectural wisdom is handed down from one generation to another and kept strictly within the confines of this close-knit community. That this method of transmitting knowledge has not resulted in any grievous architectural loss is evident from the riot of temples in the South, temples dating back to the sixth century.

"I had to struggle hard to reach this level, sir. My grandmaster was initially reluctant to teach me the secrets of the art. I was originally consigned to the furnace to learn the lowly technique of chisel-making. It took a long time for me to come out of the mouth of fire and convince my master that I would make an ideal disciple."

He adds, "Now, I am his principal disciple. I have worked in many legendary temples. In Sri Rangam, in Palani, I have learnt this art the hard way."

"What about the books on the subject?"

"Books? What books? The knowledge comes from practice, sir. And years of apprenticeship. My only regret is that I haven't been able to convince my master that I am good enough to learn the Sanskrit texts. The Shilpa Shastra texts."

"Does your master know Sanskrit?"

"Yes, he does. But Sanskrit is only for the Visvakarma boys. I am after all a lowly Chettiar. Not a pedigreed Chettiar either."

"Are you upset with your master?"

"Why should I be upset? He is my God. It is my fault that I haven't measured up to his expectations. I want my son to master the Shilpa Shastra texts. I shall train him early." He adds wistfully, "And find a Sanskrit tutor for him."

The backyard of the temple is a hub of activity with stonemasons working on huge blocks of granite.

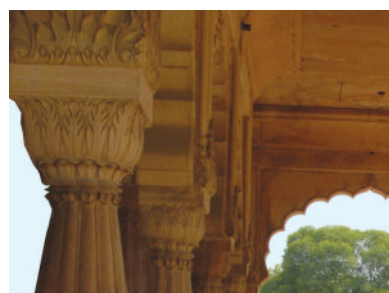
"Are they Visvakarmas?"

"No, no", he laughs. "They all come from two villages near the town of Karaikudi. The chiselling of these stones requires special skills, which only these villagers possess."

"Would anyone of them become a master builder? Would you train one, if one of them was willing and was as earnest as you were?"

Brackets made of different materials, from different regions

What is the function of a bracket?



"That may not happen in my lifetime. Maybe, my son or my grandson would get a diligent stonemason as his disciple. It takes time."

The edifice of caste, I realise, is as hardy as the outcrop of granite from which these stone blocks have been chiselled away. Ordinary people have been looking for, and finding, novel tools to chisel down the edifice. They know that the task is difficult and time-consuming. They are not in a hurry. They are prepared to chisel. Block by block.

The skilled community of potters — known in most parts of northern India as kumhars, in Telugu as kummar and Tamil as kushvar — came to be regarded as a 'lowly' caste in the post-Vedic period. Most castes working with mud, soil and clay were thought to be dealing with 'impurities'. Castes associated with any kind of productive skills have, therefore, been considered lowly.

In India, the weaving community, despite its scientific knowledge base and artisan skills, has been regarded as 'low' caste, and suffered from lack of dignity in the social and spiritual spheres — even though weavers, like farmers, potters and leatherworkers, were path-breakers in science and technology.

Today, weavers continue to remain poor. In several states weavers are committing suicide, unable to repay the loans they are forced to take. Such a community, in order to modernise and survive in this era of globalisation, must have access to the best education and employment opportunities.

— P. ANANTHAKRISHNAN, *The Pioneer*, 15 March, 2009

Creating a Data Bank

...we would need to undertake detailed and comprehensive surveys of every kind of art and craft practice, documenting their forms and functions, materials and techniques, variations in

Large-pot maker, Maharashtra



practice and the specialities of each. The main intention of these surveys will be to build a resource bank of information in their regard, supplemented by museum collections of exemplary specimens and the materials and tools that went into use, adequate enough to give a full picture of these to future generations even if their practice died out or was abandoned or changed out of shape. This could work as a seed bank that holds out the promise of their revival or refurbishment in the time to come if such a need arose. The picture they present may also



Pottery workshop, Maharashtra

re-educate both the (listless) practitioner and the (apathetic) public of our time into realising their true value and responding to their niceties. And, on the top of this, attract the attention of a new tribe of non-traditional aspirants, or artist craftsmen, in urban society.

— K.G. SUBRAMANYAN,

The Magic of Making: Essays on Art and Culture

SUGGESTED TOPICS FOR SHORT ASSIGNMENT

1. Discuss why the status of craftspeople is so low.
2. Undertake a study of a crafts community in your neighbourhood to understand whether there has been any social/economic change in the last 20 years.
3. Study one crafts community and comment on its access to education, health, diet, resources and facilities.
4. Develop a scheme of three actions that can be taken by society/*panchayat/nagar palika* to improve the well-being of the crafts community in your region.



5 DOCUMENTATION FORMATS

ACTIVITY 5.1

DOCUMENTING THE PROCESS

Class : XI

Time : One period

Read the following passage and record the step-by-step process of making an effigy of Ravana in the format given in the next page. You can even adapt this format for any other traditional craft.

Making an Effigy of Ravana

In the days preceding Dussehra, many villages and towns in North India witness the construction of tall, imposing effigies of Ravana, his brother Kumbhakarana and son Meghnath. For many craftsmen all over India making these large figures is an important way of earning their own livelihood. In Delhi, every October, thousands of these artisans come from different parts of India to make and sell these large figures. Most of these workers specialise in designing different parts of Ravana. While some are proficient in erecting the frame, others are masters in making the moustache and some are good painters.

The process of making the effigy starts with erecting two kori (one kori comprises two bamboos). After wrapping the bamboo frame in two layers of paper, it is painted and decorated with different colours. A lot of crackers are stuffed inside the effigy. The aim is to make the demon king look as villainous as possible.

Find out the step-by-step process of making an effigy of Ravana



Documenting the Process of a Craft

◆ Name of craft : *Making an effigy of Ravana*

◆ Region : _____

◆ Process

Step 1 _____

Step 2 _____

Step 3 _____

Step 4 _____

Step 5 _____

◆ Materials used : _____

◆ Size of the image : _____

◆ No. of craftsmen working together : _____

◆ No. of different skills/crafts needed to make the image : _____

◆ Festival with which this craft is associated : _____

NAME : _____

CLASS : _____

ACTIVITY 5.2**DOCUMENTING CRAFT TRADITIONS**

Class : XI

Time : One period or homework

Read the two passages given below and find out how much you can learn about the crafts and its makers described in them. Fill in the documentation form (page 55) using information given in the following passages as an exercise in learning how to document.

Making an Idol of Durga

... One such idol-maker is a young man, Khoken Chittrakar, who hails from Midnapur, near Kolkata. He especially comes to Delhi every year to make idols.

Explaining the process of making an idol, says Khoken, "First and foremost the frame of the idol is made with the help of wood or bamboo. It is this frame, which holds the idol erect. After the frame is made, it is stuffed with hay and fastened with a thin rope. The next step is to cover the frame stuffed with hay with mud. The first coat is done using relatively firmly kneaded mud, in order to give the idol a definite shape. This forms the base of the statue. After this dries up, the next coat is done with mud again, but this time not as firm as first the coat. While it is drying, the statue is chiselled and given shape by hand. The mud-laden frame takes about ten days to dry. After it dries, the idol is painted in vibrant colours, which are also left to the discretion of the artists. This is followed by decorating the idol with the ornaments, clothes and hair. It takes about fifteen days to make one idol of Goddess Durga."

Khoken hires a helper, and when the work is heavy, his wife too helps out. Khoken's children too are already into it, but he doesn't let them meddle too much, since he fears their obsession with idols may affect their studies.

The ceremony of Visarjan is performed at the end of Durga Puja, when the idol is immersed in the holy waters of the Yamuna river. With this, the task of the idol-maker comes full circle, and he begins preparing for the next season.



SUGGESTED ACTIVITIES

In the last two examples you have seen how craftspersons get involved in religious activities. Making effigies of Ravana, Kumbhakarna and Meghnath during Dussehra is as elaborate as making an idol of Durga. Find out:

- ◆ The locality in your city where the effigies or idols are made for Dussehra and Durga Puja.
- ◆ Who are the people making these idols or effigies?
- ◆ What is their profession for the rest of the year?
- ◆ How many effigies/idols do they make?
- ◆ How do craftspersons get their payment?
- ◆ Is it a community service which they do free of charge or do they get payment in cash or kind?
- ◆ What are the different processes of making these impermanent forms?

Rajasthani Painting Tradition

Situated in Mewar, a region known for its tradition of painting and visual culture, Nathdwara is also the centre for Pushtimarg Sampradaya founded by Vallabhacharya. Pushtimargi Vaishnavism lays great store by bhakti in the form



of seva. Seva or service lavished with love and care of Shri Nathji, as Krishna is known at Nathdwara, has been elaborated through ritual, poetry, music, cooking, garment-making, crafts of ornamentation and decor, or sajavat, and painting.

Two groups of artists live in Nathdwara. The Adi Gauds, live in the Chiteron ki Gali behind the main shrine or in the market-place around the temple complex, while the Jangid clan, later migrants to Nathdwara, constitute the Nai Haveli, also known as Chitrakaron ka Mohalla.

The Soni caste, traditionally goldsmiths, have also branched into painting; in fact the entire painter community, despite its claim to Brahmin caste names, appears to belong to workman stock – masons and carpenters – going into fabrications like cushioning furniture, carving portraits, silversmithy,

enamelling and painting. These pursuits remain alternative, sometimes dual professional outlets depending upon individual talents, facilities and the prevalent market demand.

At Nai Haveli each home is a painting studio, a silversmithy or a meenakari (enamelling), workshop. Most of the artists conduct their business directly from their homes, either through sale, commission or through dealers who take their work to Jaipur, Delhi or Bombay. The better known artists now work mainly on commission and have very little to show in their studios. Nai Haveli is something like an extended family bastion where artists live and work in and out of each other's houses, sharing lives, professions and trade secrets, willy-nilly sometimes! They are all interrelated and those who have no sons (alas!) can borrow nephews, for it is from father to male heir that the brush is carried.

Unique to the Pushtimarg Sampradaya is the form and concept of the painted pichhvai. Literally, the pichhvai is a large cloth serving as a backdrop to the deity. Alternatively to pichhvai being painted with pigment (tempered with acaciagum) it can be embroidered, printed, woven, quilted, appliquéd or painted with dyes (kalamkari). The sensuous impulse to fabricate, design and adorn a parallel world in which the grace, pushti, of Shri Nathji may permeate, the theatric aspect of the feudal rites of the Haveli which houses the deity and the highly developed visual language of the paintings of Mewar and neighbouring regions combined to create the form of the painted pichhvai which is capable of an encyclopaedic vision.

The scale of the pichhvai ranges from big to monumental, up to three metres high and wide, or more. The central portion of the square or rectangular pichhvai carries the thematic load of the image.

The trifold interconnection between Pushtimarg, painting as a professional activity and a feudal Rajput patronage structure was developed in the nineteenth and the first quarter of the twentieth century. This was the time of the great pichhvai paintings, now in museums and private collections.

Within this has been intertwined an alternative commerce generated by the patronage of the followers of Pushtimarg, a prosperous merchant community, which brings the tradition to our times. Though the feudal structure of Shri Nathji's citadel remains intact, its spending power is made possible by the will of the rich believer community constantly thronging to Nathdwara. It is that which makes possible the flow of commerce





Pichhvai, Rajasthan

through the haveli, bazaar and studio-homes of the artist community.

Painting is not only religious at Nathdwara. A whole range of subjects and styles of painting have come and gone through its ateliers. The landscape paintings of Nathdwara with their lush foliage painted rapidly yet densely, sold as cheap souvenirs to visitors, were a very popular genre of painting.

The last few years have seen a revival of traditional Rajput and late Mughal idioms. This revival has some extraordinary aspects. The interest in painting and more often than not, reproducing paintings of a certain region of a certain historical time, cannot be considered independent of an international interest in traditional Indian miniature painting and procurement of these by museums and private buyers.

Painters at Nathdwara reproduce manuscript painting with some art history awareness besides a consummate skill. Earlier this reproduction was done from paintings they had seen; either brought to them for repair or from family trunks, and so the styles copied were from regions close to Mewar. But now with the increase of reproduced pictures, Nathdwara artists speak with assurance about the provenance and time of the several styles adopted in their paintings. Yet it must be admitted that attempts at originality do not extend far. They amount to a pot-pourri of

figural and facial types, gestures, postures and landscape motifs, familiar and already known.

— NILIMA SHEIKH

Fill in the documentation form (facing page) precisely and briefly

Documenting a Craft

- ◆ Name and occupation of craftsperson _____
- ◆ Address _____

About the Craft

- ◆ Name of the craft _____
- ◆ Local context and function _____
- ◆ Is it a seasonal craft? _____
- ◆ How long does the process take? _____
- ◆ How is the craft made? _____
 - Step 1 _____
 - Step 2 _____
 - Step 3 _____
 - Step 4 _____
 - Step 5 _____
 - Step 6 _____
 - Step 7 _____
 - Step 8 _____
 - Step 9 _____
 - Step 10 _____
- ◆ What materials are used? _____
- ◆ How many different craftspersons are involved? _____
- ◆ What tools are used? _____
- ◆ Usage of the craft _____
- ◆ How is the form designed to suit the function? _____
- ◆ Describe the oral traditions, myths and legends associated with this craft. _____
- ◆ The changing patronage of the craft _____
- ◆ How and why do communities change their occupations? _____
- ◆ How has the craft adapted to the changing needs of the market? _____

NAME : _____

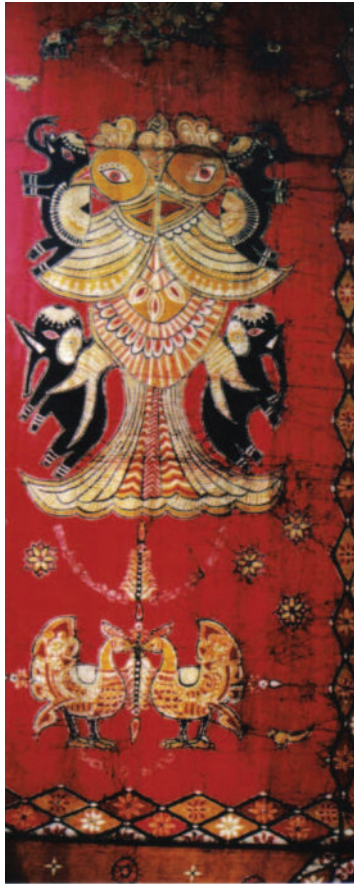
CLASS : _____

BATIK MAKING

SUGGESTED TOPIC FOR SHORT ASSIGNMENT

Find out about the process of making batik from the library, the Internet or by interviewing an artist.

The following pictures show Sri Lankan women making batik. Write a caption for each step of the process of making batik and the materials and tools used by them.



Batik, Sri Lanka



1. _____



2. _____



3. _____



4. _____



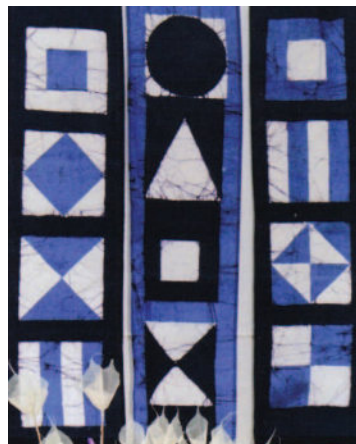
5. _____



6. _____



7. _____



ACTIVITY 5.3**SIGNIFICANCE OF THE CRAFT TO THE CRAFTSPERSONS**

Class : XII

Time : One period or homework

Using information from the following passage, develop a list of questions you would ask the Rajasthan *phad* painter at an interview.

Music, drama, dance, painting, crafts — all these come together to tell stories in India. The art and craft of story-telling often brings together many of our art forms. For instance against the dramatic backdrop of a painted phad scroll, the Rajasthan bhopa narrates Pabuji ka Phad. These large scroll paintings dominated by the figure of a moustachioed man, tell the story of the Rajasthani hero, Pabuji. His four companions, slightly smaller in size, face their leader. His famous mare Kali Kesari has an important place below the seated warriors. Each one of these scrolls is very large, typically 18 feet long and 3 ½ feet wide. It is against the dramatic background of a phad that the Rajasthani storytellers, the bhopa and his wife narrate the age-old ballad. Though the phad resembles a contemporary comic strip, the story of Pabuji is not painted in logical order. The major incidents of the story are scattered around the cloth. They do not follow any particular sequence. A phad lasts for over 50 years. The vegetable dyes and colours used to paint it can withstand the heat of summer, the humidity of monsoon and the cold of winter.



Pabuji Ka Phad,
Rajasthan

How closely ritual and storytelling are linked is clear when we examine how the painting is made. To get a new phad made, the bhopa travels to Bhilwara after he has either left the old phad at the temple of Kolu Mandal (where Pabuji is supposed to have been born), or after he has ceremoniously immersed it in the Pushkar lake. The bhopa spends several days with the painter while the phad is painted. His earnings from the first show with the new phad must be spent on an offering to Pabuji in a temple.

The entire song of Pabuji is never recited in a single stretch or at one go. Different sections of this long ballad are sung for different ceremonial occasions. As the bhopa plays on the ravanhatta and sings out the story, his wife moves with a lantern to light up the appropriate sequence on the scroll. The flickering light of the lantern almost bring the figures painted in bold colours alive; coupled with this is the guttural rhyming verse of the song and the devotion of the listener who has heard this many times before. The ravanhatta that the bhopa plays is Rajasthan's most popular stringed instrument. It is said that Ravana, King of Lanka, made it with his own hands (hath) — hence the name. It is also supposed to be a precursor of the sarangi. Made of one half of a coconut shell, a membrane bound by cords and a bamboo stick, it is played with a bow that has bells attached to it.

– FEISAL ALKAZI AND PRITI JAIN, *Discovering Jaipur*

EXERCISE

1. Read the above passage and develop a questionnaire with clear sections on:
 - ♦ the craft
 - ♦ the performance
 - ♦ rituals associated with it
 - ♦ music and musical instruments used in the performance
 - ♦ the craftsman and his family.

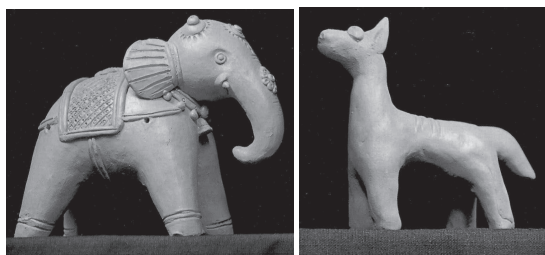
Ravan Hattha



ACTIVITY 5.4**UNDERSTANDING THE CONCEPT OF CRAFT***Class : XII**Time : One period and homework*

The term 'craft' used in a specific sense means those activities that deal with the conversion of specific materials into products, using primarily hand skills with simple tools and employing the local, traditional wisdom of craft processes. Such activities usually form the core economic activity of a community of people called 'craftspersons'.

The area of crafts in India is a vast one with many intertwining strands of tradition, values and culture, especially in the area of traditional crafts as practised over generations. These living crafts of India are a legacy and repository of our traditional heritage — of forms, motifs and craftsmanship. Traditional wisdom, folklore, the folk idiom and sensibility are vital components of any craft and are seen in the forms, textures, colours, techniques, and embodiment of culture by means of material. Each of these has evolved over a long period of time to attain particular regional characteristics that can be identified through the distinctive styles and techniques employed. Beauty and creativity form an integral part of craft products along with their function and utility value.

**ACTIVITIES**

1. From quotations and extracts given in this book find five varying definitions for crafts. Add your own definition to this list.
2. (i) Make a list of aspects we need to consider while understanding the complex discipline of living Indian craft traditions — for example, history of the craft.
(ii) Is it possible to arrange your list in an order of priority?
3. List craft items which have been made out of a single material like stone, paper or metal. See the following example.

Clay

- | | |
|---------------------------|-----------------------|
| ◆ Pots for plants/storage | ◆ Toys |
| ◆ Diyas for Diwali | ◆ Religious figurines |

ACTIVITY 5.5**CHILD LABOUR AND CRAFTS***Class : XII**Time : Assignment*

Properly regulated, the age-old system of apprenticeship could be developed as an alternative means of education rather than a system of exploitation. A blanket ban on children learning crafts would mean loss of a unique opportunity to create a skilled workforce of potential high earners. It would also imply the loss of an opportunity to generate self-employment in a country with rising unemployment and few employment avenues for rural youth, especially home-based women. However, every child under fifteen years should go to school and can learn the family craft while at home.

Sadly, in the craft sector in India, the choice is often between a craftsman's child learning ancestral skills (while on the job, and contributing to the family income in the process) while remaining illiterate, or getting a conventional education. Formal schooling might not actually equip him or her for any job in the future. In Ranthambore, the village school teacher would report to duty only to sign his/her daily attendance sheet, and then go off to the forest as a tourist guide!

The crucial issue is not poverty, which is often cited as a justification for child labour, but whether there are alternative educational opportunities available for the child that would give him/her the same employment opportunities. Can child labour be transformed — through legislation, innovative new planning and educational mechanisms — into a vibrant new form of training and empowerment?

Training in craft skills, whether at home or through the traditional *guru-shishya* relationship, should be recognised as industrial training, and given the same support as other forms of technical and vocational education. The family, master craftsman, cooperative society, institution, or NGO imparting the training should receive some stipend so that the child rather than the employer receives any money that he/she may earn during the period. Otherwise,

Children learning clay-work



What is the difference between learning crafts at school and working with a skilled crafts person?

there is the temptation, often succumbed to, of practising bonded labour of children under the guise of imparting a skill — as in the brass industry in Uttar Pradesh and Andhra Pradesh where the craft has moved from being a family occupation to being an assembly-line mass-manufacturing activity. The carpet industry is another notorious example, though international pressure and legislation have brought about some changes. For example, the Rugmark Smiling Carpet campaign, though not perfect in either concept or application, could be one such module used for developing further strategies.

Craft skills should be on par with other forms of vocational training, especially in traditional crafts pockets, and should be part of a properly structured curriculum, with trainers or parents paid to impart the skill, rather than using children as unpaid labour. Equally important is the issue of providing facilities for conventional education alongside those for teaching traditional skills, scheduling semesters and hours according to the work structures and seasonality of craft production. Most young craftspeople do not go to school because school hours and locations make it impossible to avail of both disciplines. Much craft production is usually a seasonal affair, with peaks and lows according to market demands. School terms and curricula could be organised accordingly. In a country as diverse and multidimensional as India, there is no one single solution or methodology and we need to find ways for children of craft families to learn a craft and go to school.



*School children
learning to make kites*

ACTIVITY 5.6**CHILDREN FROM CRAFTS COMMUNITIES**

Class : XII

Time : Field study

Children of craftspersons grow up in the atmosphere of the workshop. Exposed to the living tradition, unconsciously they grow familiar with the forms, the symbols, and the techniques. Knowledge is communicated from parent to child, master-craftsperson to apprentice. The craftsperson is at once both designer and teacher...

– PUPUL JAYKAR, The Earthen Drum

EXERCISE

Read the passages given above and note what distinguishes a child growing up in a crafts community. Undertake the documentation of the childhood of one such child from a crafts community and write his/her story. The following points should help you.

- ◆ How old was the child when he/she started learning the craft?
- ◆ What aspects of the craft-making process does he/she learn first?
- ◆ What else does the child do — housework, marketing etc.?
- ◆ What games does he/she play?
- ◆ What does the child want to do when he/she grows up?
- ◆ Does he/she go to school?
- ◆ What does the child most enjoy doing?





Part II
FIELD STUDY
Long Assignments



6 RESEARCH AND PREPARATION

Long Assignment on Exploring a Craft

The long assignment for both Classes XI and XII will necessarily be a scientific, methodical documentation of a particular craft tradition prevalent in the region. The long assignment will focus on:

- ♦ Craft traditions and history of the craft
- ♦ Philosophy and aesthetics
- ♦ Materials, process and techniques
- ♦ Environment and resource management
- ♦ Social structures
- ♦ Economy and marketing
- ♦ International examples.

The long assignment taken up for this subject may have different stages of planning, execution and presentation. It may be taken up in a group of four to six students and they can work together on a particular tradition.

In Class XI students and craftspersons can work together on a particular craft tradition.

In Class XII students may take up craft clusters of another region if the schools and the students find it convenient.

In the preparatory stage, students along with teachers, can discuss various crafts traditions practised in the region, their history, distribution, etc., collect all information available through various sources including the library, the Internet and resources persons. To avail comprehensive data on various aspects of the crafts, students may develop an interview schedule and decide on the number of craftspersons to be interviewed, the places they would be visiting, etc.

Teachers must advise the students on how to interact with craftspersons and other people from the community. Students can buy some of the objects from craftspersons, take photographs after seeking their permission, make drawings, etc. which later on they can use in their presentation or project report.

After the completion of documentation, students could make a presentation at the school assembly, in the class or at a parent-teacher meeting.

The field study may be rationally divided into three steps. All three are interdependent and equally important.

- ◆ Background research and preparation
- ◆ Fieldwork
- ◆ Organisation and presentation of data

A number of different activities need to be carried out in your school before starting a field study.

6.1 Finding a Resource Person

Every group would definitely need the guidance and assistance of at least one resource person from outside the school for doing a long assignment.

Such a person should be knowledgeable about the craft and its linkages with your own town or city. He/she should further be able to direct the teacher and students to the respective craftspersons and their work/living places, as well as indicate any other resource centres in the city (museums, schools of craft, cooperatives, etc.) connected with the specific craft.

The resource person should have access to one or all resource materials, such as books, photographs, films, slides, etc. This will enhance the quality of his/her presentation and give students the necessary input from an expert and, above all, the interaction would motivate them.

The teachers concerned should locate the resource person in advance. They should have a meeting to acquaint him/her with the idea, the overall plan and the concept behind the project before he/she meets the students, which could take place soon after the school reopens. The teacher could be the best judge of whether the resource person would be able to talk informally with the 16/17-year-old students at their level, be able to answer their queries and, above all, hold their interest.

The resource person should be available for any interesting interaction, e.g. field visits, debates, a residential camp, etc. during the project period.

The students could also tape their interviews or talks by the resource person for future reference.

Craftsman as a resource person



6.2 Library Work

Though many cities and schools today have developed well-equipped libraries, not all students know how to use them effectively and efficiently. Here are some guidelines.

- ◆ A subject (a general area of interest or a specific topic), must be decided on before going to the library.
- ◆ The subject/topic should be subdivided into different sub-themes where information is necessary, e.g. history of a particular craft, area where the craft is now prevalent, influences and assimilation of design, patronage, etc.
- ◆ Libraries are usually organised using either a card-index or a computer-index system arranged systematically according to subject, title or author. The librarian can suggest the shelf on which books of interest can be found. Or he/she can create a special shelf of relevant material for the use of all those working on the project.
- ◆ Choose two or three books that seem appealing and promise to have the required information.
- ◆ After choosing these books, browse or scan through them.
- ◆ At the end of most reference books, there is an index where topics and titles are highlighted and the corresponding page numbers are given. Using the index references, quickly scan through the pages. When you find the information you are looking for, start making notes in point form classifying the information under relevant subtitles, leaving enough space for adding points from other books.
- ◆ Remember, most books will have the same basic matter on a given subject, so while assimilating various points of view *note down only what is new*.
- ◆ Points should be written down in your own language while making sure you also collect some excellent quotations.

The following passage describes the effects of the changing scenario on the life and work of a traditional craftsman.



Hanging by a Thread

Tell them to add a tasselled dori to your choli-cut blouse, and they will comply. Put on a little post-marital weight, and they will happily loosen your kurta by opening up the generous margins they provide in anticipation. Tailors in practically every locality in the city are subjected to the whims and fancies of customers who want their clothes done just so. Personalised service notwithstanding, there is a dwindling demand for their expertise, owing to the surfeit of readymade garments in the market.

Darzis with small businesses, who have borne the brunt of the readymade revolution, discreetly fit into the nooks and corners of bustling markets. A tailor pays a daily rent of Rs 200 for a small space outside a retail shop in the crowded Sarojini Nagar market. Bitter about the decline in clients, he says, “Main to chahta hoon sabhi kapde ki dukane band ho jayen. Unke wajah se mera kaam band pada hai.” (I want all the readymade clothes shops to close down; my work is suffering because of them). His once flourishing business of tailoring men’s trousers no longer exists, and he survives only because there is constant demand for minor alterations like stitching a fall onto a saree and loosening a kurta. “Pehale 2–3 karigar mere saath the, ab mein akela hoon.” (I once employed 2–3 tailors, now I work alone). Despite the slump, his confidence in his dexterous tailoring is reflected in the amount he charges — Rs 150 for a blouse stitched painstakingly on a pavement.

A small tailoring shop owner in one of the many corridors of Shankar Market, wishes the young girls in the area weren’t so enamoured by “readymade garments”. And although a few regular customers keep returning for the perfect fit, he jokingly admits that these days his wife is his most loyal customer... For many girls living in the city, the local darzi is of paramount importance only if there is a wedding to attend and when they need a fancy kurta-churidaar. Trendy western clothes that can be bought off the rack now dominate their wardrobe.

Chandni Chowk, the bygone hub of the city’s glitterati, has also seen a slow decline in a clientele that once demanded clothes designed and stitched to match flamboyant lifestyles. An older tailoring shop owner in Sitaram Bazar is nostalgic about a time when clothes were stitched in this small shop for emperors and prime ministers. His father, who opened the shop around 1950, had in his heyday stitched kurtas, bandgalas, jackets and trousers for Lal Bahadur Shastri. Now, customers are no longer high-profile, and the only men who ever want trousers stitched are the local lalas with massive paunches.

Men’s tailors in the city, with less optimistic business prospects have now diversified into retailing readymade shirts, trousers as well as suit lengths, to retain customers and attract a younger lot. The proprietor of a shop in Connaught Place,



believes that nothing comes close to a hand-crafted shirt, not even big brands. And while he does retail readymade shirts, the old Dilli-walas still like to get their shirts tailored.

The masterji at one of the oldest men's tailoring shops in Connaught Place, feels the slump in orders nowadays is a mere seasonal phenomenon. The marriage season (October–February) is predictably busy. But tailored suits are popular mostly amongst greying customers. The young typically pick up young branded clothes. Also, younger clients, now armed with international exposure, are looking for slick styling and sometimes carry fancy Parisian catalogues to explain the cuts they want.

Traditional men's tailoring establishments are capitalising on this trend, truly states an old player in this business. "Young women executives usually come to us before an interview or a presentation. The outlet, which also tailors Jodhpuri suits for a foreign clientele, has a firm retail base in readymade shirts and suit lengths."

A shop of tailors and drapers in Daryaganj has also, unavoidably, expanded into readymade garments to combat a slackening demand. But like other craftsmen in his field, the owner is determined not to let go of his tailoring business. "My clients include NRIs who leave their naap (measurements) with me and expect me to deliver." Bursting with pride at the flawless contours of his achkans and sherwanis, he says, "Earlier, a karigar would spend at least three days on a coat. The inner lining was entirely hand-stitched. Now, technology makes it possible to make a coat in 15 minutes."

And while the 15-minute coat makes good business sense, adept darzis are unwilling to give up on a skill acquired over generations of meticulous practice. For them, the struggle to keep their talent commercially viable continues one stitch at a time.

— RADHIKA OBEROI, Sunday Times of India, 18 May 2008

This article is a good example of the changing trends in the business of tailoring which affects the traditional self-employed neighbourhood tailor.



ACTIVITY

Write an article for a newspaper of approximately 1000 words based on a similar case study in your neighbourhood, for which you can interview and interact with several craftpersons. Explain how changing fashions affect a crafts community.

6.3 Using Maps

Maps are visual ways of summarising the matter that has been collected and written about earlier in an attractive manner. However, as making and filling maps is a very familiar activity for students, they should be taught some unusual yet effective ways of presenting maps. Students can create maps for this project to indicate:

- ♦ The travel of the craft
- ♦ Area from where the raw material originates
- ♦ Linkages: 'Who makes it?' as compared to 'Who uses it?'
- ♦ Where in the city/town/village does the crafts community live, work, and sell their wares.

Many types of maps can be made, each by a different group, focusing on a state, India and the world. Some of the following methods may be useful.

- ♦ Cardboard cut-outs can be used to demarcate areas.
- ♦ A variety of coloured drawing-pins can link areas.
- ♦ Coloured threads can be used to show travel routes.
- ♦ Symbols can be designed that are related to the craft, with a key explaining them.

For even more professional looking maps, you could think of including cartouches or decorated panels containing the title of the map, or the key to its symbols. Cartouches are often elaborately decorated, with drawings of foliage or birds. You could think of designing cartouches using embroidered *kantha* motifs for the textile/embroidery maps, or within a *ghada* for one on pottery traditions or techniques in different parts of India. Look at any ancient maps reproduced in history books for further ideas.

Give your map an *old* look by rubbing a warm teabag over the paper before you begin work. This will give your paper that uneven pale brown look of old paper. Use water colours to paint in the details, and after your map is ready, fold it several times to create some real old creases! This would be effective in a map of traditional jewellery in India, or ancient trade routes and exports in the past.

6.4 Studying Photographs

An interesting activity and one that is often used by schools is the collection of photos that have been reproduced in magazines and tourist brochures, to be used as a teaching aid. However, most of these only get looked at in a superficial way. More often they are used decoratively — as the centre point of a collage or chart. But there are many more ways of using these photographs as a study tool, as a way of expanding our awareness about an issue.

Here is one way of *getting* into the photograph. Begin by looking closely at each object in the photo, identifying them all if possible. Then look at each quarter of the photo. Guess the season, the time of day, the location of the sun, the weather conditions. Think about what might be just beyond the edge of the photo. Now look at the particular spot in the photo, where there may be room for another person. Look at that spot, close your eyes and imagine yourself in that spot — inserted into the photo. With your eyes still closed visualise the scene around you — its colours, textures, smells, feelings. Believe that you are really there. You can even see the cameraman pointing at you. Hear the sounds and see what is beyond the frame. Stay there for a while, relax and let it all seep in.

This imaginative exercise could be followed by an attempt at writing a descriptive piece on the experience you have just gone through.

Write interesting titles for the visuals given below



ACTIVITY

You can make a collection of photographs from magazines to gain a deeper understanding about craftspersons. Travel magazines are a good place to look for photographs. Look at the craftspersons depicted in the photographs and try to gauge their thoughts and feelings, by seeking/imagining answers to the question given below.

- ◆ What do you think about the events shown in the photographs?
- ◆ What will happen subsequently?



- ◆ Choose the photograph you like best. What was the reason for the photographer to take this particular photograph?
- ◆ What kind of childhood do you think the person in this photograph had?
- ◆ When, do you think, he/she began working and why?
- ◆ What is a hobby for you is work for another. Discuss.
- ◆ Make up an imaginary fact sheet for the person: address, occupation, family members and their background and so on.
- ◆ Write a letter from this person to a friend or to the person from a friend. Think of what you could include.
- ◆ Write an imaginary entry from the person's diary.
- ◆ Describe where the person lives and what he or she does during a typical day.
- ◆ Imagine that this person is you at an older age. What would you like or not like about being this person.
- ◆ Let each individual in your group give any one photograph a title of his/her own. Which of these titles best describes the photograph? Which title forces you to think more about this topic?

Arrange an exhibition of these photographs, properly mounted, with interesting titles and with a series of related questions to bring the issue home to other students of your school.

6.5 Preparing for an Interview with a Craftsperson

Now it is time to plan an interview with a craftsperson located in the neighbourhood, to find out details regarding his/her life and occupation. Think of the following points.

- ◆ Where does she/he live?
- ◆ Has she/he traditionally followed this occupation?
- ◆ How many hours a day does she/he work?
- ◆ How many family members work along with her/him?
- ◆ Does she/he work around the year?
- ◆ If she/he is not occupied round the year, what other sort of employment does she/he take up?
- ◆ How much does she/he earn?
- ◆ What does she/he do when the market dries up?

7 FIELD WORK

7.1 Developing an Interview Format

Interview one person or family from each of the occupational groups you have listed, using the guidelines given below.

- ♦ Set aside time for designing a questionnaire before you go out to interview.
- ♦ Start by defining what it is that you want to find out. Write this out in a single sentence. Keep in mind that the beginning of any research project, whether in the library or in the field, is a statement of purpose that can be expressed in a few sentences. Develop this statement carefully as it will serve as a way to introduce yourself to both community members and research and reference librarians assisting you in pre-fieldwork preparation. Each time you visit a research facility or conduct an interview, be prepared to explain the purpose of your project.
- ♦ Now select the target group to be interviewed. How many people will you speak to and will their responses be very varied? Will you choose the people to be interviewed through a random selection or will you handpick them?
- ♦ Once you have decided these issues, you can start listing out all the possible questions to be asked. Try and think of all possible responses/answers to each question. Is your question specific enough? Is the information you are seeking really relevant to your study? Are the questions organised in the correct order? Do they need to be translated into the local language?

Review your questions along with your group, and make sure that everybody has the same set of questions. Now you need to focus on how you



Children sketching craft objects for documentation



will carry out the interview. Before starting your interview you need to establish a rapport with the individuals being interviewed. To get to know them well, you must relate to them as equals.

- ◆ A personal touch will go a long way in your being accepted. For instance, if you are offered a cup of tea, do not refuse it even if you don't particularly like tea! Share something about yourself, your family, school/college, your interests — these will all help indicate your sincerity and friendliness.
- ◆ In addition, you may want to explain your course outline and syllabus and why you are interviewing them and how the information you collect will be used.
- ◆ Role-play interviews and responses in the classroom. This will help you refine your questionnaire even further.
- ◆ See that you are dressed appropriately for the interview. Keep in mind who you are interviewing. Your clothes need to be both comfortable and right for the occasion.

Do explain who you are to the community people and why you have come, and keep your interaction as informal and friendly as possible. Be aware of the fact that this is your first visit. You are the learner in this situation. Answer questions with patience. This will establish your credibility as a learner and help in building a positive relationship with the crafts community. Keep in mind that the crafts person you are interviewing has:

- ◆ had a rich experience of life
- ◆ played an active role in society
- ◆ maturity and wisdom
- ◆ creative abilities with varied skills
- ◆ carried out complex tasks with dexterity
- ◆ organised and planned her/his activities
- ◆ the skills of communicating intelligently
- ◆ energy and enthusiasm
- ◆ and is possibly far older and wiser than you.

In other words, in all aspects of their lives they are as capable as any one else.

Use the following sample documentation format to create your own, adapting it so that it is relevant to your chosen field of study and locality.



Sample Documentation Format from the National Institute of Design, Ahmedabad

Name :

Class :

Statement of purpose for documenting the craft:

Data Base of Products

- (i) Name of the craft/product
In English/local language:
Meaning:
- (ii) Location/geographical region:
State/district/city/town/village/mountain/desert/coastal area/plain/forest
- (iii) Types of products made (typology):
household products/musical instruments/interiors products/masks/props for theatre/products for ceremonial or ritual purpose/toys and games/folk art/painting/toys and games/building craft/footwear/others

Product Description

- (i) Specific product description/craft vocabulary:
 - *Size, dimension, texture, form, motifs and patterns (notice detailing)*
 - *Colour, craftsmanship, design, symbology of form*
- (ii) Function and use of the product/occasion of use:
- (iii) Materials used:
- (iv) Processes and techniques used (note down quotable quotes of the craftsman):
- (v) Product range:
traditional and new; history and origin of the craft
- (vi) Traditional design:
- (vii) Changes in the design repertoire/new range:
- (viii) Innovation in form/innovation in technique/material:
- (ix) Cost of product:
- (x) Study of the craft as a livelihood:
socio-economic aspects, links between the maker and the user, maker and patron or market; maker to market chain, raw material sourcing, related skills
- (xi) Marketing:
 - (a) local market/regional/international/national
 - (b) Retail/wholesale:
 - (c) Direct marketing:
haat/mela/outlet
 - (d) Indirect marketing:
major clients/buyers
- (xii) Volume of production

Process and Technique

- (i) Process of making:
- (ii) Finishing:
- (iii) Tools/equipment used — how they are made, their significance:
- (iv) Raw materials used:
- (v) Time taken for each process:
- (vi) Labour cost:

Craftsperson's Profile

Personal Data

- (i) Name:
- (ii) Age:
- (iii) Family:
- (vi) Language:
- (v) Educational background:
- (vi) Experience/hereditary skill:
- (vii) Aspirations:
- (viii) His/her definition of craft (note quotes):

Socio-economic Data

- (ix) Dress:
- (x) Food:
- (xi) Family members:
- (xii) Community:
- (xiii) Religion:
- (xiv) Income:
individual/joint/primary/secondary
- (xv) Personal assets:
land/house/property/cattle
- (xvi) Busy season/slack season
- (xvii) Employment:
self-employed/employee/member of cooperative/member of association/major clients
- (xviii) Membership of any group:
- (xix) Aspects of learning related to the craft:
- (xx) Transmission of skills, aspirations and world view:
- (xxi) Find examples of other creative expressions, craftsperson's relation with colleagues/community, work innovation, and creativity:

Environmental Aspects

- (i) Craftsperson's house, work place:
- (ii) Bird's-eye view of the village/town/city; any landmarks — art, architecture or historical market:

- (iii) Infrastructure:
communication facilities, industries, roads, transportation etc.
- (iv) Craft and region and biodiversity:
- (v) Awareness of eco-friendly practices:
- (vi) Recycling of material/object:

Cultural Aspects

- (i) Festivals celebrated:
- (ii) Festivals related to the craft/material:
- (iii) Myths/legends related to the origin of the craft or origin of the universe:
- (iv) Songs related to the craft:
- (v) Overlaps with art, etc.

Technology

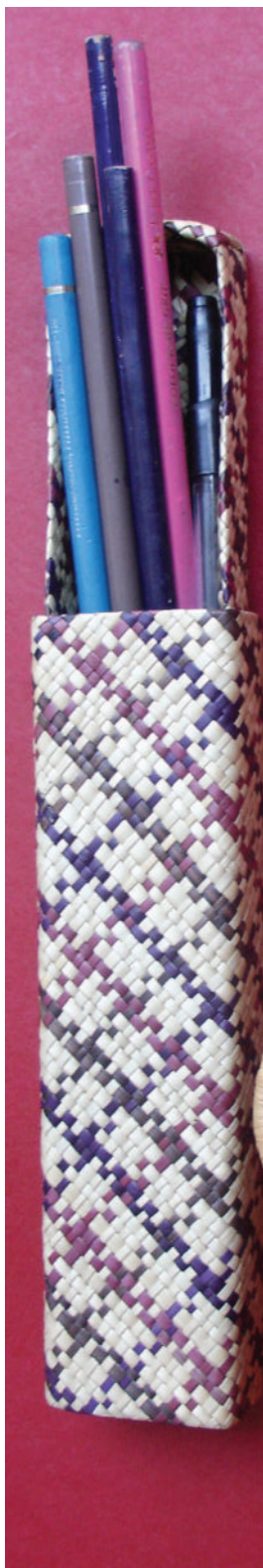
- (i) Definition of manufacturing process:
- (ii) Any changes/modifications made:
- (iii) Energy sources used:

Skill

- (i) Proficiency:
- (ii) Awards/recognition with examples:
- (iii) Training received/workshop attended:
- (iv) Craftsperson's concept of quality:

Nature of Change

- (i) New motifs, colours, materials and layouts:
- (ii) How does the craftsperson respond to change, to market forces, to competition, to new work ethics, changed prosperity?
- (iii) Factors in his/her environment, profession, thinking that have contributed to expressing change and in which way:
material, texture, form, colour
- (iv) Issues that affect development of the crafts sector in the state/region:
examine and identify social, environmental or governmental legislations, or global trends which are affecting the growth and sustainable development of the craft.
- (v) Intervention by Government and NGOs and resultant issues:
- (vi) Future of the craft:
- (vii) Caste/social practice/religion/gender issues:



7.2 Consent Letter

Make sure you and your team have obtained signed letters from your parents giving their consent to your field trip.

- ◆ The letter should be countersigned by your teacher or principal.
- ◆ It should mention the day, date and time of your field trip.
- ◆ It should mention the purpose, so your parents/guardians are aware of your programme.
- ◆ The letter should also indicate how you will return home.

7.3 Making an Appointment with the Craftsperson

Most districts and towns have a design centre, bazaar, *mela* or street where crafts communities live.

It is best to contact the craftsperson for interview before you go. Either the team can make a preliminary contact visit, or make an appointment through a resource person.

Explain the purpose of the interview and documentation programme and how much time it is likely to take.

Choose a time and date that is convenient for both of you, and does not interfere with the craftsperson's schedule of work and market days.

7.4 Things to Take for the Field Study

A simple checklist for the fieldworkers might include the following items. The list will vary according to the project.

1. Notebooks, sketchbooks, pens and pencils so that you can take notes and make appropriate drawings.
2. Camera, film, or digital medium, and accessories as needed, such as an assortment of lenses, a flash, lighting equipment and a tripod.
3. Audio or video recorder (battery-operated ones are useful, microphones, plenty of fresh tape, discs, or sound cards, batteries, and an extension cord.

7.5 After the Interview

After carrying out the interviews, those who have investigated related occupational/economic groups broadly group together. Then present your material to the rest of the class using a variety of presentational techniques.

The presentation should include samples gathered in the field study. Show pictures and maps. Describe any difficulties and share with the class the special experiences you may have had. You may make the presentation in any of the following ways.

- ◆ A powerpoint presentation on the computer
- ◆ Charade/role play (enact your interviews)
- ◆ Charts and audio-visuals
- ◆ Open group discussion



Hands-on training during field work



8 PRESENTATION OF DATA

8.1 Create Your Own Newspaper

An interesting and fascinating activity is creating the front page of a newspaper. Your paper will be different, because the theme of your entire front page will be on your local crafts community and their craft, for instance, the potter.

Create a news-sheet along with your group on the topic of the craftsman's environment. Start by looking at the first page of a regular daily newspaper. How many columns does it contain? Examine the main photograph, the headlines, the cartoon, the advertisements, even the small advertisements at the top of the page. Roughly, how many stories/articles does it carry? What are the other typical features of the newspaper?

Brainstorm with the class regarding possible things to include in your own front page that would focus exclusively on the craftsman's workplace and environment. What would be an appropriate headline story? What picture could be included? Can any of the material generated from the field visits be turned into charts/cartoons? What would be relevant advertisements? They could either be for the marketing of the concerned craft or even a social awareness advertisement focusing on working conditions/child labour in the cottage industry. What kind of copy (written matter) would each advertisement carry?

Now generate relevant material through library research, from the local newspaper office, by taking photographs, writing articles, poems, etc.

Interview the artisans and develop case studies accompanied by photographs. Create your own masthead, box items like weather, TV and radio programme information, advertisement and cartoons. Write out your material in columns, as in a newspaper, with the same format of column width, type size, etc. Select a suitable



title, and design its layout. You may use a typewriter, a computer or even free handwriting. Paste your material according to your layout. Photocopy and distribute it in your school or paste it on the notice board.

8.2 Discussions

Discussions can be a useful way of sharing views and expanding awareness about an issue. To organise a good discussion:

- ♦ Select a topic/theme along with the group, and express it in a clear and definite manner. It should challenge the participants, getting them to think in depth on the issue. Keep in mind their background, in that they must have experienced the same set of activities that has generated the topic of debate, so that references to people, places and incidents will be understood by all.
- ♦ Allow time for the individual to explore his/her ideas regarding the topic. This best done by jotting them down on paper, summarised in points.
- ♦ Restrict the size of the group to between seven and 15, so that participation by all is possible. Organise the seating in such a way that all members can see each other, i.e. in a circle or a square formation. Ensure contribution by all members by drawing out students who lack confidence.
- ♦ Stimulate the discussion if it begins to stagnate. Also see that it does not stray from the main idea.

8.3 Design Your Own Comic Strip

If you or any of your friends have good drawing abilities, create a cartoon strip depicting what you have learnt from your field trip. Follow the steps given below.

- ♦ Read through your notes and interviews trying to visualise it and make a story out of it, as you go along. The story may be on the travel of the craft, a legend behind it, the craftsmen's own stories, about the crafts process.
- ♦ Begin by making rough sketches of various events. These could be done as drawings in pencil, using stick figures.

- ◆ Look through your drawings — do they effectively capture the various aspects of the story? Would some of these look better in ‘close-up’, for example?
- ◆ Think of how you should begin the story. Also, how do you want to end your story? Sketch out possible alternatives and choose between them.
- ◆ Arrange all your sketches in the correct order, removing those you don’t want to use. Would speech or thought bubbles help your story along? Keep these as few as possible and allow your visuals to do the talking.
- ◆ Think of size — can the size of each visual reflect the importance of it in the story? Work out which visuals need to be larger and which smaller.
- ◆ Select the kind of drawing materials that you feel will best express this story — short, stubby crayon strokes or a drawing in felt pens may be more effective than water colours. Why?
- ◆ See how colour can bring out a certain mood or feeling.
- ◆ Finalise your comic strip — draw out a rough grid on your drawing paper, give each illustration the space it deserves. Work on the drawings one at a time. Once they are all done, see whether there is a ‘balance’ in the entire composition. Maybe a rearrangement of certain parts of each drawing will help you achieve this.
- ◆ Colour can also help create balance in a composition. Fill colour into some of your key illustrations so that you know what the overall impact will be.
- ◆ Over a period of several weeks, complete your entire comic strip including filling speech and thought bubbles, critically examining it from time to time.

Your comic strip is now ready for display.

8.4 The Vast Web

Try and calculate the number of people who have been involved in making a saree for your mother. First of all there would be the people who looked after the silk worms, collected the silk, — and then those who spun it. Only after it was spun — either by hand or by machine — could it be woven into cloth.

THE WEB OF SILK

From Cocoon to the Finished Product



And once it is woven — who folds it, carries it to the market, sells it, transports it and finally delivers it to the shop where you buy it?

You can create a web for the shirt you are wearing, the furniture in your house etc.



Students preparing a display

8.5 A Comparative Study

The students would have made a range of observations during their field visits, while meeting crafts communities, and from the interviews they conducted (see chapter 7). When they return, discuss 10–15 points to compare and contrast the differences between the student's and the artisan's way of life.

After this brainstorming session carry out the following classroom activity on the theme: Comparison of the Two Life-styles.

- ◆ Divide the class into small groups of three or four students each.
- ◆ Let the students use big chart papers, even joining two or three chart papers together, placing them on the floor.
- ◆ With coloured felt pens and oil pastels let each student do big sketches, cartoons and write on the chart paper.

This is a fun activity and should be treated as such. What the students have comprehended and their sensitivity will automatically show in the quality of their work, and through the subject matter that they choose to draw and write about.





Part III
APPLIED CRAFTS
Short Assignments



9 INNOVATIONS IN DESIGN AND PROCESSES

Students can learn the basics of a chosen craft such as pottery/weaving/drawing from a practising local artisan, and work on its techniques, handling materials and tools, experimenting with colours, forms, textures, rhythm, balance, etc. The schools should have all the facilities required for practising all the processes involved in a craft including working space, materials and tools. Schools may not have a teacher who is also an expert in all these crafts and in such a case, the schools should identify resource persons/craftspersons from the community, who can come to the school for demonstrations or whom students can visit.

The aim of learning a craft is:

- ♦ to provide students a first-hand experience of a craft tradition of their region;
- ♦ to enable students to learn the basics of a chosen crafts such as pottery/weaving/drawing from a practising local artisan, and work on its techniques, handling materials and tools;
- ♦ to establish an appreciation and understanding of our rich heritage and vast vocabulary of craft techniques and gamut of craft activity;
- ♦ to equip the students to undertake field research using suitable research tools/methods once they have had hands-on experience of the process of craft-making;
- ♦ to provide students direct interaction with skilled craftspeople so as to aid them in the scientific process of collecting information through observation, enquiry, interaction with people, interviews, and analysing and recording data.

Craftswomen working on new designs



This stage of the course is designed to help students develop their creative and innovative skills. Each term students must choose one topic from those given below that can help them translate what they have learnt in theory into practice.

A. Materials, Processes and Techniques

- ♦ Experimenting with eco-friendly packaging of different crafts
- ♦ Experimenting with techniques

B. Environment and Resource Management

- ♦ Recycling materials
- ♦ Reducing hazards
- ♦ Resource management

C. Economy and Marketing

- ♦ Micro-enterprises
- ♦ Costing and pricing
- ♦ Status of the craftsperson and changing trends

D. Global Uses and Trends

- ♦ Contemporary use of the craft in India and abroad

Pots stored for transportation to the market, Assam



A. Materials, Processes and Techniques

ACTIVITY 9.1

ECO-FRIENDLY PACKAGING OF DIFFERENT CRAFTS

Class : XI

Time : Homework or holiday assignment

Some ideas are suggested below.

- ♦ Create a packaging system for paper kites for export purposes. Ensure that the materials you use are environment-friendly, recycled material.
- ♦ How is pottery carried to the market in a bullock cart by the crafts community? What materials are used? Use the same recycled materials to design a packaging system/unit for other delicate, fragile crafts made of glass, papier mache, etc.

Experimenting with Techniques

In Himachal Pradesh, in particular, metalsmiths were commissioned by the king to embellish the silver-plated doors of temples. Mythological and legendary themes were impressed upon the door by using the *repousse* technique. Locally known as *tapai*, the *repousse* technique enables the artisan to raise designs in relief on a metal sheet. The design is first traced onto the sheet with a sharp, pointed chisel. With light hammer strokes, the design outline is stamped in dots. A mixture of hot sealing wax, resin, mustard oil and brick dust is poured onto a piece of wood. It is allowed to cool so that it becomes a hard surface, on which the inverted metal sheet can be placed. The design is worked into the metal object along the dotted line with a hammer. Numerous blunted chisels are used to make the design even more elaborate. When the sheet is taken off the wooden slab, the depressed portions give the impression of being raised from the surface, and the design looks very impressive.

Delicate objects made of material like papier-mâché need to be handled carefully

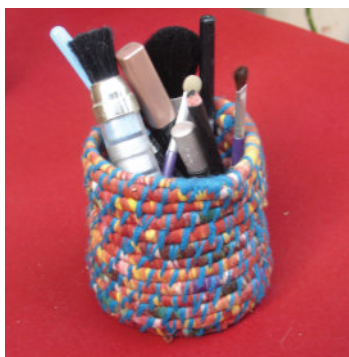


Modern packaging of candles, Delhi



ACTIVITY

- ♦ Using the technique of *repousse* try and develop the concept using another material or materials to create the same 'raised design' effect.
- ♦ There are many styles of painting. Study one local style of a particular community in your district or state to see if any chemical colours are being used and suggest how natural, non-polluting colours can be made and substituted.
- ♦ Create a set of brushes for painting that create textures of different kinds.
- ♦ Keeping in mind the inherent qualities of a plant and its fibres, create a new product that you need in your school like a chalk box, door stopper, file covers, etc.

B. Environment and Resource Management**ACTIVITY 9.2****RECYCLING MATERIALS***Class : XI**Time : Homework*

A container crafted from recycled materials, Delhi

- ♦ Design a paper toy for a blind child using recycled but safe materials.
- ♦ Study a product made of natural fibres available in your locality. Describe the availability of resources, and discuss with craftspersons what alternative material can be used. Can you, for example, recycle plastic bags by making rope with them?

ACTIVITY 9.3**REDUCING HAZARDS***Class : XI**Time : Homework*

The following passage highlights the hazards of working in a quartz-crushing unit.

Such open kilns pose a serious health hazard



Do you know the difference between bio-degradable and non-degradable substances?

Silicosis Silently Killing Hundreds in Madhya Pradesh Villages

Bhil, Bhilala Tribals fall prey to incurable disease after exposure to silica dust in Gujarat quartz-crushing units

BADHGHYAR (DHAR, MP): Kailash's wife is dead. His elder brother is dead. His two sisters are dead too. "Woh charon shaant ho gaye hain (they are all dead)," he says, rather impassively. In his mid-twenties, the resident of Badhghyar village in Kukshi block of Dhar district in Madhya Pradesh knows he is next.

Kailash is dying of the same disease as his family members — silicosis. It is incurable. He too worked with them in the Gujarat quartz crushing factories and breathed in silica dust that now covers the inside of his lungs, slowly choking him. He has watched most of his family die. He doesn't require doctors to tell him about his painful but short life ahead.

His body has already shrivelled up and his muscles have melted. A skeleton of his previous self, he finds it demeaning but lets his mother bathe him. His lungs blocked, breathless and short of oxygen for his blood, self-esteem is the last of his worries as his body refuses to build new cells while the older ones die. Eventually his system will collapse.

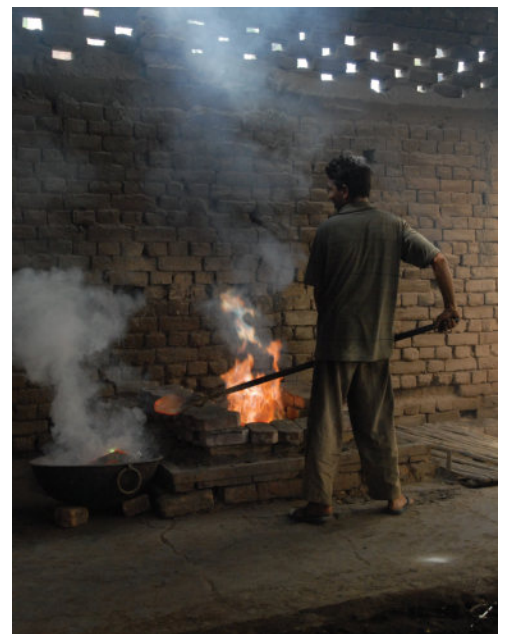
He is one of the hundreds of Bhil and Bhilala tribals in Jhabua and Dhar districts of Madhya Pradesh waiting to die. In a survey conducted in 2007 by a group of doctors in 21 villages of Jhabua, 158 people were found dead of silicosis. "Two hundred and sixty six others, who have been exposed to silica dust and are sick, will also eventually die," the doctors noted.

All of them had gone across the border to work in the quartz-crushing units of Gujarat as unregistered daily wagers. In these factories, quartz stones are first broken by hammer into smaller ones, then crushed and powdered to be used to make glass. Large quantities of dust are generated in the process that the labourers inhale as they breathe deep due to the physically heavy workload involved.

"Initially, the crushing units hired tribals from Gujarat, but when deaths began to hit the tribal region there, the contractors came to Madhya Pradesh in early 2000. Young men and women, jobless in the summers, began to go across the border for what sounded an attractive proposition — Rs 50 to 60 as daily wages for three to four of the worst months of the year," says Magan, a member of the Khedut Mazdoor Chetna Sangathan, a local NGO which helped the doctors carry out the extensive survey.

But when they returned from work, many died with similar symptoms. The Sangathan has filed a case in the Supreme Court. The local administration and the state government have been mostly unsympathetic to the villagers. The National Human Rights Commission is also hearing silicosis cases from across the country. "The disease may not be curable but it is preventable. The factories should be held responsible for exposing the labourers to silica dust," says Magan.

A metal furnace spewing toxic smoke



Munni, a Rordha resident in her mid-30s, has seen 13 members in her extended family die over two years. In all, 28 people have died of silicosis in her village. Those left take care of the orphans and the old. Unable to cope, they find novel ways of resigning to death all around. "Greed is killing my daughter and others," says Anita, who, along with Kailash is one of the two surviving from the 14 that went together to work in Gujarat for that extra ten rupees a day.

– NITIN SETHI, The Times of India, 19 May 2008

EXERCISE

1. Make a collection of articles from newspapers, magazines and the Internet on occupational health hazards in the crafts sector in India.
2. The smokeless *chulha* reduced health hazards in kitchens without proper ventilation. Similarly, design an appropriate solution to any one of the occupational health hazards found among the crafts sector in your community that you may have studied as part of your long/short assignments.
3. Design an inexpensive method of making pottery without a wheel.
4. Make 10 different products with recycled materials such as plastic bottles.
5. Create two useful items for your home and school using non-hazardous materials.
6. Design a brochure, poster or pamphlet to promote the work of the local crafts person you have worked with.
7. Write an essay on how waste is disposed of in your locality and suggest a better disposal system.

ACTIVITY 9.4

ECO-FRIENDLY CRAFT

Class : XII

Time : Assignment

In June 2007 the huge multinational company Mattel Inc., the world's biggest toy retailer had to remove 21 million toys from shops around the world. This was after they discovered that the paint used on Chinese-made toys contained poisonous lead in it.

Experts say that Polyvinyl Chloride also known as PVC or vinyl contains phthalates. These can cause many kinds of bodily harm and illness.

Because of the cheap toys being produced in China and exported to all parts of the world the traditional toy-makers of Channapatna in Karnataka had been losing business over the last ten years. Many of the toymakers had migrated to cities in Karnataka in search of employment.

Then the news broke that Chinese toys contained lead and Mattel Inc. were removing the toys from shops and markets around the world. Suddenly there was a world-wide demand for safe, non-toxic toys.

...Channapatna toys are made from pine and cedar wood and painted with mineral, natural paints.

In 2007 Rs 80 lakh worth of toys from Channapatna were exported to the United States of America and the United Kingdom. Many toymakers who had gone to the city in search of work returned to make safe lead-free toys for a new growing market.

— Young INTACH, Newsletter, 2007

SUGGESTED ACTIVITIES

- ◆ Identify a local craft and find out if the craft community is using any chemical substance in it. Ask them what natural materials they used originally and why they have stopped using it, if they have. Tell them the story of the Chinese toys.
- ◆ Hazardous waste from factories and production centres pollute the soil and water bodies. Write an essay on one such case, describe the situation in your area and suggest what can be done to lessen the problem.
- ◆ Study the process of wheel thrown pottery and document the entire process step by step beginning from where the material is found in your area to how objects are fired. What alternatives to wood can you suggest for firing the kiln? Discuss with the craftsman.
- ◆ Document natural colours and dyes used in paintings in your area. How are they obtained, made and used?

What are the elements in the creation of an eco-friendly craft?



Images in a market, Madhya Pradesh



ACTIVITY 9.5

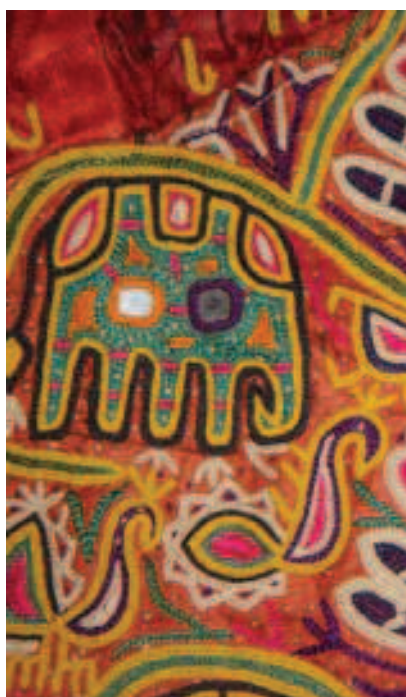
RESOURCE MANAGEMENT

Class : XI and XII

Time : Assignment

Quake Shatters Gujarat's Artisans

BHUJODI (KUTCH): *There were celebrations here when Punjabhai Vankar came back with a national award for excellence in handicrafts in 1971, putting this little village, 10 km from Bhuj, on the national map.*



Embroidery from Kutch, Gujarat

Three decades later, Bhujodi, which has produced seven more national award winners, and home to the country's finest shawl-makers, hardly has a home standing.

The earthquake of 26 January 2001 brought the houses down, left the looms broken, shattered dreams and affected a tradition Gujarat was proud of. As many as 180 families of weavers were affected by the quake with few looms still running here.

"I had five looms. They were all destroyed when the wall of my workshop collapsed. The 15 persons working on them are now jobless," says Vankar Dayabhai another national award winner. Award winner Devji Vankar, for whom national awards are a family affair now with his father and brother also being awardees, says the earthquake dealt a mortal blow to his craft. "All my 10 looms are now in ruins. Though the season for shawls just got over, this will affect our business severely," says Devji.

Also threatened is a unique training unit set up near Bhujodi to create interest in and train youngsters in the craft of shawl-weaving. With the training centre having crumbled, the 10 students are now uncertain about their future.

The Vankars procure acrylic and pure wool from Ludhiana that they weave into various patterns to form shawls. These shawls are then sent for embroidery work to the Ahir and Rabadi communities. They are also sent to the Banni area for mirror work.

The earthquake has affected about 500 families of weavers in villages like Bhujodi, Kotai, Kukma, Bhimarao Nagar and Mota Bandra.

– RAJA BOSE, *The Times of India* News Service

SUGGESTED ACTIVITIES

- ♦ Tsunamis, floods, droughts, landslides, earthquakes, epidemics, all greatly affect crafts people, their supply of raw materials, and their markets. With the help of the Internet document one case study from any other country in the world to highlight how natural calamities have affected a crafts community.
- ♦ Develop a story from any country in the world including India, of how a crafts community was rehabilitated after a natural calamity, man-made disaster or conflict and war.

ACTIVITY 9.6

CONSERVATION OF NATURAL RESOURCES

Class : XII

Time : Assignment

Scarcity and Loss of a Tradition

Few humans have interacted so imaginatively, so intensely and yet, so gently, with a single creation of nature as have Koya tribals with bamboo. The Koya in Orissa are mainly in

Malkangiri — one of India's poorest districts. Some live next door to Andhra Pradesh. From childhood, members of this unique tribe, says the Sarpanch of Pitaghata, "...learn the Koya ethic. We teach them to cut the bamboo in such a way that it grows again. We never destroy the forests because our lives depend on them."

In Kambheda village, a Koya man proudly shows us the many things he has made from bamboo. These are not for sale in the market but for use by his family. They include: eram — umbrella, guta — basket for vegetables, jaugula — mini basket used as a measuring unit for rice, osod — flute, tekrom — big fish trap, and kiki kadog — a bag to carry the fish in. There are also eighteen types and sizes of baskets. Besides, the Koyas use bamboo shoots in their food and medicinal preparations.

From regeneration to phased and planned felling, it is all there in the Koya ethic. Their relationship with bamboo, far from being a conquest of nature, is a romance with nature.

Yet bamboo is also the social and economic oxygen of the Koya. In recent years, forest laws removing their access to that material have denied them this oxygen. However, big corporates have gained mostly unchecked access to this. They seek large quantities of bamboo for paper. Their imprint is now all over the place in huge patches of barren land where dense forests once stood. Ironically, the companies and their middlemen often hire the Koya on a casual basis — to fell their own forests.

But why cut off the Koyas from bamboo while allowing private companies to access it?

It isn't the first time the Koyas have lost a home, The district Gazetteer says the Koya tradition is that they were driven from the plateau in Bastar by famine and disputes about 200 years ago. Now it's a new form of displacement. One in which, says a Koya in Suplur village, "We have our houses but no home. What are the Koya without bamboo?"

— P. SAINATH, *Everybody Loves a Good Drought*

What are the special properties of bamboo?



Bamboo, West Bengal

SUGGESTED ACTIVITIES

- ♦ Search and record from the Internet or a library two case studies of how crafts communities have also served as guardians of the natural resources that they use in their craft.
- ♦ Interview any one local craftsperson and find out if there is a scarcity of natural materials that is affecting production. What does the crafts community feel can be done to remedy the situation.

THE BAMBOO IN INDIA



Bamboo house, Assam



Bamboo forest, West Bengal



Basket on cart, Andhra Pradesh



Modern tourist resort, Assam

What qualities of bamboo are used in the applications shown here?



Chinese fishing nets, Kerala



Bamboo chicken carrier, Bihar

What can be done to prevent the loss of natural resources?



Pappad carriers, Rajasthan



Baskets, Manipur



Bamboo fishing baskets, Karnataka

C. Economy and Marketing

ACTIVITY 9.7

MICRO-ENTERPRISES

Class : XI

Time : Homework

In rural areas most non-food items are brought from urban areas. The production of these consumer goods is taken up by large-scale industries and the products are marketed in rural areas. Producing these consumer goods in rural areas would have a two-fold effect on the livelihoods of the villagers. First of all, the production process would generate employment locally and thus strengthen the livelihoods of people. Secondly, the products would become available in the local market for lower prices, because there would be no middle men involved, and no transportation and marketing costs. The profits of the production and selling would remain within the community, which will stimulate further development of micro-enterprises in village. An advantage of selling in the urban market on the other hand is that higher prices can be fetched.

Read the case study given below.

Leaf Plates and Cups

Introduction

In forested areas the production of cups and plates made of leaves is a livelihood option. The technique is simple, fewer equipments are required and in this way additional value is given to Non-timber Forest Produce. The market for these cups and plates can be the village and its surroundings, urban areas and special festivals. Market linkages and adequate planning (for example increased production in the period before festivals and events) can increase the market value.

Leaf plate



Details and Cost of Production

Leaves collected from forest trees like Khakhro (Butea monosperma), Badam (Terminalia catappa) and Teak (Tectona grandis) can be used.

If the agricultural land has a boundary of fruit and timber trees, then these leaves can be used. This saves time required for collecting the leaves and will guarantee a supply.

The collected leaves should be big, without thorns or holes and round in shape. Leaves that still have some moisture and are not completely dry are easier to process.

Arrange the leaves in such a way that there will be no holes in the plate. Fix the leaves with small sticks.

For making leaf cups a machine is required. The Rural Technology Institute in Gandhinagar has developed a low-cost, manually operated cup-making machine. This machine is portable and costs between Rs 5,800 and Rs 6,000. Leaf cups are coated with a thin layer of plastic to hold liquids. The machine heats up a layer of plastic between the leaves so that the materials will stick. An additional advantage of this heating process is that it kills bacteria.

Production Estimates

- ♦ Twenty plates and forty cups can be produced in one hour.
- ♦ The cups and plates are usually packed hundred per packet. While packing and storing one should make sure that the plates and cups do not break.
- ♦ Store the cups and plates in a dry place to ensure their preservation.

Benefits

- ♦ For a set of hundred cups and plates the market rate is Rs 60.
- ♦ The input costs are minimal, because the leaves are collected from the forest.
- ♦ A women's group or self-help group can take up the activity.
- ♦ If the women sit together to produce the plates it also becomes a social activity that gives them some time together.
- ♦ The plates are bio-degradable.
- ♦ The usages of leaves can stimulate the growth and protection of forest trees.

– SMALL STEPS, BIG LEAP, Centre for Environment Education

SUGGESTED ACTIVITIES

Develop a micro-enterprise for a craft of your region, as has been done in the case study given above, on the following points.

- Details and the cost of products
- Production estimates
- Benefits

ACTIVITY 9.8

COSTING AND PRICING

Class : XII

Time : One period

Interview a local toymaker and discuss:

- ♦ cost of production
- ♦ cost of raw materials
- ♦ consumer needs/behaviour, and
- ♦ inform the craftsman of changing trends.

How do artists price their creations?



Brick making, Orissa

What are the problems faced by the brick-making community in India?

Create a poster for an exhibition of community art like Madhubani of Bihar. Highlight its special values and unique qualities.

Interview a local artisan on the following points and make a pricing structure for a craft, e.g. a pot/brick/broom.

- ◆ Material cost
- ◆ Infrastructure costs (electricity/water)
- ◆ Tools
- ◆ Payment to other workers
- ◆ Transport cost
- ◆ Total price
- ◆ How many objects does the craftsman make in one month?
- ◆ How many objects does the craftsman sell in one month?
- ◆ Does the craftsperson add any monetary value to the price for his skill, labour, time?

Calculate the cost of the monthly requirements of the crafts family taking into consideration the following factors.

- ◆ Number of persons to be supported
- ◆ Animals
- ◆ Food
- ◆ Shelter
- ◆ Clothing
- ◆ Travel and transport
- ◆ Education
- ◆ Health

Is the monthly production and sales meeting the needs and requirements of the family?

If the craftsperson is not able to make ends meet, what advice would you give?



Craftspersons selling their products in a mela, Madhya Pradesh

ACTIVITY 9.9**DEVELOPING A RESEARCH PROJECT***Class : XII**Time : Assignment****Status of the Craftsperson and Changing Trends***

In traditional Indian society there was no sharp distinction between art and craft. The Sanskrit word shilpa meant skill, craft, work of art or architecture, design or decoration.

Within the traditional Indian social structure, the status of an artisan was elevated when he made a religious object which was seen as a form of devotion and therefore as a means of upward social mobility. The craftsman is described as the descendant of Vishvakarma, Maker of the Universe. He is said to have fashioned divine images. The craftsmen who made the simple mortar and pestle and those who designed magnificent temples and palaces came from the same rural stock. They organised themselves into guilds, with the intention of protecting their socio-economic and technical interests and undertook large projects on a collective basis wherein they served the specialised interests of their clients...

Its more important function for major ritual events such as birth, initiation, marriage, death, annual and seasonal festivals and such like often surpasses the function of craft as a livelihood. On all these occasions a paraphernalia of textiles and garments, vessels and utensils, toys and games, props and furniture are used. Objects used for everyday purposes attain a ritual value, a sacrosanctity, which then elevates the craft and consequently its maker, to the realm of the sacred. These are, therefore, not merely items created for the elementary purpose of marketing, but form an integral part of the socio-religious order of traditional and contemporary village and tribal life of India.

– JYOTINDRA JAIN



Painted walls of a rural hut, Orissa

SUGGESTED ACTIVITIES

1. Read the above extract and develop a research project:
 - ◆ Study local craft communities who create objects for ritual purposes
 - ◆ Document their caste, language, how they are paid, what they make and the occasions on which they make them.
 - ◆ Apart from ritual objects do they perform any rituals/services for other communities?
 - ◆ Are there any organisations/craft community guilds to protect their interests/their children?
2. Design a scheme for an NGO to protect the interests of a craft community.

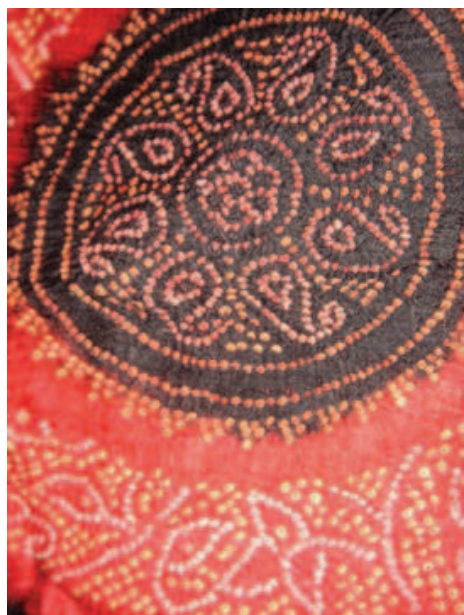
D. Global Uses and Trends

ACTIVITY 9.10

CONTEMPORARY USE OF *BANDHINI* IN INDIA AND ABROAD

Class : XII

Time : Homework



Bandhini, Rajasthan



Tie-dye is yet another way of embellishing cloth — primarily in Gujarat and Rajasthan. Fabric is pinched over the nail of the craftsperson, and tied with waxed cotton thread to make a patterned sequence of fine knots. When the cloth is later dyed in successive deepening shades of different colours, the waxed knots resist the dye, and when untied later produce a delicate but striking design of white dots on the coloured surface. As in many Indian crafts, *bandhini* is a family activity. Women tie the cloth; men do the designing and dyeing. In the *laheria bandhini* of Udaipur, the cloth is tied to make fine diagonal stripes rather than dots.

When the Prince Regent's passion for snuff in the late eighteenth century made snuff-taking a European fashion and coloured handkerchiefs were needed to hide the ugly brown stains, it was the *bandanna*, the spotted kerchief that came to the rescue of the Regency Buck!

SUGGESTED TOPICS

- ◆ On the Internet search for new uses of clay in industry, in homes, in science, in space travel.
- ◆ Make a scrap book of *mehndi* designs — describe the meaning of the symbols, motifs and designs wherever possible. Add your own contemporary designs.
- ◆ Observe the motifs and sayings painted on trucks and scooters and make a record of them.
- ◆ Look at cinema hoardings and relate this popular Indian culture to an older heritage.
- ◆ Look for examples of a traditional craft that has found a contemporary function.
- ◆ Write an essay on an Indian craft that has gained popularity abroad and explain why.

10 CREATING AN AESTHETIC ENVIRONMENT

It is important that students who undertake this course have an opportunity to use what they learn to enhance their daily life. Students may be asked to practically demonstrate how they will create an aesthetic environment at school, home in the, and in the community. They can redesign their classroom with crafts they have studied, they can design a notice board for the school, or decorate the principal's office. Periodically students can display and organise exhibitions to display their work and obtain feedback. Students can learn how their products can be creatively used in their lives as well as in the community.

The purpose of this activity is to *add colour* to your life and that of others. To find a way by which you and your class can bring crafts and art to your school, your home and improve your environment.

Read the following story of Santokben of Gujarat to get some ideas of what you can do to add colour to your life.

How can you create an aesthetic environment in your home, school, and neighbourhood?

◆ *Keep it clean*



Decorating the floor with traditional painting

Adding Colour to the World

Santokben lives in a village in North Gujarat. Her husband is a farmer. She works with him on the field when the need arises; at other times, she is busy at home.

Not just cooking and cleaning, she embroiders cloths, quilts and wall-hangings. She teaches the young girls of the neighbourhood her craft and regales them with stories. She paints the walls of her house in the festival season — transforming it from a mud hut to a dream house with the white lace of her lines and tiny insets of colour. If you complimented her for this, she'd say with a shy smile and a mixture of modesty and pride, "a gharna gokul che" (this is a gokul built of mud), punning on the word gokul which can mean both 'cowherd's hut' and 'God's abode'.

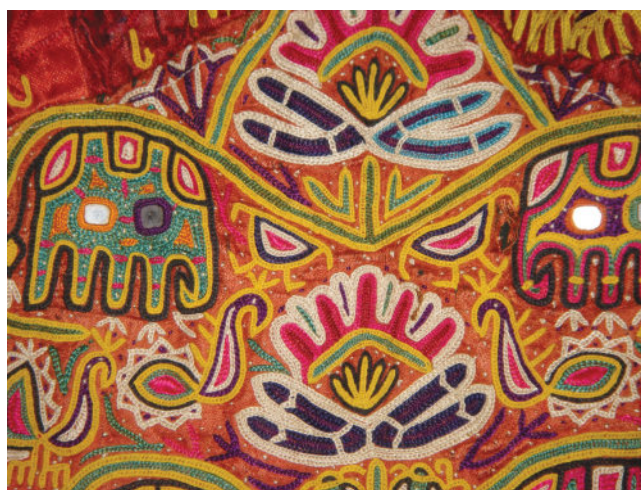
Santokben has not learnt to draw but uses geometrical or near-geometrical units to make all kinds of configurations to represent the forms you see. She is in great demand. When she is free, her neighbours call her to their houses to help with their painting. Or rough the layout of their embroideries with a matchstick dipped in washable ink. She does so many of these that it has broken down her reserve; if you put a sheet of paper before her, she draws on that as well, normally the usual forms, but often improvisations.

Santokben and her kind add colour to the villages. Not just by their looks or clothes or handiwork but by their talk, their laughter, their open gaiety, even rough-hewn wisdom. Her daughter, Sharda, went to school, married a mill-hand and shifted to town. Santokben rues her luck. She has been washed white, she says about her daughter, and run through the press. No juice or colour left. Her husband is a good fellow but he looks so ill, she laughs so little!

— K.G. SUBRAMANYAN, *The Magic of Making: Essays on Art and Culture*

Do you think the right to creativity belongs to everyone?

Embroidery from Gujarat



ACTIVITY 10.1**WALL MAGAZINE***Class : XII**Time : Assignment*

A tremendous amount of material can be collected on the history and development of each craft. This will consist of newspaper clippings, magazine articles, pictures, and even craft articles. However, much of this material will be repetitive or redundant.

Form two or three small groups of students to review this material, and carry out the following steps.

- ◆ A theme for presentation should be chosen by each group.
- ◆ Unnecessary material should be weeded out.
- ◆ The best should be chosen from repetitive material.
- ◆ A variety of forms of presentation should be chosen, e.g. pictures, tables, maps, charts, descriptive paragraphs, photographs, drawings, actual raw materials, etc.
- ◆ Rough placements and attractive arrangements should be made on newspaper or brown paper for the initial dummy.
- ◆ Spacing and captions should be decided on.
- ◆ Care should be taken to see that there is a sequential flow in the matter.

After this ground work is completed by the students, the teacher should step in and lead a discussion with the group leaders on the effectiveness of the dummies. Final selections and changes should be made at this stage. The best display techniques, the overall design, the colours to be used and the lettering should be decided on, so that all the presentations are standardised to a certain extent. Each group should be allotted *thematic* panels and all these should be put up together to form a composite wall magazine.



This method encourages both individual as well as group work. Do remember to photograph the magazine presentation for your records. Keep the wall magazine up for two or three weeks, and then store it away carefully for later use, e.g. an exhibition at the end of the year, or for use in subsequent years when the same theme is explored by a new group.

Topics for Your Wall Magazine

When you have finished studying a chapter from the textbook make an illustrative wall magazine. Two topics are suggested below.

- ♦ In India, ornaments are made for different age groups and are designed for each part of the body.
- ♦ Make a textile map of India with photographs and cloth samples to illustrate the costumes of India, different ways of wearing the sarees, or the weaving or embroidery styles of each region of this country.

ACTIVITY 10.2

REDECORATING THE CLASSROOM

Class : XI

Time : Class assignment

SUGGESTED IDEAS

- ♦ Decorate your classroom with, for example, a traditional paper craft of your region/cloth samples/murals.
- ♦ Create posters for each craft of your state for a Crafts Fair highlighting the important qualities.
- ♦ Make a wall magazine/newspaper/cartoon

The Principal's room can be decorated with traditional murals



ACTIVITY 10.3

THE PRINCIPAL'S ROOM

Class : XII

Time : Class assignment

The Principal's office is visited by teachers, students, parents and visitors. It is an ideal place for a crafts project, to showcase students' crafts and design skills.

SUGGESTED IDEAS

- ♦ Mural painting
- ♦ Crafts display
- ♦ Wall magazine
- ♦ Heritage maps

ACTIVITY 10.4**CREATING A SCHOOL MUSEUM***Class : XI**Time : Field visit and class assignment*

Crafts objects of different regions, styles and communities collected during your field work can be used to create a school museum, located in a corner of your crafts/art room.

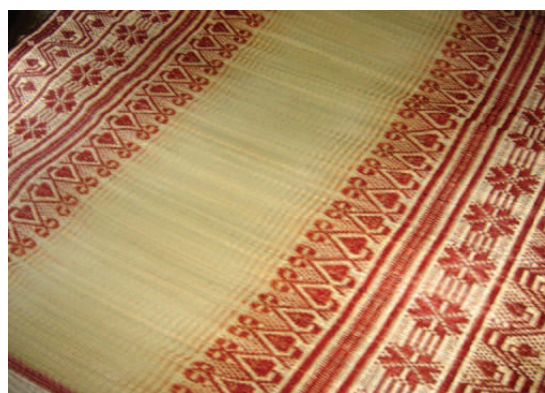
SUGGESTED IDEAS

- ♦ Bring objects from home and display — a collection of pots, sarees, kitchen implements etc.
- ♦ Visit a local *haat*, or *mela* and collect different clay/ metal/paper objects. Create a display corner and label the objects to explain the form and function of each handcrafted object.

What are the qualities of a good display?



*Collections of different craft objects
for a school museum*

ACTIVITY 10.5**DISPLAYS***Class : XI and XII**Time : Class assignment*

The culture of North-east India had been self-sufficient for centuries, including such cottage industries as pottery, basketry, weaving, carpentry, blacksmith, etc. which were carried out within the household at the family level. The artisans and craftsmen were never idle.

Among the number of tribal communities, the Naga have the most spectacular and identity-bestowing woven item — their body cloth or shawl — which consists of three separately woven pieces that are stitched together. The central part is generally more lavishly decorated than the rest.

Every traditional piece of Naga wear is an expression of the Naga philosophy of life, world-view and traditional values. Different Naga people have their own cloth designs. Cloth indicates social position (marital status, wealth, commoner or aristocrat, head or feast-giver) and cultural aspects. Naga shawls range from a very simple white cloth to the elaborately designed shawl for the warrior or the rich man.

SUGGESTED ACTIVITIES

- ♦ Make a display of textiles from the North-east using photographs and cuttings from magazines, newspapers, the Internet etc.
- ♦ Consider how costumes and jewellery define the social position of different members of your community. Include the language of clothes amongst the youth today. Argue whether in a democracy this should be the case.
- ♦ Are school uniforms a good idea? Develop a display for and against the idea.

ACTIVITY 10.6**PERFORMANCES**

Class : XI and XII

Time : Class assignment

Make scrolls using elements of traditional story-telling styles to carry important messages on health, safety, environment protection such as saving wildlife, etc. Display the scrolls to the accompaniment of music and dance like the Bhopas of Rajasthan. Try to invent your own musical instruments and songs.



Bhopa (narrator), Rajasthan



*Display of a scroll
by students*

ACTIVITY 10.7**DESIGN EXPERIMENTS***Class : XI and XII**Time : Three periods and home assignment*

There are many aspects of design to be considered when developing a poster/chart/brochure/wall magazine. Let us experiment with three aspects:

- ♦ line
- ♦ colour
- ♦ shape/form.

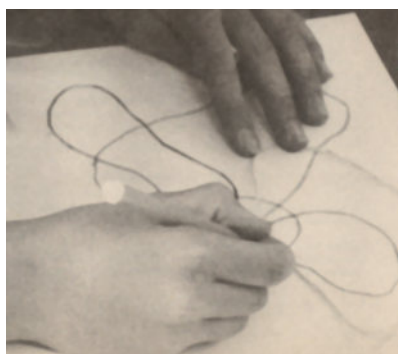
Line

Lines can express.

Create expressive lines with a variety of pencils — HB, 2B, 4B, 8B, pens, brushes, etc.

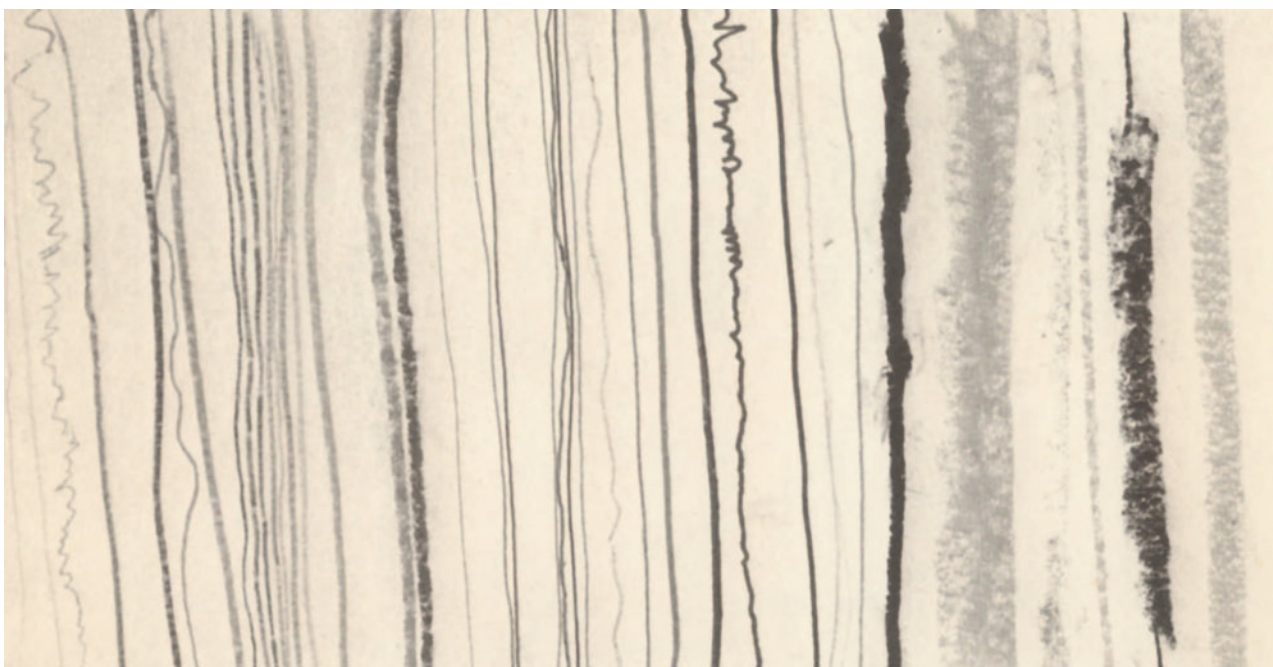


Students experimenting with different design aspects



Draw:

- ◆ thick lines
- ◆ thin lines
- ◆ wavy lines
- ◆ hard/soft lines
- ◆ zig-zag lines
- ◆ messy lines
- ◆ fading lines



Different types of lines

Calligraphy/Typography

Each region in India has its own beautiful languages and scripts that have developed over the centuries. Choose a script and your favourite book or poem title and create two different calligraphic designs for it.

- ◆ Plan the size and style of letters using an instrument of your choice.
- ◆ Use different sizes for different purposes.
- ◆ Carefully space the letters.
- ◆ The calligraphy should be easy and interesting to read.

Calligraphy is the art of decorative handwriting.

Colour

Colours around us are classified as follows.

Primary Colours: Those that cannot be prepared by mixing colours. They are red, yellow and blue.





Secondary Colours: Those formed by mixing two primary colours in equal quantities.



Warm colours toCool colours



Neutral colours



Acromatic: black and white only



Monocromatic: gradation of the same colour



Play between warm and dark colours



A pattern is the repetition of motifs.

Design is the symmetrical or asymmetrical placement of motifs.

Shape/Form

Spaces enclosed by lines are called shapes.

Motifs and Patterns

In a design symmetrical, asymmetrical and repetition of motifs take place. Repetition of motifs creates patterns.



Symmetrical motif



Asymmetrical motif



Natural shapes — flowers, leaves, animals



Geometrical shapes — round, square, triangle

ACTIVITY 10.8**POSTER-MAKING***Class : XII**Time : Two periods*

Design a poster a chart or a wall magazine keeping the following suggestions in mind.

- ◆ Keep a clear margin
- ◆ Write title clearly
- ◆ Write text in a readable style and size
- ◆ Balance text with interesting pictures
- ◆ Introduce colours, textures, shapes.

Use bright colours

Use clear and interesting calligraphy

An unusual shape can attract attention.....

Select visuals appropriate to the subject

Clearly indicate address, time and duration

**SUGGESTED ACTIVITIES**

Make posters for any two of the following events.

- | | |
|-------------------------------------|--|
| ◆ Crafts <i>mela</i> in your school | ◆ Music recital/dance performance/play |
| ◆ School annual function | ◆ Exhibition of photographs/paintings |

NOTES

