

# WOMEN'S WEEKLY

COMPLIMENTARY COPY

*Joseph*

SPECIAL ISSUE

## DO-IT-YOURSELF CRAFTS



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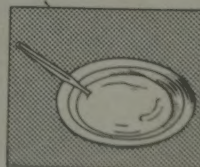
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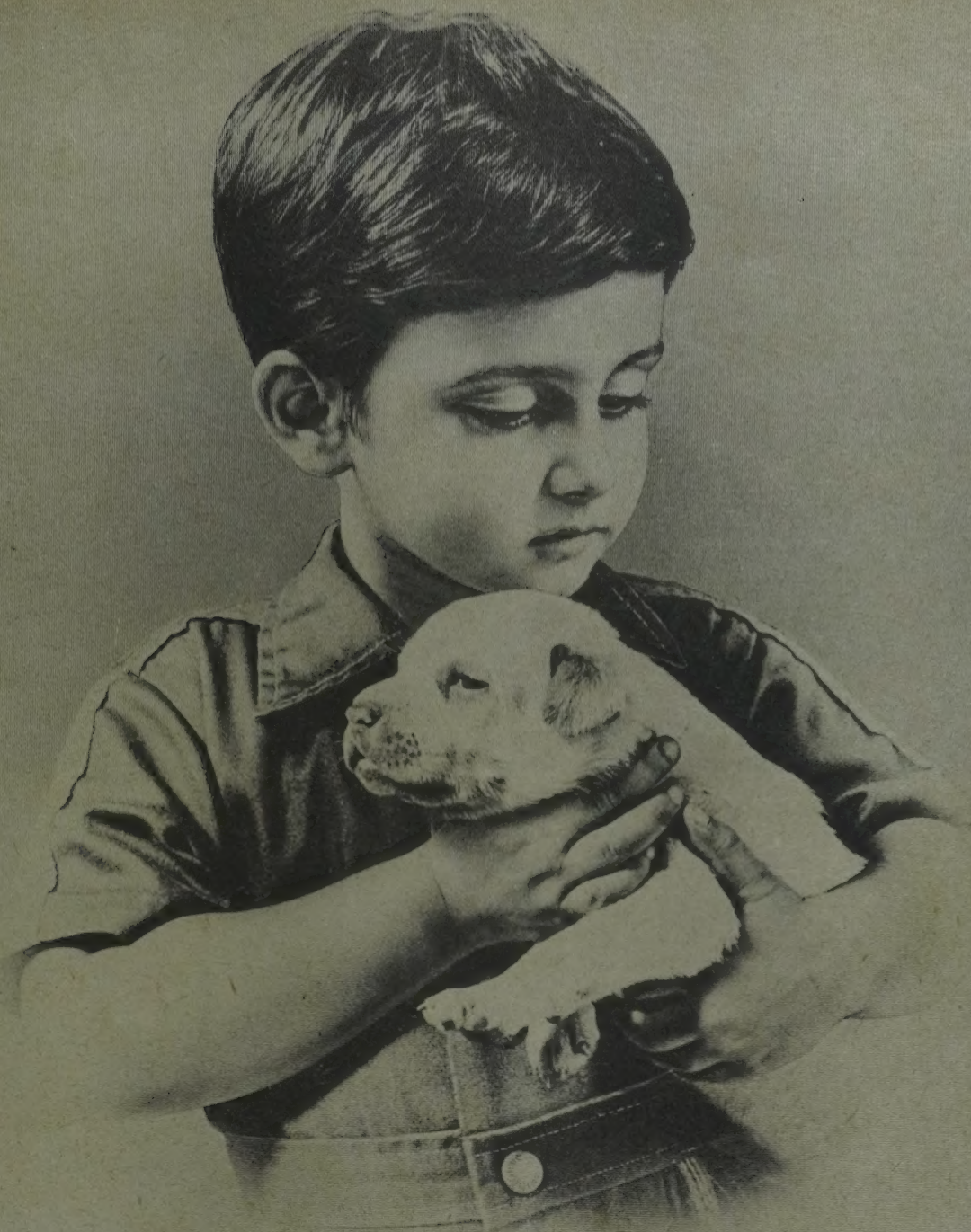


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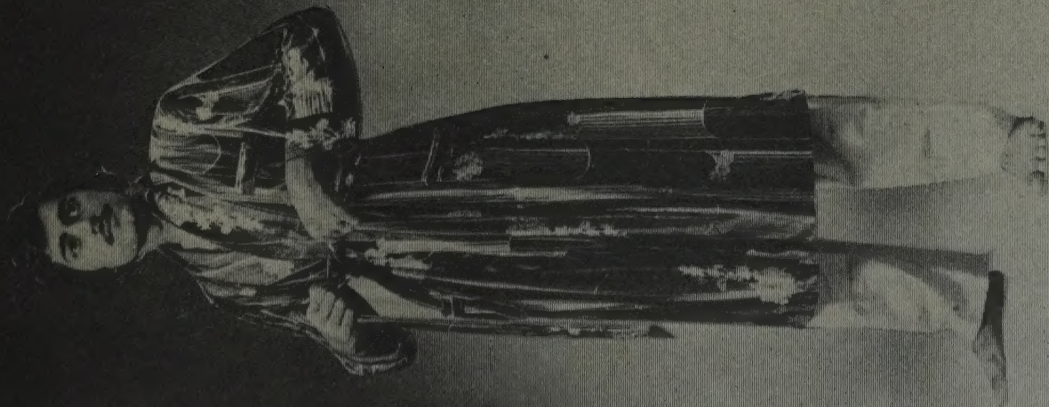
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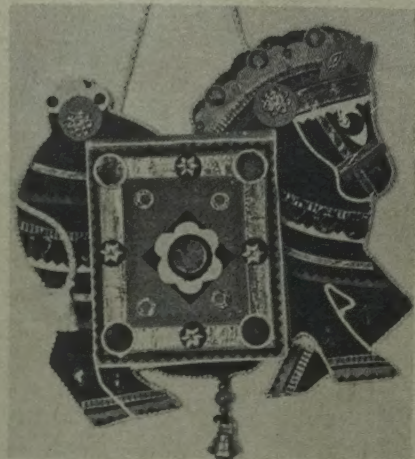
## Bank of India

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## "I MADE IT MYSELF"



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MRS. KOKILA SAMPAT  
AND PUJA SAMPAT.

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With my own two hands. With all my talent and ingenuity. With just scraps and waste material. And look at the money I've saved — more and more women today are saying this, in an inflation-ridden world, with great pride and greater satisfaction. The joy of making a home is enhanced a thousand-fold when that home is filled with little works of beauty and art made by the housewife herself.

Today, do-it-yourself crafts are an industry, creating employment, bringing in additional income and even generating foreign exchange. Thousands of women are now engaged in do-it-yourself activities, some only in the pursuit of beauty, others for gaining economic independence — a goal towards which they are being helped by colleges of home science, training institutes and 'mahila mandals'. Countless are the women from economically-backward families and war widows who have benefited through these simple yet exquisite crafts which they have learnt to make. There is, today, a global demand for small handicrafts — items such as jute bags, decorative candles, leather goods, dolls, flower containers, greeting cards, pot holders, mobiles, palm-leaf table mats and a horde of knick-knacks which are a joy to behold.

The Indian woman, both rural and urban, has become dextrously adept at creating little things out of practically nothing. She uses wood shavings as easily as she uses

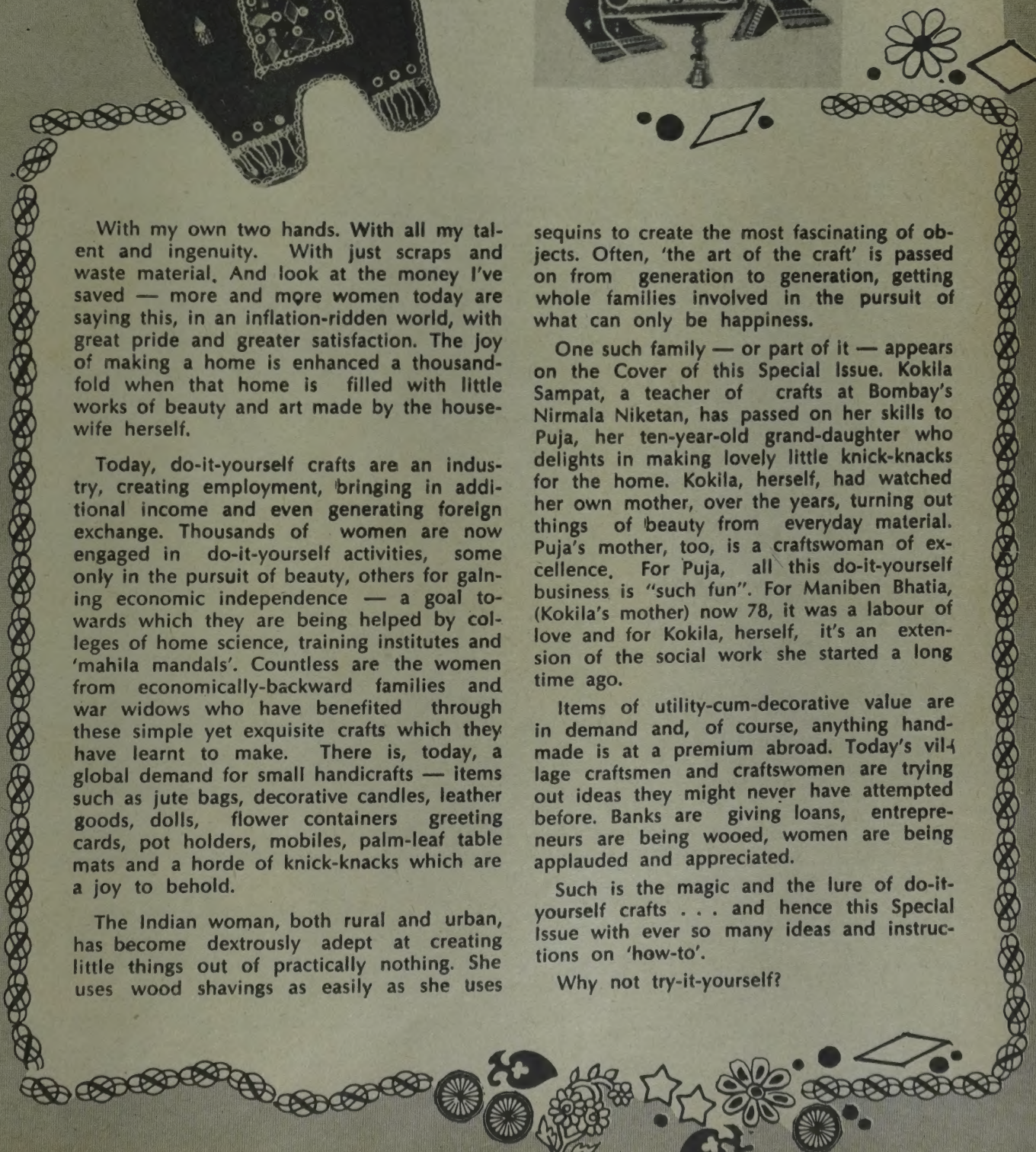
sequins to create the most fascinating of objects. Often, 'the art of the craft' is passed on from generation to generation, getting whole families involved in the pursuit of what can only be happiness.

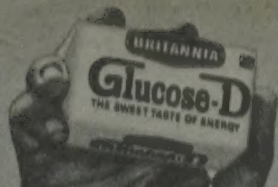
One such family — or part of it — appears on the Cover of this Special Issue. Kokila Sampat, a teacher of crafts at Bombay's Nirmala Niketan, has passed on her skills to Puja, her ten-year-old grand-daughter who delights in making lovely little knick-knacks for the home. Kokila, herself, had watched her own mother, over the years, turning out things of beauty from everyday material. Puja's mother, too, is a craftswoman of excellence. For Puja, all this do-it-yourself business is "such fun". For Maniben Bhatia, (Kokila's mother) now 78, it was a labour of love and for Kokila, herself, it's an extension of the social work she started a long time ago.

Items of utility-cum-decorative value are in demand and, of course, anything hand-made is at a premium abroad. Today's village craftsmen and craftswomen are trying out ideas they might never have attempted before. Banks are giving loans, entrepreneurs are being wooed, women are being applauded and appreciated.

Such is the magic and the lure of do-it-yourself crafts . . . and hence this Special Issue with ever so many ideas and instructions on 'how-to'.

Why not try-it-yourself?





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# A WORLD OF CREATIVE PLEASURE

Leela Cherian

In a corner of my verandah, peering out from amidst the potted plants, stands a small clay horse. His stance is slightly askew, his whole expression one of bewilderment and he is far from being perfectly made. Yet, he is one of my prized possessions, for the simple reason that I made him — myself. And got immense pleasure from the whole process too — finding the clay (from a nearby field) making the form, inveigling the local potter to come and fire it for me in a home-made kiln of cowdung patties covered with mud and straw. It was exciting and fun and I learnt a lot.

This country cannot be surpassed for the wealth, variety and beauty of its crafts. Unfortunately, these are considered the preserve of the hereditary craftsman, and the methods employed are usually so laborious that one feels there is no hope of mastering the technique unless one starts at the age of eight. I wish there could be greater realisation of the role the amateur can play in a resurgence of interest and creativity in crafts. I wish that towns and cities would start craft centres, membership of which would enable amateurs to use equipment and facilities for the few pieces they wish to make of, say, pottery or enamel work or sculpture.

There is so much to be gained from creative crafts that I think it is a great pity so many people shy away from it. I know people who say wistfully they wish they could make this or do that but they "can't draw a straight line", or are "all thumbs". Many feel intimidated by the fact that they have no "art training" and are quite unable for a variety of reasons to obtain it either. However, if you are interested and find joy in making things, you can always teach yourself. Just plunge in and start and you will never have another idle hour or a moment of boredom.

In western countries there is a booming trade in make-and-do books, kits and courses. We have no such facilities. I certainly wish we had, but meanwhile I have also had a lot of fun finding it all out myself. For instance, I do leather work as a hobby — bags, purses, small articles. The shoe shop man helped me to locate the place where I could buy leather, taught me a little about how to decide on weight and type for each use. The cobbler gave me lessons in hand-sewing, punching holes, set-

ting snaps. The blacksmith made me some tools for leather tooling. The carpenter made me a pounding board and wooden mallet. I bought books on the subject to help me in my self-instruction. Now I do passable leather work and when somebody asks where I got that un-

for yourself, your children, your husband. Whether it suits your purse also is something you will have to decide for yourself. Personally, I feel we can usually find the money for a new saree or a kitchen utensil or gadget. Spending on a hobby is considered an unnecessary extravag-

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**Craft-making isn't difficult.  
If you are genuinely interested and find joy  
in making things, you can  
always teach yourself. Plunge into it, make a  
beginning, and you will  
never have a moment of boredom**

---

usual bag and I casually toss off that exhilarating sentence, "I made it myself", it does seem worth every bit of the trouble.

Deciding what craft you would like to take up is largely a matter of personal preference, bound also by your budget and the time you have available. You can make a macrame pot hanger for a few rupees with jute cord in a couple of hours. In the same craft you could also buy a quantity of cotton cord, dye it in the colours you need, make a stunning wall hanging and take several days over it.

Browse through the craft books in the bookshops and find what it is that catches your eye and imagination. Make enquiries as to whether the materials and equipment are locally available or can be put together. There is a craft to suit almost every kind of taste or ability —

ance. And yet a hobby pursued with love and interest can do more to lift your spirits, your ego, your sense of purpose and self-worth than any stainless steel vessel possibly could. And surely that is a good investment. There is also the joy of your heightened perceptions of a whole new world. You appreciate better the colours of an arresting print, the intricacies of the scrolls and tendrils of a wood carving, the subtle design elements in a perfectly made teapot. You start also to cull your own ideas for projects you have in mind — a silhouette of trees, an arrangement of flowers, a shepherd with his flock are suddenly much more interesting because the images spark off design ideas. Working your way through experience to original design is one of the most exciting aspects of a craft. However, that may

come later, the important thing is to get started and learn for yourself the sheer pleasure of creating a thing yourself. And remember, it could also perhaps lead you into a lucrative business.

If your handmade item attracts the praise of friends and acquaintances, it is a good indication that you may be on to a saleable thing. You will first have to decide whether, considering the materials, labour and costs involved, you will be able to sell it at a price which is attractive to the customer. Quite frankly, you may very often come to a full stop at this point because many beautiful things one can make for oneself involve so many hours of patient toil that one could not possibly sell them for a worthwhile price. But also remember that when you make several, you will find ways of streamlining the work and perhaps be able to buy materials at wholesale rates.

If you do strike on a feasible idea, make a number of samples — if possible, in a variety of designs and colour combinations. The more variety you have the more likely it is that the people you show it to will find one they "just must have". If your workmanship is good and your work has "sales appeal" there are innumerable handicraft shops and boutiques which would be interested in buying. Some places will buy outright, which of course would be best for you. Others will take your goods only on "consignment basis", which means they will return unsold goods and pay only as and when the goods are sold.

In my own business, I have liked best to deal with the large Central Cottage Industries Emporiums where sales are brisk and orders, acknowledgements and payments prompt. If you are a housewife with no business experience, I would advise you to start small. You will grow in experience with the business and even when you start employing people and expanding, you will find that being acquainted with every aspect of "production" is a great advantage.

Striking on a salesworthy idea may come only after you have experimented around a bit. Concentrate meanwhile on the enjoyment of creativity. It should always be possible to sell enough items to at least pay for your hobby, and then suddenly one day, perhaps an idea strikes and you are launched into business. Good luck, and meanwhile have fun. You owe it to yourself.



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**More mothers use Surf than any other washing powder.**

# Focal Point

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INDIAN DESIGNS ADMIRERD  
BOTH AT HOME AND ABROAD

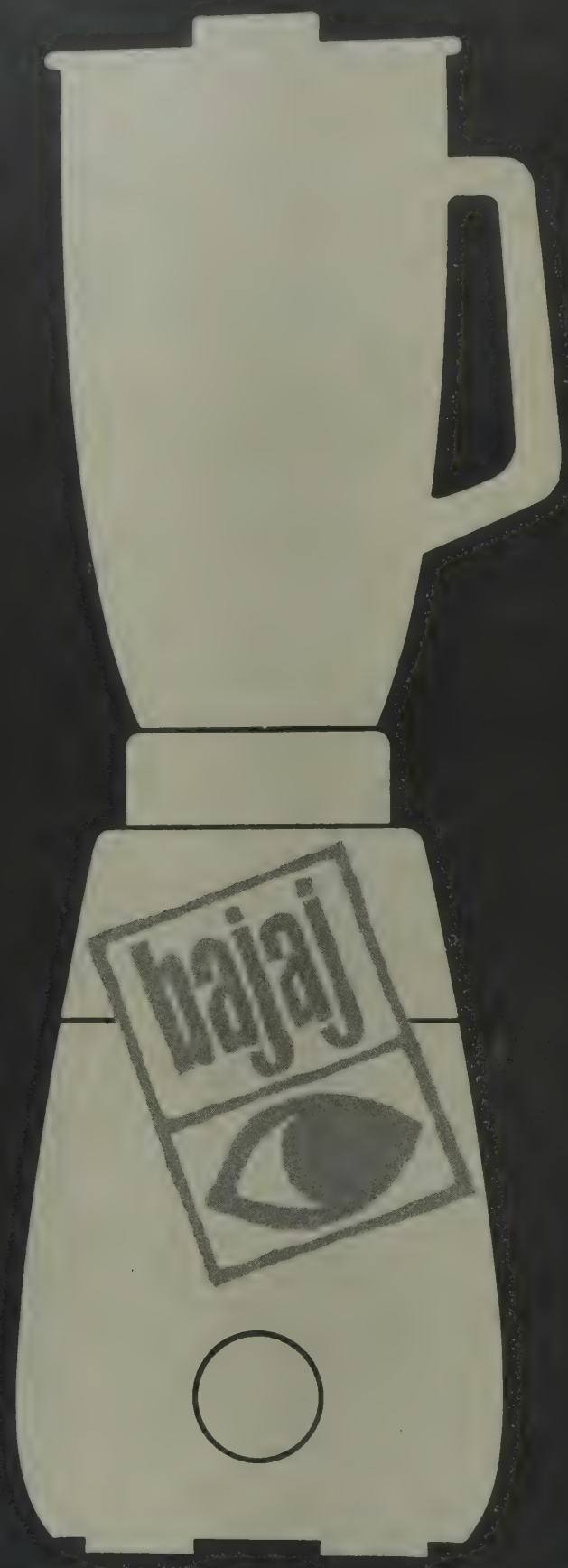


Ingenious use of oddments of felt go to make these super wall decorations. These are the handiwork of Jay Dalal, a versatile Bombay-based housewife. Why don't you try your hand at them, it's a money spinning idea too!

**Materials:** Hardboard, yellow jute piece, felt pieces and silk cords in different colours and Fevicol.

**Method:** Cover the hardboard with the jute piece and stick neatly with Fevicol. Trace any design you fancy on the jute. Cut out pieces from the felt in the required shapes and stick them in position. When the design is complete, outline with the silk cord sticking it in place. Let it dry overnight.

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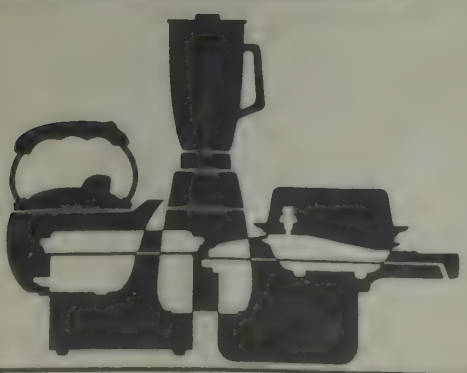


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**DOES IT RUN IN FAMILIES? IS IT SOMETHING HEREDITARY? IN INDIA, MANY TRADITIONAL OCCUPATIONS ARE HANDED DOWN FROM GENERATION TO GENERATION. THIS STORY OF ONE SUCH FAMILY MAKES FASCINATING READING...**

The instinct for beauty in their surroundings has been present in Indian women down the ages. They have always utilised their hours of leisure in learning and perfecting simple skills to adorn the home with unusual decorations of their own creation. In this manner home-crafts have become a prestigious tradition in certain families, and are handed down from one generation to another with great pride.

Maniben Purushottam Bhatia began making a variety of crafts at home after a visit to the Stree Mandal at Santacruz. It inspired her to try her hand at various things — embroidered table cloths and bed covers made from khadi silk, knitted work, decorative hangings for doors, paper flowers of a large and wonderful variety, and a lot of other pretty things like boxes of different sizes to keep trinkets and jewellery, painted over on the outside and encased at the edges with colourful silk stitched in attractive patterns.

This was 50 years ago. Since then she has made many objects of lasting beauty with the personal touch. On the occasion of her daughter's marriage in 1941, she presented her with an exquisitely embroidered pair of silk bed-covers, and her grandson also got a pair when he was married in 1966.

Married at the age of ten, she and her husband were involved in the Freedom Movement and now at 78 she still wears sarées made only from yarn her husband spins on the *charka*. For Mrs. Bhatia the beautiful things she fashioned from oddments as well as the tedious hours spent on delicate



his encouragement. However, "I am basically a housewife," she affirms and her home provides abundant proof of her wonderful talents.

In her turn, Mrs. Sampat introduced her grandchildren (she has no daughter) to home-crafts. Both little Puja and Payal have a distinct flair for this kind of work. Puja, who is ten, is very versatile. She has successfully tried her hand at making tablecloths, embroidery on silk and cloth, laundry bags, skirts, knitting, crochet and painting. "I like to stitch," she says, "and to make pretty things."

**Generations of talent... (from left) Mrs. Manju Sampat with daughter Payal, Mrs. Kokila Sampat, Puja and Mrs. Maniben Bhatia with their handiwork**

## FOR GENERATIONS TOGETHER

embroidery were a labour of love.

Her experience and encouragement helped her daughter, Mrs. Kokila Sampat, to develop her flair for art and craft. But it wasn't till she was married and a mother that Mrs. Sampat took an interest in following in her mother's footsteps. She recalls the time her mother traced enticing patterns on sheets and skirts in an effort to get her interested in needlecraft, but she always managed to give her the slip! "I liked needlecraft, but I did not have the patience to attempt it myself," Mrs. Sampat said and went on to explain that her real interest in this work developed in Nagpur after the Partition when she was helping the refugee women to keep themselves profitably employed.

A whole new world of social work opened up for her, and she was so involved in teaching these poor women that she bought a lot of books to instruct them in newer and prettier stitches, styles and colour combinations. Those were the years when handmade work was highly prized in Bombay and machine embroidery was not yet popular as a time-saving skill. She helped the refugees to sell

their work in Bombay, providing them with a good source of income.

"I learnt knitting at a very young age," Mrs. Sampat told me. She became an expert at it and later on, in Calcutta, she taught knitting among other things when she joined "Shilpam", an organisation that helped Bengali refugees. Here she also translated books on embroidery and stitching from English into Hindi so that the women understood how to work out the patterns.

Back in Bombay some years later, she found herself with a lot of time on her hands as her only son had gone abroad for higher studies. She decided to widen her field and learn other crafts like Ikebana, fancy cooking and specialised needle work. Soon she was ready to begin conducting classes at home. These classes helped her to perfect her work and she was now equipped to do this work on a larger scale. She joined Nirmala Niketan Polytechnic, Bombay, where she has been working in the department of needlecraft and flower arrangement for the last five years.

Her husband is very proud of his wife and she agrees that her achievements owe much to

When I see something new I like to make it." Puja stunned her family when she took to cooking as well. These captivating children love to pore over books on handicrafts and show definite signs of following in grandma's and great-grandma's footsteps, and both have visions of teaching art and craft when they grow up.

Six-year-old Payal makes a lot of little knick-knacks, bookmarks from pom poms, animal shapes cut out from paper, and painting from personal observation. All these express her inner urge for beauty. Both she and her sister make their own dolls' dresses from scraps of wool, cotton, silk and paper. I asked Payal why she liked this kind of work. "We have such fun! I love to do it all the time!" was the immediate reply.

Manju, their mother, is herself artistically inclined and she does beautiful work in ceramics.

What began as an outlet for Mrs. Bhatia's lively imagination, abundant talent and leisure hours, has ultimately become a blessing indeed, not only for the whole family, but also for so many unfortunate women in need of money. They have proved that they are not captives of cheap synthetics and mass-produced knick-knacks. Mrs. Bhatia's work claims pride of place in her home. Handicrafts are an engrossing pastime for the children, and the traditional crafts taught to her students by Mrs. Sampat are seen in her home in the multitude of objects, both beautiful and functional, made by them year after year.

**M. P.**

# FLOWERS ALL THE WAY

It's amazing how women can turn their talents to almost anything. Here, we show you flowers made from wood shavings and vegetables — and even containers made of 'gourd' and glass bottles!

A versatile housewife from Pune, Tara Vaidya makes a variety of flower pot hangers using different types of materials. Featured here are two pot hangers made by her.

## 1. FLOWER POT HANGER WITH SHELLS

**Materials:** 7 shells with a hole at the edge, 4 yellow nylon cords each measuring 7 metres in length, 2 gathering cords each 1 metre long, 1 metal ring 4 cms. to 5 cms. in diameter.

**Method:** Double the 4 cords and insert the looped end under the metal ring. There are 8 cords now. Tie with a gathering cord. With the 4 middle cords and 2 working cords on either side, work 12 half square knots (see sketch on page 17) Now thread 2 cords through a shell hole. Tie the shell in position with a simple knot. Twist the cords and continue working another 12 half square knots. Thread the shell once again and repeat knotting and threading till 3 shells in all have been attached. Now divide the 8 cords into 4 of 2 cords each and work single chains for 15 cms. Thread remaining 4 shells into each four cords. Secure the shell firmly and continue in single chain for 15 cms. Now tie the 2 alternate cords together with a knot at a distance of 10 cms. Leave another distance of 10 cms. and tie all the cords together with the gathering cord. Neatly trim ends to give a fringe.





## 2. HANGER WITH JOSEPHINE KNOT

**Materials :** 4 red cotton cable cords each measuring 4 metres in length, 2 gathering cords each 1 metre in length, 1 metal ring 4 cms. in diameter, a coloured bead, 1 wooden rod 40 cms. long.

**Method :** Double the 4 cords and insert the looped end under the metal ring. There are 8 cords now. Tie together with the gathering cord (see sketch on page 17) leaving a length of cord to tie the bead. Now leave a distance of 20 cms. and with 4 cords on either side, make a josephine knot (see sketch on page 17) leave a further 15 cms. and attach each cord individually to the 2 sides of the rod with half hitches (see sketch on page 17) so that you have 4 cords on either side. Leaving a distance of 10 cms. make a josephine knot on either side using double cords. Repeat the josephine knot again at a distance of 10 cms. Taking the 2 inner cords from either side and leaving a dist-

ance of 12 cms. make another josephine knot. Now with the outside cord on either side of the previous josephine knot, make a small josephine knot at a distance of 5 cms. This knot will be half way above the last knot. There will be one free cord on either side. Tie the loose ends with the gathering cord, 5 cms. below the last josephine knot. Neatly trim the ends to give a fringe.

## 3. AND 4. FLOWERS FROM WOOD SHAVINGS

These flowers are made from pencil shavings by Neela Joshi from Delhi. Insert the pencil in the sharpener and turn slowly so that a full circle of the shavings is obtained. Paste this on a circle cut from a thin cardboard. You can make flowers having edges of different colours by sharpening pencils of different colours. The circular wood shavings are fixed on a wire to form a flower.

The bigger flowers are made of wood shavings. Each petal is cut out separately from the



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## FLOWERS ALL THE WAY

Continued from page 15

shavings and arranged into a flower.

### 5. GLASS FLOWER VASES

Marisa Pereira, who is 21, runs a boutique of items made by her in Pune. She shows you how to make flower vases from empty glass bottles.

**Materials:** Oil paints in different colours, big and small brush for painting and empty glass bottles.

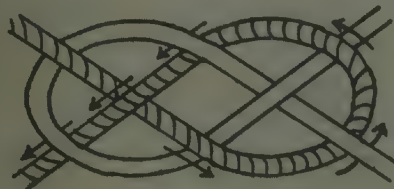
seeds. The seeds are then kept for the next season and the hardened gourd can be used as a flower vase.

**Materials:** 2 dry gourds of different shapes, French polish and Fevicol.

For the flowers: 3 to 4 onions of varied sizes, 3 to 4 carrots, a bunch of red radish, 7 to 8 stems of papaya or arvi, 4 pairs of knitting needles, leaves and ferns for decoration.

**Method:** Carefully cut the gourd according to the desired shape with a sharp pointed knife. Cut a piece of the same height from the other gourd and fix both the pieces neatly with Fevicol one upon the other. This will give height to the vase. To

#### POT HANGERS



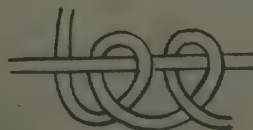
JOSEPHINE KNOT



GATHERING CORD



HALF SQUARE KNOT



HALF HITCH

**Method:** Wash and clean the bottle well and let dry. Take a light coloured paint and paint the surface of the bottle evenly using the bigger brush. Dry well.

Dip the smaller brush in the paint of contrasting colour, say red, and put tiny drops of colour and twirl the bottle till it is covered with red streaks. When dry do the same with another colour. Repeat with other colours till you get a marble effect. Cover the entire surface in this manner and let dry thoroughly.

### 6. VASES AND FLOWERS

The flower vase is made from dry gourd and the flowers from vegetables by Indu Shedde of Bombay.

**To dry the gourd:** The first fruit of the season is left on the creeper and suspended in the air to dry. After it dries up completely and the skin hardens, cut the ends and remove the

give a finishing touch, coat with French polish

**White lily:** With a sharp pointed knife, cut the onions into 12 or 16 equal portions without separating the base of onion. Leave them in ice-cold water for a few hours to enable the petals to open out. Remove and open out the petals. Mount them on hollow arvi stems, with the help of a knitting needle passed through the hollow stem and pierced at the base of the onions.

**Tulips:** Cut the broad end of the carrot about 5 cms. in length. Scoop out the inner portion carefully, leaving a thin layer. Cut the upper edge into wedges and fix them on the hollow stems as the onion flowers.

**Red buds:** Use small radishes as buds. The bigger ones can be scooped out and edges wedged. Arrange in a bunch with toothpicks. Decorate the vase as desired. Add the ferns and leaves for decoration.

# FROM YOUR KITCHEN-GARDEN

The 'unavoidable' kothmir-mirchi for everyday Indian cooking have become so expensive, housewives are aghast. Solution?

Grow your own. Here are practical instructions to follow

Today when prices of all types of vegetables are high, you can grow your own vegetables at home beneath your windows and on your balconies. Coriander, mehthi, mint leaves, kari-patta, lemon grass, etc. which are required everyday can be picked up fresh from your own kitchen garden. Here are some of the leafy vegetables which can be grown easily.

#### CORIANDER :

Take a basket or a pot. Fill it up with red earth and a little khath. Remove the lumps and make the soil loose. Take about five grams of coriander seeds (dhania dhana) and spread them on the bed. Cover them with soil about an inch high. Soon after sowing the seeds water it gently with a sprinkler. Keep it in the sun. Water it twice a day till the leaves sprout from the soil. Afterwards water it once a day till it grows. Never water it in the afternoons. Your coriander plant will be ready in about 15 days. Remove it from the soil

just before it starts flowering. You can also obtain coriander seeds from your plants in about three months.

Kirti Rajesh Shah

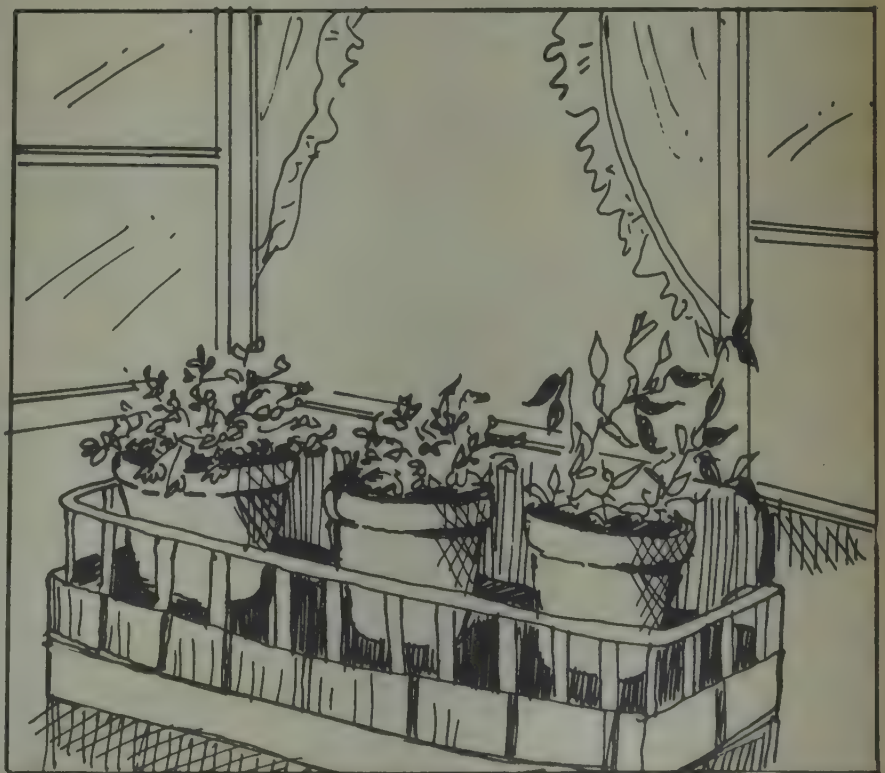
#### CHILLIES :

Chillies too are grown in the same way. Put the seeds in the prepared soil. When the plants are about 10 cms. in height, pull them out with the roots and transplant them in a bigger basket 10 to 15 cms apart. Press the soil towards the root so that the plants stand erect. Cover them with a thin coat of manure and water immediately. Water twice daily.

The same procedure can be applied for other leafy vegetables.

To get a rich yield you may treat the plant with Suphala or any other make of fertiliser which is available at any nursery shop and they will guide you as to its application.

R. Bhatt



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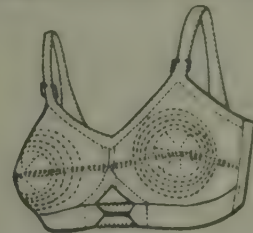
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# THE "TINY" INDUSTRIALISTS

## BOMBAY

Last year, over one lakh greeting cards made by the Warli tribal women were sold through Government marketing agencies. These cards were painted with lime tree twigs with chewed off ends. The paints used were home-made dyes. The pictures on these cards were reproductions of the different images on the walls of the Warli huts and their surrounding scenes.

The Warli women paint these cards in their spare time after attending to their daily chores in their house and fields.

The success of the Warli women was dependent on the assistance they received from social and government agencies. If you wish to turn a hobby into a money spinner, you too can take advantage of the many facilities available in making and marketing of handicrafts.

The vital role which handicrafts and small-scale industries play in the Indian economy, particularly in the context of India's enormous problems of population, poverty and unemployment, is recognised by the Government.

It found expression in the first Industrial Policy Resolution of 1948, and was further elaborated in the revised Industrial Policy Resolution of 1956. The resolution spelt out several liberal measures of preferential assistance, facilities and incentives to cottage and small scale industries. Various central and state government agencies advise and help the "tiny industrialists."

Among the numerous governmental agencies, the Small Industries Service Institute (SISI), All India Handicraft Board, Khadi and Village Industries Commission, Maharashtra Small-Scale Industries Development Corporation (MSSIDC) have a lot of technical competence readily available for the would-be-entrepreneur.

Having determined on an article to be made (of course with market potential), the next important decision is whether you wish to produce it yourself or in a group. While a decision on this would depend on the nature of the article to be made, at the same time it should be realised that cooperative effort accelerates the rate of production and

## TURNING A HOBBY INTO A MONEY-SPINNER IS FINE, BUT YOU MUST FIND OUT YOUR MARKET POTENTIAL AND DISCOVER THE FACILITIES AVAILABLE



**A Warli family.**  
Example of a fine painting with traditional designs comprising human figures, animals, birds and geometrical patterns.

Photographs — courtesy :  
Gallery Chemould, Bombay

enhances the chances of obtaining outside financial assistance.

Valuable information and guidance can be obtained from the SISI and the States' Small Scale Industries Development Corporations about various types of loans.

Certain banks, as part of their social programmes, have introduced many new financing projects to suit the needs of the people. Loans with a low rate of interest and with easy repayment facilities are given to individual borrowers. The State Bank of India, one of the pioneers in this field, has initiated a number of financing schemes. This includes plans for the well-being and upliftment of women.

Loans given under its innovative banking scheme fall under two

categories — very small amounts, say Rs. 100 to assist a woman to buy raw materials for making fishing nets at home, carry an interest rate of only 4 per cent p. a. For bigger amounts — Rs. 1200 to Rs. 1500 required for starting a toy unit or other handicraft, the interest rate is about 10 per cent p.a.

Apart from this, a State Bank official said that loans are extended to women who present "a viable scheme." The Bank assists them under its small industry and business scheme. The interest rate is between 9 and 12½ per cent p.a. Repayment is to be made in instalments within three to five years.

Though no loan limit is stipulated, they generally do not exceed Rs. 10,000 or so, since they are required for home-based crafts or industry. No collateral guarantee is demanded by the bank as these projects have a need-based humanitarian approach.

For any feasible scheme for handicrafts, term loan can also be obtained from the State's development authorities. In Maharashtra, the MSSIDC has

formulated a scheme for a term loan of up to a maximum of Rs. 5000 for the purchase of tools and equipment required for handicrafts. Repayment is arranged depending on the earning and saving capacity of the artisan and a differential rate of interest is charged.

Elaborating on the scheme, Mr S. D. Deshpande, Public Relations Officer of MSSIDC, told the writer that 50 per cent of the purchase price of the tools, subject to a maximum of Rs. 1000, is available as a subsidy from the MSSIDC to the individual. Further, all that is needed for the advance is the hypothecation of the tools and equipment and a collateral security from the parents/husband of the individual.

Naturally raw materials purchased directly from the source are cheaper. Alternatively, assistance can be sought from the States' Industries Development units.

In fact, as Mr. N. N. Padte, the Manager of the Handicrafts and Rural Industries Division of MSSIDC said, "MSSIDC indents, procures/purchases, stocks and distributes scarce/controlled indigenous and imported raw materials to various handicraftsmen at competitive rates."

Many State agencies provide sales outlets. A few states like Kerala provide a coordinated, integrated and speedy industrial promotional system that saves the individual money, time and effort. The MSSIDC, as well as similar agencies in other states, help in marketing the product and in obtaining orders from Government departments and others as well.

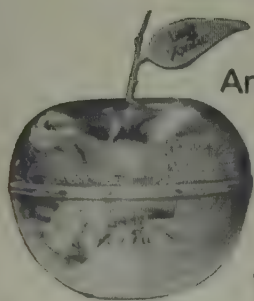
Numerous social agencies, like the Maharashtra Arthik Vikas Mahamandal assists in obtaining raw materials and providing marketing facilities.

While for a few items of handicraft not much expertise is required, others need sustained training and experience. The nature and the period of training, naturally depend on the particular item. Facilities for such training are in abundance in our country.

To start with, there is the individual training provided by another artisan. There are also various institutions like Home Science Institutes in cities — Lady Irwin



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Panties

College, Delhi; Gulistan Finishing School, Bombay— where handicrafts are taught in a systematic manner.

This apart, the All-India Handicrafts Board through its State Development Corporations conducts training courses at selected centres.

Mr. K. C. Mathur, Officer-in-Charge of the All-India Handicraft Board's Regional Office, explained that they conduct formal and informal classes in handicrafts. No fees are charged. In Bombay, year-round informal classes are held at their Design Centre, Prabhadevi. The Centre entertains requests from women who want to upgrade their skill in handicrafts.

Formal classes of six months' duration are organised periodically. In these classes training is given to about eight or ten women selected from the weaker sections of society. Selection is made on the basis of their performance in a test. The women receive a nominal stipend of about Rs. 80 to Rs. 100 from the Board.

Mr. N. N. Padte said that a vast potential exists for women who wish to supplement their family income through handicrafts. The items which have good marketing potential, according to him, are embroidered items, jute and coir bags, garments, agarbattis, and candle sticks.

## Lalogue Postvala

### DELHI

#### Bureaucratic Tangles and Men's 'Dis-couragement'

The Delhi Finance Corporation was established in 1967 by the Government, with the object of providing medium and long-term loans to industrial concerns already existing or to be set up in Delhi and the Union Territory of Chandigarh. Its main object has been to assist the small-scale sector, and it has financed many such industries in various fields. Its multifold schemes are:

- 1) Assistance to small units to help the weaker sections of society.
- 2) Assistance to scheduled caste/tribes entrepreneurs.
- 3) Assistance to technically qualified entrepreneurs.



Another painting done on the walls of a Warli hut.

- 4) Assistance to ex-servicemen.
- 5) Assistance to small-scale units.
- 6) Assistance to medium-scale units.
- 7) Assistance from World Bank credit for import of machinery and technical knowhow.
- 8) Soft loan schemes.

In giving loans, no discrimination is made on the basis of sex. Women are as eligible as men. The rate of interest and period of loan repayment differ from scheme to scheme. The loan is given for the total expense of machinery, land and building. The corporation has an arrangement with some banks which provide working capital also to these entrepreneurs.

In order to further help the unemployed and the poor, the Delhi Administration has recently decided to give soft loans ranging from Rs. 2,000 to Rs. 20,000 through Delhi Finance Corporation for setting up cottage industries. People can set up these industries at home, and the only conditions are that not more than four persons should be engaged in the production and the industry should not create pollution, noise and insanitary conditions in the surrounding areas.

Single phase electric power connection with upto a maximum of 1 KW is provided. Working hours are to be from 8 a.m. to 6 p.m. only. So far 56 house-

hold industries approved by the Delhi Administration are eligible for financial assistance under this scheme. High priority is given to families having no earning member or where the monthly income is not more than Rs. 200. The whole scheme has been tied up with the Directorate of Industries, which provides the necessary working capital to these entrepreneurs. The loan given by the Corporation is only for the machinery, and the rate of interest is 8 per cent.

But in spite of there being so many schemes to help the entrepreneurs, not many women have come forward to avail of them. According to Mr. S. R. Sharma, Managing Director, Delhi Financial Corporation, "The reason for this apathy on the part of women could be that either they find the bureaucratic procedures too cumbersome or they do not get enough encouragement from their menfolk. We would like very much to help women entrepreneurs, but they must come forward and be prepared to face the difficulties which are encountered in any business."

To help unemployed engineers and graduates, a scheme to provide them with sheds and some marginal money to set up business was introduced by the

Delhi State Industrial Development Corporation in 1974-75. Women entrepreneurs were also allotted sheds under this scheme. All entrepreneurs, men and women, had to undergo a training of three months and had to submit their project reports. Sheds were allotted on the basis of feasibility of these projects.

At present, the Corporation does not give any loans to the entrepreneurs, but helps them with raw material (if not available in the open market) and also gives them assistance in marketing their products. Besides helping the entrepreneurs who were allotted sheds in 1974-75, the D.S.I.D.C. helps various other manufacturers too. Any manufacturer who wishes to display his or her products can keep the goods at the Delhi State Emporium on a consignment basis.

The Corporation also has a Trade Centre for export purposes, where goods are displayed for export. When the Corporation gets any queries, they are passed on to the concerned manufacturer. There is a Consumer's Service Cell or Division, too, to help a person who has just one piece to sell and doesn't know where to go.

People sell home made things like soaps, T-shirts, etc through this cell. The Delhi State Emporium provides help to all such people. "But," says Mr. Satish Kapoor, Secretary, Delhi State Industrial Development Corporation, "all the people wishing to avail of our services must be genuine manufacturers or fabricators and not buying goods from someone else and then selling them through us."

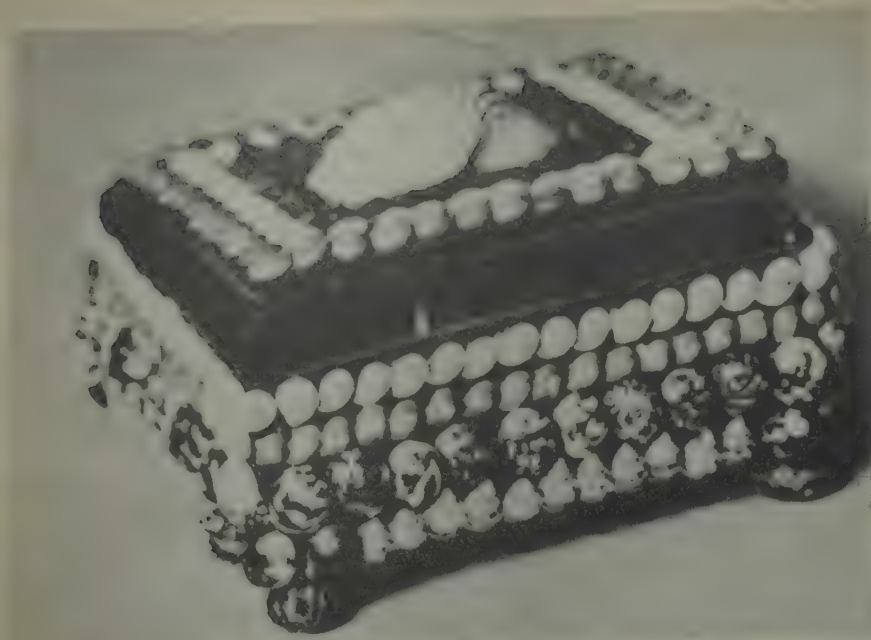
In order to help the weaker section of society, the Corporation has now set up Community Centres in Delhi's 100 resettlement colonies. A big hall has been divided into small portions and each portion has been given to a manufacturer to display his or her goods.

A woman who stitches clothes at home, or makes things like 'papads', 'waris', 'masalas' or soaps or anything else, can display them at this centre. Efforts are being made to sell these things through the Consumers Services Cell also. The DSIDC encourages marketing on a consignment basis. Now it is working on a scheme to lift some goods of the community centre manufacturers on a cash payment and keep the rest on a consignment basis. The idea is to help weaker sections of society as much as possible.

J.K.

# GO AHEAD,

ON THESE AND THE FOLLOWING PAGES WE BRING YOU, WITH SIMPLE INSTRUCTIONS, SEVERAL DO-IT-YOURSELF CRAFTS, WHICH WILL BEAUTIFY YOUR HOME AND GIVE YOU HOURS OF PLEASURE AND, PERHAPS, AN ADDITIONAL INCOME



## ITEMS MADE FROM SHELLS

This fascinating shell craft is the work of Leela Ganesh Puthli, a gifted housewife from Bombay. Her dexterous fingers and vivid imagination have resulted in these beautiful items.

Collect a variety of shells in different shapes, sizes and colours. Wash them, then boil them to remove all traces of mollusc creatures. Dry them well. Now place shells to form patterns on whichever item is to be decorated. Apply Fevicol and fix the shells firmly in position till you complete the entire design. Leave to dry overnight.



# TRY THESE!

## DOLL FROM PALM LEAVES

Harsha Sud is a talented housewife from Bhuj-Kutch. Here she shows you how to make this unusual doll.

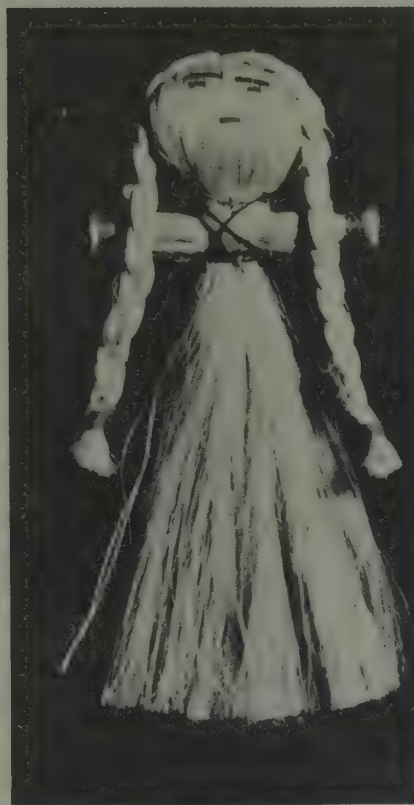
**Materials:** A small palm-leaf broom or a palm-leaf brush about 30 cms. long used for white-washing walls, plain or printed fabric 20 cms. x 22 cms. for the skirts, bits of black, white and red cloth, black, green and yellow wool, jute strings, dried seed of bottle-gourd for the nose, tiny beads for the nose-ring and Fevicol.



seed in place of nose with narrow side upwards. From the red material cut out a mouth and a bindi and paste these in position.

Take the jute string and comb it well to separate the strands. Make 3 thin tassels from this, tying it with green wool. Using pins fix 2 of them in place of ears. Spread the third tassel like a straw hat. Cover partly with a cap made from the green fabric and place it on the doll's head. Secure it in place with a broom stick or with Fevicol. Take the fine wire removed from the broom, string a few beads on this to make a nose-ring and attach this to the nose. Fix a loop at the back of the head to hang the doll.

## DOLL FROM JUTE



**Method:** Cut out the extra row of wire which binds the broom. Then holding it upside down, comb it well to give it a neat appearance. Take the green wool and tie it round about 6 cms. from the top. Wind it 4-5 times, then use the yellow wool, then green, then yellow till you complete a band measuring about 5 cms. Now cut the fabric in the shape of a skirt and fix it below this band of wool with Fevicol.

Cut 2 pieces of black wool and paste it in place of eyebrows. Cut 2 circles in white and 2 in black to form the eyes — fix these in position. Stick the

**Materials:** About 50 grams jute fibres. Cut 40 cms. in length for the head and body, 7 cms. for the hands, 24 cms. in length for the plait; strands of red and black thread, jute fibres for stuffing.

**Method:** Plait the 24 cms. piece and tie the ends with black thread. Tie the 7 cms.

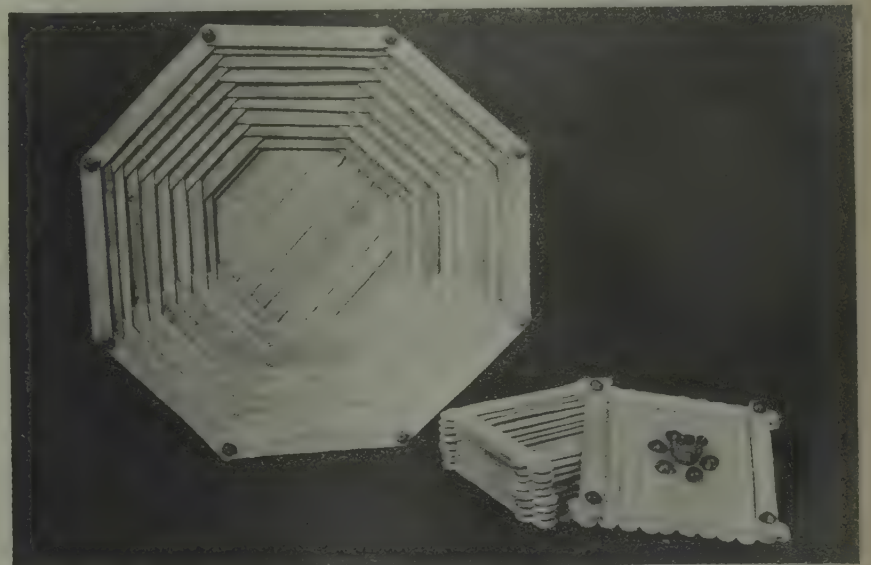
piece at both ends with red thread. Now fold the 40 cms. piece at the centre. Place the stuffing on the folded side from inside, giving it a round shape to form the head. Neatly tie at the neck with black thread. Insert the hands between the fibres, below the neck and once again tie firmly with black thread. Attach the plait at the centre of the head with invisible stitches. Embroider the eyes in black and mouth in red. Comb out the loose fibres and neatly trim the lower edges.

Courtesy: Apsara Dolls, Bombay

## WALL PLAQUE AND BOX WITH ICE-CANDY STICKS

### WALL PLAQUE

**Materials:** 82 ice-candy sticks in their natural colour, a few red beads/shells and Fevicol.



### WALL-HANGING WITH BANGLES

**Materials:** Bits of broken bangles in assorted sizes and colours, pieces of mirror, a bamboo screen and Fevicol.

**Method:** Take the screen (any size you require) and trace a pattern on it. Complete it by sticking bits of bangle pieces and mirrors on it with Fevicol. Let it dry. Attach 2 loops at the back.

Sudha Kanthi

**Method:** First make the base placing ten sticks side by side, applying a little Fevicol between them. Then make a square frame and paste it over the base. Over this, paste the sticks in such a manner that an octagon is formed — simultaneously increasing the height and width of the plaque. See photograph. Stick beads/shells in place.

### BOX WITH LID

**Materials:** 40 sticks for the box and 18 for the lid, a few red beads/shells and Fevicol.

**Method:** For the box, take 8 sticks and place them side by side applying a little Fevicol between them. Then build up the four sides with 8 sticks on each side. Stick in place with Fevicol and decorate with beads/shells.

For the lid, make 2 square frames with 4 sticks each, then paste the remaining sticks between the frames. Decorate the centre and corners with beads/shells.

Marisa Pereira



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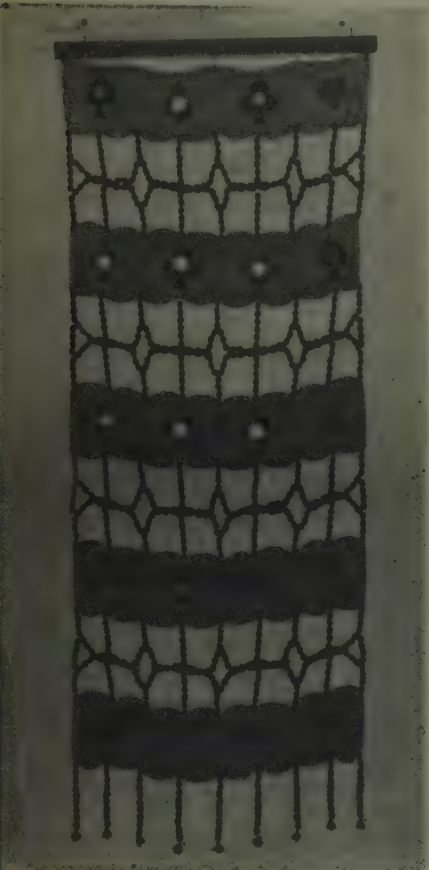
# DIVIDE-AND ROOM

## FELT AND BEADS DIVIDER

All the dividers measure 152 cms. x 61 cms.

**Materials:** ½ metre felt in mustard colour, ¼ metre red felt, 1¼ metre black, 60 dozens black beads, small red beads 1 dozen, big red beads 3 dozens, 9 brass bells, 40 round glass pieces, one bundle wire, 5 hooks and a wooden piece measuring 5 cms. x 5 cms. x 61 cms.

**Method:** Cut the mustard felt horizontally into 5 pieces each measuring 15 cms. They have scalloped edges, except the first piece at the top is cut straight. Cut the red and the black felt



in the shapes of diamond, club, spade and heart. Their height is 7.5 cms. Paste these on the mustard felt 4 in each row. On these paste the round glass pieces.

In between the horizontal mustard pieces tie the beads as shown. Place 2 big red beads in the centre of small black ones. In the last row at the bottom, beads are strung vertically and brass bells are tied at the end. Screw the hooks on the wooden piece at regular intervals to fix the divider.

**Maya K. Ruparel**

Everything, from shells to beads to bamboo and jute, has been utilised to make these attractive room dividers which can also double as wall hangings

## DIVIDER FROM SHELLS AND BEADS

**Materials:** About 100 circular flat white sea-shells with 2 holes at the top and bottom edges, 100 large beads resembling pearls, 100 brass rings, nylon thread and a wooden strip with hooks.

**Method:** The shells, beads and rings are tied together with the nylon thread forming 8 rows. These are fixed on the wooden strip on hooks. Care should be taken while making this divider as it is delicate to handle.

**Hussain A. Khalovi**



## JUTE DIVIDER

**Materials:** 1 metre jute, 15 pieces of cardboard each 15 cms. x 15 cms., 30 pieces of printed design each 5 cms. x 5 cms., 1 packet drinking straws in yellow colour, 64 round mirror pieces, 4 bundles jute string, 12 open hooks, 84 round rings, 9 brass bells and Fevicol.

**Method:** Cover 8 pieces of cardboard with the jute material and stick with Fevicol. On these paste on both sides printed designs. Fix mirrors on the design.

Paint the remaining 7 cardboard pieces in brown paint. Cut straws to size and stick on them forming a diamond shape. See photograph.

Take the jute string and make plaits. These are attached to the cardboard pieces by means of small rings. Place the cardboard pieces as shown. Complete 3 vertical rows in this manner. On the wooden strip screw the hooks to fix the divider.

**Kirti Goradia**



## DIVIDER FROM BAMBOO

**Materials:** 30 pieces of bamboo, 45 hollow aluminium squares, chain and hooks.

**Method:** Take 5 bamboo pieces each measuring 152 cms. and cut from these 10 cms. to 13 cms. pieces (30 pieces). Leave one piece for the horizontal rod to support the divider. Polish the bamboo pieces then coat them with red or brown varnish.

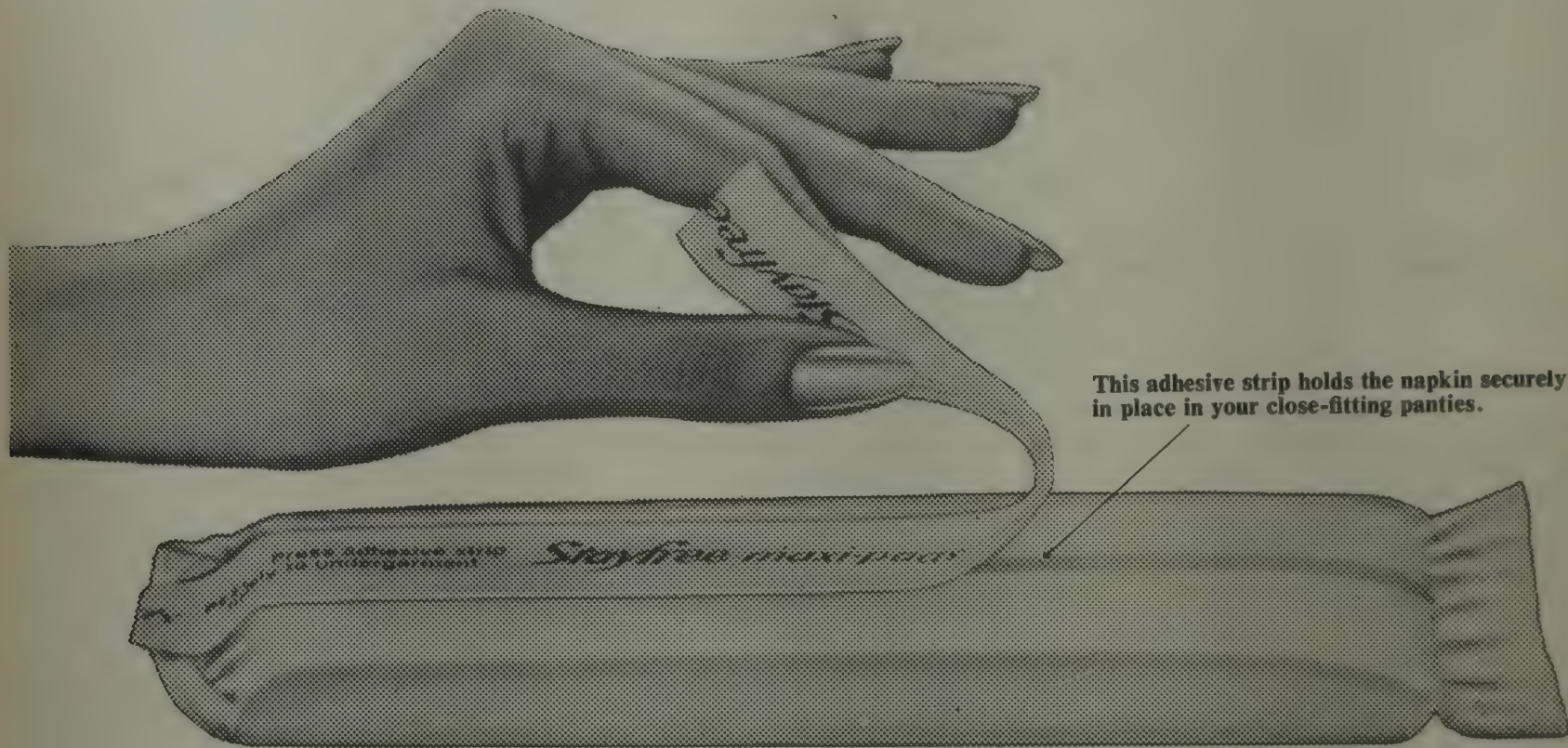
Screw the hooks on the rod. Paint the chains black and cut into uneven small lengths about 25.5 cms. to 38 cms. The aluminium squares should have a hole drilled on either side. Link the bamboo pieces and metal squares with chains. See photograph. Screw hooks on the rod at regular intervals to support the divider.

**Sarita Kapoor**



The items on this page have been done by students of the Sir J. J. School of Art — Arts and Crafts Section, Bombay.

# New Stayfree Beltless Napkins



This adhesive strip holds the napkin securely in place in your close-fitting panties.

**No more loops, belts, pins or bother.  
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# GO AHEAD, TRY THESE!

## TORTOISE PIN CUSHION

Mrs. Mukhtamani Manu has been interested in handicrafts from a young age. She made a tortoise first with plastic cord and later with the hemp rope which gave stability to the pieces besides giving an unusual, rustic look.

**Materials:** Hemp rope, untempered wire, that is strong but pliable like the one used for clothes' lines, beads for eyes, and matching thread for binding the rope.



**Measurements:** From head to tail: 20.5 cms. The pin cushion base (representing the back of the tortoise) is 7.5 cms x 10 cms.

**Method:** Take about 210 cms. of wire and make a frame, roughly resembling the skeletal form of the tortoise. Keep an empty oval space in the frame for forming the back measuring 10 cms. to fit the pin cushion. Use four layers of wire to give height and also to hold the pin cushion. Note that the wire frame should form the head, the tail and four legs. This framework is similar to that done for cloth dolls. After the frame is completed, take the bundle of hemp rope and tightly wind around the wire frame

in such a way that the wire is not seen at any point.

Take matching colour threads and tie at joints and at regular intervals to help the shape to stay firm. Open out an inch of the rope-twist, at the end, to make the tail.

Fit the stuffed pin cushion into the oval empty space with the velvet on top and cardboard base at bottom. See that it fits tightly and stays in place and appears like the raised back of the tortoise. Fix small black beads for eyes, and a big red one for the mouth.

Since there is no fixed framework, each time it can be fashioned afresh to any size. A point to note is that the stuffing or the velvet pin cushion should be so made as to suit the size of the empty space left for it. This will ensure a good shell for the tortoise.

To make the stuffing of the pin cushion: Make a small bag of thin cloth and fill with sawdust. Attach on one side a piece of cardboard to form the base, and cover the other side with a piece of velvet cloth.

S. B.

## PITH ITEMS

Pith is the inside core of a tree called 'Sola' or Balsa in English and found in profusion in West Bengal and Orissa. Traditionally, pith is the medium used for religious decoration, specially during the festivals of Durga Puja, Kali Puja, Lakshmi

pastings the pith and satin cut-outs on the figure, start the ornamentation. Here too, imagination is important. White pith shows up well against a dark background and the addition of beads or sequins imparts glitter.

When the picture is complete, varnish it.

T. M.



Puja, Jagadhatri Puja and for auspicious occasions like weddings.

Hansaben Doshi of Calcutta has been making beautiful pith items. Besides her job as a craft teacher in a school, she started private classes because there was so much demand for these crafts.

**Materials:** A bundle of pith, 2 pairs of scissors, one small and one large, a piece of satin or glazed cotton to form the background, beads, tiny artificial pearls, silver/gold sequins paint and Fevicol.

**Method:** Trace out any design, say a figure of a woman, on the satin cloth. Now cut the pieces of pith sharply and quickly (as it is very soft) to outline the figure and fix with Fevicol. Some parts like the inside of eyes, lips, soles or palms, can be painted with colour. After

## WALL DECORATIONS

Kaumudi Trivedi of Bombay shows you how to make these decorations using pieces of plywood and sand.

### Marriage procession

**Materials:** 1.25 metres black cotton fabric, plywood measuring 123 cms. x 46 cms, bits of plywood, small wooden chips, water colours and Fevicol.

**Method:** Stretch the black fabric on the plywood and paste with Fevicol. Let it dry. Now draw the procession design (or any other) using a white pencil. From the plywood cut out different shapes to fit the design. Stick them in position. Do the same with the wooden chips. Let it dry. Using water colours, paint the decoration on the elephant, on the clothes, features on face, fingers and toes, and the scenes in the background. Let it dry.

**Ordinary cleaning powders  
can leave behind ugly scratches.**



**VIM leaves nothing but the sparkle.  
It's got 50% extra cleaning power.**

VIM has much more detergent than any other cleaning powder. That's why its extra cleaning power instantly banishes grease and stains, and leaves behind no powdery residue.

Besides, its extra-fine texture ensures smooth, scratch-free cleaning. VIM leaves everything sparkling bright.



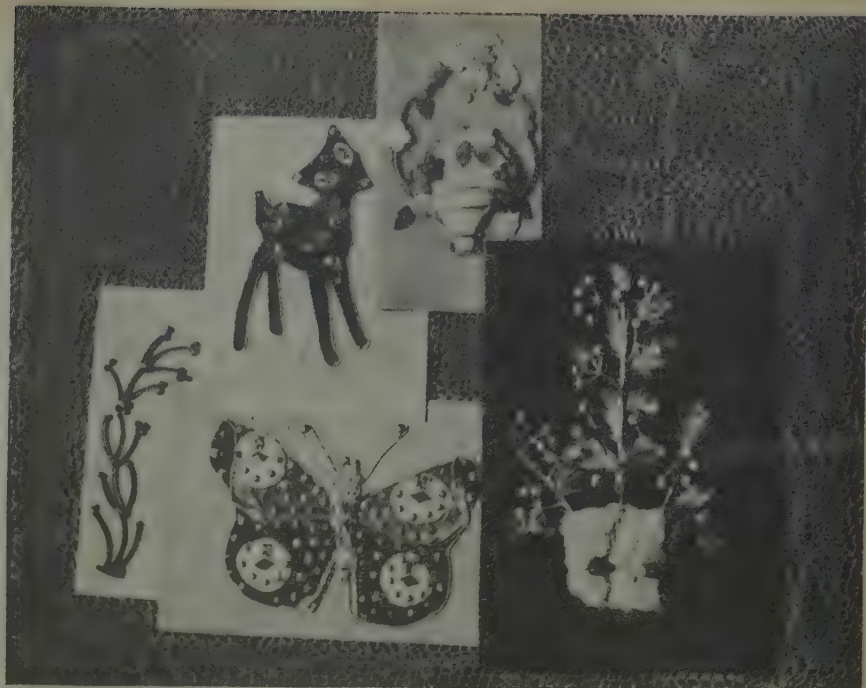
**More than  
25% saving  
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this pack.**

*This quality product by Hindustan Lever is available only in 600 g and 2.5 kg packs, and is never sold loose.*

### Woman playing flute

**Materials:** One metre cotton fabric in dark green, 46 cms. x 10 cms. plywood, a little sand, water colours and Fevicol.

**Method:** Stretch the fabric on the plywood and paste it. Using white pencil draw the pattern on it. Cover the pattern lightly with Fevicol. Sprinkle sand over the Fevicol till you complete the entire pattern. Let it dry. Paint the leaves, grass, features of the woman, fingers and toes, jewellery and decoration on clothes. Let the paint dry.



### FOR THE NURSERY

**Materials:** Cardboard pieces in different shapes covered with plain fabric, felt paper and flowers, bangle and mirror pieces, feathers, Thermocole, coir, beads, sequins and paints.

**Method:** For the flower basket, bambi and butterfly: Draw the design on the cardboard and complete it by sticking different shapes cut out from felt paper and felt flowers. The basket is made from Thermocole. Use Fevicol for sticking. Decorate the motifs with beads, sequins and mirror pieces.

The floral spray on the left is made of pieces of bangles and beads.

White feathers are used for the Christmas tree, together with small silver baubles. For the pot, use coir painted white. Decorate with felt paper flower and leaves. These decorations will brighten up the nursery.

**Sudha Kanthi**

### NAPKIN HOLDER

**Materials:** Discarded plastic shopping bag, a pair of scissors, pieces of coloured fabric and Fevicol.

**Method:** On the round base of the bag, mark the 2 feathers, legs and space for holding the napkin. Mark the plume from the side of the bag. Cut the base and the plume with the scissors. Hold the leg portion over a low flame and when it softens, bend down slowly. Cut out separate pieces for the neck, head and beak as shown in the photograph. Join the two pieces of the beak by heating. Heat a metal poker, make a hole, then fix the neck inside it. The peacock is ready. Now cut out circular pieces from the coloured fabric and stick in position from the back of the plume. Decorate the eyes and beak with the coloured fabric.

**Indu Shedde**



# Ah! TAJ



Now!  
in a  
new pack

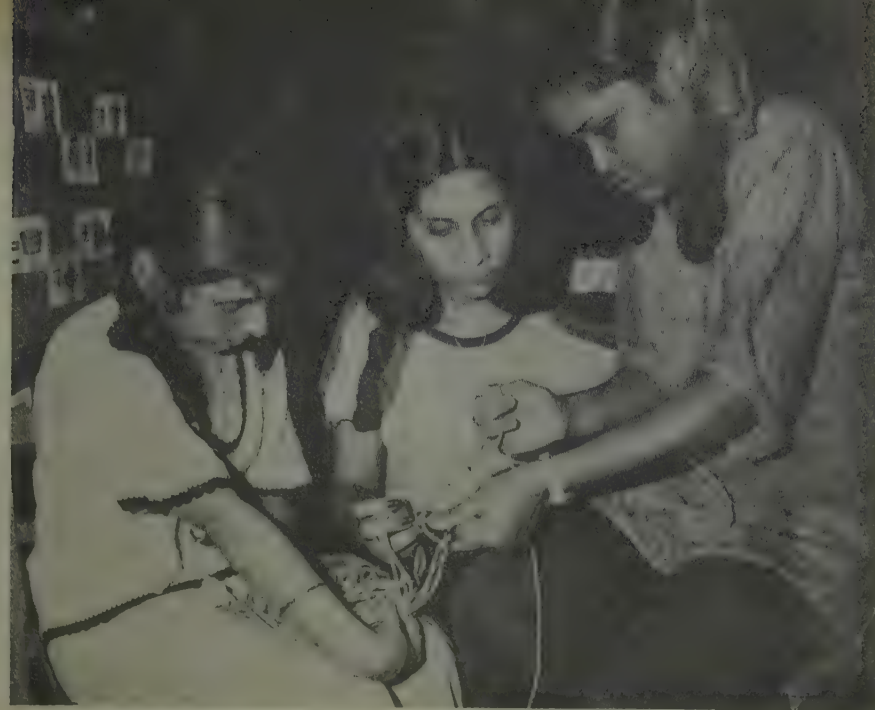
**Brooke Bond  
TAJ MAHAL TEA**  
Blended just the way  
you'll love it

## TASTE PLUS STRENGTH

# A VERY SPECIAL EDUCATION

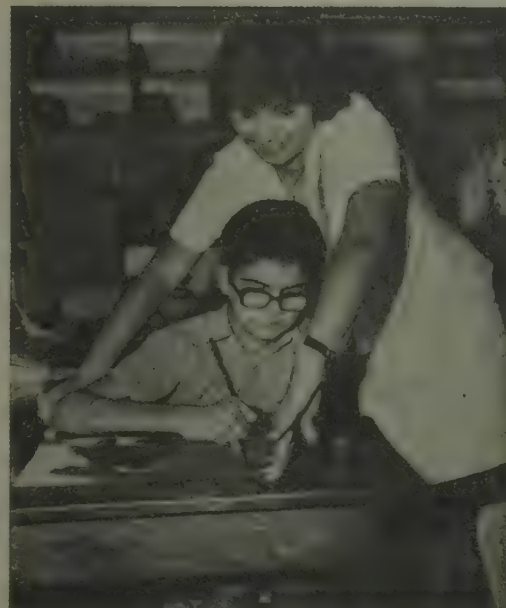
CHILDREN HAVE A LOT OF IMAGINATION AND CREATIVITY IN THEM — AND HANDICAPPED CHILDREN ARE NO EXCEPTION. SOME OF THEIR EFFORTS, DONE WITH THE JOY AND THRILL OF CREATION, ARE SHOWN HERE

Articles during the Arts & Crafts sessions at the Centre for Special Education are made from discarded or scrap material plus simple inexpensive and readily available material. None of the articles made require any special talents or tools. Some articles made are



During these creative sessions, the children also do painting with both poster and oil paints. The youngest children like finger painting, which they can enjoy both visually and tactilely. We have soft music playing which helps to create an atmosphere in which they can work. These paintings are later

Yasmin Merchant teaching macrame to Rima Kirtikar (left) and Sabita Kamble (right), students at the C. S. E.



ABOVE LEFT: "Painting is fun." Bobby Singh being helped by a student from Fort Convent.



ABOVE: Group activity. Children working on a collage.

LEFT: Some of the finished articles made by spastics.

ance and to feel the joy and thrill of creation.

Some of our children have poor hand functioning and also perceptual problems. Arts and Crafts gives them training in eye-hand coordination, figure ground and tactile discrimination, too.

creations of the children's own imagination, others are made from a utilitarian point of view, whilst still others are made just for plain fun. But all have one purpose in common and that is to satisfy the inner urge in a child to create something with little guid-

turned into greeting cards by the Society which it sells during the festive seasons of Diwali and Christmas.

The children at our shool are aided by the Fort Convent girls during crafts sessions. It is part of an integrated programme.

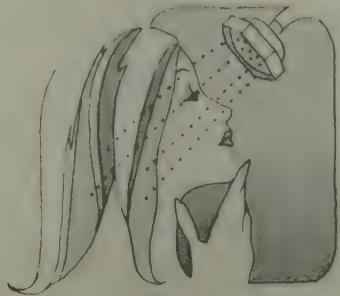
We have an annual exhibition at the Max Mueller Bhavan, where we exhibit the articles for sale. This year the exhibition will be on during November 12-19. We do hope the public will come to see the creations of our spastic children.

Articles include book marks, memo hangings, dish-covers, dust bins, wall plaques, pencil holders, knick-knack jars, aprons, luncheon mats, pin cushions, clay modelling, clay pots, to mention a few.

**Yasmin Merchant**

Teacher at the Centre for Special Education.

# Must you suffer chapped skin and cracked lips every winter? Protect yourself these four ways!



**1** All those hot, steamy baths you have every winter morning don't help a bit. You end up losing vital moisture and your skin becomes scaly and dry. Bathe in tepid water if you can't stand the thought of cold baths.

**2** If you don't have the time to oil yourself, try this quick, simple alternative. After your bath, put in a few drops of olive oil—even coconut oil will do—into a mug of warm water and splash it all over your body. Then just pat yourself dry with a towel.



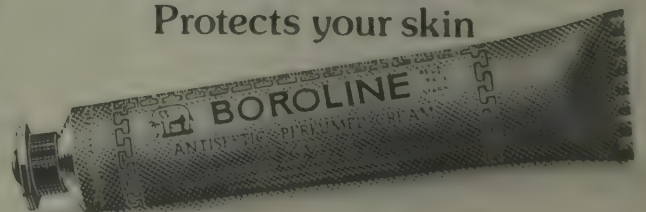
**3** Those winter winds raise a lot of dust. And dirt and cracked skin are a dangerous combination. A good home remedy is a 'maida' and milk paste rubbed into the skin. Just see the dirt come out and your skin glow.

**4** Boroline is a must in winter. Massage the gentle, nourishing cream into all the affected areas—your face, lips, arms, neck, hands, elbows, waist and feet. Boroline helps prevent chapping, peeling and rashes. It also works as an antiseptic for minor cuts and abrasions and protects cracked skin from infection.

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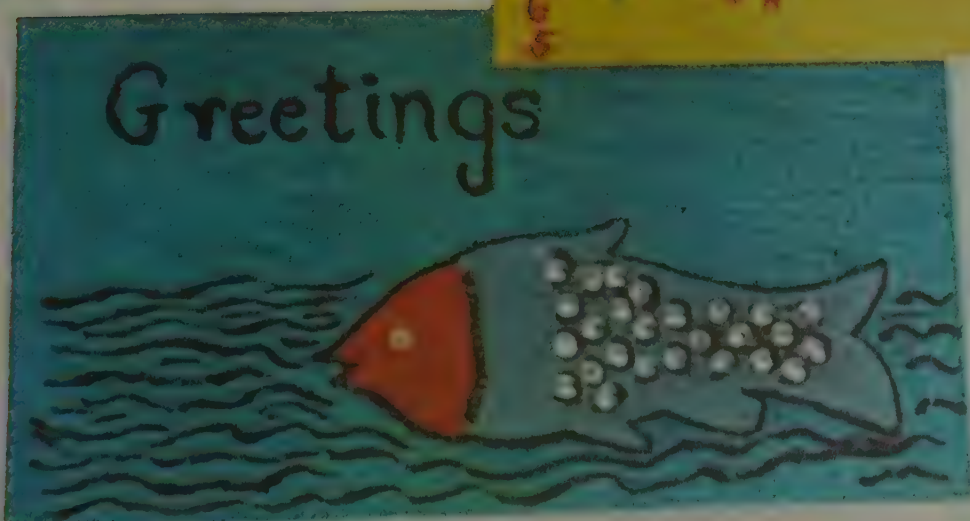
# To Greet With Gaiety

## CREATING THINGS OF BEAUTY THOUGH PHYSICALLY HANDICAPPED

Gauri Jhaveri from Bombay is a talented young girl who is well-versed in handicrafts, especially embroidery. She is prone to epileptic fits and unable to make use of her left hand, but this does not deter her from giving expression to her aesthetic urge. Displayed here are some greeting cards created by her using a variety of materials.

**Materials:** Hand-made paper or any other variety in various colours, felt paper, bits of wool, red and gold cord, beads, pieces of pith, sequins, paints and Fevicol.

Cut out cards from the paper of the required sizes. Lightly trace any design you fancy on them. Complete it by using the materials mentioned. Use Fevicol for sticking. Let it dry well. Paint the message on the cards and allow to dry.



# Don't scrap those scraps!

Raw materials for home handicrafts are as varied and unexpected as cardamom peel and used thread reels, broken bangles and threads in a tangle, left over wool and even the contents of overfull waste paper baskets!

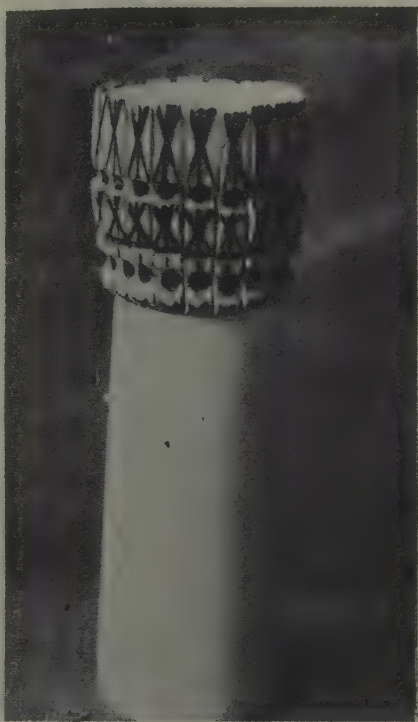
It is possible for any one with some interest in crafts to make attractive things from commonplace and easily available materials. The scrap accumulating in one's house, like used blades, burnt matchsticks, egg shells, nut shells, seeds, tin foil and pieces of fabric are all material for the craftswoman. So one can even say that when waste materials are allowed to go to waste, it is the latent talent of people that really goes waste.

Many may feel that they do not have "craft fingers" and that they are not the types to sit and sew a seam or create a thing of beauty. How sadly mistaken they are! If only they would take a little interest and spend a little time to try to make a little article on their own from a little waste material they will soon realise how little they have known about their own abilities! Once curiosity is kindled and interest is aroused, patience never lags, thus engendering a taste for the creation of articles from waste.

For those who refuse to be self-starters, how-to-do-it guidelines always provide a starting point. Even for those whose leisure time is devoted to handicrafts, new ideas and procedures for turning out various articles help in achieving variety and perfection.

The raw material being bits and pieces salvaged from the waste paper basket and the equipment being one's own deft fingers, there is little capital investment and working capital necessary. And what is

If you think you do not have "craft fingers" — think again. Salvage some of the scraps lying around and follow these guidelines.



A plastic tumbler decorated with pith and match-sticks, at the top.

made with one's own hands is always something special to be treasured by everyone in the family. And quite often it can earn a tidy income for the financially harassed housewife. So start today, try out something on your own, develop the craft itch.

As already explained, the raw material is to be found in almost every room of a house — egg-shells, nut shells, scraps of cloth, fused bulbs, broken bangles etc. Bits of eggs shells can be painted in different colours,



Coir lampshade on a ceramic lamp, both made by Shakuntala Balu.

and pinned on a cardboard to make pictures and greeting cards. Animals can be made from painted shells of almonds which form the body and using toothpicks for legs and tails.

Different kinds of seeds are good for making pictures with unusual textures on a cardboard base. Tin foil flowers are also attractive and easy to make. Use the foil either in strips or as a whole piece to make the flowers. They are made in the same way as paper flowers.

Used blades are another easily available waste material in all homes. These can be stuck on a board or a thermocole sheet to yield different patterns. A modern art or cubistic design can be chosen and the blades stuck horizontally, vertically or crosswise.

Collage is a versatile craft and can be tried out using any one of several waste materials. With a design on a plywood sheet as the base, anything and everything can be stuck on it. Old greeting cards, packing paper, patterned fabrics, left-over woollen bits, threads, cork, metal, nuts, bolts, old car parts, screws, bottle tops can all be glued depending on the design desired. With experience, balan-

cing the composition can be learnt.

Whereas years ago matchboxes were used to make toy furniture, nowadays burnt matchsticks, packing pith or thermocole are used to make decorative items. Matchsticks can also be used for decorating tumblers or mugs.

Housewives can make their own lampshades with jute or coir to give an unusual rustic-looking shade. All that is necessary is a welded frame and any rope can be wound around to form the shade.

I have just given a few hints that will be of interest to every woman who would like to feel the thrill of creativity or needs an extra income. And once you start you will be surprised at the variety you can think of, at the beauty you can create from the most unpromising material. Though in themselves craft articles may be inexpensive they can become wonderful money earners at the next charity bazaar. And who would not be delighted not only to transform ugly scrap into beauty but also to earn a sizable income?

Shakuntala Balu

The term handicrafts for most people conjures up visions of papier mache, needlecraft, jewellery carving, brasswork, enamelling, glassblowing, pottery, weaving, batik, sculpture and similar sophisticated crafts. It was only while wandering through the Bandra Fair the other day that it came home to us that there was a much larger variety of handicrafts. For instance, the feather bugles clutched tightly in hot little hands.

We stopped to ask one of the vendors of these simple toys about his trade. He was Sheik Ramzan of Andheri and was most forthcoming indeed. The feather bugles were cone-shaped, with bright coloured feathers springing out from one end.

Sheik Ramzan has been eight to nine years in this business and enjoys his work. The feathers are obtained from the Mahatma Phule Market and the basic cost of raw material works out to about Rs. 6 a day. The collective output of four family members in a day of eight hours is around 3 kg gross weight. He charges 10 paise per bugle — inexpensive when you consider the amount of enjoyment it gives to the young, and he makes a profit of 50 per cent.

Another very popular item to judge by its presence on big and little heads alike was the feather cap. This striking headgear was sold at several stalls and we learnt from one Abdul Rehman, aged 14 years, all about the effort involved in producing it. His too is a family business.

Apart from selling at seasonal fairs, they supply the caps to a shop at the National Park, Borivili. Abdul, we are glad to hear, goes to school, so this was only a part-time job. His stall seemed popular, for there was a veritable hoard of patrons milling around it, and walking away jauntily, with quite a few feathers in their caps!

At the Gateway too, we beheld a number of stalls which sell handicrafts. Most of them, however, were not owned by the artisans themselves, so there was a wide selection to choose from. Among these, the straw pictures which were on sale were particularly eye-catching. A cardboard base is covered with black cloth and on this, scenes with ships, coconut trees, huts, and hills in the distance are created with straw. The pictures, which are made in Kerala, but sold here, cost about Rs. 15, but their sale is unpredictable, and with the recent rise in prices the sales are

**You don't have to be well-to-do or sophisticated to turn out home crafts of beauty and grace. There are hordes of humble craftsmen who make enchanting things out of shell and wood and other cheaply-available material**

said to have fallen somewhat.

Noticeably present among the stalls at the Gateway were sea-shell articles of infinite variety. The main centre for this trade is West Bengal and a few places in South India. We admired the cleverly constructed and painted little cocks and hens, some individual specimens and some with little chicks. There were ducks and ducklings, herons, rabbits, human figures, lampshades, ashtrays, small dishes, agarbatti stands made from big and small shells joined together.

There were also long, delicate necklaces made from tiny shells polished and strung together. The people who work on these articles do so in their own homes. They find the shells at Khar and Juhu, sort them out, clean them, paint them and assemble them into shape. In a day they are able to make about a thousand articles. They supply them to vendors and their prices range from Re. 1 to Rs. 5, and the vendor earns about Rs. 25 per day.

Foreign tourists are very interested in these shell articles, and their intricately wrought

"ladies with pots" are especially popular. Indian tourists from Delhi and the North too appreciate these attractive and uncommon knick-knacks.

Phulchand Vershi is an example of literally making the soil of your native land provide your livelihood. Don't be mistaken, he's not a farmer, but a maker of artificial fruit, the raw material for which is the clay deposited on the banks of the rivers of his birthplace in Uttar Pradesh.

We met Phulchand Vershi at Mahalaxmi when our attention was drawn to an eye catching arrangement of realistic looking fruit in the heat of an October afternoon. It was only when we drew near, that it dawned on us that the tempting display of slices of lovely red watermelon, thirst quenching oranges and limes, crunchy apples, succulent mangoes, juicy pears and delicious looking pomegranates were not the genuine article.

Phulchand, noting our obvious admiration, explained to us how the fruits were made. It was a traditional craft, passed down from father to son, which

he, in his turn, is now teaching his son. He told us that he collected a particular variety of clay from the river banks and this was pressed when still wet, over moulds which he made himself.

We left him at Mahalaxmi, an amazing man in this age of the rat-race for better jobs and higher salaries, making and selling his wares, and quite content with whatever they bring him.

Having observed the diversity of these handicrafts, we realised that there is more to handicrafts than the expensive objects d'art displayed in exclusive emporiums and tourist shopping centres. Snobbery apart, tooting a gaudy whistle, sporting a pretty shell necklace, hanging a painted record or a straw picture on your wall, can give the child and the common man as much pleasure as acquiring a colourful woven rug, a batik hanging, a papier mache statue or enamel work jewellery given to the rich.

The makers of these cheap handicrafts are to be admired for their talent and labour. Their ingenuity and dexterity of craftsmanship earn for them their livelihood in the same way sandalwood and ivory carving does for the more sophisticated craftsmen. The toy maker and the gramophone disc painter may not be the aristocrats of handicrafts, but they do bring joy and beauty into the lives of those whose purses are not fat enough to patronise emporia and 5-star hotel shopping centres.

# LITTLE ENTERPRISES

Michelle Misquitta  
and Mari-Lou Menezes



# BEAUTIFY YOUR HOME

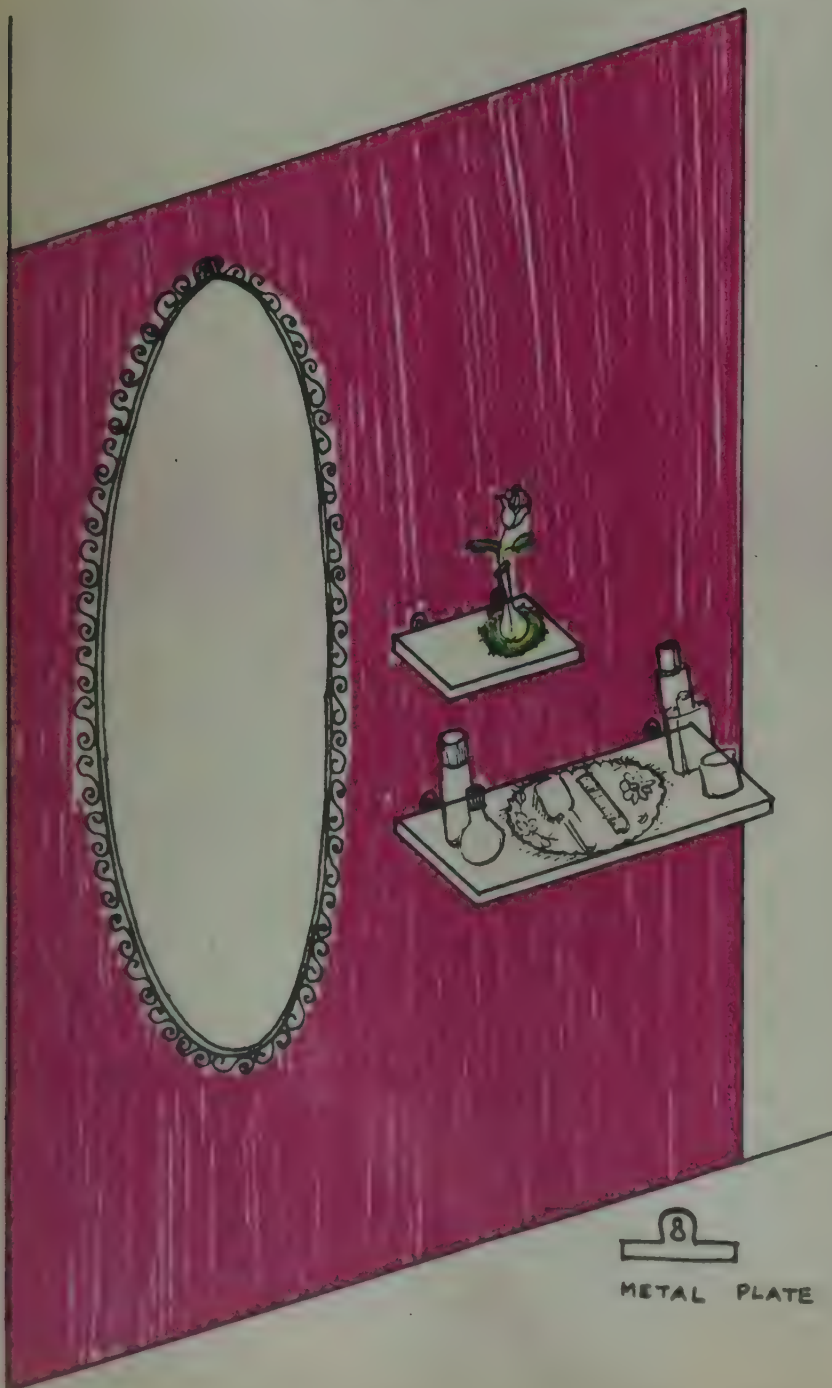
Be your own interior decorator!  
Here are great ideas by ANU GANJU  
of Bombay which you can  
use to create that 'lived-in' effect — and  
everything is made from  
ordinary, everyday material



## WALL HANGING

Take a piece of plywood about 76 cms. x 76 cms. Stretch a bright-coloured cloth over this tightly. Khadi cloth is ideal for this purpose.

Buy 6 or 7 glazed ceramic tiles in different designs and of different sizes ranging from 10 cms. x 10 cms. to 18 cms. x 18 cms. each. Arrange these tiles on the plywood piece in any balanced composition and stick them in place with Fevicol. Buy about 8 metres of white cord 5 mms. in diameter. Stick this cord to form an attractive design, around, between or connecting the glazed tiles.

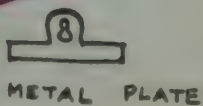


## DRESSING CORNER

Stretch a bright-coloured cloth matching the colour scheme of your room on the wall where you would like to make your dressing nook. The cloth should be about 122 cms. in width and 180 cms. height.

Instead of a regular dressing table, have 2 shelves made of wood, one about 53 cms. in length and 23 cms. in width; and the other 23 cms. in length and 15 cms. in width.

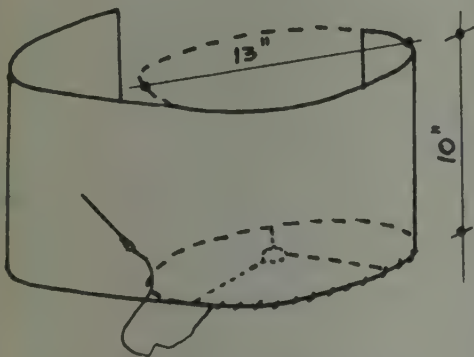
Buy a mirror, preferably full-length. A wrought iron frame will enhance its beauty. Have the mirror and the two shelves fixed on the wall, through the cloth at convenient heights as shown. The 2 shelves can be hung by 2 metal plates each with eyes fixed at the back of each shelf. These metal plates are hung on nails or screws fixed in the wall. Details of the metal plate are shown.



METAL PLATE

## LAMPSHADE

Buy 2 lampshade rings approximately 33 cms. in diameter, 2 sheets of white drawing paper, 1 sheet of poster paper in a bright colour and 3 metres of white or off-white braid. Cut a strip of the drawing paper 25.5 cms. in height and the length to fit the circumference of the ring plus 5 cms. (join 2 strips



if necessary to about 117 cms). Stitch this strip of paper first to one ring, then to the other. Draw out any design on the coloured poster paper and cut 2 or 4 of the same (depending on the size of the design. Only 2 designs of the type shown in the diagram will be required). Stick these cut-out designs at equal intervals on the shade you have stitched. Stitch the braid on the upper and lower edges of the lampshade, and your shade is now ready for use.



## CARDBOARD MOBILES

Cut out shapes of birds or fish or flowers from about 20.5 cms. square pieces of cardboard. Cover both sides of these cut-outs with brightly coloured poster paper or glazed paper.

Decorate these motifs with contrasting coloured paper motifs, embroidery mirrors, tinsel or cord. Hang these mobiles with thin rope from hooks attached to a plank of wood about 7.5 cms. x 2.5 cms. in cross-section, fixed to the ceiling where the room divider is required.

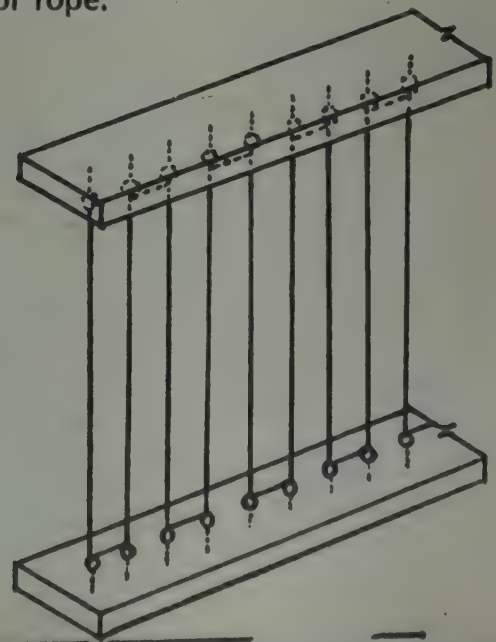
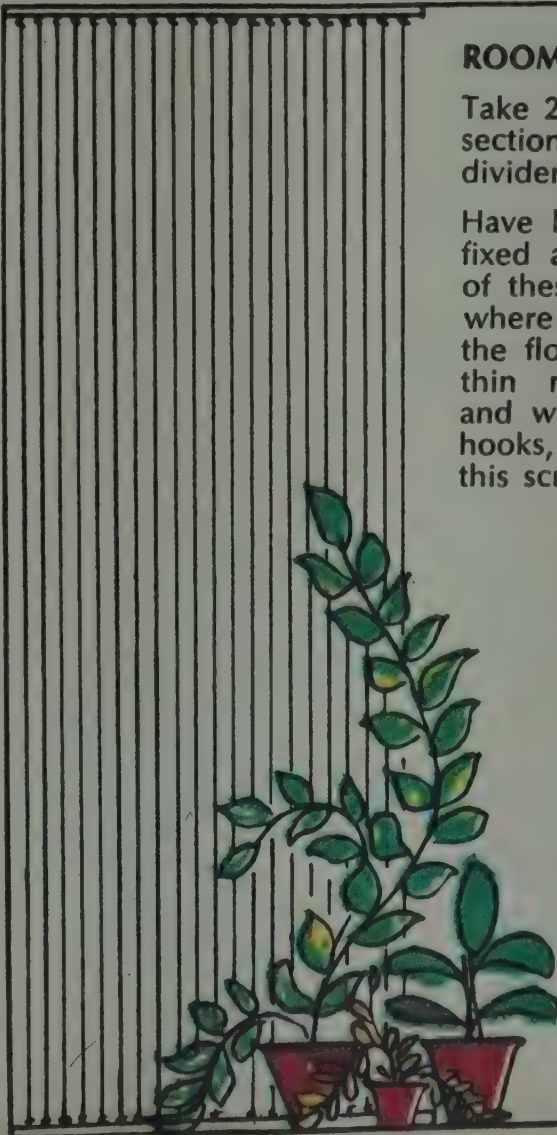
Hang the motifs at varying heights. A box of green plants below this composition will add to the beauty of the room divider. The motifs shown should be enlarged to 18 cms. or 20 cms. in length.



## ROOM DIVIDER

Take 2 planks of wood 7.5 cms x 2.5 cms. in cross section, and the length as required for the room divider.

Have hooks (close mouthed or open mouthed) fixed at 5 cms. centre to centre along the length of these planks. Fix the planks, one on the ceiling where the room divider is required, and one on the floor, directly below the upper plank. Take thin rope or cord about 5 mms. in diameter and weave it from bottom to top, between the hooks, tightly. Place 3 or 4 potted plants against this screen of rope.



THERE IS A GLOBAL DEMAND FOR SMALL HANDICRAFTS AND THE EXPORT MARKET BECKONS SMALL AND BIG ENTREPRENEURS. OUR HANDICRAFTS ARE GOOD EXCHANGE EARNERS AND WE MUST NURTURE THEM

Many a beautiful little item can be made from simple, easily available materials which require only a skillful use of one's hands. Cotton, sequins, ribbons, buttons and beads combined with sumptuous col-

An attractive display of items made by the MAVIM Ltd., which include stuffed animals, wall hangings, Christmas tree hangings, items made from sisal fibre and other decorative articles.

ours make up a dazzling array of gifts. Decorative dolls, animal-shaped stuffed toys, colourful mobiles and unusual X-mas decorations need a little ingenuity and can be made in next-to-no-time. These are all excellent do-it-yourself ideas that could well be put to use in these inflation-ridden times, especially when anything hand-made is at a premium abroad and appreciated as never before.

They look as if they came from an exclusive craft shop but you can make them quite cheaply by assembling scraps of fabrics and oddments and sewing them together in an imaginative manner. The result is an eye-catching and useful selection of handicrafts to sell at an attractive local gift shop or to tempt foreign buyers.

With an eye on exports in particular, many businessmen have taken pains to evolve new designs for handicrafts that will meet the needs and tastes of overseas buyers. These innovations on traditional crafts are supplemented with promotional displays and exhibitions to determine the impact on the buyer and get a feel of the foreign market for these items. From time to time study-cum-sales teams are also deputed abroad.



# KEEP A CRAFTY EYE ON EXPORTS

One of the leading manufacturers of these items is Mr. Bansi P. Raheria of "Apsara Dolls." Way back in 1969 he participated in an exhibition at 'Gambles,' a department store in New York, and finding the response good, started manufacturing them in bulk. "Dolls are my hobby, my special subject," he says, and goes on to explain that he specialised in making them because he found that in the United States they were used for visual education.

He supplies buyers through an export agency as well as on his own, and finds that exports to Japan are the highest as the Japanese also specialise in making artistic dolls. Each of the Apsara dolls is accompanied by a write-up on its historical and geographical background. They are traditional — "Bharata Natyam: a classical dancer in 8 poses;" "Kashmir Girl: a girl from Kashmir, an Indian holiday resort, dressed in the typical costume and jewellery of her village;" as well as modern — "A Bombay girl: a fashionable Indian girl with the latest style in sarees;" "Family group: Ind-

## Mariana Pinto

ian composite families with their children." In addition to these, there are male and female dancers of India, tribes of India, and brides of India. The dolls are made of cotton and wire, and their faces of papier mache. From the point of view of export of handicrafts, thermacole is not advisable, as it deteriorates easily, Mr. Raheria explained.

There is considerable emphasis on items with utility-cum-decorative purposes, and Mr. Raheria has to go abroad to study the market every six months because the demand for a variety of handicrafts has increased. He exports to almost every country in the world except Africa and the EEC countries. The demand depends on the quality and timely delivery service. There is no rule about quality control laid down by the Government, the exporter and buyer sort this out among themselves. Often the buyer is ready to pay 10 per cent more over the margins of the manufacturer

to ensure high quality. In order to check that all the items are made to the buyer's specifications, Mr. Raheria travels extensively, visiting the manufacturers in distant villages. The Government gives the exporter a 15 per cent cash incentive and an import licence of 45 per cent. "The latter serves no purpose and is redundant," Mr. Raheria remarked, and added that "they could give us some other subsidiary instead."

The Handicrafts and Handlooms Exports Corporation of India Limited had tremendous success following the introduction of Battubai Dolls at the World Trade Fair in 1964. Since then there has been a steady flow of their dolls and small tinsely decorations to the U.S., Europe, Nairobi, Japan and Hamburg. They also export Mythili dolls from U.P. and Bihar, Apsara dolls, dolls from Pune called 'Khilona' made by a women's organisation, and from Dolls International, Nagpur. The HHEC insists on good quality and an interesting pose.

Foreigners prefer dolls that don't harm children, made up

of non-toxic materials. Toys made of beads from Gujarat, and little hangings made from zari and laquer from Rajasthan, sell well as highly unusual X'mas decorations. In France, they are particularly popular, and during the festive season people clamour for these little ornaments which have a built-in appeal for children and adults alike. Shoppers are ready to pay anything from \$2 to \$5 for well-made mobiles which look irresistibly pretty and add a touch of sparkle to an X'mas tree. Why are the prices of such diminutive decorations so high? I asked, and was told that some types of raw material, packing and freight charges, insurance, etc., all added to the initial expense which had to be made up.

Appealing cardboard cut-outs, pasted over with bright motifs in cloth, and colourful dolls in different regional costumes are crafted all over Maharashtra — in Bombay, Nagpur, Amraoti, Pune, Kolhapur and Khadakvas-

men from the Mahila Arthik Vikas Mahamandal Limited conduct training programmes in handicraft-making for women from economically backward families and war widows. They have had an export order for 2,500 to 3,000 of each type of animal from the wide range of stuffed animals they have recently started manufacturing. Ten to 15 thousand embroidered handkerchiefs are exported to U.S.A. and there's a big order (40,000) for Arab dolls. These are met by MAVIM by getting the smaller mahila mandals and women working privately with their own units to supply 2,000 pieces per month. Their X'mas tree hangings are also very popular as well as wall hangings made out of sisal fibre and macrame in all sizes.

The main object of the Mandal is to help in creating employment for needy women, by which they earn not less than 50 paise a day which is the minimum wage. Raw material is supplied to these women

these brochures they hope to get bigger export orders. Right now their only contact with the foreign market is through the HHEC and other exporters, but they are looking forward to obtaining an export licence. This will take them at least two years as they still feel they have to bring their work to export quality standards. However, with Switzerland, Germany and other countries placing inquiry orders, things are certainly looking up.

The Central Cottage Industries Emporium also export their own handicrafts from New Delhi. A sample order of soft toys made in Kutch, Gujarat and Poona have been sent from time to time to London, Australia, New Zealand, Argentina, Japan, U.S.A. and Germany. Handpainted toys, lacquer toys from Rajasthan, toy masks from Orissa, are great favourites with foreign buyers.

Beads, tinsel, zari, colourful paints and other accessories are used to embellish animals.

craftsmen directly, they also make use of the middleman who smooths out difficulties in communicating with the villagers and helps in speeding up things through constant checks. Middlemen are also considered essential by some export executives as they tempt the simple villager-craftsmen into doing things they would never attempt otherwise. The craftsmen are paid on a daily basis and for larger items they are paid for each piece that is completed in time. In some cases a number of craftsmen work on one piece, each doing a different job and these are paid according to the skill required on a daily basis. A lot of child labour is utilised in this business. "This helps in the long run as the child turns out to be a good artisan without going to any art school to learn techniques," argued the exporters. But a number of farsighted craftsmen are now apprenticing their children to training organisations for a couple of years to learn a craft so that they get an additional amount of several thousands of rupees as an initial monetary benefit.

The small handicraft business is flourishing. Still, the manufacturer and exporter working on a minuscule basis experience a number of problems. In the first instance, he does not get direct contacts with foreign buyers because he is not in contact with the international market. This is a major hurdle. Credit facilities are also difficult to obtain. Since the export procedure is lengthy and difficult it discourages the small exporters. They also complain of the inadequacy of the import licence. According to them, labour problems also add to make the process cumbersome as goods are often rejected abroad if they aren't delivered on time. Faced with so many obstacles, the small manufacturers would be out of business if big exporters did not help to dispose of their goods. The small handicrafts business is based upon goodwill and mutual trust. Therefore, once faith is generated and the prices are kept within reasonable limits and quality is maintained, no one will really lose.

There is a global demand for India's inimitable handicrafts. They are good exchange earners, prized the world over for their superb craftsmanship handed down from father to son through generations. There is a great need to nurture and in some cases revive their unique home crafts.



**Apsara Dolls** have a big export market for their wide variety of traditionally dressed Indian dolls.

la. Khadi cotton, silk, jute and sisal fibre are used. They are made by the Maharashtra Small Scale Industries Development Corporation Limited. Being a Government undertaking, the stress is on products of a very high quality. Correspondingly, the prices are also very high in the local and export market. Last year the MSSIDIC exhibited their work at the Trade Fair in Milan. They also export to Europe, U.S. and Japan, and find that small handicrafts sell well as souvenir items.

Working on a different scale, intelligent and enthusiastic wo-

men and they are apprenticed to training centres at Govandi, Khadakvasla, Vasai and Colaba (Geetanagar) areas. Two or three women initiate the trainees into making handicrafts. During the apprenticeship period the All India Handicrafts Board pays them Rs. 100 p.m. When they have finished their training they earn Rs. 5 to Rs. 10 a day depending on the size of the articles and the skill required.

With the field for export widening gradually, MAVIM is working on a brochure to give foreign buyers an idea of their work. With the distribution of

These are exported to boutiques on a small scale, i.e. 50 pieces of all kinds of articles are usually ordered. The buying units of CCIE find it easier to deal with the craftsmen themselves as they are genuinely interested in making improvements on traditional methods to suit the buyers' ideas. Though the orders received are small, they think it is still worth exporting these items as there is a marginal profit for the craftsmen who come from economically backward areas.

Though most of the organisations that export, contact the

# THE DOING YOUR

Look at these colourful items. They are easy to create and have a hand



## 1. MOBILES

**Materials:** Pieces of cardboard, velvet paper in different colours, tassels, sequins and beads, bits of red and yellow cord and a tiny brass bell.

**Method:** Cut out from the cardboard the three birds (diagram given on page 42). On these stick black felt paper and red paper on the wings. Stick small sequins on the birds as shown. Stick the bigger sequins, triangular in shape, in place of beaks. Red felt pieces are used for eyes. Stick tassels at tail ends.

Take a piece of thread and thread beads on it as shown. Secure the birds on this. Make a loop of yellow cord to hang the mobile.

Similarly make the other mobile.

**KAMALA KALE**

## 2. JEWELLERY BOX

**Materials:** Knitting Cotton, 2 balls white, 1 ball each red and blue (50 grams each). 4 dozen pearl beads, a cardboard measuring 76 cms. x 26 cms. and 30 cms. of blue and red lining material. 1 large size pearl bead for knob and crochet hook no. 14.

**Measurements:** Box 27 cms. x 16 cms., height 11 cms.

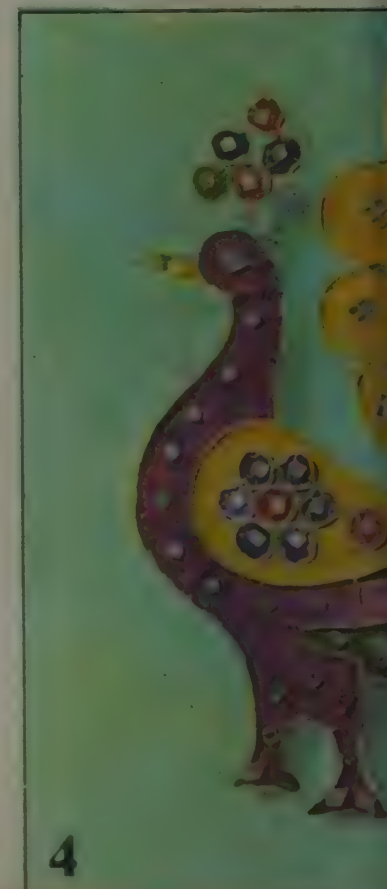
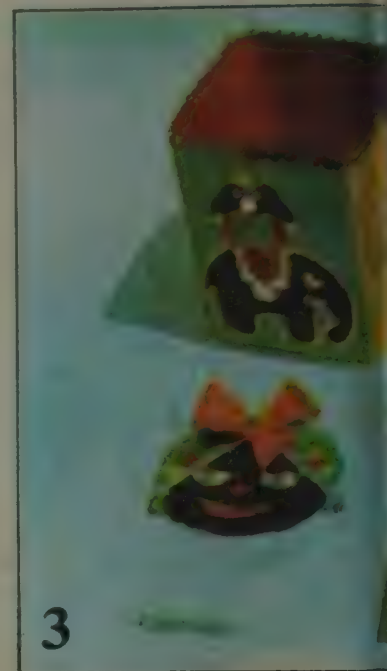
**Abbreviations:** ch. = chain; tr. = treble; s.s. = slip stitch; dc. = double crochet; rep. = repeat; ch.sp. = chain space; st. = stitch.

**Method: Circular Motif:** With white thread, work 8 ch. join with a s.s. to form a ring.

**1st round:** 2 ch. (for 1 tr.), 19 tr. in the ring, s.s. to top of 2 ch.

**2nd round:** 1 dc. in same place as s.s., \* 7 ch., miss 4 tr. 1 dc. in next tr., rep. from \* ending with a s.s. in first dc.

**3rd round:** 2 ch. (for 1 tr.), 3 tr. in next loop, \* (1 ch., 4 tr. in same loop) twice, 4 tr. in next loop, rep. from \* twice more (1 ch., 4 tr. in same last loop) twice, s.s. to top of 2 ch., fasten off.



# S OF DOWN THING

inexpensive,  
all 'home-made' and  
not try your  
m?

Similarly work 23 motifs more in white thread, 16 motifs in blue thread and 7 motifs in red thread.

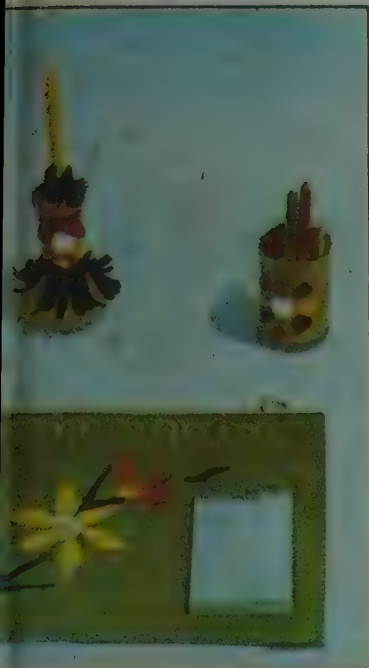
Arrange motifs in the following order:

Lid: Red and white motifs. Make 3 rows of 5 motifs each, joining red and white motifs alternately (8 white, 7 red). For longer sides: For each side make 2 rows of 5 motifs each, joining white and blue motifs alternately (5 white, 5 blue).

follows, 6 ch., miss 5 tr. on same motif 1 dc. in next tr., 6 ch., miss 5 tr., 1 dc. in next tr. continue to work edging on all sides of the block working round corners as before. In next round work dc. over ch., working 13 dc. in each 11 ch.sp. and also work a shell at each corner and also at centre of each 11 ch.sp. as follows: 2 ch., 2 tr. in same ch. but retain last loop of each on hook, thread overhook and draw through all loops, 1 ch., next 2 tr. in same ch. as the previous 2 tr., 2 ch., 1 dc. in same ch. and continue to work dc. along ch. Sew a bead in the centre of each circular motif.

## TO MAKE UP

Cut from cardboard 2 pieces each 27 cms. x 16 cms. Cover each of these pieces with blue lining material (keeping seam allowance) turn in and neaten the



For shorter sides: For each side make 2 rows of 3 motifs each, joining white and blue motifs alternately (3 white, 3 blue).

Edging: Work an edging for each block of motifs. Join white thread and work a dc. in centre of the top row of first motif, \* 11 ch., 1 dc. in centre of next motif, rep. from \* till last motif of the row, for corner work as

edges. Next cut from cardboard 2 pieces each 16 cms. x 11 cms. and 2 pieces each 27 cms. x 11 cms. Cover each of these pieces with red lining material. Finish the edges as for the blue pieces. Stitch each of these pieces to form an oblong box with blue as its base. To top edge of one of the larger red pieces attach the corresponding side of the



other blue piece. Bind each piece in position with overcast stitches. Next stitch crochet pieces to outer side of respective red pieces to match with invisible stitches. Lastly stitch the crochet piece for lid on to the blue lid.

At centre of lid edge join white thread and work 24 ch. join with a s.s. to 1st ch. Fasten off. Attach the large pearl bead to match loop for fastening.

Arnavaz Dhondy

### 3. JUTE KNICK-KNACKS

#### WASTE PAPER BASKET

Take any empty ghee or oil tin. Cut the edges neatly. Paint it from inside or stick a glazed paper. Measure the length and circumference of the tin. Cut jute accordingly and stick it on the tin with Fevicol. Fix cord, piping or ric-rac at both edges to give it a neat finish. Cut a motif and stick it on the jute. Decorate it as desired. Pencil holders can be made in the same way with small tins.

#### CANDLE STAND

Take any empty shampoo bottle. Cut suede in ribbon width. Make tassels and cover the lower portion and neck of the bottle with it. Cover the middle portion with jute. Decorate with suede flowers or sequins.

#### PUSSY CAT MATCHBOX HOLDER

Cut a cardboard in the shape of a cat or any other animal. Cover it with jute. Take any coloured cloth and make a pocket to hold the matchbox.

#### MESSAGE PAD

Take any empty cardboard box. Cut it in rectangular, round or any other shape. Cover it with jute piece. Fix a motif on it. Waste pieces of suede can be used as stems and flower sprays.

### 4. PEACOCK WALL-DECORATION

Mrs. Sudha Kanthi from Bangalore, who is 63, has a penchant for creating crafts from waste. A grandmother with a household and a garden to look after, Mrs. Kanthi also takes interest in her husband's textile shop. She has had exhibitions of her shell craft at several places. Here she shows you how to make a Thermocole wall decoration with peacock motif.

**Materials:** Thermocole piece

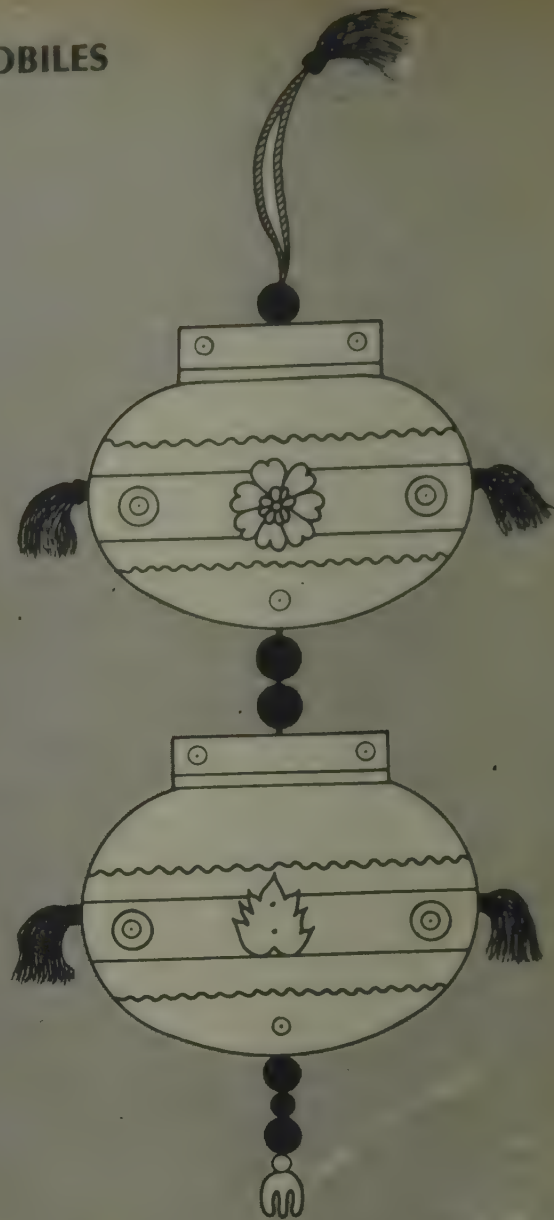
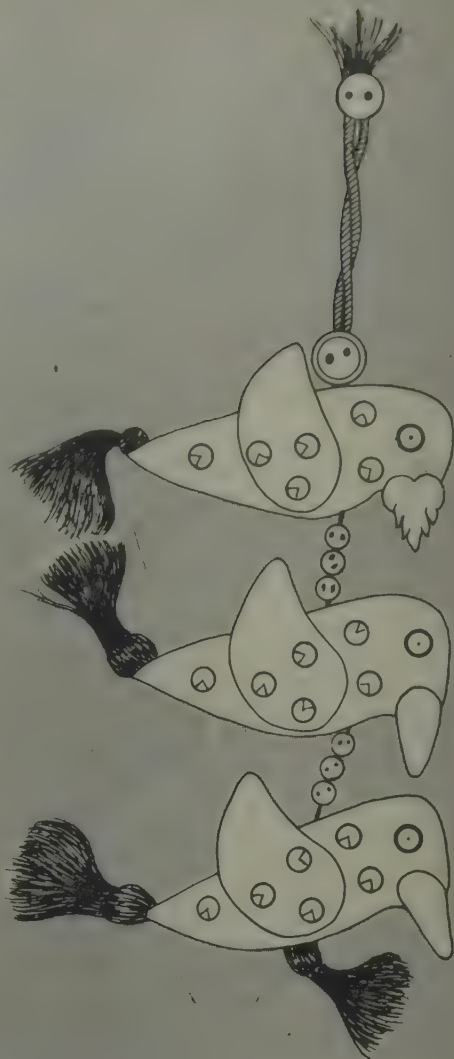
51 cms. x 51 cms. (for base), another piece of 30.5 cms. x 40.5 cms. for the peacock, electric/hand cutter to cut Thermocole, thin coloured felt paper in different colours, thin gold card edging, mirror pieces of different shapes and sizes and Fevicol.

**Method:** Draw a peacock design on the smaller Thermocole piece. With the cutter, shape smoothly and cut the outline clearly without any rough edges. To decorate it cut out different felt papers as per the colour scheme and stick with Fevicol. Affix mirrors at regular intervals. Decorate all the edges and inner outlines of the motif with edging. Finally stick the peacock on to Thermocole base and frame it up.

### 5. COVERS FOR SCISSORS

Kalpna Jariwala of Gulistan Finishing School and Domestic Institute, Bombay, shows you how to make these colourful covers for scissors from pieces of felt.

### MOBILES



#### MAN

**Materials:** 2 mustard felt pieces 5 cms. x 13 cms. each for the body, 2 pieces of felt 8 cms. x 11 cms. in dark green for trousers, 6 cms. x 10 cms. felt piece in red for sleeves and bow, 2 circular pieces in white for the face 5 cms. in diameter, 1 cm. x 4 cms. white felt strip for the belt, 1 cm. x 4 cms. blue felt strip, 2 small pieces of black and red felt for eyes and mouth. A length of golden rough wool for the hair.

**Method:** Cut 2 pant pieces along the dotted line W X Y Z and machine the 2 together along the 2 straight lines. Insert the 2 body pieces from between the 2 pant pieces from the centre and hold the 4 pieces together by machining along P Q and R S. Cut the sleeves in the given shape and stitch along M N, placing it behind the body. Stitch the points G and H to the trousers from behind, below the waistline at E and F. Fix the belt piece on the trouser at waistline. Holding 2 pieces of face together and with the length of wool, stitch around

the face from ear to ear, along the arrow forming 1 cm. loops around leaving an opening at the bottom. Fix this head to the body piece, by inserting the body within the open lower edge of the head. Stitch the front of the face to the front of the body and the back to the back. Cut a bow from the left-over red felt and stitch in position at the neck line. Cut the other 1 cm. x 4 cms. piece in half and stitch one piece in the centre of the bow and one in the centre of the belt. Cut and stitch black eyes and red mouth on the face. With contrasting wool, make long stitches over the mouth for moustache.

#### WOMAN

**Materials:** 2 mustard felt pieces 5 cms. x 14 cms. each for the body, red circular piece 6 cms. in diameter for the apron, 2 circular pieces in light pink 5 cms. in diameter for the face, ½ metre 1 cm. wide white lace, 15 cms. braid in contrasting colour for the apron edging, scrap

of wool for the hair, bits of black and red felt for eyes and mouth.

**Method:** Cut the 2 pieces of the body along the dotted line AC, BD. Cut the white lace into 2, each measuring 13 cms. Between the 2 body pieces, insert one piece of lace along BD and one along AC stitching the 3 pieces together along the straight lines AC and BD. Cut out a tangent from the 6 cms. diameter piece for the apron. Machine the braid around the circular edge. Hem this piece on the body, along the tangent, 3½ cms. away from the narrow edge of the body. Note that only one layer of the body is machined while sewing. Buttonhole the 2 circular pieces of the face, leaving a small opening at the bottom. Attach the back of the face to the back of the body, inserting a little portion of the body inside the face from the open edge. Neatly finish with invisible hem stitches. Similarly attach the front piece to the front body piece. Attach the frills, using the white lace, around the neck, with invisible back stitches. Cut 2 black pieces of felt for eyes and stitch them in position on the face. Cut the red felt for mouth and stitch in place. Cut 15 strands of wool 40 cms. long and using the same coloured thread, stitch it firmly at the centre of the head. Spread the wool on either side of the head and stitch firmly on both sides, upto the frills. Now plait the hair, dividing the 15 strands into 5 each, and tie the plaits, leaving 3 cms. hair open at the bottom.

## 6. KANTHA LUNGI

Kantha embroidery is done on khadi, silk or linen. The design is lightly traced out and completed in running stitches or kantha stitches in threads of different colours. The embroidered lungi is in silk.

Traditionally kantha embroidery is done on old sarees which are folded three-four times. Threads in different colours are obtained from old woven saree borders, and the design is completed in short running stitches.

## 7. CLOWN FOR THE NURSERY

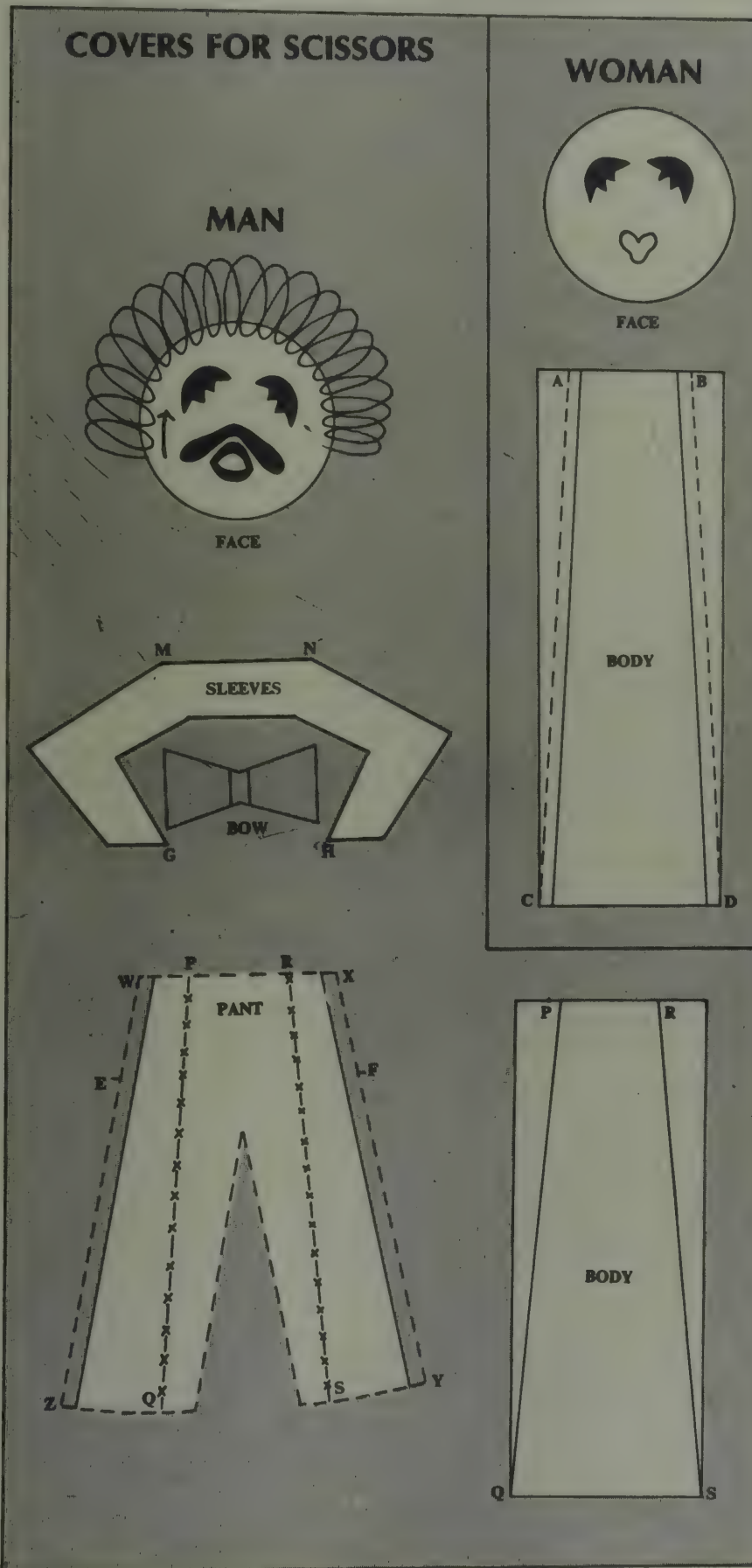
**Materials:** ¼ metre red gingham material, a bit of white cloth for the frill, scraps of red,

white and black felt, a big red bead for the nose a pink tassel and scraps of fabric for the cap, cottonwool for stuffing and Fevicol.

**Method:** Cut out two circles 10 cms. in diameter, and two circles 16 cms. in diameter from the gingham material. Stitch the smaller circles together leaving a small opening. Through this stuff cottonwool evenly, sew opening. This forms the head. Similarly make the body. Secure the head to the body firmly with

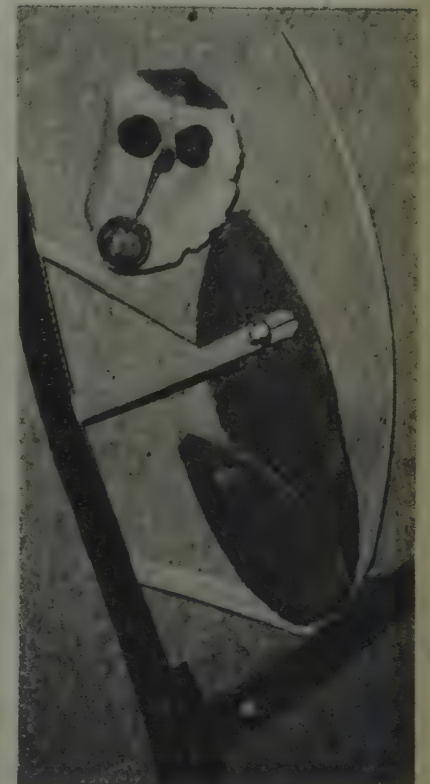
a few stitches.

Stitch loops of black wool on head to form hair. Cut out two circles from the white felt and two smaller ones from black to form the eyes. Stick in place. Cut out two eyebrows from black felt and stick in place. Make the mouth from red felt. Thread the red bead and stitch it in position. Now stitch a cap from scraps of fabric and decorate it with a tassel as shown. Also stitch a frill from the white material and tack it round the neck.



# SEEDS OF IDEAS PODS- OF TALENT

Using dry seeds and pods and dried fruits, Bangalore-based K. Surendranath, a self-taught artiste in his late twenties, has given a new look to wall decorations. Through this medium of "Vasavi" art, he has created mythological figures, rural scenes people from everyday life — an old man resting in an armchair smoking a pipe, a couple riding a scooter, Africans cooking a meal and so on.



Surendranath's exhibition in Bangalore drew wide attention. He has created over a hundred pieces each with a different theme, using over 35 varieties of seeds.

He shares his art with you. First collect a variety of seeds and pods in different shape, size and colour. Once you decide on a design, using the seeds, try it out loosely on the floor. Then stretch a light-coloured plain fabric on a hard board and stick with Fevicol. Coat the seeds with wood polish or varnish before using. Stick each in position with Fevicol. Let it dry well.

**Dilip Patel**

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## BOMBAY

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The husband is an out of job painter, the son a clerk. The mother, daughter-in-law and two daughters, one of them seven sew buttons. House servants' jobs are 'mean' the mother declared proudly. "I do not want to send my children to work in another's house, cleaning up their mess and bearing all kinds of scolding and insults for that moreover." But, a little sadly, a little dead-pan, she accepted, "I cannot afford to allow them or myself to remain without working."

The opportunity came up when she got in touch with a woman who had an export business, and started taking first napkins, then baby dresses, home for hemming, then making button-holes and attaching buttons. The four, between them, work on about two and a half dozen dresses and earn between Rs. 20 and Rs. 24 daily.

For countless women in Bombay, organisations which give out work to be taken home and completed has come as a god-send. Restricted by tradition and prejudice to the house, pressurised by harsh financial realities, such take-home work has offered them a compromise.

As Kamila Tyabji, Chairman of the Women's India Trust, explained, "These women are not allowed to go out of their houses, or their customs make it embarrassing for them to do so. Or, they can't get jobs except the most menial. This system of taking work home and earning something is the best way out for them."

"It gives them a standing in the family when they earn some money," Usha Sathe, President of the Maharashtra State Women's Council, said. "Which is why we help them out as much as we can, providing outlets for their products."

Institutionalised, this arrangement is not just a commercial venture, it is a means to self-dependence for women.

Hence, the involvement of organisations like the WIT and the Council and a number of churches in helping to make such arrangements.

The WIT, started in Panvel in 1969 with 40 women stitching sari petticoats. "Our sales were our biggest problem, a reliable sales outlet," the founder of the organisation Kamlini Tyabji said. They relied on sales through friends. Then



**YOU HAVE THE KNOW-HOW,  
YOU MAKE BEAUTIFUL THINGS, BUT YOU FIND  
NO MARKETING FACILITIES FOR  
SELLING THEM. IT IS A QUESTION OF  
KNOWING WHERE TO GO AND WHOM TO  
CONTACT, AND WE GIVE YOU  
A ROUND-UP OF USEFUL TIPS**

some shops offered them an outlet. Among them were Vama, on Hughes Road, and the Women's Home Industries Depot run at the Taj Intercontinental by the Maharashtra State Women's Council. A few friends offered to organise public sales in their houses. And WIT branched out into making readymade garments, handicrafts and costume jewellery.

In 1973, they took possession of their own shop in the Bombay Air-conditioned Market building at Tardeo. "We had to do this," Kamila Tyabji explained. "However much others helped, we just had to own our own retail outlets to make it reliable and to make the best arrangement for the continuation of the whole scheme for the self-employment of these women."

The depot run at the Taj by the Council was also established for similar reasons. "Having our own counter makes our sales sure, if we are to help the women who sell their goods at

the counter, it is best to manage our own counter."

Usha Sathe added that the counter was set up at the Taj partly because the hotel was one of the few who very kindly offered to help them when the Council workers desperately needed a sales outlet nearly 25 years back, and partly because it was the ideal shopping centre. "We don't plan more counters elsewhere in the city mainly because it may not really succeed, because we may not sell as much elsewhere."

Lack of sales facilities is the eternal cry of women who manufacture handicrafts, food and other items at home, and then find they cannot find the proper sales outlets. Most department stores accept items only from established manufacturing concerns. A number of exporters accept home-made novelties manufactures, but generally order them. Boutiques and some of the better-known novelties or garment shops like Vama or Contemporary Arts on Nepean Sea Road also achieve

good sales, but it is essential that these shops are well-known, "as sales are poor and not assured otherwise."

Churches too, often help. Sales are organised regularly to help those who seek outlets for their manufactures as part of the charitable work of the church.

The prime benefit of selling through churches or through the more reputed boutiques or through a WIT or Council counter is that the quality of the items is guaranteed by their merely being displayed at these counters. As one woman who does tailoring work for WIT said, "We are not well-known manufacturers, so we can't hope to sell much if we try to do it on our own. Selling at these places gives my goods a standing, my work a diploma as it were."

The only problem that such sales may be running into are the tax laws. "We are not," both the president of the Council and the chairman of WIT explained, "profit making organisations. We run these counters mainly to help women to be self-employed and earn a good income. We do not buy their goods and run a business." Yet charitable organisations have been complaining of late that problems of the interpretation of such activities have been rising again and again. If these activities are viewed by the tax authorities as profit making, they become liable to pay tax.

In which case the counters may have to close down altogether.

**Suchita Mazumdar**

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## CALCUTTA

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A new facet of the women's movement in India is concerned with the need and the urge for economic independence. Like elsewhere, in West Bengal, this facet has not yet achieved much success because of many factors. One of these is the lack of guidance in the marketing of the produce which women can and do make at home or in the small workshops.

One comes across such women not only in the cities but also in rural areas. Even in remote villages, from where women come to the production centres run by the Social Welfare Board, the demand is, "Tell us how we can sell the goods we have learnt to make." These goods are agarbathies, palm-leaf

mats, floral decoration items, zari work, candles, jute bags, leather goods and many more.

Calcutta's established social welfare agencies the Nari Seva Sangha, the All-Bengal Women's Union, the All-India Women's Conference, the Saroj Nalini Memorial Association, the Y.W.C.A., Karma Kutir and others have greatly helped by opening training classes, production centres and annual sales through which a large number of under-privileged women earn a living. These associations have standing orders for block-printed sarees, handbags, table-linen, bed covers, tailored dresses for children as well as preserves, spices and pickles.

The women entrepreneurs who have the know-how for producing goods like furniture, electronic parts, electric fans, ceramic goods, revived needle-craft like kantha, batik work and other products, complain of the lack of marketing facilities. The Asst. P.R.O. of the Small-scale Industries Corporation endorses this view. She enumerates the difficulties as a) the discouraging attitude of guardians, b) difficulty of finding the proper place to launch a scheme, c) difficulties with banks which are approached for finance, d) difficulties of procuring their quota of raw materials and machines on a hire-purchase basis from the Government offices concerned, mainly because of their prejudice against women as entrepreneurs, and e) the difficulties they face in marketing their products. These difficulties not only smother the talent and ambition of individual women but also impoverish the country as we lose the wealth these women could have produced.

The Women Entrepreneurs Committee is part of the National Alliance of Young Entrepreneurs. Women, both young and not so young, have banded themselves together to realize their dream of starting and running business concerns of their own. The Chairman of the Association, Mrs. Nilima Das Gupta, runs a thriving furniture business. She said, "We have drawn up a blue print for small scale industries. People said we were putting the cart before the horse. Yet our achievements show how much women have succeeded."

"What is the blue print and how do you get to the green signal?" I asked.

Mrs. Dasgupta explained that the NAYE, founded in 1967 by a group of young entrepreneurs,

became the catalytic agent for bringing together more women intent on self-employment schemes. Thus cottage industries, small businesses including transport and agricultural activities, have been sponsored by them. Their offices are by the side of the central office in New Delhi. There are zonal offices in Calcutta, Bombay and Madras with state, district and local units. They assist in getting raw materials, marketing and exporting. They hold conventions and seminars in each region and publish bulletins and circulars. Membership is open to students, registered and unregistered industries, individuals and associate members.

When a woman with the know-how for a certain business scheme approaches them, they scrutinize it after inter-



Gouri Ghosh, a deaf-mute trainee, at Karma Kutir.

**RIGHT:** An example of fine kantha work done by Shibani Ghosal. She helped to revive this ancient art of Bengal.

viewing the woman and surveying the unit, then forward the scheme to the Small-scale Industries office. They follow up the application for finance, and the women's unit there helps the woman entrepreneur to obtain the loan from a bank; Government gives 15 per cent of the required finance as loan. The banks advance loans up to Rs. 5,000 without security. If the scheme costs one lakh, banks give 70 per cent of the amount as loan.

The Women's Cell helps in selling by doing the marketing survey for the product. They have also been called upon to assist women entrepreneurs in

submitting income-tax and sales-tax returns and in procuring trade licences.

When the products have an export market, the Women's Cell, which has liaison with different export promotion councils, the S.T.C. and other quasi-governmental export promoting organisations, is in a position to counsel and help these women.

Among those who have started businesses on their own, Mrs. Shibani Ghosal is a bright name indeed in West Bengal. She belongs to the Tagore family on her father's side, a family who were pioneers in women's education, creative writing, magazine editing, composing music and even evolving the modern mode of weaving the saree. In spite of this background of art, she has proved a success in the

ried on by every village household to wrap babies in and to use on cold days. I collected many old samples from villages, some as old as two hundred years. Made from old sarees, embroidered with only the short, even running stitch in red, black, yellow and green, it might take twenty days for a 90" x 60" kantha if the woman works in the summer days when the day is longer, or whole year if the design is very intricate. This was what one old woman told me. The run stitch makes the kantha durable, the old cloth makes it soft to the touch.

"Reviving the craft was therefore both a duty and a business. I started the Ganganagar Mahila Samity in the 24- Parganas district, 20 miles from Calcutta, in 1953 and got loans from the Central Social Welfare Board and the Small-scale Industries Department. The kantha unit was started in 1963 with a few women trainees. Now there are more than 40 women working. We have thus found employment for the very poor rural women. Moving with the times, we have been using new cloth and silk and are producing stoles, shawls, scarves, table linen, cushions and bed covers, etc. We have found marketing these directly and through or-



world of rupees and paise with her kantha-making unit.

"Why kantha? And when did you start? How did you get the scheme off the ground?" I asked.

"Kantha," Mrs. Ghosal replied, "an ancient craft of Bengal, had fallen into decline because of industrialisation. Yet it was a beautiful craft which cost almost nothing to make and was car-

ganisations like the cottage industries emporium the best way. Recently, we have started exporting in small quantities to both Europe and the USA."

Mrs. Ghosal is justly proud of her achievements. In 1966 Metro-Goldwyn-Mayer made a documentary newsreel film on the centre and its activities.

**Tapati Mookerji**

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**TO MARKET,  
TO MARKET**

## BANGALORE

In Bangalore, a popular method of selling handicrafts has been through organising exhibitions-cum-sales at hotels and art galleries, besides charity bazaars. Several women have had successful sales of dry flower arrangements, fabric flower compositions, mobiles, greeting cards, shell-craft items, dolls, etc. They generally arrange such sales at regular intervals or during tourist and race seasons. A lady who recently organised a show revealed her method of having continuous sales. At her exhibitions-cum-sales she books several orders that keep her continuously busy. After completing the orders, she puts on another exhibition at which she books orders again.

Mrs. Muktamani Manu and a few other housewives have found centres like the Kaveri Arts and Crafts Emporium, good places for sales. She is all praise for the Chairman, Mrs. Chandrika Guttal, and the Board members of the Karnataka State Handicrafts Development Corporation for encouraging women to take to crafts by not only buying their products, but also guiding them with constructive tips.

The Kaveri has been helping women to take up handicrafts since the inception of the International Women's Year, and many have made use of this regular avenue of sale by keeping to the high standards set by Kaveri as regards quality, design and finish of the hand-crafted items.

Also, once orders are placed, articles have to be delivered on time, or else they are liable to be cancelled. Kaveri does not help with loans, but places in-  
dents for items that are popular

with buyers. At times, when a particular customer places an order for some item, a certain amount is given as advance payment. But usually Kaveri recommends needy cases to banks.

Inquiries revealed that incomes earned through sale of crafts varied from Rs. 300 to Rs. 1500 per month depending on the popularity of the articles. It was interesting to learn that the rope tortoise featured in this issue has been a fast moving

for those who are content to earn occasional pocket money. There are also a few in this category who arrange coffee mornings in their own homes and combine it with sale of their creations. Some make such articles and wait for charity bazaars or fun fairs, where they take a stall and sell their handiwork.

Women who have confidence in their work are not worried about sale channels. For they

themselves of the loan facilities for farming, poultry or dairy farming or even to buy sewing machines.

The nationalised banks have many liberalised schemes to help artisans and craftsmen and women with loans at interest rates ranging from 10 to 16 per cent. Banks like the UCO and the State Bank of Mysore sometimes reduce the rate of interest to 9 per cent in deserving cases. Even in regard to term loans given for equipment, there are several concessions given for deserving cases. It has been found that some women weavers have taken bank loans to produce silk textiles. Individuals doing small business and borrowing within Rs. 1500 get the money at 4 per cent interest.

In Bangalore, some women's organisations and centres have achieved good progress in starting women's industrial cooperatives that are ancillaries to industries like the Indian Telephone Industries, Hindustan Machine Tools, etc. with the aid of substantial bank loans. A case in point is the Gayatri Women's Centre started with the help of Mrs. Saraswattamma, former Chairman of the Karnataka State Social Welfare Advisory Board. Mrs. C. Sharada, the current Chairman, is presently beginning another women's ancillary enterprise.

S. B.

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CP/1462

item. Mrs Manu has turned out more than five thousand such tortoises during the past five years!

Some women prefer to sell their products through local stores or boutiques in their area. Most such shops keep these on a consignment basis and pay the makers after the sale of the articles. They also deduct a small percentage as commission. This usually ranges from 2 to 20 per cent depending on the price of the items concerned.

Women's clubs which arrange demonstrations-cum-sales of craft items provide an avenue of sale

are of the view that quality goods always find a market. However, to organise the continuous creation of craft articles on a large scale in a standardized fashion established sales channels are necessary.

Some of the local banks feel that women do not come forward in large numbers to get loans for self-employment projects, particularly in craft fields, although a few women have borrowed money to establish boutiques, textile printing houses, etc. Curiously enough, in rural areas, on the other hand women avail

Items from Bombay, Pune and Bhuj-Kutch compiled by **Chakresh Jain**.

Colour and black and white photographs :

**Baldev, Delhi**

**Dilip Patel, Bangalore**

**Deepak Bose, Calcutta**

**Farokh Reporter, Bombay**

**Mahesh Painter, Bombay**

**B. K. Sanil, Bombay**

**Taiyeb Badshah, Bombay**

# MAKE-IT-YOURSELF

You do not have to go hammer and tongs to make these items. After some initial experiment and practice you will acquire confidence to work with the tools.

A carpenter for small jobs is a luxury of the past.

You need to put up a shelf or acquire a peg-table, and there is no one to do it for you. So, be self-reliant. Make your own furniture — at least the smaller pieces which are easy to assemble

## SIDE TABLE

This easy to make piece of furniture can be effective as a low side table for your sofa, and can find many uses around the house besides being handy for serving tea and snacks. Extremely light in weight, yet surprisingly strong, it can even serve as an occasional seat for an average sized person. The legs are splayed (slanted) in two direc-

tions to enhance the effect of the sleek, graceful lines. Detailed instructions provided here simplify the problem of achieving uniformly splayed legs.

All the tools you require for

this project are a hand-saw (for wood), a metal cutting hack-saw (this is optional), an auger for cutting 3 mm. holes, a screw-driver and a 2.5 cm. broad painting brush.

**Materials required are:** 1) 12 mm. thick plywood 45 cm. x 45 cm.

2) 18 mm. square aluminium tube of 1.5 metres length.

3) 4 pieces of teak-wood square rods, each piece slightly

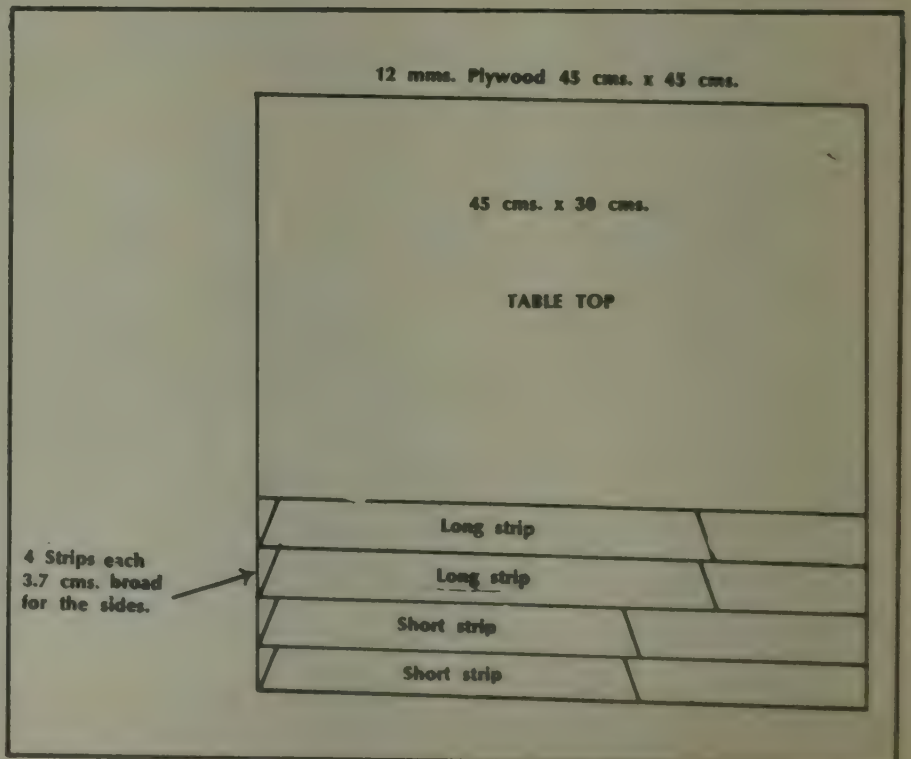
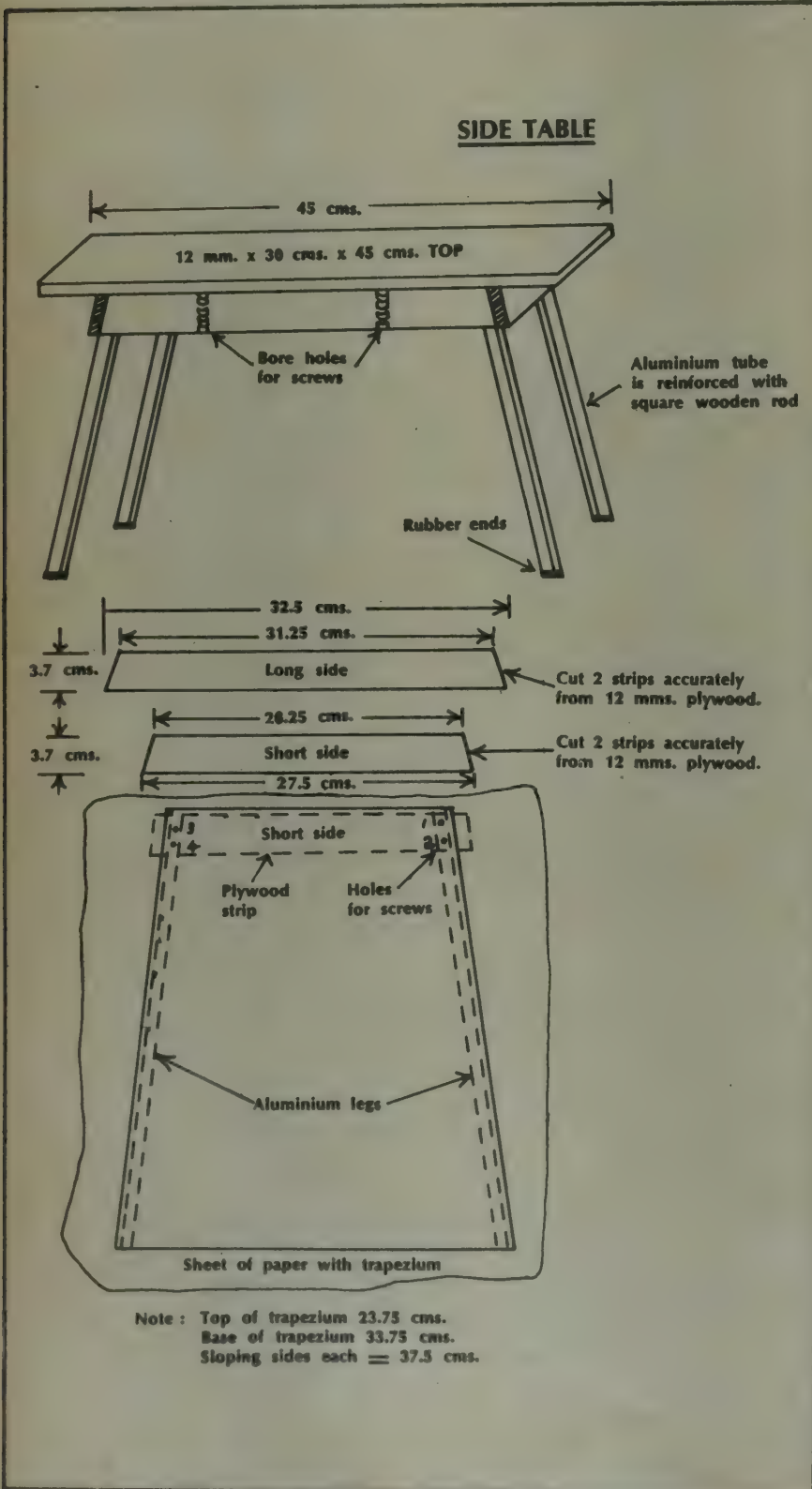
more than 37.5 cm. long, suitable for inserting into the aluminium tube for reinforcement and for holding the screws;

4) Sixteen 25 mm. long screws with thin shank and six 64 mm. screws also with thin shank;

5) Four rubber slip-on ends for the legs of the table;

6) Pink primer and black enamel paint (200 ml. tin).

7) Fine flint papers and some adhesive.



# FURNITURE

All the tools and materials required can be bought from most hardware stores and timber shops. If you can request and obtain the aluminium tube cut into equal lengths of 37½ cms., you will not need a hack-saw for this project. The pink primer is used for increasing the durability of the plywood, but it is usually not available in less than 1 litre packing. The primer can be dispensed with if you apply 3 to 4 coats of enamel paint.

**Method:** Saw the plywood to the correct sizes shown in the drawings, for the table top and for the four sides. Smoothen all rough edges with flint paper and then coat all the plywood parts on all surfaces with a thin coat of the pink primer. Dry and rub with fine flint paper. Apply two or more thin coats of the enamel paint, dry each coat and rub smooth with flint paper. The final coat is not rubbed but allowed to dry in a dust free atmosphere to obtain a good gloss. For a variation, do not paint the top surface but glue a decorative laminate. Also the black supporting strips can be sculptured (see photograph) to 1.25 cm. width, in which case 2.5 cm. long screws are used to fix the table top.

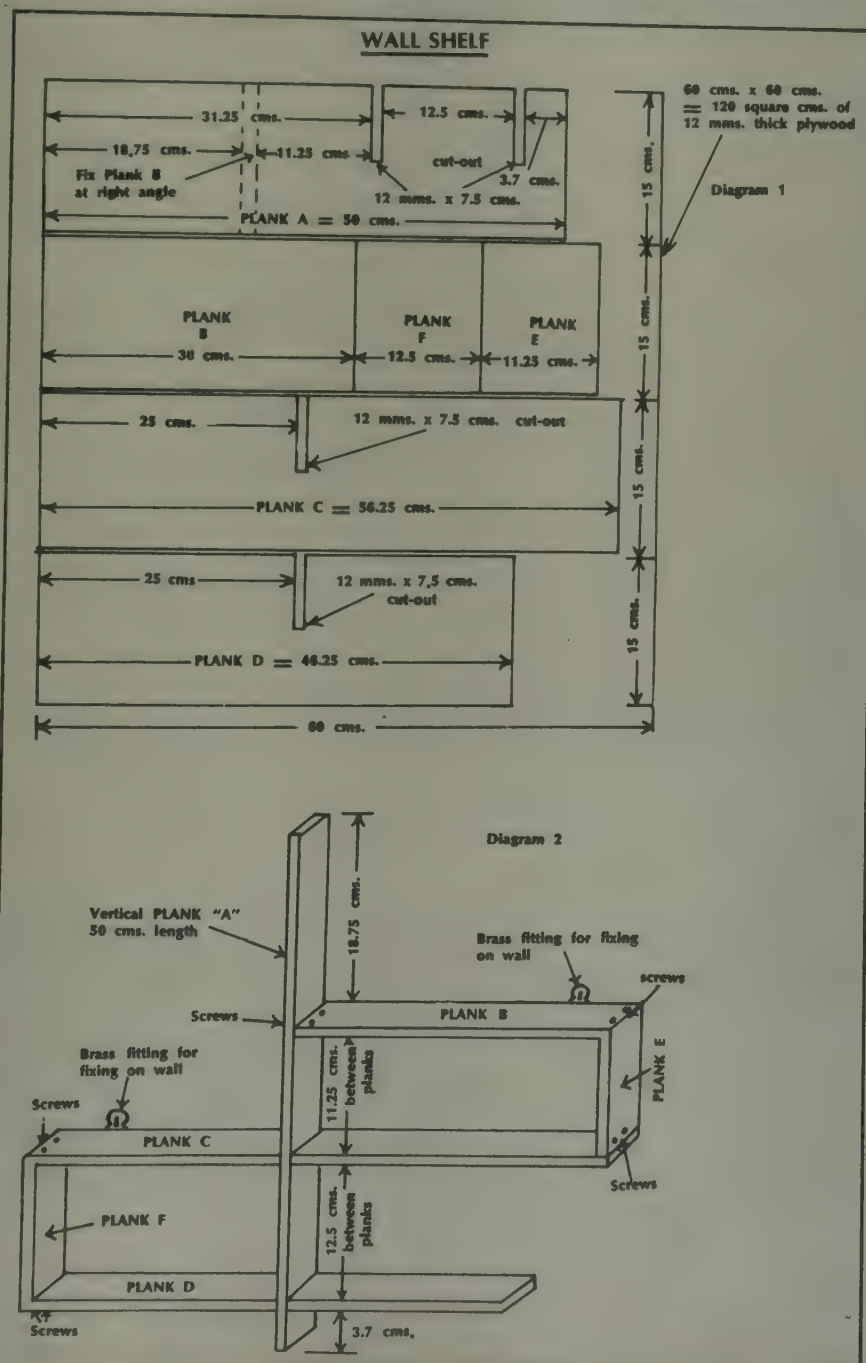
In order to ensure uniformity among the splayed legs, proceed as follows. On a large sheet of paper draw accurately an isosceles trapezium of dimensions given in the drawing. Drive the square teak wood rods through the aluminium tubes and saw out any protruding wood. Take two of the 37.5 cm. long reinforced aluminium legs and place them on the two slanting sides of the trapezium. Place the short plywood strip on the legs as shown in the drawing with broken lines, taking care to see that the top edge of the plywood strip is flush with the tip of the legs and also that the sloping sides symmetrically project outside the slopes of the trapezium on either side. Glue the wooden strip to the legs in this position to hold the job firm while you make four holes with the auger for the screws. Now, fix the screws and repeat the same procedure with the remaining two legs. Attach the remaining two long plywood strips in the indicated positions and screw them on to the frame. Invert this frame on the plywood top (bottom side up) and attach the

table top with 6 screws, (44 mm. long) at suitable places along the four sides of the table. Attach the slip-on rubber ends

at the bottom of the legs to complete the side table.

## WALL SHELF

You can use this shelf in the kitchen to keep your jars of spices, condiments, etc. in an orderly manner. The dimensions



can be decided after planning what you want to place on the shelf. Hooks can be attached to planks E and F (see diagram) for hanging ladles, light kitchen gadgets, etc. In the bathroom it can be used for cleansing agents, bottles of shampoo, cosmetics, soap tray, detergent jars, etc. Use it in the bedroom for holding books, writing materials, decorative handicrafts and the like.

Tools are the same as for side table except for the addition of a 12 mm. chisel to ease out the pieces (12 mm. x 2.5 cm.) on planks A, C, and D (see diagram 1). Further, you will need a punch for punching neat holes in the wall for holding the wall plugs and the screws therein.

**Materials required:** 1) Half-inch thick plywood — 60 cms. x 60 cms.

2) One dozen 1-inch screws — thin shank; two grip-plugs for the screws to be fixed on the wall.

3) Fine flint paper; pink primer; enamel paint and brush.

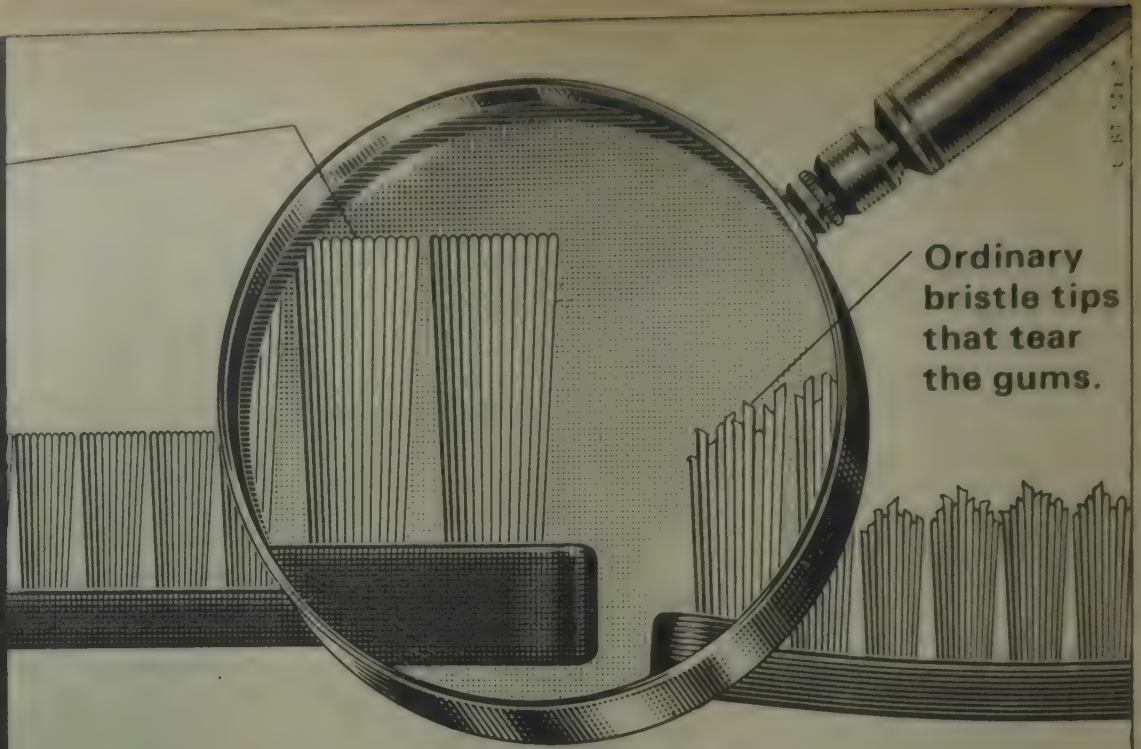
4) Two brass fittings for hanging the wall shelf with 4 screws 12 mm. long.

**Method:** Mark and saw four 15 cm. broad planks from the 60 cm. x 60 cm. plywood piece (see diagram 1). For the lap joints of the shelf saw along the 7.5 cm. markings on planks A, C, D. Cut across with a chisel the 12 mm. markings and ease out the cut pieces clean from the planks. Saw across and separate planks B, F, E.

Holding plank A vertically, insert planks C and D in their respective positions in plank A after coating the notches with wood-glue. Screw on plank B at right angle to plank A in the position marked. Fix planks E and F and also the brass fittings in the positions shown in diagram 2 with four 12 mm. screws. Smoothen the rough edges of plywood with flint paper and finish with enamel paint.

Hold the shelf against the wall in the place where you want to hang it. Mark with a pencil the positions of the two brass fittings. Remove shelf, punch two neat 2.5 cm. holes in the wall for the screws; insert moistened grip plugs in the holes and cut off excess protruding part. Now drive a screw in each plug until about a quarter inch remains outside the wall. Hang the shelf on the screws and arrange the articles.

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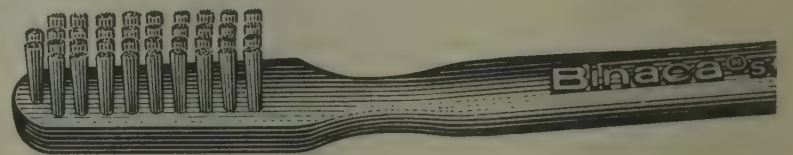


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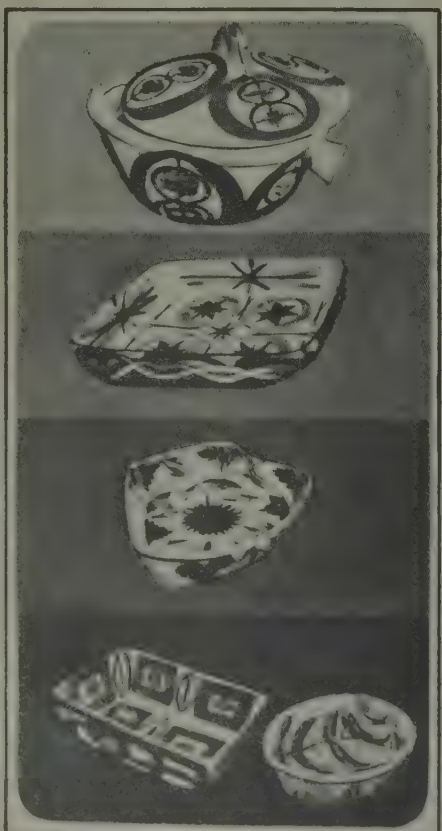
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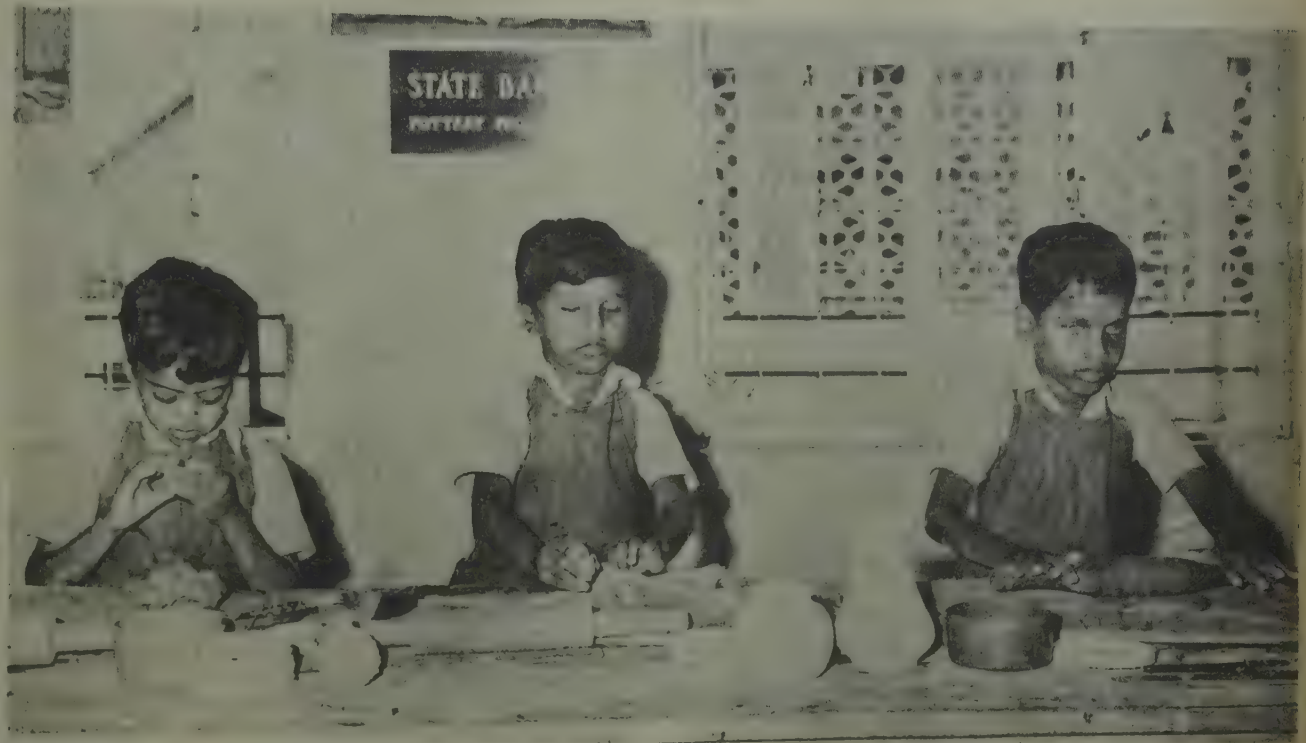
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# REHABILITATION THROUGH CRAFT

Lip sympathy and charity are neither enough nor desirable.

The handicapped — both adults and children — must be trained in useful crafts which will make them self-sufficient and also restore their pride and self-respect



## BOMBAY

India has one-third of the blind population. During the recent past, training for the blind has gone further than learning braille and making cane baskets and having their own music bands. The accent has shifted from just doling out money and shedding tears of sympathy, to helping the blind overcome their handicap, and stand on their own feet.

Bombay has been in the forefront in taking new strides towards this objective. It had the first school for the blind, and the workshop at Worli established much later, trains blind people in many vocations including carpentry, assembly work, etc. Another school which makes every effort to train the blind right from a young age is the Happy Home School for the Blind. Basically a boarding school, it also enrolls a few day-scholars.

The school encourages parents to bring their blind children to the school at an early age so that they can be trained from a tender age to become part of society as normal beings and not as handicapped members. The school has a well-equipped nursery which concentrates on developing the "touch concept" which forms the basis of developing their skills later. It is at this stage, said the Principal, Miss Banaji,

Eyeless but not helpless. The deft hands turn out beautiful pottery items. Blind children being trained at the Happy Home for the Blind.

RIGHT: Self-reliant, self-employed, cancer patients making rexine brief cases.

that a strong foundation is formed for them to be successful later. Besides their regular lessons, they learn cane work, jute wall hangings and toys and pottery.

The school has to take the help of volunteers who come and guide the students in a variety of crafts. For pottery, however, the school got the project financed by the State Bank. A paid instructor comes to the school every day to teach this craft. In this field, a group of slow learners is made to concentrate more. Most of these slow learners are the victims of emotional disturbances either due to the death of a parent, or due to neglect or over-protec-



tion in their families. By giving them such work, they find an outlet for their skill and also improve their concentration. It was amazing to see an eight-year-old boy sit at the wheel and in minutes make ashtrays etc. For baking and glazing, the school has its own equipment. The instructor gives them the finishing touches.

The school does not have these things made for sale. At exhibitions by the handicapped, the school displays their crafts and sells them, but the crafts

are taught mainly to train the children so that they can be self-employed after they graduate from the school. Their skills can easily help them earn a decent income. Considering that most blind children come from low income groups, this teaching is a real blessing for their families.

By far the most handicapped are orphans and abandoned children who have to live within the four walls of an orphanage or some such institution. The Shradhanand Ashram, an

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# REHABILITATION THROUGH CRAFT

Institution which has been serving them for the last half a century, has about 200 such inmates. They have to be looked after right from a tender age till they grow up and are suitably married. Taking this into account, the Ashram has needlework, tailoring and embroidery classes for girls of about twelve years and above.

Mr. R. S. Tatke, the honorary secretary of the Ashram (and almost synonymous with the institution), said that the aim of making them learn this craft is to enable them to earn. The Ashram specialises in baby clothes, embroidered napkins, handkerchiefs, gift packs, cushion covers, feeding bottle covers, hand bags and even accepts orders for embroidering wedding sarees. On an average about 40-50 girls learn this in one batch. The counter sales of these items amount to an average of Rs. 100-150 per day.

Last year, when the Ashram celebrated its Golden Jubilee, a grand exhibition was organised where many items were kept on display. In the three days of the exhibition, goods worth Rs. 10,000 were sold. It not only encouraged the inmates but gave a new dimension to their craft. Some foreigners who were in India to adopt babies from this Ashram, found the shoulder bags most attractive. The Ashram does not, however, have any dealers nor sends any regular supply to any store or shop.

The most encouraging development, Mr. Tatke said, was getting the tailoring class approved by Government. Those girls who take up tailoring can earn about Rs. 200-300 per month when they are married. Some well-wishers donate sewing machines as gifts to such girls at their wedding.

For their embroidery classes guidance was initially given by Pirojbai Purohit (known to be a master at the art) till she retired. Later, she nominated two of her own students, who had started their own classes, as instructors at the Ashram. So, from the professional point of view, there is hardly anything lacking.

Rehabilitation of cancer patients is a fairly recent concept even in the West. The Indian Cancer Society, which conducted a survey in 1962 by interviewing about 500 patients in India, started a rehabilitation project on a small scale in the corridors of the Tata Hospital.



The Shradhanand Ashram conducts classes in needlework and tailoring.

There were some problems of which the surgeons were aware, but they were too busy to look into them. From the corridors of the hospital, they shifted to a small place, but soon that place also proved too small. So a building was constructed entirely for them which houses a workshop, weaving section and other handicrafts.

Rehabilitation of cancer patients involves socio-economic adjustment involving the whole family of the patient. Whenever a patient is referred to them, a social worker screens him, then he is advised by the occupational therapist and then by a medical officer to find out whether he is fit to do the work. In case the patient cannot do the work himself, one of his family members is given suitable employment. The workshop has a small printing section which trains patients or their dependents, preferably girls, in the art of composing, type setting and printing. Greeting cards, letterheads, etc. are printed on a small scale. They receive a stipend of Rs. 150 a month plus one free meal, medicines and travel allowance. The workshop also has assembly sections where they make "irrigation" sets (cholostomy sets) to be supplied to cancer patients all over India.

In the tailoring section where mainly women are trained, they execute orders for uniforms. Women who have had breast cancer and had one breast removed, are intentionally given this work. With their handling of the needle, they automatically get the necessary exercise for their hands and shoulders. Another important task undertaken is fancy decoration work of glazed paper to be used for festival seasons. Usually orders are secured in bulk.

Besides tailoring and decoration items, under instructions from an expert, the patients are taught to make rexine hand bags, travelling bags, brief cases. Since personal profit is not the aim, these goods are sold at a lower rate than in the outside market. As the patients cannot work like factory hands, they have to put in less number of hours of work, and this is a boon to them.

Sewing kits which include needles, thimble, thread, a pair of scissors, etc. are a unique product of the cancer rehabilitation centre. The centre also makes dolls, wax candles and raw-silk hand bags.

This centre is unique of its kind. It caters to upcountry patients also who may stay on in Bombay to learn some new skills. According to the latest information, a rural rehabilitation project has been approved. This would mean that the rehabilitation work can go deep into the interiors of the country where it is most needed.

Vrunda Moghe Dev

## AHMEDABAD

Traditional crafts have been followed by women of certain social groups in India for a long time. Ahmedabad has a long standing tradition of hand-printing, embroidery, etc.

Among the 'chhipas', i.e. block-printers, (the name is suggestive of the printing work they have done for generations) of Ahmedabad, the women have remained active in the profession. The men have mostly given it up to work in screen-printing factories or textile mills. Famous social worker Ela Bhatt of SEWA has been working among these women to look into the problem of their fast-dwindling work and almost dying tradition. Block-printing has lost the old demand as it is more expensive than screen-printing; the traditional patterns of dress are also changing. The chhipa women are therefore facing the prospect of unemployment.

Their incomes have helped maintain their families, and now they face long stretches of unemployment. SEWA have just completed their socio-economic survey and are now working for a revival of the craft and to bring economic relief to the women. They have the talent, they know how to make dyes and combinations of prints, but they need to be released from exploitation by middle-men, and given government protection to preserve their traditional craft.

# DO YOU KNOW THE SECRET OF LOOKING YOUNG?

□ Certainly you do a lot to look your best. You try to get enough rest though you wouldn't dream of leaving a good party because it was time for beauty sleep. You keep a sharp eye on your diet and your weight (every morning on the scales, right?). You've even learned to sew great-looking clothes. Good for you.

Now, how about your skin? May be you believe you haven't yet reached the age to be concerned about how young—or old—you look. But think of this. Exposure to the environment, artificial "weather" like steam heat, even some cosmetics can dry your skin, so you may easily look older...at a surprisingly young age. And you can't depend on nature. Sooner than you may expect, your skin's own moisture level decreases, so your skin becomes dryer and dull. Then the radiant, youthful look you've taken for granted starts to slip away.



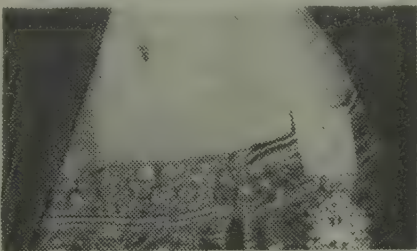
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Even those little laugh lines that may have crept up on you can become less noticeable from the very first day you use Vitamin E.

When should Vitamin E fit into your life? You'll probably want to use the beauty fluid at least twice every single day. First thing in the morning either before your cosmetics (Vitamin E is so fast-penetrating that its marvelous under makeup) or alone, to let your skin enjoy a marvelously moist climate. Last thing at night, to pamper your skin into sleeping hours. Your skin will let you know other times it would benefit from Vitamin E whenever it feels dry and its moisture content should be increased.



You could, of course, keep this beautiful secret to yourself, letting family and friends wonder what you're doing to look so glowy. But, like so many good things you can't keep to yourself, Vitamin E is a secret you'll eventually want to share.

### Beauty Secrets

When you notice those first little laugh lines, give them special attention. Dryness can make them show more, so dab on extra Vitamin E whenever the thought occurs.

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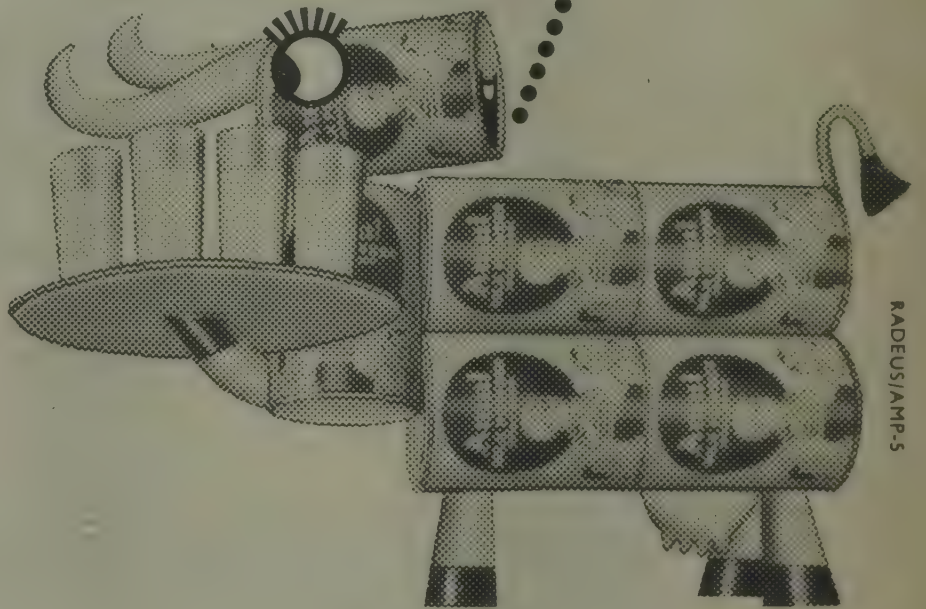
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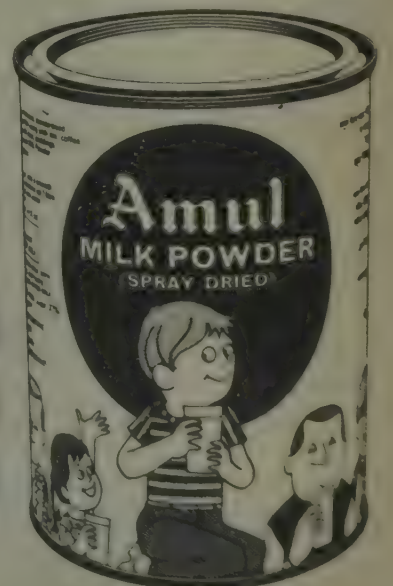


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## REHABILITATION THROUGH CRAFT

There is another group of economically handicapped women the junksmiths, who also have been helped by SEWA. These women know the basics of carpentry and make toys out of junk. A training class was run for them to teach them the use of machines in their work. The first training programme that was recently concluded has given young women a glimpse of the new possibilities. For example, they have now mastered the use of the 'sanghada', a very simple machine that makes rounded shapes which can be used for the toys they make.

This has drawn the older women out of their set ways of thinking. They have now joined the second programme. Ordinarily, they are reluctant to go to such training as it means to them the loss of a working day. SEWA has therefore persuaded the state authorities to pay them one kilo of wheat per day during the training. These women get their raw materials, and market their goods themselves on footpaths or at weekly markets. Their grievances are against the middlemen who sell them the factory junk. SEWA is working to help solve this problem.

Embroidery is popular among housewives in Gujarat. Now it has become a source of employment for about 250 women working under Sister Lucia's guidance in Ahmedabad. Sister Lucia started a tailoring class in 1970 and was impressed by their hand-embroidery. She helped them in choosing the right colour combinations and making better finished pieces. The original investment came from Oxfam, and Sister Lucia helped in the purchase of raw materials. She also found markets for them, and by 1972 their first consignment was exported. Their customers are Central European countries, Netherlands, Australia, etc. As their customers demand traditional designs, they have been sticking to them.

These women are a close-knit group. Two of the girls have learned the other aspects of the business. They help in quality control marketing, packing, etc. The women are paid wages at piece work rate. As they earn about Rs. 150 per month round the year, their confidence is strengthened, and they are freed from the cares of day-to-day

living. They can now hopefully plan for the future. They are also taught the banking habit.

Those who are working with the physically handicapped, teach crafts for self-reliance and rehabilitation to mentally retarded and delinquent women and children. The institutes for the physically handicapped, "Vikas-Griha" and "Jyoti Sangh," have gone a long way in this. The In-

stitute for the physically handicapped has trained and rehabilitated a sizeable number of inmates. Over and above formal education, the institute teaches them either tailoring or working in a printing press. Carpentry and other crafts have been recently started as hobbies. As soon as the inmates become proficient in their work, they are paid for the labour they put in. Within the next one year they are ready to compete with any craftsman in the world outside.

Mummy, why do we put ODONIL IN our cupboards also?

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stitute for the Physically Handicapped has trained and rehabilitated a sizeable number of inmates. Over and above formal education, the institute teaches them either tailoring or working in a printing press. Carpentry and other crafts have been recently started as hobbies. As soon as the inmates become proficient in their work, they are paid for the labour they put in. Within the next one year they are ready to compete with any craftsman in the world outside.

As Sunanda Vohora put it, these children are being taught self-confidence and self-reliance. Handicapped children are usually kept away from participating

to the efficient craftsman is indeed an amazing transformation.

Once they start earning, the inmates are expected to pay for their food, and when they gain expertise they are induced to start on their own. The institute gives them piece work to do, or helps in finding jobs. As most of the inmates are first generation learners they have not opted for intellectual professions.

In "Jyoti Sangh," affection and careful handling of the mentally retarded have shown wonderful results, says Udayaprabha Mehta. These children are emotionally adjusted and physically strong. They attend the institute

from 12 noon to five in the afternoon. These unfortunate ones, who normally mope in a corner at home and are generally neglected, glow with smiles in the Sangh. After eight years of training, they master such crafts as making dusters or table-mats. Some make decorative wall-pieces, some can even use the sewing-machine or cook. At the Sangh they are allowed to mix with normal children and participate in various competitions. Their involvement is tremendous, their enthusiasm infectious.

The Sangh arranges tours for them. They are taken to compete at All-India sports events for the mentally retarded. They have won prizes and are proud of them. A talented retarded dumb has won awards for her painting at an international art exhibition.

"Vikas-Griha" houses a large number (more than 200) of delinquents, destitutes, orphans, etc. The organiser, Pushpabehn Mehta, is trying to educate and rehabilitate them. Primary stress is laid on formal education. There are some who are dulled by the neglect of years and so cannot be educated. These are asked to learn crafts according to their abilities. The duller ones make paper bags. Others are taught to make door-mats, wall-pieces, baskets, embroidery, knitting etc. There is a printing press also where various jobs are taught.

Women trained here have jobs in the city now and their wages are commensurate with their efficiency. Tailoring diploma holders too are absorbed in the outside world. Some girls go away to marry (the institute helps in this), but continue to work. The institute asks the husbands to buy sewing machines for them. For a trained person, having the equipment, work is easy to find and she soon earns a good supplementary income.

The crafts and the homely atmosphere of the institute contribute a great deal towards making these social outcasts normal human beings again. They not only become acceptable to society, but become self-reliant, too.

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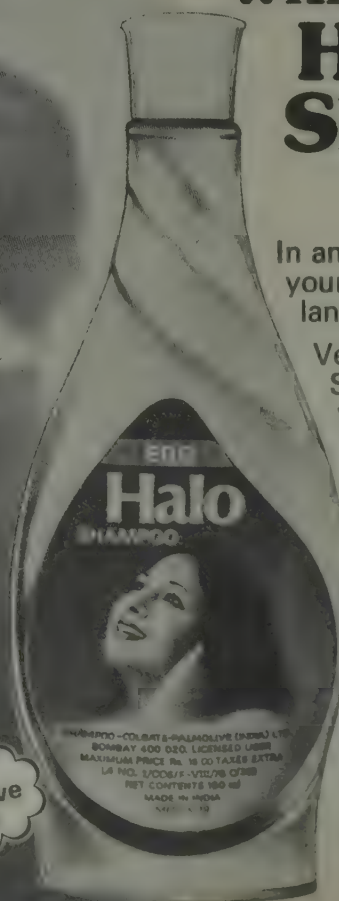


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# ORGANISED TRAINING

## DELHI

Mrs. Ashima Choudhury is the Principal of South Delhi Polytechnic for Women, the most popular vocational Institution in Delhi. A qualified textile designer from London, she sacrificed a lucrative career for the sake of teaching this art to others.

"Whenever I used to go to some social gatherings or parties, I used to see many young girls living an aimless life, waiting to get married and wasting their time on frivolous matters. In order to help, at least a few of them. I started conducting classes in textile designing at home. Soon I realised that there was a great scope for this sort of training. In 1963, the Polytechnic started with 60 students and four courses, now it has more than 700 students studying various courses," she says. The Polytechnic was recognised by the Government in 1965 and has been a pioneer in starting certain courses like beauty culture and dress designing at a professional level.

Mrs. Choudhury says that with the increase in economic pressures, more and more women these days are required to contribute to the family budget. The progress of industry in the country has opened many new avenues of employment for vocationally trained women. The number of young girls wishing to join the various courses in the Polytechnic is increasing every year.

At present textile designing and dress designing are the two most popular courses. "The reason for this, I think," says Ashima, "is that girls can do this work at home. Even today there are many parents in India who do not allow their daughters to go out and work. Textile designers are in great demand by textile manufacturers as there is a lot of competition in this business. The manufacturers want qualified people who can give them new and original ideas and can create designs on printed or woven fabrics." With the increase in garment exports the demand for qualified dress designers has also increased a great deal. Dress designers who come from abroad like to work with qualified people. "Moreover, Indian export-

**The talent is there,  
the motivation is obvious, but there has to be  
sustained training and guiding of  
underprivileged women who seek  
job opportunities through their handiwork.  
A review of what's being done in the country**

ers like to employ people who are familiar with new techniques in weaving, fabric structure, dyeing and designing," says Mrs Choudhury.

Another popular course is Home Science which is meant to help girls become good housewives. In this course, stress is

Mrs. Choudhury, who teaches textile designing at the Polytechnic, takes a lot of personal interest in other departments, too. In order to help poor and deserving students, she gives them free-ships and various concessions.

All the girls are expected to bring their own materials and



Ashima Choudhury

laid on how to run a house on a modest income efficiently and economically. Girls are taught cookery, child care, home management, home nursery, tailoring, etc. The interior decoration course is also popular with young girls as it offers many job opportunities. They find employment with architectural firms or interior decorators. Some work on their own as consultants or interior decorators.

everything they make remains their property after they have finished the course. At the end of three years, the Polytechnic holds an exhibition, to which all the leading textile manufacturers are invited. Most of the girls either get jobs or are able to sell their designs to these manufacturers.

Mrs. Choudhury has achieved a good deal in a short time. "I

am glad that I have been able to help so many young girls. Often they come to me with their professional problems and I always do my best to help them. But I am also a frustrated person. For the last 15 years, the government has not given me some land for a proper building for the Polytechnic. I have to pay so much rent and there is not enough place to accommodate so many girls. This apathy on the part of the Government has disheartened me, but I cannot give up my life's work now," she says.

The various courses taught in the Polytechnic are textile designing, interior decoration, commercial art, home science, secretarial practice, beauty culture and hair dressing, dress designing, journalism, nursery and primary teachers' training, advertising, art teachers' training and architectural assistantship. All the courses are taught at a very professional level and the policy of the Polytechnic is to maintain close liaison with local institutions, industry, commerce, etc. in order to provide technical education to the girls suitable to the needs of the country.

Miss Shanti Daniel is a dedicated social worker who has devoted all her life to the service of rural people. Director of the Rural Welfare Project of the YWCA, she was the person who started this project in 1961 and has been with it since then. "I gave up a cushy government job in order to work for villagers, as my heart is with them and I have always wanted to work for their welfare. I am proud of the fact that I have been able to achieve good results and change the attitudes of people in the villages in which I have been working, who now live a better life within their means."

Shanti started her rural welfare work with India village service in a small village in U.P. and worked there for eight years. When this organisation, which was a pioneer in working for the welfare of villagers, started winding up, Shanti found herself at a loose end and came to Delhi. It so happened that at that very time the Social Welfare Department was looking for some voluntary organisations to hand over to them their rural projects. The YWCA offered its

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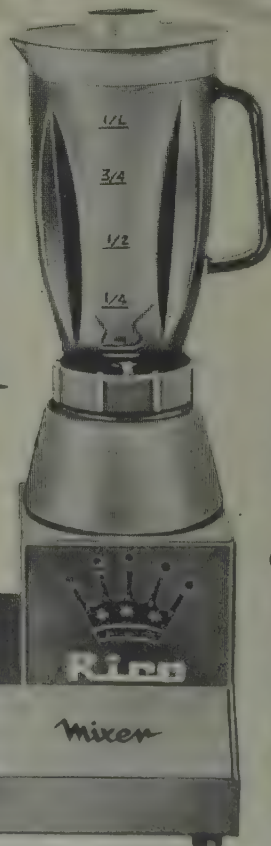
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**Shanti Daniel**

services and started its pilot rural project in Najafgarh area in Delhi and put Shanti in charge. The programme which started with one village 18 years ago, has now spread to four villages in that area.

Shanti feels that cooperative societies play a very important role in village welfare activities. They provide part-time employment to women on piece wage and thus help them economically.

"When I took over the project, women's cooperative societies in that area were dormant with no one to guide them. I decided to revive the societies and gave the members proper help and guidance. In 1963, I initiated a new cooperative society and now it is the most prosperous society with 25 members," says Shanti. "It started with Rs. 10 as the share capital from each woman and now its funds have gone upto Rs. 3 lakhs. We have given employment to 315 women and there is so much work that this society is now in a position to give out work to other societies. The cooperative is based on availability of local material. Reed grows in abundance in that area and the village women used to make hand fans from it. After I took over the project, I thought of getting place-mats made with reed. These were greatly appreciated and we got a big order for them. Now these women make a variety of things like wall-hangings, bread boxes, pen-

cil boxes and trays with reed. Threads of different colours are woven into the reed to create beautiful traditional designs."

Lots of things made by these women are exported now. Oxtam is their biggest buyer. "At present we have five registered cooperative societies operating in these villages and each society makes different handicrafts. I often get some experts from Delhi to advise me as to what kind of items made by village women will sell well in Delhi and then I get these women to prepare samples. Once these samples are approved, production starts in earnest. We have to keep a strict check on quality when a new item is introduced, but these women generally are very quality conscious," she says.

"All the women of these villages are self-sufficient now and their earning capability has raised their status in society. They are no longer regarded as a liability but are an asset to their families," says Shanti with pride. And to increase the knowledge of village women and to give them an idea of life in the cities, Shanti conducts study tours of cities for these women, young boys and girls, and even for pre-school children as often as she can.

She also organises teenage clubs for village boys and girls in the evenings. Girls are given lessons in handicrafts, cooking, sewing, reading, writing and indoor games. Boys are given les-

sons in various things like carpentry, reading, writing and outdoor games.

"I also organise holiday homes for destitute and underprivileged children. I take a group of them to various hill stations once a year and give them a completely changed experience in living and learning. I feel very happy when I see these children enjoying themselves," she says.

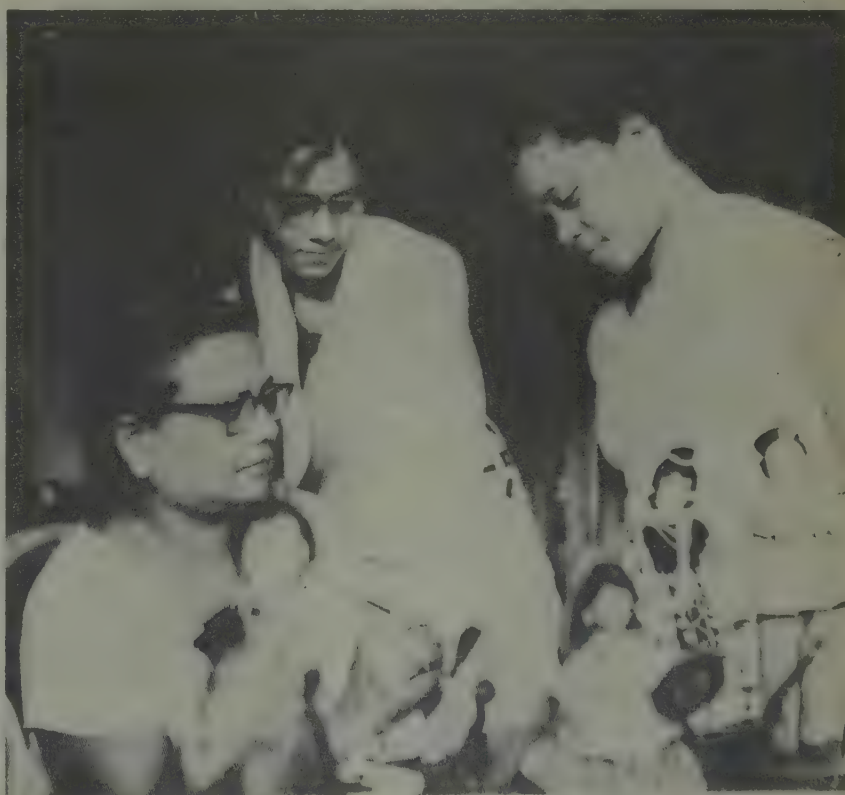
The other activities of Shanti include organising of university students' camps. During the holidays, the students go and contribute towards the completion of some project started by villagers, maybe the construction of a road or the repair of a broken wall.

She also organises overnight camps for the high school students of Delhi. A few students of a school go to these villages for two days, live with the families there. This stay brings them closer to the villagers.

"There is a lot to be done," says Shanti. "I know I cannot fight the battle all alone. But I strongly believe that to achieve results, one must learn to coordinate and work with others. That is one reason why most of my programmes have been successful," she says.

To serve the villagers better, Shanti herself stays in a village and is easily accessible to all those who need her help or guidance. She often visits her villages and personally supervi-

**Namita Ghosal**



ses the work being done by the women. As a result of her selfless service, people of her villages are very enlightened and lead a good life.

**Jyotsana Kapoor**

## CALCUTTA

The idea of organising a training institute for underprivileged women, where training in traditional handicrafts is given and where the training will help them earn a livelihood, was pioneered by Dr. Phulrenu Guha, the renowned social worker, who has been also a State Minister for Social Welfare and, more recently, Chairman of the National Committee on the Status of Women. A few other social welfare workers helped Dr. Guha in this project and in 1961 Karma Kutir was established in Calcutta to cater to the needs of the women of the eastern region — Bihar, Orissa, Assam, Manipur, Nagaland, NEFA Mizoram, Tripura and West Bengal.

Mrs. Namita Ghosal, Principal of Karma Kutir, has had about 30 years experience in such training. I met her and the devoted General Secretary, Mrs. Pratibha Bose, both of whom have been with the organization since its inception. Karma Kutir is centrally situated in Calcutta with residential facilities for 25 trainees. Mrs. Ghosal said that 40 girls from the eastern region are admitted for every ses-

sion and trained in one of four trades — a) Batik and Bandhni, b) Toy making, c) Needlecraft, including Kantha, and d) Mat and Chappal weaving with matsticks and sisal fibre.

The course is of 18 months' duration and the syllabus has been prepared by the Handicrafts Board. At the end of the course the Diploma for Artisan Training is awarded. The trained girls get absorbed in their respective areas or earn by selling their goods on their own, or through commercial units and big shops. Not only Indian women but girls from Nigeria, Mauritius and Sri Lanka, sponsored under the Colombo Plan, have received their training at Karma Kutir.

Trainees are carefully screened and chosen from the 'underprivileged classes, slum dwellers and even handicapped girls. Twenty-five trainees are residents and the rest non-residents. The organization is financed by the Handicrafts Board and Government grants.

The production unit employs 30 women for teaching, and most of them were trained at Karma Kutir. Mrs. Ghosal's loving care and artistry are clearly seen in the sales room in Karma Kutir displaying their finished articles — table linen, jute bags embroidered with the 'cowrie' (the ancient monetary unit of Bengal), seeds, and beads, in sophisticated shapes, exquisite silks in the traditional baluchari design in batik for sarees and dress pieces, block printed mulmuls and voiles, jute dolls representing the communities and tribes of India, finely appliqued and embroidered sarees, and items of household decoration like batik wall hangings and lamp shades, sisal fibre chappals, partitions and table mats of sisal fibre, cotton and nylon thread, and kantha stitched articles.

Mrs. Ghosal and Mrs. Pratibha Bose have taken special pains to display their 'kantha' articles which are an export item in their revived modern forms. A double bed-cover on satin-finish linen, worked in a traditional design of animals drawn in a primitive style, interspersed with the inevitable 'cheli' flowers, chunky lotuses and exotic birds, executed in the run-stitch or kantha stitch, takes one's breath away. It was priced at Rs. 500 and it was the only one left as the Central Cottage Industries had taken the rest. Less elaborately worked ones cost Rs. 250. The biggest selling item is the stole, done in linen, khadi or silk, priced from Rs. 200 to Rs. 250 each.

Pouch bags in the same stitch are popular too, with the younger generation. The designs can be specified by the customer or the commercial house. They are usually drawn freehand on to the three-fold cloth. These designs are based on rural motifs — sheaves of corn, birds, animals, trees the hundred-petalled lotus (satadal) the thousand-petalled lotus (sahasra-dal), human figures busy with various village festivals, even sahibs (British officers on horse back) and mem-sahibs in gorgeous palanquins, band-players, and the lot.

"Do you export your goods?" I asked Mrs. Ghosal. "Yes," she said, "since 1977. One of our best buyers is the Lutheran World Service which buys our goods in bulk. Our production centre insists on high quality finish, so we have no difficulty in marketing."

"What about the rural and slum areas? Do you have any training or production centres for them?"

Mrs. Ghosal's reply was, "As the aim of Karma Kutir has been primarily to help needy women and create job opportunities for them, we chose a large, congested slum in South West Calcutta in 1963. This urban welfare project is sponsored by the Central Social Welfare Board and involves 500 families covering a population of about 3,000. Another one is at Bosepukur. Both have vocational training centres where tailored and embroidered goods are made and the girls and women earn a decent livelihood."

On the way out, a series of nursery hangings, drapes, school satchels and nappie covers caught my eye. All of these looked unusual as they were embroidered in the simple but fascinating kantha stitch and displayed primitive designs so dear to children.

"These are our latest items in celebration of the International Year of the Child," Mrs. Ghosal explained.

Karma Kutir is one of those institutions, planned, executed and administered by social workers who believe in training and guiding underprivileged women so that they can earn a livelihood with dignity and a sense of independence. But while launching such projects is easy, sustaining their work over the years needs dedicated women like Mrs. Ghosal and Mrs. Bose.

**Tapati Mookerji**

## PUNE

Kamala Kale has two major interests which she has successfully combined — handicrafts and social work. Interested in social work from an early age, she has worked hard to promote craft-making among women in rural areas, for it is one way in which poor and uneducated women too can make a living.

Mrs. Kale did social work in Kolhapur from '42 to '55. The following year she did a course in doll making in Bombay, run by the All-India Handicrafts Board.



**Kamala Kale**

that the village woman who was formerly ignorant of such social activities is now taking a keen interest in them."

The good work she was doing prompted the Cooperative Department to appoint her Lady Organiser of the Women's Cooperative Society.

In '75, Mrs. Kale was appointed Liaison and Marketing Officer in the Mahila Aarthik Vikas Mahamandal (Ladies Economic Development Corporation) at Bombay. She had to study the market closely and visited Canada, U.S.A. and Switzerland in order

to study foreign markets as well.

"In '58 I moved to Khadakvasla (10 miles from Pune) where I was appointed by Government to teach doll making to women in the neighbouring villages, and I stayed there for 12 years," said Mrs. Kale.

While there, she formed the Mahila Sahakari Udyog Mandir Ltd., the main aim of which is to help women to earn a decent living. She expanded the activities to include family planning, education, bhajani mandal, natya mandal, the making of vitaminised food items from different vegetables, etc. "The members are grateful to Kamlabai Kale who is the originator of these activities," says Mrs. Shakuntala Takawane, the present Chairwoman of the society. "It is due to her hard work and repeated efforts

She retired after a three-year stint and has now opened a selling agency, "Kamala Handicrafts", to market handicrafts made by women. A designer and master craftswoman, she won a National Award last year for her work. "After my long experience in this field," says Mrs. Kale, "I can say that if the handicrafts are of good quality, then they will not face any marketing problems. The important thing is always new ideas, different colour combinations, making more articles at a lower cost and making them attractive."

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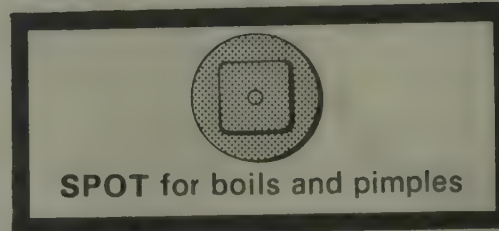
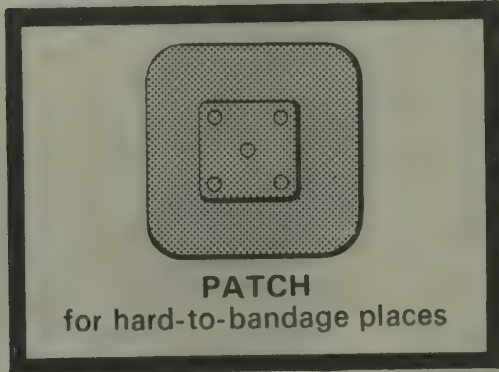
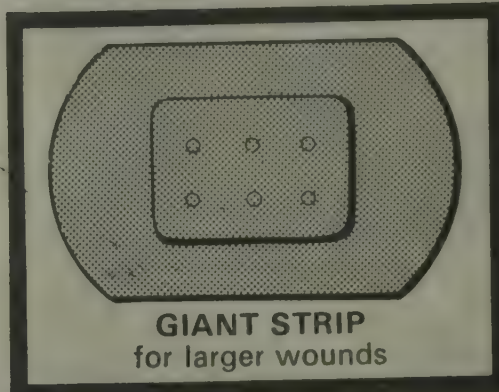
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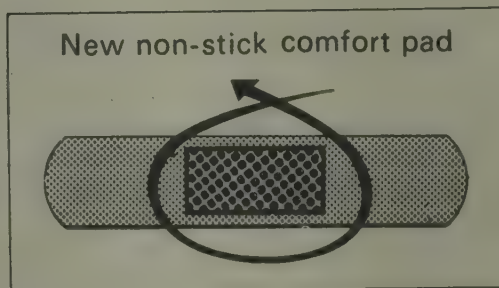
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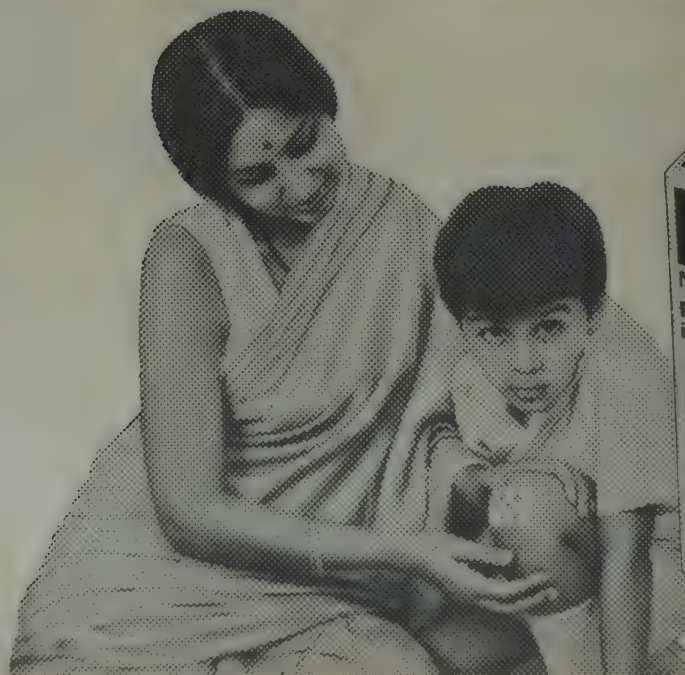
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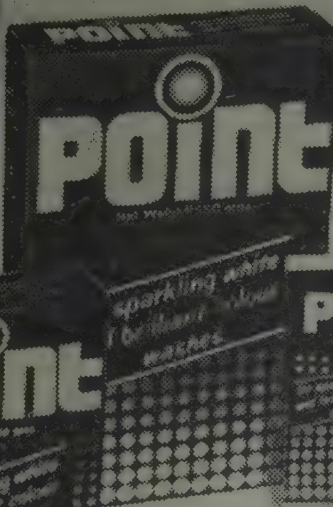
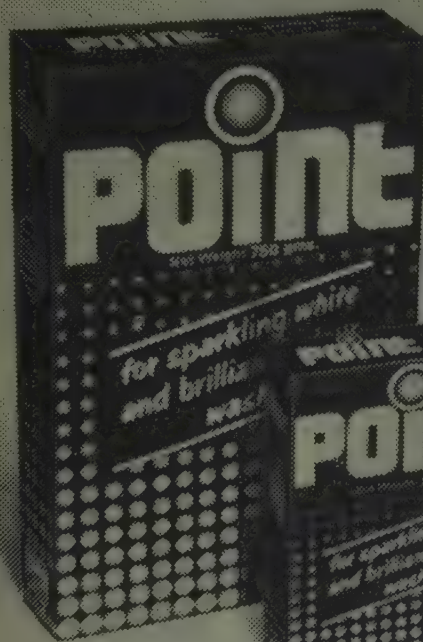
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## FLORAL CENTREPIECE

Mrs. Kokila Sampat, teaches Needle Craft and Flower Arrangements at the Nirmala Niketan Polytechnic, Bombay. She has made this attractive centrepiece for the dining table.

**Materials:** Knitting cotton red thread and no. 13 crochet hook.

**Abbreviations:** Ch. = chain; sl.st. = slip stitch; st. = stitch; dbl. tr. = double treble; yo. = yarn over.

**Method:** Crochet the hyacinth flower. 6 ch., sl.st. in first ch. to form a ring.

**Rnd. 1:** 4ch., 11 dbl.tr. in ring, sl.st. in top of 4 ch.

**Rnd. 2:** 4 ch. (2 dbl.tr. in next st. and 1 dbl.tr. in next st.) 5 times, 2 dbl.tr. in last st., sl.st. in top of 4 ch.

**Rnd. 3:** \* 4 ch., holding last loop of each dbl.tr. on hook, dbl.tr. in each of the next 2 dbl.tr., yo., and through 3 loops on hook, 5 ch., sl.st. in top of cluster, 4 ch., sl.st. in next dbl.tr. of Rnd 2, repeat from \* round, fasten off. Make 6 flowers.



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**Material:** Paraffin wax, oil colours, twisted thread for wicks and a container for heating wax.

**Method:** Heat the wax till it melts. Dip the thread into it to stiffen and keep aside. Mix colours in the wax and then keep it on slow fire for a few minutes. Mix well and pour into the moulds, keeping a little bit of it aside. Moulds can be made with empty tins of powder or made to order in different shapes. When the wax is semi set in




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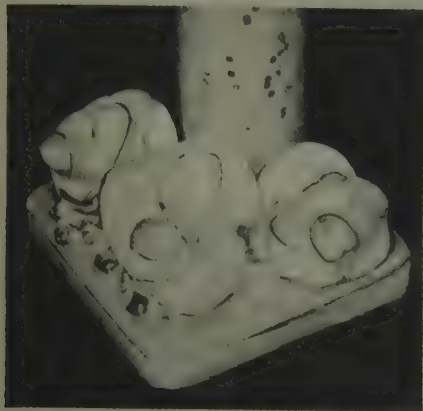
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the moulds, insert the stiffened wick into it in the centre. It can also be inserted by making a hole in the centre with the help of a heated nail. Let the wax set properly. Heat the leftover wax till it melts and pour on top of the candle to level the surface where the wick had been inserted. When set properly, heat the mould evenly on slow fire and then take the candle out. Make it even with knife and polish with muslin cloth to give it shine.



The base can be made with wax in any shape and in the same way as the candles. Take some wax of the same colour, heat it. When semi-heated, beat it well and fix the candle on the base with beaten wax as adhesive. To decorate it, use wax flowers, glass pieces, or beads.

Flowers: Heat the wax to a degree which you can hold in your hand. Shape each petal separately with hand. Then join these petals together with semi-hot beaten wax to make flowers in the same way as the candles are fixed on base. These flowers can be made in various designs and fixed on the base with wax in the same way. Paint the edges of flowers and base in gold colour with a paint brush.

A rock of wax can also be made by pouring hot and melted wax in cold water. It can be fixed at the base of the candle in place of flowers.

Place beads or glass pieces on an iron plate to heat. Pick these up with a plucker or tweezers and fix on the candle.

You can also roll a hot candle on small silver stars to decorate the candle with stars.

The trio of attractive candles are made in a similar manner, then painted with a brush in different designs with wax dyes mixed with a little wax and heated or oil paints.

Painted candles, courtesy: Rajneesh Foundation

# Have Brush—Will Paint

Ganesh

Painting a flat these days is a costly affair, and most people just put it off. But now the man of the house — or young couples together — can do the job without professional help. Start with a small room, at first. Here's all the know-how

In taking up painting, it is best to gain experience by first coating some small areas like, for example, the inside wall of a balcony, or the untiled portion of the bathroom, which may need only a normal preliminary surface treatment, and the use of emulsion paints.

It is a paradox that getting the old paint off a wall is more of a problem than putting a new paint on. Thus, for instance, oil paint has to be removed by the laborious process of burning the organic coating by means of a blow-torch or by the more expedient but also cumbersome process of stripping the paint film by means of chemical agents. Both these operations are meant for experienced workers. Again, fresh plaster on newly constructed walls is better left alone with the white-wash on for a period of at least one year before coating it with emulsion or oil paint.

Assuming therefore, that you have an old wall, previously coated with distemper or emulsion paint, which now needs a fresh application of emulsion paint, proceed as follows:

Equip yourself with the following tools and materials which can be had from any paint dealer: paint stripping knife, palette knife, putty knife, 75 mm. (3 inch) wide brush or a painting roller, whiting powder (about ½ kg.), white emulsion paint and the desired tints. To protect your hair and body from dust, use an old scarf and a discarded kaftan. If necessary, tie a moist cloth loosely over the nose and use protective glasses for the eyes, especially when you have to scrape and sand the low ceiling of the bath room.

Scrape off any flaking portion from the surface with the scraping knife and loosen and remove any crumbling plaster. If large portions of plaster come off, cut slightly inwards at the periphery making a larger opening of the hole inside the wall. This will enable the putty to hold firmly inside the wall. Rub the entire surface to be coated with a sand paper and wipe the dust on the surface of the wall with a wet cloth. Wet all the holes and crevices in the plaster and also the flaking surfaces once again, before proceeding to apply the putty.

Prepare the putty by mixing the whiting powder with a portion of the emulsion paint, add some water and mix with the palette

knife to a smooth ice-cream consistency, adding more powder or emulsion if necessary. Apply this putty over the flaked areas and into the crevices and holes made by the crumbling plaster. Make sure that the putty is well packed and stands slightly above the wall surface. Clean off the excess putty with the edge of the putty knife and level the surface by pressing and stroking with the broad blade of the knife until the filled part is even with the wall surface. Allow to dry and gently rub with sand paper. Touch up these treated parts with thinned emulsion paint and allow to dry for about an hour.

The wall is now ready to take the emulsion paint. Several types of emulsion paints are available on the market, but those based on acrylic resins give more durable finishes and are more washable though they are somewhat expensive. A 4-litre container can give a good finish over a 300 sq. ft. area taking 2 to 3 coats. The consistency in the container is like thick cream and has to be brought to brushable consistency by adding water. The first coat is thinned down more than the subsequent coats. Appropriate instructions are given by the manufacturer which may be followed while coating. Mix the tinting paste in the emulsion a little at a time, stirring continuously all the while till you obtain the desired shade. It is advisable to strain the emulsion into a tiny plastic bucket through a cloth to ensure a homogeneous, coloured emulsion paint

free from lumps.

Dip the bristles of a 75 mm. wide brush into the emulsion paint, knock out surplus against the side of the bucket, and apply in broad sweeps in every direction. It is simple and in a few minutes you will have learnt to wield the brush with a flourish — shall I say with the swaying movements of a ballet dancer! The first coat is applied after thinning the paint with water in a proportion of 1:3 or as indicated by the manufacturer. This is then followed by two coats of the emulsion paint thinned to a brushable consistency. Allow 1 to 1½ hours between successive coats.

Emulsion paints can also be applied with a paint roller to give a smooth finish, free from brush marks. The roller is dipped in a tray containing the emulsion paint, excess material is squeezed out against the upper edge of the tray, and the roller is made to slide gently over the wall surface, making sure that it does not become too dry before dipping the roller in the paint again. The paint can also be sprayed, but this presupposes some experience in the handling of a spray-gun. The advantage in using emulsion paints is that it can be thinned with water, and spillings on the floor, brushes, etc. can be quickly cleaned with water. Further, there is no repulsive smell of solvents and the room is ready to be arranged and occupied the same day. Allow the coating to dry thoroughly and age for about a fortnight before attempting to remove stains with soap and water.

This exercise would be incomplete without some comments on the choice of colours for your walls. Not so long ago there were houses in which every conceivable colour was splashed on the walls and no gimmick was too bizarre or psychedelic. Today, many of us prefer muted shades and softer tones which blend, contrary to the erstwhile trend of bright and bold areas in contrasting colours. A colour by itself may look attractive, but it is only when it is teamed up with complementary hues, or variations of the same shade that it comes alive and gains its full value. It should also be remembered that the furniture, curtaining and upholstery as well as decorative objects d'art in the room are indispensable factors to be reckoned with in your colour scheme.

Rose Noire



Pepper Shine

Rich  
Chocolate

Maple Shine



Rose Noire

Pepper Shine

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# HOUSEWIVES WITH TALENT

DELHI

All over the country, there are women who are putting their dextrous talent to good use in the home, and even creating an additional income

Mrs. Renu Bedi, wife of an Army Officer, is a woman with a lot of imagination. Creating beautiful things out of plain jute and empty tins and bottles is



Renu Bedi

her hobby which has now become a paying business.

"I have always been interested in doing something creative, but since I have two small children I couldn't take up a job. One day while sitting at home, I found a piece of jute. It just occurred to me that if I were to use something black with it, it would look outstanding. I brought some black material, cut a design and stuck it on the jute. It looked beautiful. I got so interested in it that I started buying and working on jute pieces all the time, thinking and executing new designs, new ideas," says Mrs. Bedi.

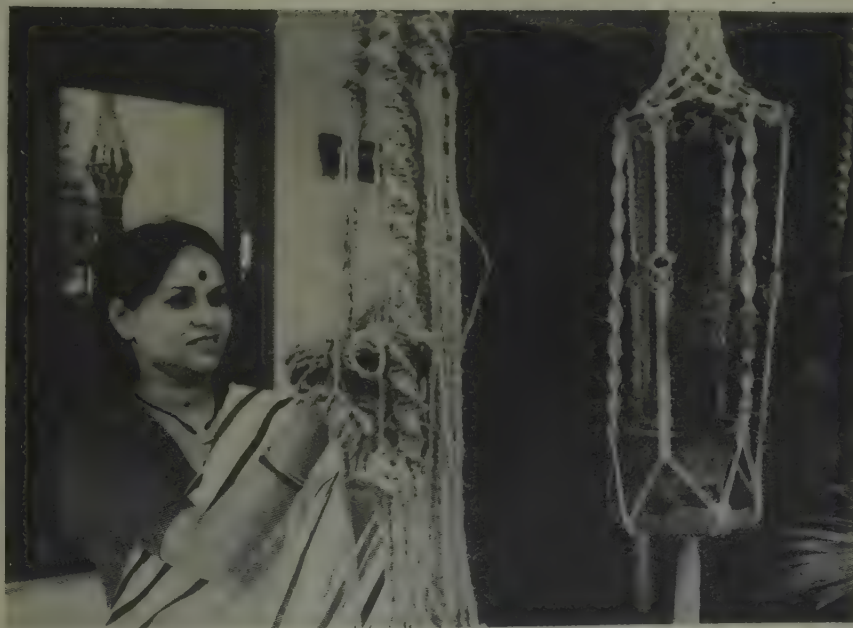
That was four years ago. Now nothing is thrown out of Renu's house. Empty oil and ghee tins are used to make waste paper baskets, powder tins are used to make pencil stands, cheese tins are decorated to serve snacks, empty shampoo bottles are decorated to make lovely candle stands. Suede patch work is done on jute to make beautiful wall hangings.

"I used to sell these things at various exhibitions in the beginning, but when my husband was transferred to Delhi some-

order to sell. Her wall scrolls which cost anything between Rs. 20 and Rs. 40, depending on their sizes, are in great demand. She has expanded her range of work to make many more things now. She makes patch work magazine holders, shopping bags, knitting bags, table napkins, puppets, match-box holders and so many other things.

All the materials she uses are available in the market. She uses cord, beads, sequins and pieces of glass to decorate her various items made with jute and cloth. Besides working with jute, she also paints and sells lovely traditionally designed greeting cards.

"It is a little difficult to get a break in this kind of business in



Mridula Baidwan

time back, I realised that this place offered me greater scope. I took some of my samples to a cottage emporium and they were liked immensely by the buyers. I immediately got an order for wall hangings, etc. but they asked me to use traditional Indian designs," she says.

Mrs. Bedi does all the work herself — cutting, stitching and sticking. She has to come out with new and original designs in

the beginning as one has to know the right people," says Mrs. Bedi. "But there is a great sense of achievement when one creates something new with one's own hands. I cannot sit idle at home, and this work not only keeps me busy but also earns me some money. Moreover, I enjoy working at home. It is absolutely thrilling to come out with new ideas and new creations," she says.

Another enterprising woman who also uses jute, but in a different way, is Mrs. Mridula Baidwan. She uses fibres of jute to make flower pot holders, hangers and lamp shades. Wife of an I.A.S. Officer, she says that her husband was not keen on her taking up a regular job. "But I wanted to do something as my two sons had grown up and I had nothing to do at home. My sister had come from America and she taught me the various knots used to make the macramés. It was difficult to get orders in the beginning, but now this type of flower pot-hangers, etc. are in great demand. I get lots of orders from friends and I also supply them to the Delhi State Emporium."

Mridula spends three to six hours every day, and makes one to two hangers, depending upon their length. She has now employed a girl to help her in the work. She gets jute and big beads from the market and says that each hanger costs about Rs. 5 to make and she normally sells it for Rs. 20 or so. "After having gained some experience, I can now make new designs. There are many types of knots, and one can use them in various ways to get different results," she says.

Mrs. Baidwan, who has done a beautician's course and has also taught it for two years at various colleges, finds her handicrafts more interesting as she says it is more creative. Moreover, the investment is not much and the return is good. "One can decorate one's home in a cheap and yet elegant manner with the macramés. I plan to expand my business in the near future and also export the flower pot hangers as there is a great demand for these in Europe and America. I think women can do a lot of work sitting at home if they have the imagination and a desire to work," she says.

The makers of the famous Apsara candles are two women — Mrs. Santosh Khanna and Mrs. S. Kumar — who have been working in partnership for more than ten years. "We both wanted to do some business but didn't know what to do. One day, we came across a small pamphlet which had pictures of some fancy candles. So we decided to make such candles at home, and went around asking various people to help us, but

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## HOUSEWIVES WITH TALENT

no one could give us the know-how. Then we found out the author of the article, and decided to go to him. He was very helpful and taught us the basics of candle making. After that it was our own initiative and hard work. We went and bought some wax and moulds and were soon in business. Now we have gained a lot of experience in this, and can make various types of candles sitting at home. Our efforts have always been not only to make beautiful candles

when the wax is being melted to get the right consistency. Candle making is hard work, but we both enjoy the work. We have to bring out at least four to five designs in the market every year and so are always thinking of new ideas."

Mrs. Khanna and Mrs. Kumar were the first ones in Delhi to have started the fashion in decorative candles. Mrs. Khanna is a social worker too, and Mrs. Kumar runs a nursery school. Both make candles during their free time. According to them, one can make five to six big candles by working four to five hours every day. They use beads, paints and



Santosh Khanna and S. Kumar

but also to produce candles of good quality," they both say.

Their candles are in great demand during Diwali and Christmas and they supply these to various shops in Delhi. Lots of candles are also sold at melas and exhibitions. These candles look very attractive and make good presentation articles.

But making candles at home is hard work and involves lots of patient labour. One has to do all the work with one's hands. "Making of flowers is an art to decorate our candles which one can learn only with experience. One has to be very quick with one's hands while making the flowers, as the petals dry very fast and break," say Mrs. Khanna and Mrs. Kumar.

"A lot of patience is required to make fancy candles, as we have to bear the heat for a long time," they explained. "Then a constant watch has to be kept

cutglass pieces to decorate the candles, and all these things are easily available in the market.

Imaginative Neela Joshi also uses waste material to create



Neela Joshi

beautiful things — onion and garlic peel, burnt match sticks, used wooden ice-cream spoons, wood shavings and pencil shavings — nothing is ever thrown out of her house.

"I have always been interested in handicrafts and other beautiful things. One day, while peeling an onion, I was so fascinated by the multicolored peel that I decided to do something with it. I tried making flowers and, after a few mishaps, I got some lovely pink flowers. They were liked by everyone and the success of my experiment gave me courage to try out new things. Since then I have never thrown away anything. In fact, all waste material fascinates me," she says.

According to Neela, the best flowers can be made when fresh onions come into the market as at that time the outer skin is soft and can take any shape to form petals. These flowers have natural shades of faint pink, red or yellow and can last for three to four months. Garlic peel is used in the same way to make white flowers. She also hangs these flowers in her home to keep away flies. They look beautiful and do not emit any smell.

Neela Joshi is the author of a few books in Marathi. She has done a handicrafts course in Bombay and was teaching handicrafts to school children there. In Delhi she teaches her art to many girls and women every year, but she takes these classes at home. She uses all kinds of empty boxes to make beautiful presentation articles. The empty box of a tube light is painted

and becomes a toy train for children. Empty toothpaste boxes are decorated to keep tooth brushes or pencils. She uses various dried weeds and seeds and also dried vegetables to make decoration pieces.

In fact, Neela has an obsession for all waste material and everything she makes is the result of her own imagination. Another unusual thing she uses is human hair. Hair of different shades and lengths are used to make wall hangings.

She has exported a lot of her flowers and is very happy with and interested in her work. "I am always thinking of new ideas and methods to use every waste material that I can lay my hands on," she says.

Kaneez Rizvi is a housewife who learnt doll making as a hobby about six years ago. But she found it so interesting that she just could not keep it as a hobby only. Now most of her free time is spent either in making dolls or teaching this art to interested young girls and housewives. She makes most of the jewellery and costumes for the dolls at home and gives a lot of attention to even the most minute detail.

"I am more interested in quality than in quantity," she says, "and that is why I do not go into the mass production of dolls. I am so keen on producing a perfect piece that even while I am going through a magazine or seeing a movie, all my attention is focussed on the various dresses worn by the women and other people. I have always been interested in stitching and embroidery, and I think one must really be good in stitching to be able to make good dolls. I stitch lots of clothes at home even now and the many small pieces left over I use to make costumes for my dolls," says Kaneez.

Though an LL.B., Kaneez has never practiced law. At present she is teaching doll making to students of B.Ed. in Delhi University. Doll making, she says, is time consuming and requires a lot of patience. "But I enjoy making dolls. They look so beautiful and colourful and I forget all my worries when I am work-

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## HOUSEWIVES WITH TALENT

ing on them. I do not make dolls only to earn money, I love making them."

Kaneez sells most of her dolls at exhibitions or gives them as presents to her friends. "But lots of people do not realise the love



**Kaneez Rizvi**

and care that go into the making of each doll," she complains. "It hurts me to see my dolls being handled badly or carelessly. I use costly and good material for the dolls and take great pains on their appearance and that is one reason I cannot sell my dolls in the market. They are more expensive than most of the other dolls available in the market. If I were to use slightly less expensive material, I can sell many more and I can earn more money. Even now I manage to sell quite a few of them through friends and relatives."

## Jyotsana Kapoor

## SIMLA

At sixty, Raj Mohini Suri has set an inspiring example for women with leisure to develop a hobby into an all absorbing passion.

Mrs. Suri makes stucco work of a high order. Clay modelling, painting and making Japanese style ribbon flowers are her other pastimes.

For stucco work you need both expertise and practice, as putty (commonly known as potiene used for fixing up window panes) needs manipulating by the hand. Each figure made by Mrs. Suri, whether it is a flower-pot, wall-plate, or ornamental wooden boxes, powder boxes, pen holders, or flowers and birds, comes alive in bright colours.

You can decorate your items with putty. Stiff paint, whiting and linseed oil are mixed with a sprinkling of water to make a hard paste. Some bases like glass, wood and metal are less absorbent being glossy. These require less linseed oil for making putty. But absorbent surfaces like terracotto, baked plaster of paris, need more liquid and oil so that the design may stick properly. It needs some adhesive

**Raj Mohini Suri**



or varnish after sand papering for sticking the putty. On a glossy surface, sand paper or filing is not required, only adhesive is used.

Mrs. Suri was fascinated with this traditional English art when as a teenager, she was continuously thrown in the company of Miss Deviera, a French lady who excelled in stucco art and tried to popularise it in Delhi in the early thirties.

The credit goes to Mrs. Suri for making the art popular in Delhi and Simla. Many women have taken to stucco work under her guidance not only to bring an elegant touch to their homes, but also, in many cases, to sell and earn a good income.

As a young and wealthy widow, she could have easily whiled away her time at card-sessions and coffee parties, but she preferred creative hobbies. Six years ago she started clay-modelling under the guidance of Prof. Mahesh C. Saxena, Professor of Art with the Himachal University at Simla. Her latest achievement is a true copy in clay of "The Kiss", a painting by a German artist. The three-foot high statue shows a mother holding her child, and being kissed by another child. Mrs. Suri has succeeded in capturing the bliss of a proud mother.

Making of ribbon flowers in the Japanese style is a recent addition to her long list of accomplishments. In Calcutta last year, she attended classes held by a

Japanese lady married to a Punjabi businessman, who teaches this new art of making flowers with the help of ribbon, pieces of velvet and wire.

Whether it is a delicate rosebud or a full grown poppy flower, a sweet pea or a half opened orchid, or a spray of carnations, each piece is made to perfection.

## Rama Sharma

## BANGALORE

Mrs. Anasuya Ramadas from Bangalore, at 62, is alert and agile. A couple of exhibitions of her beautiful handicrafts held in Bangalore recently attracted wide attention. She has won many prizes for her handicrafts. Every piece had been created from common objects that would



normally have been consigned to the trash can — broken bottles, lids of jars, coconut shells, and coir, the paper from bread wrappers, fused bulbs, car fuses, pine cones, stones, broken buttons, etc. Displayed here are some of her handiwork.

The beautiful bird is made out of pine cones, seashell and driftwood. It perches on a large twig. The trio of Japanese figures are fashioned from paper.

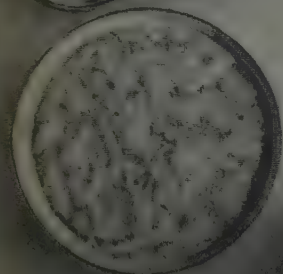
Mrs. Ramadas has a word of advice to housewives. "Think before throwing away anything — with a little imagination you can convert it into something beautiful."

## S. N. Tekur



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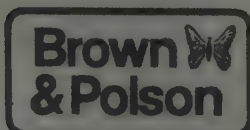
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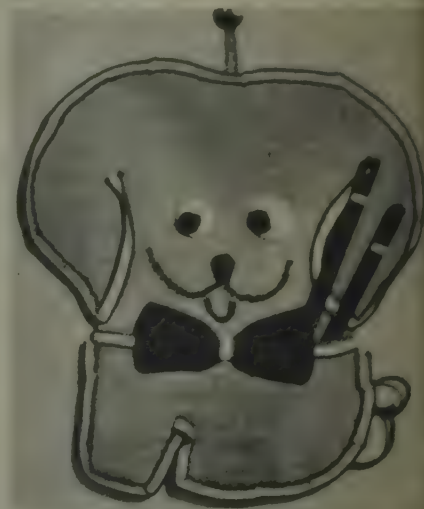


## GO AHEAD, TRY THESE!

### PENCIL HOLDER

**Materials:** 25 cms. x 25 cms. cardboard, 25 cms. x 65 cms. plain green poplin, a dark green fabric bow, 1¼ metres narrow lace, pieces of black, white and red felt for eyes and nose, cord for the tail, bit of metal chain for the loop, Fevicol.

**Method:** Draw a dog design on the cardboard and cut it out. From the poplin cut a piece measuring 26 cms. x 26 cms. and double it. From this cut out the dog design. Then machine all round leaving an opening at the top. Turn inside out, insert the cardboard dog in this and close opening with invisible stitches. Cut out circular pieces from black and white felt and stick in place of eyes. Make the nose and mouth from red felt, whiskers from cord and stick in place. From the remaining green poplin cut out the lower portion of the dog, beginning



from below the ears to the base. Sew a pocket from this and secure the bow in the centre. Stitch the pocket in place as shown. Tack lace all around, outline the ears with it, and also edge the pocket. Sew the cord in place of tail. Make a metal loop and attach at the back. You can also use this to keep handkerchiefs in.

**Rachna Mittal**  
Bombay

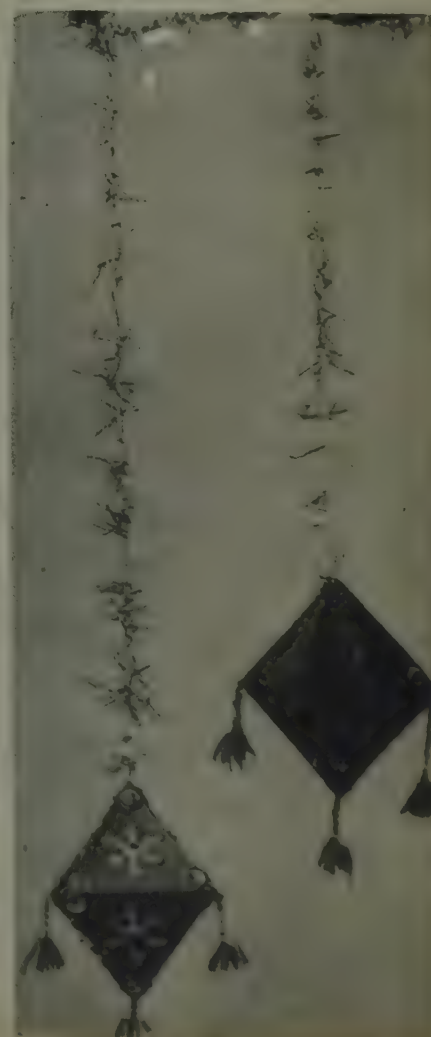
### CHRISTMAS TREE DECORATIONS

**Materials:** Pieces of red and green poplin, beads and sequins, a few tiny tassels, thin cardboard and Fevicol.

**Method:** From the cardboard and the red material cut out 8 triangular shapes from each — base and height measuring 6 cms. Using Fevicol, cover the cardboard pieces with the red pieces. Then join all the 8 pieces neatly with Fevicol as shown. Allow it to dry. From the green material cut out 8 flowers and paste on the 8 sides. Decorate these with beads and sequins. Make a tiny loop from thread and fix at the top of the decoration. Also attach the tassels.

Similarly make the other one using green material and decorate it with Christmas tree motifs.

**Maya Roy**  
Bombay

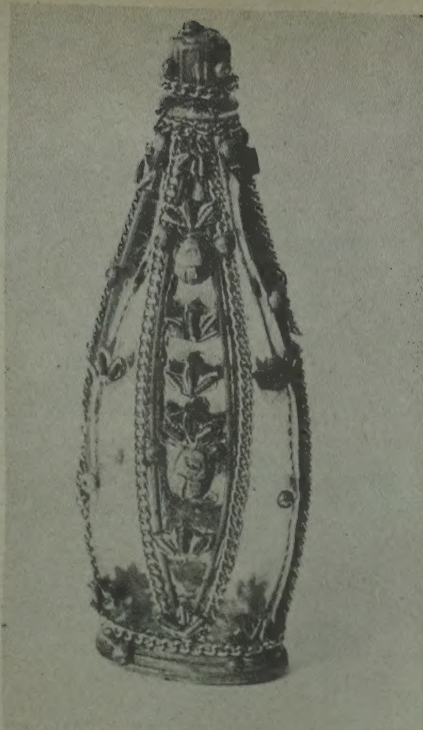


## DECORATIVE BOTTLE

**Materials:** A flat bottle, gold-plated chains, beads, thin plastic tube in red, gold foil, coloured stones and Araldite.

**Method:** Wash the bottle and let it dry. Select a suitable design preferably a bold one. Using chains, tube and beads tie it loosely on the bottle. Stick these in place with the adhesive. Cut out thin petals from the foil, stick beads or bits of cord on the petals, and paste these on the bottle to form flowers. Finally stick the stones in front. When complete, let it dry thoroughly.

**Rachna Mittal**

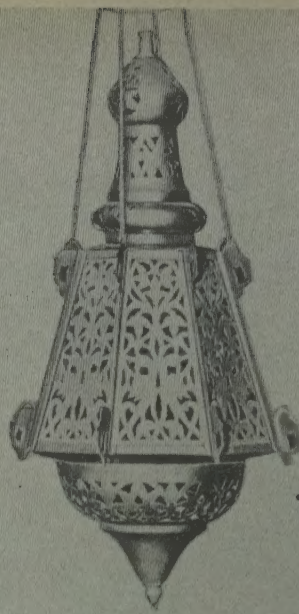


## FANCY FRAMES

**Materials:** Feathers in assorted shapes, colours and sizes, plain cardboard, a fabric in light colour, paints and Fevicol.

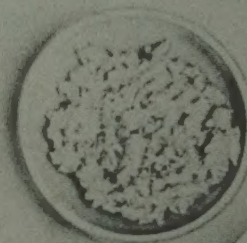
**Method:** Dye some feathers in the colours required — red, green, orange, pink, yellow, blue, etc. Select any bird motif — single or in a group. Trace this lightly on the cardboard or on a cardboard covered with fabric. Loosely arrange the feathers on the design. To give a raised surface, line the body portion with a thin layer of cotton-wool and stick in place. Over this fix feathers with Fevicol. Paint eyes, beak, legs and toes and the foliage. Paint a fancy border.

**J. Sudha**  
Bombay



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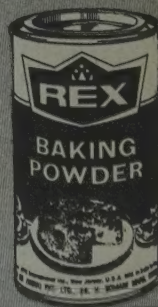
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# MAKE A HOME, MAKE A CAREER

Rochelle D'Souza

Tucked away in a tiny anonymous corner of Walkeshwar, Bombay, is the Gulistan Finishing School, which is more like a home than anything else, in so far as the atmosphere and easy feeling of companionship goes.

The Gulistan Finishing School and Domestic Institute was inaugurated in June 1955 by Mrs. Mehroo Sukhia. In January 1977, Mrs. Navaz Karani officially took

**Wags insist finishing schools are institutions where young ladies are "finished."**

**But, centres of home science render useful service to young girls, whether they wish to remain housewives or use their talents commercially**

over the administration and management of the school. Mrs. Karani is a double gold-medallist in Home Science from M. S. University, Baroda.

There is however very little publicity attached to the institution. The name of the school is partly responsible for the lack of entrants. One associates a Finishing School with those found in Switzerland and other fashionable European resorts, where girls are taught how to talk, walk and behave in public. Though lessons on poise, grooming and deportment are included in the course, together with tips on hair-styling, make-up and mehndi, this is only a fraction of the syllabus.

The syllabus is geared to Home Science and is completed in two laborious, pain-staking years. The main aim of the school is to help its students get through the certificate examination in Home Science conducted by the Government.

The course itself is divided into four main parts. Child Development and Child Psychology help students to understand children from conception to late adolescence. There is a subject called Marriage and Family Relations, and finally, Mothercare, which includes child care and mother craft.

Food and Nutrition is the next major subject in which students are taught the basic theory



**"Laundry" — one of the many subjects taught at Gulistan, where students learn about various fabrics and their properties.**

behind cooking, together with menu planning and nutrition theory. They are taught to cook meals for families, including the planning of certain therapeutic diets for heart patients or those suffering from diabetes or jaundice. Students learn bakery and food preservation like canning and bottling.

The syllabus in Home Management contains lessons in cleanliness, sanitation and general household repairs. Here, students learn the elements of banking and money investments. They are also taught Interior Decoration and how to make the most of their homes.

Flower-arrangement is another subject on the curriculum. They learn Japanese, Western and abstract flower arrangements, and also the latest Japanese method called Shoh-in. This subject includes a vast range of handicrafts which covers the making of soft toys and dolls and decorative crafts like candle making, ceramics, articles in macrame the making of bags and purses. They also learn the rudiments of painting — students begin with water colours and graduate to canvases and oils.

The section on clothing and textiles includes the tailoring of personal garments, baby clothes and baba suits. They begin learning simple embroidery and then move on to more fancy stuff like bead-work, knitting, crochet, tatting and smocking. This section also includes laundry where students learn about various fibres, different fabrics and their properties. They also learn the ABC of stain-removal and how to maintain and preserve articles of clothing, like woolies and rain-wear over the years.

The final section on Health Science teaches students all there is to know about first aid, home-nursing and hygiene.

A very important part of the course is the sex-education the girls receive where they learn all there is to know about family planning, pregnancies and deliveries.

The next item on the agenda, Mrs. Karani said, was to change the name of the school to the Gulistan College of Home Science when this become self-explanatory. The course concentrates instead on teaching stud-

ents various handicrafts which they can later produce on a massive scale for commercial benefits. Students can, for instance, easily produce ceramic items in the home and sell them in order to earn some pocket-money. The kiln is available on hire-purchase at the institute itself.

Each year the institute enrolls about twenty-five students, but by the end of the first year, the number has dwindled to about fifteen. The drop-out rate is therefore very high and the main reason for it is that the girls get married and have to leave. As Mrs. Karani put it — "It is very unfortunate that most of our students treat the course as a stop-gap activity between the completion of high school and marriage. There is no rule or regulation that binds them to stay on for the full two years. But those who do complete the course are very serious about it and benefit a great deal."

Almost all the students are absolutely raw when they begin and don't even know how to beat an egg or threadle a needle. But by the end of two years, they are thoroughly proficient and prove themselves to be expert cooks and seamstresses. Mrs. Karani said, "They come here as rosebuds and bloom into flowers."

In the career-oriented courses which include Ceramics and Nursery Teachers' training, one also finds graduates and housewives, who come to learn a lucrative craft which they later turn into a useful commercial asset.

Thus one finds students from sixteen to sixty. What is remarkable about the institution is its friendly atmosphere and complete lack of strict disciplinary measures. "The relationship and rapport between my teachers and students is very good," said Mrs. Karani. "Vacations are a punishment for my girls who so enjoy coming here that they detest holidays."

There is a special teacher appointed for the instruction of each individual subject. The appointment of staff is done on the basis of their practical experience and proficiency in the subject they wish to teach. Appointments are made privately and internally itself; only in rare cases the institution needs to advertise in the papers for its teachers.

There is an exhibition at the end of each academic year where the work of the students is on display for visitors, while some of it is available for sale.



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